



UNIVERSITY OF AGDER  
FACULTY OF FINE ARTS

# **CROSS-CULTURAL ENCOUNTERS: TRADITIONAL LULLABIES, A SOURCE OF INSPIRATION IN THE FIELD OF SONGWRITING**

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*This Master's thesis is carried out as part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used, or the conclusions that are drawn.*

**University of Agder, 2018  
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## DECLARATION

I, Anamaria Nicoara-Uta, declare that this thesis is a result of my research investigations and findings. Sources of information other than my own have been acknowledged and a reference list has been appended. This work has not been previously submitted to any other university for award of any type of academic degree.

I also declare that I translated in English the information used, which was originally written in Romanian.

Signature.....

Date.....

## PREFACE

I would like to thank my thesis advisor Prof. Michael Rauhut of the Popular Music Department at University of Agder.

I would like to acknowledge Prof. Bjørn Ole Rasch of the Popular Music Department at University of Agder, as the second reader of this thesis.

I would also like to thank Associate Prof. Per Elias Drabløs of the Popular Music Department at University of Agder, as my thesis advisor in the first year of this master program.

The motivation for choosing the subject of the present paper is found in my involvement in the artistic research project 'Music Without Borders', supported by the University of Agder, and in my passion and my profession of the last twelve years, namely singer-songwriter.

I am honored to be part of this project and to add my contribution as a Romanian singer to the artistic result of the research, the CD album titled 'FERD', internationally released by the largest independent Norwegian label, 'Grappa Records'. My modest contribution appears on track no. five, titled 'Bånsullar', which means 'Lullaby', where Romanian lullaby fragments can be heard together with Norwegian, Cambodian, Lebanese and Armenian melodies.

Once discovered this fascinating genre, I consider necessary to understand the creation of lullabies based on the motivation of a mother's love to her child, continuing with understanding the phenomenon of fusion between national and international musical styles, and especially by trying to understand the elements that made lullabies original, intimate, sincere and especially valuable.

My passion for songwriting has also correlated with my previous studies, having bachelor's degrees in Sociology and Music Pedagogy, at 'Transilvania University of Brasov', Romania.

My interest in world music started in 2015, when I wrote my second bachelor's thesis, titled 'Tradition, Contemporaneity and Inter-Culturality in the musical creation of Phoenix music group'.

Curiosity for this research occurred just like a melody revealed.

Kristiansand, April 2

## SUMMARY

This master thesis research proposes the examination of a folk music category, the lullabies, focusing specifically on Norwegian and Romanian lullabies, and how this process influenced the author in the process of songwriting.

In terms of approach, this thesis positions the researcher in three angles which correspond to three sections of the present paper:

*Researcher point of view.* The first section presents theoretical material related to lullabies, describes the general meaning of lullabies, its characteristics, and turns the attention to Norwegian and Romanian lullabies, which makes the main subject of this thesis.

*Researcher and singer point of view.* The second part is dedicated to the gathering and analyzing primary and secondary data, using the methods of literature research, interview and melodic analysis. The interview also involves musical dialogue, which implies a personal quest in integrating folk singing technique elements, into interpretation.

A selection of twelve traditional lullabies from Norway and Romania is made and analyzed, identifying melodic, rhythmic, scale system and form characteristics, with reference to folkloric elements that are specific in the process of creation and interpretation of the chosen folk repertoire.

*Songwriter point of view.* The third part of the thesis includes three original songs, composed by the author, which are also analyzed after the same pattern used for the previous selected repertoire. Following the analysis, similarities and differences between Romanian and Norwegian lullabies are discovered, and observations are made regarding some of the features that can be identified in the author's original compositions.

Forming a bridge between cultures, we contribute to a form of music that is concerned with bringing samples of tradition into contemporaneity, incorporating authenticity (proof of understanding cultural aspects) in original new compositions.

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# 1 INTRODUCTION

*Motto: "...I feel that the music is shaping me, changing me as I go along. I am being transformed by the music; I am living inside it" (Winkler, 1997, p. 200)*

The 'Online Etymology Dictionary' defines the lullaby as a

*"soothing song sung to infants, 1580s, noun use of the words 'lulley' by (1560s), from Middle English 'lolla'i or 'lullay', a common burden in nursery songs, from 'lulle'n. Second element perhaps from 'by' in 'good-bye' or simply a meaningless extension.(Sciolist, 2018)*

The synonyms of the verb 'lull' are 'sooth', 'calm', 'hush' and 'rock'. Lullabies often include humming, muttering, and rocking; therefore, the Romanian 'cantec de leagan' can be translated also as 'cradle song' and the Norwegian 'bånsull' can be translated as 'child-lull (child=bån, lull=sull) just as in English is 'lull-aby'.

A lullaby, or a cradle song, is a soothing piece of music that is usually played or sung to children. The purposes of lullabies vary. In some societies, they are used to pass down cultural knowledge or tradition. Perhaps one of the most important uses of lullabies is as a sleep aid for infants. (Opie, 1951, p. 30) As a result, the music is often simple and repetitive. Lullabies can be found in many countries, and have existed since ancient times. (Trehub, 1998)

The people noticed the soothing effect of kinetic rhythms and music. The mother's tender love, her hopes and dreams about the future of the child, as well as her inner feelings and thoughts are expressed in literary themes, sometimes in idyllic forms, thus constituting valuable artistic documents for studying women's psychology and people's life from past epochs. (Suliteanu, 1986, p. 25)

## 1.1. Music Without Borders: Traditional music from Setesdal meeting world musicians

The starting point, the approach and the subject of this thesis was inspired by the 'Music Without Borders' project, which is why I will briefly present it in a few paragraphs.

*"NRK – The Official Norwegian Broadcasting Company, gave a rating 9/10 to this project which inspired this thesis: "A combination of something new, exotic but still based in the wonderful traditions*

*of the Norwegian folk music from Setesdal creating new music you have never heard before. A great and important album!” (Nyvoll, 2018)*

‘Music Without Borders: Traditional music from Setesdal in meeting with world musicians’ is a project supported by the University of Agder and the Artistic Research Forum of Bergen, and has taken place between the years 2014 and 2017. The Faculty of Fine Arts set up a special research fellowship in conjunction with the project, with specialization in rhythmic music performance.

Being a master student with specialization in World Music, I had the opportunity to take a closer look into the project and even contribute as a singer, representing my country of origin, Romania.

The traditional Norwegian folk music, which originates from Setesdal valley, located in the southern Norway, forms the basis of the music that is the subject of the big-scale project; the artistic result is a CD album titled ‘FERD’ by the leader of the project and Norwegian producer, Bjørn Ole Rasch, and released by the largest independent Norwegian label, ‘Grappa Records’.

*The starting point for the project is a set of recordings by Norwegian folk-musicians of Norwegian folk-songs in the “stev og slåtte” (stave and tune) tradition of Setesdal in Agder. Representative and acclaimed, four musical sources were invited to select songs that they felt were representative of the Setesdal tradition. The four sources were: Kirsten Bråten Berg on vocals, Hallvard Bjørgum and Gunnar Stubseid on the harding fiddle, and Sigurd Brokke on the Jew’s Harp. We wish to bring the recorded material with us to different traditional musicians around the world who will then make their musical responses to the source material. We want all the musicians to respond to the original source, rather than to each other’s responses.(Haaland, 2017)*

*With 52 musicians from 18 different countries and a basis in the traditional music of Setesdal, Norway, Ferd has evolved into something unique. With ‘Music Without Borders’, the listener is presented with a window into a three-year artistic research project that has resulted in an incomparable record. (Propermusic, 2018)*

Countries represented are: Norway, Sweden, Ireland, Armenia, Romania, Syria, Palestine, Jordan, India, Indonesia, Cambodia, Thailand, Nepal, Iran, China, Mongolia and Tibet.

The majority of the reviews are very encouraging, like reviews from important magazines like ‘Songlines’ and ‘Roots’, which confirms the high artistic quality of ‘Music Without Borders’ project.

*“‘Music Without Borders’ is at least a unique, noble, commendable project. In the field of heritage. But especially in the area of connection between people, between peoples. Music in its purest form ... as a universal language!” (Jan Coonen)<sup>1</sup>*

## **1.2. Purpose and research design**

This thesis is a mixture between artistic development and academic reflection.

My research aim is to examine a folk music category, the lullabies, focusing specifically on Norwegian and Romanian lullabies, and to use the results of this process into songwriting.

*“Besides, everywhere, and especially in countries with a strong traditional life, children's folklore gathers a great amount of data that can be connected through functionality and different elements of the morphological structure, to the folklore of the whole world, as well as of every nation separately.”(Suliteanu, 1986, p. 32)*

Lullaby is a folkloric category present in every culture, *“though it is a most natural form of song and has been declared to be the genesis of all song.”(Opie, 1951, p. 18)*

I limited my research field to the study Norwegian and Romanian lullabies, because in order to find inspiration in folk music I consider necessary to filter the information through my personal experience. The Romanian origins are an integral part of my personality, while studying world music for two years in Norway, helped me adopt elements from the Norwegian culture.

After completing the literature research, I carefully selected a set of six Romanian lullabies, from the ethnomusicological book ‘The lullaby’, by G. Suliteanu, and I used this information to further obtain primary data from the field, concerning Norwegian tradition in lullabies.

My primary artistic research questions are: *(1) Can we identify common characteristics between Romanian and Norwegian lullabies? (2) Do the lullabies which I have written during the research process contain common melodic characteristics with reference to folkloric elements, with the Norwegian and Romanian folk lullabies previously analyzed?*

These questions are answered artistically and theoretically mainly with the help of melodic analysis and interview methods, and through the melodies that were composed during the

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<sup>1</sup> Culture Officer - Director at City Council Bree



research. In addition, the artistic outcome of this study, the original songs composed, will be publicly performed in the context of the Master Examination Concert, on 25<sup>th</sup> of May 2018.

The conclusion of this paper confirmed my expectations; lullabies can be a source of inspiration in songwriting and the process of academic reflection did influence my artistic development as a singer-songwriter; this being proved by the common elements found in the melodic analysis of the Norwegian, Romanian and Original lullabies.

It is important to realize that both establishing sameness and difference between musical traditions can be used to further cross-cultural understanding.

*“Cross-cultural research is a scientific method of comparative research which focuses on systematic comparisons that compares culture to culture and explicitly aims to answer questions about the incidence, distributions, and causes of cultural variation and complex problems across a wide domain, usually worldwide.” (Ilesanmi, 2009, p. 82)*

In the case of the present study the understanding of cross-culturality is limited to the comparison of a set of musical features that are identified within the same folkloric category of both cultures, the lullabies, even if aspects of internal structure and connotations of Norwegian and Romanian lullabies, may differ. Establishing a basis of comparison is a problem because the perception of sameness and difference is relative to the perspective one takes. I am aware that under many aspects I may be influenced by my experience and culture. This is why, I try to have an objective look into the music with the help of Music Theory tools.

I consider the inclination towards folklore as beneficial, young world music enthusiasts being helped to discover the folk musical treasure in an accessible way.

### **1.3. Literature review**

There is a broad range of English-language sources on lullabies from ethnomusicological readings, to medical, psychological and even music therapy studies. Many articles are addressing the folk music of various countries and cultures, and include sections on lullabies. However, literature resources for a research focused on Romanian and Norwegian lullabies, more specifically looking for a comparative analysis on lullabies, is limited. Nevertheless, I

found relevant literature that helped to carry out this research. In the following, I will mention the most important literature resources I used for the present master thesis.

On one hand, there is an entire ethnomusicological research on lullabies, Ghizela Suliteanu's collection, "*The Lullaby*", which proved to be a very important source of data for this project. This volume focuses only on the cognition of the lullaby, in which the presentation of the folkloric material has a monographic character, thus understanding as much as possible a classification of all types and variants found in the Romanian folklore until 1982. The collection includes Suliteanu's own melodic transcriptions of lullabies, while conducting fieldwork, and presents 441 songs collected, transcribed and analyzed. (Suliteanu, 1986)

On the other hand, Norwegian folk song collections often include chapters dedicated on lullabies. Such examples are A. Stølen's 'Songskatten vår'<sup>2</sup>, O. Gaukstad's 'Norske folketoner fra Ole Mork Sandviks samlinger'<sup>3</sup>, E. Storbekken's 'Nattergalen'<sup>4</sup> or R. Furholt's 'Folkesong I Vest-Agder'<sup>5</sup>. Basic information about Norwegian lullabies was found also in Ofsdal's 'Norsk folkemusikk og folkedans'<sup>6</sup> and in the Broughton's 'Rough Guide', volume 1, 'World Music. Africa, Europe and Middle East'<sup>7</sup>.

Nevertheless, the libraries I searched for finding Norwegian ethnomusicological studies on lullabies, couldn't provide material equivalent with Suliteanu's collection. Bearing in mind that the literature research process, on the Norwegian side, was probably limited by the language barrier<sup>8</sup>, the solution for gathering best quality data was contacting a living source, Kirsten Bråten Berg, an authority in the field of Norwegian folk music and a reliable source of data for this master thesis. (See chapter 4.2.1 Meeting Kirsten Bråten Berg)

Another important literature used in this study was Rucsanda's 'Folclor Muzical. Elemente de morfologia folclorului. Organologie populara', which shaped the main theoretical frame, and provided the analysis model in identifying similar melodic characteristics in Romanian and Norwegian lullabies. Rucsanda's book serves as the course material taught within the *Musical*

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<sup>2</sup> (Stoolen, 1995)

<sup>3</sup> (Gaukstad, 2004)

<sup>4</sup> (Storbekken, 2000)

<sup>5</sup> (Furholt, 2016)

<sup>6</sup> (Ofsdal, 2001)

<sup>7</sup> (Broughton, 2000)

<sup>8</sup> Author's limited knowledge of Norwegian language

*Folklore* discipline, at the Faculty of Music, Department of Music Pedagogy, *Transylvania* University from Brasov, Romania, and it is applied for the analysis of Romanian folk tunes.(Rucsanda, 2016) In addition to the literature on music theory I used Giuleanu’s ‘Treaty on Music Theory’<sup>9</sup> and Winkler’s ‘Writing Ghost Notes: The Poetics and Politics of Transcription’<sup>10</sup>.

The methodological frame was given by Bryman’s “Social Research Methods”, a textbook which covers both quantitative and qualitative research and examines the significance of this very distinction. The book shows students how to conduct their own research projects and write up their research. (Bryman, 2008)

Aesthetical challenges regarding cross-cultural encounters, were discussed by authors like Marc Benamou in ‘Comparing musical affect: Java and the West’. This study was relevant to my research by observing possible biases when approaching two different cultures simultaneously.(Benamou, 2003)

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<sup>9</sup> (Giuleanu, 2013)

<sup>10</sup> (Winkler, 1997)

## 2 LULLABIES

### 2.1. Lullabies: a general perspective

Lullabies are a source of inspiration for musicians all over the world, throughout the history, and one of the examples is given by the famous Norwegian composer Edvard Grieg and his fortunate encounter with Gjendine Slaalien.

*In the summer of 1891, a meeting took place on a mountain farm in Jotunheimen between the composer, Edvard Grieg, and the 19-year-old milkmaid Gjendine Slaalien. There, Grieg discovered that Gjendine rocked her sister's children to sleep with a beautiful lullaby she had learnt from her mother. This left a lasting impression on the famous composer. He used the melody in his Norske Folkeviser (Norwegian Folk Songs), where he called it 'Gjendines bådnlåt' ('Gjendine's Lullaby').(Ofsdal, 2001, p. 28)*

Internationally recognized ethnomusicologists, like G. Suliteanu, have studied in depth this folkloric category and observed that the conjuncture of the lullaby allows developing artistic expression in varied and enriched forms, through the total freedom of thinking of the one who sings for the child. Traditional musical-poetic formulas blend harmoniously into the cradle song with images describing aspects of the child's life, and often the singer puts a special emphasis on making the expression more specific to his/her mental state: *"We are dealing with one of the most interesting folkloric categories, whose origin we can find at the beginning of mankind."*(Suliteanu, 1986, p. 17)

Kirsten B. Berg, as a world music artist that collaborated with musicians from different countries and continents, when she talks about lullabies, she describes them as very simple melodies which contain the same themes, *"the same kind of simple melodies"*. She also refers to lullabies as working songs because: *"... you sing this to bring the child to sleep. It was not so very important what lyrics you used. The most important thing was to hold a melody and theme, and rhythm that could make this small child to sleep."* (See Appendix)

Lisa Bonnar in her study 'Life and Lullabies' summarizes some of the general characteristics of this genre. She writes that "Experts have defined a variety of characteristics within a lullaby, such as slow, steady tempo with little change, rhythmically simple, regular and repetitive character".(Bonnar, 2014, p. 21) She also mentions about the simplicity of the structure, repetition of the songs, the way they are sung, their formal, rhythmical and melodic aspects that could generally define lullabies, aspects that will be described later in this paper.

Bonnar is trying to underline the importance of lullabies and even if today's life greets many challenges to both parents and children, and parental care tends to forget more often about the usefulness of lullabies: *"these sources of delight, should not be excluded from parental functioning as well as human imagination and playfulness."* (Bonnar, 2014, p. 75)

Lullabies carry a more powerful message than they appear. While they reflect the culture of which they are part of, they all have in common the innocence of humanity.

Many of the lullabies worldwide contain features that are frightening or threatening, in the parent and child's everyday life. It is interesting that the very first lullaby recorded has dark undertones: *"They try to tell the child that he has made a lot of noise, that he woke up the demon, and if he doesn't shut up right now, the demon will eat him."* (Perry, 2013)

Nobody knows when the first lullaby was sung, but the oldest record of a lullaby dates around 2000 BC. *"The writing is in cuneiform script – one of the first forms of writing – and would have been carefully shaped by a Babylonian scribe, with a stylus made of reed, in what is modern-day Iraq"* (Perry, 2013)

Lullabies are like bridges between cultures because they can interconnect common people of the world, regardless of race or borders; mothers from countries that are in war share the same uplifting experience of lullaby singing with mothers who are living in peaceful countries. One of these 'bridges' was created by the Norwegian composer Erik Hillestad, through a collection of lullabies originating from the "Axis of evil"<sup>11</sup> countries. Hillestad countered the prejudice created by G.W. Bush, that the people from countries that form the 'Axis of Evil' are also evil, and he matched a loving face to the people of Iran, Iraq, Palestine, North Korea, Cuba, Syria, Libya, and Afghanistan.

Lullabies proved their deep meaning also through the example given by mothers imprisoned in Holocaust concentration camps, who also left behind their stories through melodies, which

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<sup>11</sup> On January 29, 2002, in a State of the Union speech fueled by grief from the September 11 terrorist attacks, former President George W. Bush accused Iran, Iraq, and North Korea of helping terrorism and seeking weapons of mass destruction. He called these countries the "axis of evil." What the Bush Administration seemed to have meant by this term was that the governments of these countries were evil; unfortunately, what most people took from this term was that the people of these countries were evil. His use of the strong term "evil" allied many people in the United States against these "evil" countries, powering what would become the "War on Terror." (Castro, 2013)

were revealed by Aaron Kramer in 'The Last Lullaby: Poetry from the Holocaust', a collection of lullabies written by Jewish captives of the Holocaust. (Kramer, 1998)

The lullabies created during the Holocaust, are also referred as 'lullaments'. *"The potential interconnectedness of lullaby and lament is evident in the comforting qualities of laments and the loss themes in lullabies"* (O'Callaghan, 2008) Music therapists studied and used the qualities contained by 'lullaments'.<sup>12</sup>

By mentioning these examples, we underline the deep meaning and value hidden in these 'simple melodies' and the importance of their study.

Specialists in Applied Ethnomusicology state that at least until the late twentieth century there was a lack of intense research on soothing techniques and lullabies, derived from the fact that this kind of intimacy (which science still has troubles addressing) is expressed most often through the mother-child relationship. Until the modern emancipation from 'traditional' gender roles, the switch from a predominantly patriarchal environment, *"the act of soothing children was biologically determined and perceived as a somehow inferior occupation belonging to females."* (Harrison, 2010, p. 121) The lack of research activities regarding lullabies can also be ascribed to the difficulty of interfering with the intimate context of singing lullabies, disturbed by the researcher.

Harrison and MacKinley note that ethnographies, the core product of ethnomusicological and anthropological research, involve participant observation. *"Newborn and small children, however, are ethnographically invisible and boring Others"*, as they use means of communication that adults find hard to comprehend. These reasons help to explain the *"lack of any multidisciplinary or comparative study of the integral role of lullabies and soothing children (or adults) in processes of human interaction, communication and socialization."* (Harrison, 2010, p. 122)

### **2.1.1. The functionality of lullabies.**

*"The functionality of the lullabies proves a socio-psychophysiological origin, probably located at the level of the first beginnings of the human awareness process, with remains maintained to this day, including the value held by tradition in the mentality of the folk practitioner."* (Suliteanu, 1986)

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<sup>12</sup> The lullament is a combination between lullaby and lament, and has therapeutic qualities actualized through music therapy.(O'Callaghan, 2008)

Scholars claim that a personal lullaby creation appears to represent a good way to deal with psychological and existential problems, moreover they help to calm and soothe people, through their meditative and repetitive lyrical motifs. (Bonnar, 2014, p. 93)

Lisa Bonnar, in her book “Life and Lullabies” mentions about researches in the field of music therapy<sup>13</sup>, where researchers conclude that this musical genre has a dual purpose: The lullaby and its accompanying gentle, repetitive, multimodal interactions, such as patting, rocking, stroking, walking and swaying to the tempo of the music, simultaneously soothe the baby and allow the singer to release her emotions. In addition, the social and musical themes of lullaby lyrics can resonate with mothers, as they often encompass their fears, hopes and dreams for their babies and their families, among other things (Bonnar, 2014, p. 92)

Bonnar also gives an example of study of mixed lines of research in the fields of ethnomusicology and music therapy, ‘Nurturing herself, nurturing her baby: creating positive experiences for first-time mothers through lullaby singing’<sup>14</sup>, MacKinlay and Baker suggest in their study on Australian mothers and their infants, that not only the musical qualities contained in lullabies are effective in promoting sedation in babies, but singing lullabies also promotes a relaxation response in adults. (Bonnar, 2014, p. 70)

They also point out that while the *“primary purpose of the lullaby is to put the child to sleep, its secondary functions certainly encompass the enculturation of the infant in musical as well as conceptual and social terms. The researchers highlight lullaby singing’s dual purpose of soothing a child while simultaneously releasing the singer’s own feelings of desire and discontentment”* (Bonnar, 2014, p. 71)

## **2.2. Norwegian and Romanian lullabies**

From the Romanian ancestral heritage, the people have preserved an artistic treasure of rare value, wealth and diversity. The Romanian folklore includes creations related to the ritual: calendar repertoire, family repertoire, and non-ritual creations: doinas, ballads, lyrical songs and more. The lullaby is part of this ensemble of folk creations. The lullaby belongs to this artistic folk heritage, being a creation that has roots in prehistory and even if it is a creation less accessible to the general public because of the intimate atmosphere of its manifestation,

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<sup>13</sup> (Friedman, 2010)

<sup>14</sup> (Mackinlay, 2005)

contains in its poetic-musical structure and in its functional features, distinctive elements of the native musical folklore, being an indisputable document of the continuity of our people in space and time.<sup>15</sup> (Sirghi, 2016, p. 16)

As a subcategory of the lyrical song, 'The lullaby' was born out of the need to create an atmosphere of tranquility, monotony, necessary for the child to fall asleep. The methods and means of poetic and musical expression, characterized by simplicity and musicality, with deep emotional values, prove the experience and concern of our old nation. (Comisel, 1968, p. 68)

In Norway, as we can find in Ofsdal's book, 'Norsk folkemusikk og folkedans':

*"Lullabies or cradlesongs are functional music to get the baby to sleep. The rhythm in these songs can often conjure up memories of the cradle's soporific rocking movement, but as a musical category, there can be wide variations. ... The melody stanzas are often simple and repetitive, and improvisation can be an important element. In North Norway, there are many lullabies that are connected to the culture of the coast." (Ofsdal, 2001, p. 25)*

Romanian and Norwegian ethno folklorists pointed out the educational role of lullabies. Suliteanu splits the repertoire for children in two main categories and outlines the educational role of children's repertoire. She says that along with other folkloric categories, youth's and mature people's folklore or children's folklore, a third big group was highlighted, the one including affective manifestations addressed to the child by those who care for them up to the age of three - four years. In the Romanian folklore, this group appeared to us as having two distinct categories according to the main function they fulfill: the category of lullabies with the role of putting the child to sleep, and the category of songs that she calls 'playing songs', with the role to entertain and educate the child. (Suliteanu, 1986)

The educational role of music for children was observed also in the Norwegian tradition by Ofsdal, who writes that there are a lot of songs and jingles for children. From the children repertoire, *"Some songs can have an educational function, for example 'Draga riva ette deg'. To be involved in folk music is also important for children."*(Ofsdal, 2001, p. 26)

K. B. Berg also underlines that lullabies are used also in educational purposes. *"Yes. I use them when I have small children that come here to learn how to sing. It's natural to use lullabies...it's the very simple melodies, they learn it very quickly."* Norwegian lullabies are part of the oral tradition: *"They learned*

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<sup>15</sup> For term clarifications please look in the Glossary, at the end of the thesis.



*it from mother to daughter, from daughter to child. It went on in the tradition, or from a father to a daughter or son.” (See Appendix)*

It is hard to identify with precision the origins of Romanian or Norwegian lullabies. In the study ‘The lullaby’, Suliteanu identifies in some Romanian lullabies, archaic melodies and forms that are related with the Romanian ‘doina’<sup>16</sup> which is the oldest folkloric category on Romanian territory. In Norway, the tradition of lullaby is also very old but: “No, we don’t know, but we have to think that it’s about the oldest songs we have in the tradition. I think it must be older than the ‘ballads’, than the ‘stev’.” (See Appendix)

K. B. Berg believes that lullabies from Norway could be melodies that migrated from Europe or over the sea:

*... because we got it from somewhere ... People came with the music to Norway and I find the same melodies in Sweden, Denmark... so we are not a very old nation...so I think most of the music came from Sweden, from Eastern part of Europe or over the sea. So, I don’t think is so very much music really original. [...] That is the only thing that you can find similar thing in the whole country...because when you go to “stev” or dialect you have a very special dialect in the verses and in the tunes, but when it comes to lullabies it’s very common ... We have the same elements you find in all areas in Norway, and I know especially the tradition in Agder and Setesdal ... (See Appendix)*

### **2.2.1. Versification**

The Romanian simplest cradle songs contain specific poetic themes - which have great stability - with which have been created more developed forms, close to the actual songs, through similar images and artistic achievement. Thus, in an impressive lyric monologue, in the intimate ambience around the cradle, the mother takes her thoughts into sweet verses expressing complex soul states: the feeling of love for the child, for her husband going to work or war, personal troubles and cares, the memory of the missing, the poetic vision of the happy future of her child, etc. The theme of swinging, the theme of mother's growing love, images of animal life, family and social life, can also be found in the lullaby versification. A series of living creatures around the house are invoked to make the child fall asleep. Also, there are described pictures of family life, like mother's household activities, worries and doubts. Some old texts approach the spell, through the frequency of invocation and typical lyrics, integrating themes in the folklore of children by means of poetic themes and musical

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<sup>16</sup> Idem 12

traits. The lyrics are always octosyllabic and are remarkable by the high frequency of the inner rimes - which give them musicality and liveliness - and the abundance of diminutives. Often are used syllables repetition with onomatopoeic and musical value (lui-lui, abu-abu, nani-nani, etc.), diminutives, invocation ("Come Lord...") comparison with some birds and animals (chickens, deer, fish, etc.); there is also the idea of growing while the baby is asleep. The simplest cradle songs are based on a refrain of a few syllables repeated, filling an octosyllabic verse or combined with a word of delight; musically, such a text corresponds to a generator motif formed by a minor descending third, or a major second to which one or two higher sounds can be added, which creates the melody needed for tranquility and falling asleep. (Oprea, 1983, p. 287)

In the Norwegian folk tradition, *"The text, and the communication thereof, is particularly important in folk singing. If the length of the text varies from verse to verse, it is the melody that must adapt. The rhythm can be quite free, and often difficult to notate."* (Ofsdal, 2001, p. 24)

The themes used in Norwegian lullabies are very similar with Romanian ones:

*"Some can have funny lyrics about animals, which both children and adults alike can sing, whilst others are used when jiggling the child on your knee. Some songs can have an educational function, for example 'Draga riva ette deg'.* (Ofsdal, 2001, p. 25)

As K. B. Berg describes Norwegian lullabies present varied themes:

*So, the lyrics can be quite different. It can be about animals, nature, little cat, also be about husband who went out and met other women, and he was drinking, a sort of getting out frustration and you could sing it to the child because that small child doesn't understand anything. The melody is similar and it was the rhythm. When you think of a lullaby It is so important to have a rhythm that goes. One singer had he's own melody and they used this on different lyrics. (See Appendix)*

### **2.2.2. Melodic elements**

The melody of the Romanian lullaby usually evolves on stepwise motion and small consonant intervals. The song is simple, syllable, with a structure formed by motives. As melodic scales are used, we encounter old sound systems formed by two to five sounds where often, the third

is the 'generating element'. From a rhythmical point of view, typical cradle songs use the Iamb, sometimes even Pyrrhic<sup>17</sup> (Oprea, 1983, p. 518)

*The movement is regular. The architectural form is one or two repetitive melody lines, rarely three or four. In practice, we also meet songs whose structural elements present characteristics of other genres like doina or the actual song. (Oprea, 1983, p. 519)*

The lullaby is created under the influence of lyrical song. The lullaby belongs to the oldest creations, as evidenced by its simple musical structure and sound system construction. They are transmitted, like other genres, over a long period of time. Feminine sensitivity puts its mark on the artistic realization of this genre.

Comparing the lullaby with the folklore of other nations, in "The Lullaby" study it can be observed not only the main socio-psychological role of this folkloric category, but also a number of structural characteristics, of which some can be attributed to a universal human basis, while others appear to be specific to the cultural heritage of the Romanian people. (Suliteanu, 1986, p. 211)

In Norwegian tradition, the typical lullaby measure is - 2/4 or 6/8 - and refers to the lullaby rhythm. It is easily built up on children's texts, usually as penta-chords or hexachords. This rhythm is often improvised over form-like aspects, where the child's name could be inserted. However, the functional background could incorporate many kinds of melodic textures and varied texts. It might take time for the child to sleep, and many things that burst into the mind could get melodic and textual expressions. (Gaukstad, 2004, p. 51)

Researchers agree that lullabies represent a genre which shares similar thematic material, is in a slow or moderate tempo and its melody is dominated by stepwise motion and consonant intervals.

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<sup>17</sup> For term clarifications, please look in the Glossary.

### 3 METHODOLOGY

In the attempt to outline the way this research should be approached, I had to decide upon a general research strategy. Looking for possible research methods, orienting this thesis towards empirical and also theoretical research, I focused on a qualitative<sup>18</sup> type of research.

*“Certainly, there is no reason why qualitative research cannot be employed in order to test theories that are specified in advance of data collection” (Bryman, 2008, p. 373)*

This approach can provide insights into the problem and help developing ideas or hypotheses for potential future quantitative research.

In the attempt to provide quality to the research, I searched for general criteria to follow in the research process:

*“The issue of research quality in relation to qualitative investigations has become a rather contested area in recent years, with several schemes of criteria being proposed as possible alternatives to reliability and validity as criteria ... ” (Bryman, 2008, p. 380)*

Bryman describes a series of criteria, from which I selected a few to have in mind when conducting the present study. I tried to fulfil the following quality criteria: commitment and rigor by engaging substantially with the subject matter, having the necessary skills, and through data collection and analysis; transparency and coherence by research methods clearly specified and clearly articulated argument; impact and importance by having an impact on and significance for theory, importance to the field of music by sharing a model to follow for musicians that have similar interests.

There is a range of methods that are used in the qualitative research. As a researcher who employs qualitative data, I will explain how data was collected and analyzed step by step; every method used, describe the process, discuss the obstacles encountered and examine possible biases, following the disposition of the thesis.

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<sup>18</sup> "Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The research builds a complex, holistic pictures, analyses words, reports detailed views of informants, and conducted the study in natural setting." (Creswell, 1998, p. 15)

## 3.1. Methods

### 3.1.1. Literature research

As a secondary research tool, I used the method of literature research which was undertaken in University of Agder's library and also searching different online libraries. The main purpose was to find theories that could lead the observations to important final conclusions, and link the investigation to comprehensive discourses. This method was helpful for observing the complexity of the problem, for narrowing down the research and accomplish the requirements for a master thesis, mapping the research field and finally for grounding the research.

One of the problems I encountered using this method was the temptation to look for answers in too many directions, which would have led to an interdisciplinary approach. I decided to reduce the area of interest because this was not helping me answer my research questions and also was leading me to fields of study for which I am not professionally trained. For example, disciplines like Music psychology or Music Therapy offer rich literature related to lullabies.

Literature review helped me to make a clearer picture of the research field and was crucial in making decisions regarding the steps to follow in the future master thesis.

### 3.1.2. Meeting Kirsten Bråten Berg

#### *Why Kirsten Bråten Berg?*

The interview is a process that almost inevitably involves the issue of sampling. From the population of folk Norwegian singers, I had to choose a number of respondents.

*“Most writers on sampling in qualitative research based on interviews recommend that purposive sampling is conducted.” (Bryman, 2008, p. 458)*

*“Purposive sampling is a non-probability<sup>19</sup> sampling method and it occurs when “elements selected for the sample are chosen by the judgment of the researcher. Researchers often believe that they can*

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<sup>19</sup> *“In non-probability sampling (also known as non-random sampling) not all members of the population, has a chance of participating in the study. This is contrary to probability sampling, where each member of the population has a known, non-zero chance of being selected to participate in the study.” (Black, 2010, p. 216)*

*obtain a representative sample by using a sound judgment, which will result in saving time and money”.*  
(Black, 2010, p. 216)

In other words, the researcher samples on the basis of wanting to interview people who are relevant to the research questions.

Taking part in the research project *Music Without Borders – Traditional music from Setesdal meets world musicians*, based in the Department of Popular Music, Faculty of Fine Arts, University of Agder, where Kirsten Bråten Berg was one of the *sources*<sup>20</sup>, I received advice from prof. Bjørn Ole Rasch, the leader of earlier mentioned project, to contact first Kirsten Bråten Berg. Having the title of *Knight First Class of The Royal Norwegian Order of St. Olav*, a recognition of her work as a performer and as ambassador of Norwegian culture, can be considered an authority in the field of Norwegian folk music and a reliable source of data for this master thesis.

On 13<sup>th</sup> of October 2017, I sent her the first email explaining about my thesis and asking her to participate to the interview. We agreed that we would meet on 11<sup>th</sup> of March 2018. That was a perfect opportunity to have a wonderful time in Rysstad, Setesdal, to be a guest in her home, and interview her as well. She accepted to participate in this research with great joy.

#### *Biography of Kirsten Bråten Berg:*

Kirsten Marie Bråten Berg is a native from Arendal area, Norway. She is a Norwegian traditional folk singer, silversmith and government scholar who began singing traditional folk music in the 1970's.

*“A singer rooted in the Setesdal tradition, Berg was a member in the late 1970's and early 80's of the group Slinkombas”, and a regular collaborator with leading jazzbassist Arild Andersen. She has also worked with the Norwegian-Senegalese group Fraa Senegal til Setesdal”* (Broughton, 2000, p. 217)

She won the *Spellemannprisen* awards in 1979 and 1988 and as she related also in the interview, began singing traditional Norwegian folk songs in the 1970s, has given concerts and made recordings. Kirsten Bråten Berg's interest in the Norwegian folksong tradition has led her to meet and learn from older Norwegian musicians and people or from recordings of their music-making. My situation was quite different from other people from the valley.

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<sup>20</sup> See Chapter 1.1. ‘Music Without Borders – Traditional music from Setesdal meeting world musicians’

*“I learned from books, I did some tapes, there were a lot of people here that could sing ‘stev’ and a lot of lullabies from old people that I could be sit, so I made my own tapes. So, I was sitting in my workshop with my silvery listening to old tapes. That is how I learned the music.”*

Alongside figures such as fiddler Hallvard Bjørgum, she exemplifies those Norwegian folk musicians trying to carry their tradition into modern times. Kirsten Bråten Berg's interest in the Norwegian folksong tradition has led her to meet important folk musicians, such as fiddler Hallvard Bjørgum she exemplifies, trying to carry their tradition into modern times.

She is the editor of a collection of lullabies with CD, from Setesdal area, “Dommelidei”, published by Setesdal Spelemannslag, Utgitt 2013.

#### *Meeting Kirsten Bråten Berg:*

The interview method is a widely employed method in qualitative research.

The Interview can be defined as: “... a qualitative research technique which involves conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program or situation. “ (Boyce, 2006, p. 3)

In other words, in qualitative interview “there is a great interest in the interviewee’s point of view; in quantitative research, the interview reflects the researcher’s concerns.” (Bryman, 2008, p. 437)

As my primary research tool, I used the method of interview, collecting empirical data directly from the field. I consider this method was the most efficient tool for helping me complete three important steps in the study: obtaining the Norwegian selection of lullabies, receive important answers regarding the research questions and also gathering data about Norwegian tradition in lullabies.

I have chosen to use a semi-structured type of interview and as strategy I first composed an interview guide, a list of questions that would cover the most important topics. In the process of preparing the interview I also made audio recordings with my own interpretation of the Romanian lullabies, which were sent in advance to the responder. Participating as a singer in this project, represented a personal quest in integrating folk elements from different areas of Romania into interpretation.

The interview was split in two parts: the first part was the semi-structured narrative interview and the second part consisted in musical dialogue.

The process of the interview was flexible, very much ‘conversational’ in style. The content consisted of discussion about Norwegian traditional lullabies, about respondent’s experience with this folk category, and most important, of singing. The first part of the interview was designed to achieve 3 goals: to receive answers regarding tradition of lullabies in Norway, to make sure that the respondent understands her importance in this study and also to create a relaxed ambiance before the second and most important part of the interview, the musical dialogue.

*The interview process:*

While trying to find out how exactly, the interviewee will contribute to this master thesis, I found myself thinking towards achieving two very important outcomes. One is conducting a semi-structured interview, having the purpose to orient the research towards the most relevant possible outcomes, like establishing research directions, plausibility and possible answers to research questions. The second half of the interview will represent gathering primary data, which consists in collecting a set of six traditional lullabies, sang by the respondent. Allowing myself to be a participant to the interview, I have presented, in singing, a set of six carefully selected Romanian lullabies and the musical dialogue had only two indications: to choose her responses that can relate to the source material by following her intuition, and to have a continuous dialogue. I sang Romanian lullaby no. 1, Berg sang as a response Norwegian lullaby no. 1, and so on. The only breaks were when tuning between songs. Our melodic conversation had continuity and I consider it was in many ways harmonious.

*The selection of the Romanian lullabies:*

The selection of Romanian lullabies was limited to six melodies because I considered sufficient material to fulfill the requirements of a master thesis.<sup>21</sup> This selection is part of the process of preparing the interview. Three of the lullabies presented were selected from Suliteanu’s ethnomusicological collection, “The lullaby”. The volume focuses only on the cognition of the lullaby, in which the presentation of the folkloric material has a monographic character, and presents a framing of all types and variants found in the Romanian folklore. So, the collection presents 441 songs collected, transcribed and analyzed, from which I selected three: I also titled them: “Lullaby no. 2”, “Lullaby no. 3” and “Lullaby no. 4”. The selection

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<sup>21</sup> This thesis summarises fifteen analysed melodies.



process was very challenging and time consuming because the book offers many possibilities in establishing criterias of selection. I identified and focused on a few: the geographic criteria of selection made by the region of the country where the song was picked; the lyrics selection criteria made by the themes grouped into different categories; the typological selection criteria, which is based on the melodic analyzes and which follows the stages of musical evolution of every typology form a historical point of view. The most relevant criteria for my research is the typological criteria, focusing mainly on lullabies which contain archaic melodic elements. After reading all scores containing this characteristic, passing them through my personal artistic filter, I have chosen the ones I fitted better to my vocal interpretation and personality.

The other three lullabies selected are following different criteria, which I called *survival over time*. ‘Lullaby no. 1’ is found in the Romanian National Television Archives, interpreted by the folk singer Florica Bradu in a television show ‘Gala cantecului Romanesc’ (in English: ‘The Romanian Song Gala’), produced by Ion Filip in the seventies.<sup>22</sup>

‘Lullaby no. 5’ is borrowed from the repertoire of a famous, internationally recognized Romanian Jazz singer, Anca Parghel. She reinterpreted this traditional Romanian lullaby and added it to her Album ‘Carpathian Colors’, released in 1993 by Larcom Ltd. (Parghel, 1993)

‘Lullaby no. 6’ is a popular song from Basarabia area, Romania and it can be found in several internet sources.<sup>23</sup> This song is usually sung by children.

As general criterias that guided the entire process of selection were melodic diversity and that all lullabies were part of the Romanian oral tradition.

### **3.1.3. Recording and transcription of the interview**

The interview was digitally audio recorded. I have chosen to transcribe the interview myself because, whilst it was an arduous and very time-consuming task, it offered great benefits in terms of bringing me closer to the data, stimulating me to observe closely, and processing the information mentally. The recording of the interview took place in Kirsten Bråten Berg’s home, in Rysstad, Setesdal, Norway, where she created good conditions of privacy and

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<sup>22</sup> (Bradu, 2015)

<sup>23</sup> (FRB, 2011)

silence. I used *Reaper* digital audio workstation together with the audio interface *ONE* to record, first the Romanian lullabies, which were sent in advance to the responder, and second, the entire interview. The full transcription of the first part of the interview can be found in the Appendix of this thesis.

The interview lasted approximately one hour and thirty minutes. The respondent didn't impose a certain time frame but she was previously announced that it will not take longer than two hours. We communicated in English, so I had no language barrier in the transcribing process. I left out a few interview sections, because parts of conversation I considered unrelated to the research questions.

#### **3.1.4. Melodic transcription**

*“Written notation, of course, is just one possible mode of musical transmission. Many musical cultures rely primarily on oral transmission. [...] Recording technology has made possible what Walter Ong calls “secondary orality” (Winkler, 1997, p. 172)*

The melodic transcription is an excerpt from the interview, represents a very important step in analyzing the primary data, and also represents the means through which the theory can be applied. Musical transcription faces difficulties because of the limitations of perception. I used aural approach transcribing method. The alternative could have been automatic transcription, but I preferred this approach because:

*“The indispensable tool for a transcriber is a well-trained ear, that is, skill at taking music dictation. This skill is taught as part of musicianship courses.” (Winkler, 1997, p. 174)*

I encountered a couple of problems while doing the transcription; the vocal samples to be transcribed, have flexible molding of pitch, rhythm and timbre and it is challenging to put in our notational system.

Some of the response lullabies have a special rhythm, they are free flowing, therefore I had struggles identifying time signature alternations. For this reason, I consulted an experienced musician in transcriptions, prof. Valentin Muntean, from ‘Transilvania University of Brasov’, ‘Faculty of Music’, to receive some guidance.

Another challenge was transcribing the lyrics, due to the language barrier<sup>24</sup>. After the interview, I asked Kirsten Bråten Berg to transcribe the lyrics and send them to me through e-mail;

But what is the value of such transcription? First, it is an indispensable tool for the melodic analysis process, the core of this thesis. The process of transcription focused my attention on every event, which was helpful for the next step, the melodic analysis. Second, the value of such transcription is: “*To appropriate the music as currency for academic exchange*” (Winkler, 1997, p. 198), by probably being the first transcription of these Norwegian traditional lullabies, delivered by Kirsten Bråten Berg.

### **3.1.5. Tools and Technologies**

Another problem encountered, it was while using the *Sibelius*<sup>25</sup> music notation software. While somebody makes a new score in the Sibelius, has to use the tools that are provided by the program, therefore someone could find difficulties in writing accurately some specific folk music ornamentations. Another option would have been the manuscript, however I decided to write the score in Sibelius, writing the melody to the staves and then adding the lyrics underneath.

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<sup>24</sup> This World Music Master Program courses were taught in English.

<sup>25</sup> (Humberstone, 2012)

## 4 ANALYSIS

### 4.1. Theoretical framework

*“Comparison across traditions obscures intracultural variations as well as the many mutual influences between cultures. – that is, it ignores the heterogeneity found within cultures and the permeability of cultural boundaries. The goal of increasing cross-cultural understanding remains one of ethnomusicology’s principal raisons d’être, despite recent critiques of the practice of multiculturalism and of the concept of culture.” (Benamou, 2003, p. 72)*

Establishing a basis of comparison for the selection of Romanian and Norwegian lullabies, is a problem because the perception of sameness and difference is relative to the perspective one takes. The author is aware of the fact that her perspective can be influenced by her experience and the culture she comes from. If we want to understand music not just ethically, not just superficially, but deeply and respectfully, we must try to understand the music’s content.

The only scientific framework that will best serve this purpose is the Music Theory. Within this frame we can find the best set of tools needed to dissect and measure music content.

*“Musical analysis is a mean to understand better the composer’s intentions, when creating a piece of music and it can be used for purposes like expressive performance or music comparison. A musical analysis can be decomposed in melodic, harmonic and tonal function analysis. Melodic analysis studies the stylistic characteristics of a note from a contrapuntal point of view, while tonal and harmonic analyses investigate chord roles in particular music pieces.” (Illescas, 2012)*

The analysis of folk music in general, traditional lullabies in particular, involves applying specific segments of Music Theory, dedicated to folk music, like which is Melodic Analysis. Being given the purpose of this study, the analysis will be narrowed down to identifying only melodic characteristics with reference to folkloric elements. A more detailed approach could be developed into the subject of another research.

*“The main means of expression of musical language are: melody, rhythm and harmony. The primordial element of the musical artistic expression has always been the melody, being the most powerful, most important, most convincing and accessible than any other musical means of expression.<sup>26</sup> ... Melody is the general reference element - composer, aesthetic, theoretic, historic and stylistic - for the art of sounds, the supreme principle in music, the center towards which all the complex features of the musical image converge.” (Giuleanu, 2013, p. 198)*

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<sup>26</sup> In greek, ‘melos’ = ‘song’ and ‘odi’ = ‘intonation’

**Model of analysis:** As model of analysis, I will follow the method used in my previous Bachelor thesis, “*Tradition, contemporaneity and inter-culturality in the musical creation of ethno-rock group, Phoenix.*”, which involved identifying melodic characteristics in Romanian ethno-rock music, more specifically, the musical analysis of folkloric characteristics from melodic perspective, of a selected repertoire. This model is taught within the ‘Musical Folklore’ discipline, at the Faculty of Music, Department of Music Pedagogy, ‘Transylvania University of Brasov’, Romania, and it is applied for the analysis of Romanian folk tunes. This model of analysis can be applied to Norwegian lullabies also, because the core of the method is based on the theory of Ancient Greek music, therefore, the main points have universal applicability.<sup>27</sup> The model of analysis adapted for the present master thesis excludes the analysis of traditional versification and of poetic-musical elements taken in the interpretation process, although the melody is closely related to the lyrics, as Cicero said: “*In any language there is a hidden music*”, this approach could affect the quality of the analysis. This study is trans-cultural and it would assume the versification analysis in three different languages (Romanian, Norwegian and English), which would affect the coherence of the analysis and also it is not closely related to my research questions.

The analysis design is split in four sections: melody, rhythm, scale system and form.

Melodic characteristics:

*“Melody is the general reference element - composer, aesthetic, theoretic, historic and stylistic - for the art of sounds, the supreme principle in music, the centre towards which all the complex features of the musical image converge.” (Giuleanu, 2013, p. 198)*

*Melodic contour:* Vocal folk tunes have a limited ambitus, correlated to the possibilities of human voice; seldom exceed the octave. In ancient rituals, as described in Romanian folkloric studies, in songs and repertoire of dancing, the ambitus widens with a descending fourth from the ‘finalis’. (See Appendix 2). The melody has a varied profile: descending (in some old-style songs), ascending (rarely or in new style melodies), mixed / sinuous (ascending-descending). (Rucsanda, 2016, p. 36)

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<sup>27</sup> Musical modes, for example, have been a part of western musical thought since Middle Ages and were inspired by the theory of ancient Greek music

*Ambitus/Range*: Marking the interval formed between the highest and lowest notes of the song.

*Intervals*: Observing the most frequent intervals encountered.

*Sound structures / Scale systems / Modes*: With regard to the sound material, the number of steps in the scale and how they are organized, our popular music is rich and varied, and we can identify melodic types belonging to several systems. Pre-penta-chord and pre-pentatonic oligo-chord systems (See Glossary) The pre-penta-chord systems include: bi-chords, three-chords and tetrachords, and are formed by adjoining sounds by step-by-step motion. Another scale system is natural, acoustic and chromatic diatonic heptachord systems, represented by the natural diatonic modes. From the evolution of the pentatonic scales by filling them with 'pieni' (See appendix 2) or by enlarging the hexachord, can develop in heptachord modes (major and minor), which can be built on every step of C Major. There are 3 popular modes on steps I, IV and V of the scale systems (Ionian, Lydian, Mixolydian) and four minor modes on steps II, III, VI, VII of the scale system (Dorian, Phrygian, Aeolian, Locrian). In order of their frequency, in Romanian folklore music, natural modes appear as follows: Mixolydian, Dorian, Phrygian, Ionian and Aeolian. (Rucsanda, 2016) Musical modes have been a part of western musical thought since Middle Ages and were inspired by the theory of ancient Greek music.

*Cadences* – the steps of the system are assigned with numbers in ascending order. denoting the difference between the final note of each line and the final note of the last melodic line, the finalis.

Rhythm characteristics:

*In the Greek-Latin ancient poetry, reside patterns that underlie modern musical rhythms, however complicated they may seem. Everything starts from the fact that - in the beginning - poetry, music and dance were components of one art (art of syncretic character), and then, developing on different paths, they kept the rhythm as a common element. Taking the basic rhythmic patterns from ancient poetry, music has cultivated and developed them through their own means, to a high degree of artistic expression, as they can be found in different styles and genres of creation, culminating with the contemporary ones.”(Giuleanu, 2013, p. 594)*

*Rhythm and rhythmic formulas*: The rhythmic folkloric structures bear the mark of the place and the time in which they take place, being also criteria for the differentiation of the folkloric

categories. However, there are similar and even identical structures of several genres. For example, there have been numerous rhythmic formulas common to both dances and carols. Concerns about the systematization of the folk rhythm intensified relatively late. It was found that the folkloric rhythm must be viewed from different angles than that studied by the classical theory; several systematization criteria were formulated.

1. Some specialists claim that, by its nature, the popular rhythm is: choreographic, syllabic (parlando, prosodic) and musical.

2. Based on its basic form<sup>28</sup>, the rhythm is: measured (giusto) and free (rubato).

Considering above mentioned criterias as well as the functional-structural criterias, researchers have identified and encoded the following rhythmic systems and types of Romanian folklore: a) the rhythm of children; b) Giusto-syllabic rhythm; c) Aksak rhythm; d) Parlando-rubato rhythm; e) the dance rhythm; f) vocal rhythm adapted to the steps of ceremonial walking; g) Western rhythm.

These rhythms also meet in the folklore of other peoples, and some have a universal or quasi-universal spread; they differ from one nation to another, especially through the ways of combining formulas, by correlating with other folk elements, as well as by the current evolutionary stage. (Rucsanda, 2016)

The Giusto-syllabic rhythm belongs, in essence, to the vocal music. This system was studied by Constantin Brăiloiu, who specifies the meaning of the two terms: "giusto indicates regular, uniform movement in opposition to rubato" and syllabic shows that we have to deal with "rhythmic effects, having as a single principle the variable characteristic of the syllable ". (Rucsanda, 2016)

From the succession of these two units, rhythmic groups are formed first, which alternate freely, because the popular verse is binary, and these groups are, in the vast majority of cases, binary. Taking the ancient terminology, we call them:

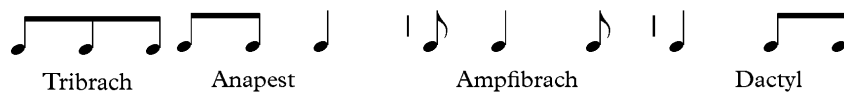
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<sup>28</sup> Classification of Mocquereau, A., *La nombre musical gregorien, ou rythmique gregorienne*, Tome I, Rome - Tournai, 1908, (p. 12-233).

Binary rhythmic groups:



Ternary rhythmic groups:



The name ‘parlando-rubato’ has sometimes been substituted or confused with that of *free rhythm*, but precisely the term ‘parlando’ defines more clearly the features of the system and indicates its relationship with the Giusto-syllabic rhythm; that is why it was not by accident that initially both the association and the distinction were made: parlando-rubato. Both the name and the formulation of the organizational principles belong to Béla Bartók; “Each quarter note corresponds to a text syllable, and the schema is changed by a rubato execution”; Bartok also draws attention to the rhythmic classification, taking into account the binary group of the syllables. (Rucsanda, 2016, p. 47)

Form. Types of architectural form.

Musical discourse can unfold, improvisation underlying the musical composition or respecting certain laws, the musical elements returning in the same order; these two modes of realization are common to all peoples, but their share differs.

According to the content of the melodic rows, the following types of verse are known:

1. Fixed form in which the melodic rows succeed in the same order forming the melodic verse; it occurs in most cases. This can be:

(a) primary type (single melodic row varied);

(b) binary type (two different melodic rows, AB) in different combinations: AAB, ABA, ABBA, etc.

(c) ternary type (three different melodic rows ABC) in different combinations: AABC, ABCB, AABBC, etc.;

(d) square type (four different melodic lines ABCD) in different combinations: AABCD, ABCDB, etc.



(e) Sometimes there are also songs with refrain (one or two), AB Refrain, A Refrain B Refrain, ARefrain1BRefrain2, etc.; and its place can be different: at the beginning, in the middle or at the end of the song.

2. Free form occurs when melodic rows follow the interpreter's will and their number is variable, for example ABCDE or ABCDEBA, etc. It can be found in some dances, instrumental songs belonging to the pastoral repertoire, doinas, ballads, mourners.

Melodic rows can be linked by:

(a) identical or varied repeated melody. We will mark the variation with A', B', C', etc. The variation can be made by rhythmic diversification or melodic / rhythmic extension;

(b) transposition at different intervals;

(c) succession of different melodies rows.



The scale system is represented by the Mixolydian mode on C with A flat as unstable step, not being part of the mode; or we can also interpret the system as being represented by a Hexachord mode on C with cadence on subtonic. A flat is not part of the mode, it represents one unstable step. It can also be a possible influence from the tonal system, more precisely the melodic version of C Major. The cadence is made on the first step of the mode, through subtonic.

Form in music is fixed primary with refrain: A Refrain. A is a melodic line formed between measures one and eight; A' is a variation of A, made by amplification and it is formed between measures nine and nineteen; The Refrain is formed between measures twenty and twenty-eight and the lyrics were replaced with endearment words.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

‘Norwegian lullaby no.1’ is the response/answer to ‘Romanian lullaby no. 1’, received during the interview. This melody is part of the oral folk tradition from Setesdal area, Norway. The content of the lyrics is about friendship and compassion, how a child can sooth another child, by making him/her stop crying.

## Norwegian lullaby no. 2

Traditional

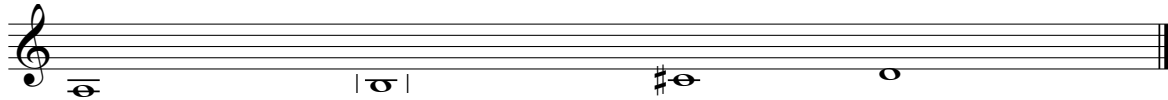
♩ = 76

Voice

Å he a hå, ko er klo-kka nå? Nå er so - li glad av å - ne av  
 5 grå - ne av krus- kar - to-odd, av pi - il-mann-skno- odd, av  
 8 da - an - sar - vo- od, Sti - dde-ti, sti - dde-ti Bo - ye.

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over a perfect fourth. Intervals frequently encountered are the second and the third.

The rhythm is parlando-rubato.



The scale system is represented by a Tetrachord on B with cadence on the second step of the scale.

Form in music is fixed binary: A B. A is a melodic line formed between measures one and five; A' is a variation of A, made by rhythm and it is formed between measures six and eight; The B section is formed between measures nine and eight and has the function of a Coda.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

‘Norwegian lullaby no. 2’ is the response/answer to ‘Romanian lullaby no. 2’, and it is an excerpt from the interview. This melody is part of the oral folk tradition from Setesdal area, Norway. The content of the lyrics is about the organic connection between the elements of nature with reference to historical images.

## Norwegian lullaby no.3

Traditional

♩ = 60

Voice

Kvi ror du så fort, kvi ror du så fort du un - ger - sven? kvi må eg ko-re ro

5 med gra-set det gror i grøn eng? Kvi ror du mot sør, kvi ror du mot sør, du

9 un- ger - sven? kvi må eg kje ro som sne-kka ho snur mot grøn eng?

The melodic profile is sinuous. The ambitus stretches over a ninth. Intervals frequently encountered are the second and the third.

The rhythm is giusto-syllabic. The rhythmic formulas frequently encountered are the dactyl and anapest. This melody has anacrusis character.



The scale system is represented by Aeolian mode on F with final cadence on the first step of the system

Form in music is fixed binary: A B; A is a melodic line formed between measures one and three; B section is formed between measures four and six; A' is a variation of A, made by rhythm and it is formed between measures seven and nine; B' section is formed between measures ten and twelve.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

‘Norwegian lullaby no.3’ is the response/answer to ‘Romanian lullaby no. 3’, and it is an excerpt from the interview. This melody is part of the oral folk tradition from Setesdal area, Norway. The content of the lyrics is about calming the baby girl while describing elements of nature.

# Norwegian lullaby no. 4

Traditional

♩ = 100

Voice

So ro mitt e-ie gul gjev me da-dde so ga full. Lø - a og lo-ven, fjo-set og skå len.

5

Lø - a full av my-kje korn og st - ga full av små-born.

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over a perfect octave. Intervals frequently encountered are the second, the third and descending fifth.

The rhythm is giusto-syllabic. The rhythmic formulas frequently encountered are the pyrrhic and spondee.

The scale system is represented by Ionian mode on C with final cadence on the first step of the system.

Form in music is fixed binary: A B. A is a melodic line formed between measures one and two; A' is a variation of A, made by rhythm and it is formed between measures three and five; The B section is formed between measures six and seven and has the function of a Coda.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

‘Norwegian lullaby no. 4’ is the response/answer to ‘Romanian lullaby no. 4’, and it is an excerpt from the interview. The lyrics content, present the image of a mother soothing her baby, addressing to him with adjectives as ‘gold’, and describing elements from life in the household.

## Norwegian lullaby no. 5

Traditional

♩ = 100

Voice

Re - ven re - ven den rau - de, kom og ba meg etter sa - ue, Nei, sa eg

8  
han spill in-kje faas straukhan at bak-jen og tok den graa re - ven re - ven den rau-

15  
de de-en rau-de.

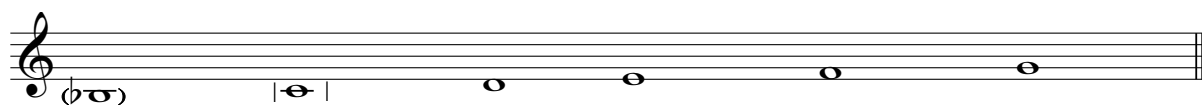
24

29

29

The melodic profile is sinuous-descending and arched over melodic lines. The ambitus stretches over a sixth. Intervals frequently encountered are the second and the third.

The rhythm is parlando-rubato.



The scale system is represented by a Major penta-chord scale on C with final cadence on the first step of the system.

Form in music is 'square', made by four different melodic lines: A B C D. A is a melodic line formed between measures one and six; B section is formed between measures seven and

<sup>29</sup> As mentioned in chapter 3.1.4, the lyrics were sent by the interviewee. In the case, 'Lullaby no. 5' lyrics are incomplete, but this fact doesn't affect the reserach.

twelve; A' is a variation of A, made by reduction and it is formed between measures thirteen and sixteen; C section is formed between measures seventeen and twenty-six; D section is formed between measures twenty-seven and thirty-five.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

'Norwegian lullaby no. 5' is the response/answer to 'Romanian lullaby no. 5', and it is an excerpt from the interview. This melody is part of the oral folk tradition from Setesdal area, Norway. The content of the lyrics describes a pastoral image, describing a situation when nature puts animals in danger.

## Norwegian lullaby no. 6

Traditional

♩ = 200

Voice

Ga - au - kjen er grå han gjel om vå - re og lo - je ber i - ve - he

7  
ie. Ho er i - kkje lett å gil - ja den møy som all - støtt sva - rar med

13  
drei - de. Gau - kjen er grå han gjel om vå - re

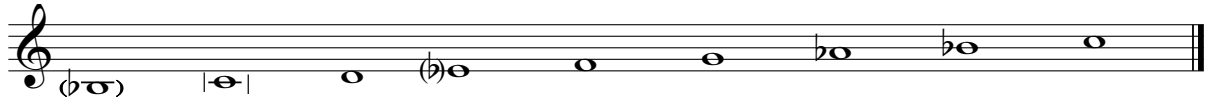
19  
og lo - je ber i - ve he - ie. Ho er i - kkje lett å gil - ja

24  
den møy som all støtt sva - rar med drei - de.



The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over an octave. Intervals frequently encountered are the second and the third.

The rhythm is parlando-rubato. The rhythm has anacrusis character.



The scale system is represented by the Mixolydian on C mode with the sixth step lowered. The cadence is made on the first step of the scale.

Form in music is fixed binary: A B. A is a melodic line formed between measures one and seven; B is the next melodic line formed between measures seven and fourteen; A' is a variation of A, made by rhythm and it is formed between measures fourteen and twenty-one; B' is a variation of B formed between measures six and seven and has the function of a Coda.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

‘Norwegian lullaby no. 6’ is the response/answer to ‘Romanian lullaby no. 6’, and it is an excerpt from the interview. This melody is part of the oral folk tradition from Setesdal area, Norway. This lullaby is an old stev and the lyrics content is a game of words.

As we can observe in ‘Figure no. 1’, ‘Norwegian Lullaby no. 1’, ‘Norwegian Lullaby no. 3’, ‘Norwegian Lullaby no. 4’, and ‘Norwegian Lullaby no. 6’, scale systems are represented by modes which remind us about the tonal system. We also encounter a tetrachord and a major penta-chord scale system, which reminds us of older melodic forms used in folk music. All Norwegian lullabies analyzed confirm one of the general lullaby characteristics, regarding the predominant presence of small intervals, 2<sup>nd</sup> and 3<sup>rd</sup>. The ambitus varies from 4<sup>th</sup> to 9<sup>th</sup>, which allows rich melodic diversity. The form also confirms one typical characteristic of lullabies, which is fixed binary. ‘Lullaby no. 5’ makes the exception, by having a more complex form, but also this characteristic is frequently encountered in folk music. Expressivity in interpretation consists of a few specific ornamentations, reflects the Norwegian folk tradition in singing, and gives originality to the performance.

<i>Lullabies</i>	<i>Melodic contour</i>	<i>Ambitus</i>	<i>Intervals</i>	<i>Type of rhythm</i>	<i>Rhythmic formulas</i>	<i>Anacrusis Character</i>	<i>Scale system</i>	<i>Cadence</i>	<i>Form</i>
<i>No Lull. No. 1</i>	sinuous	8	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Dactyl, tribrach		Mixolydian on C	1 <sup>st</sup>	A Refrain
<i>No Lull. No. 2</i>	sinuous	4	2 <sup>nd</sup> , 3 <sup>rd</sup>	Parlando-rubato			Tetrachord on B	2 <sup>nd</sup>	A B
<i>No Lull. No. 3</i>	sinuous	9	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Dactyl, Anapest	Anacrusis	Aeolian on F	1 <sup>st</sup>	A B
<i>No Lull. No. 4</i>	sinuous	8	2 <sup>nd</sup> , 5 <sup>th</sup>	Giusto-syllabic	Pyrrhic, spondee		Ionian on C	1 <sup>st</sup>	A B
<i>No Lull. No. 5</i>	sinuous-descending	6	2 <sup>nd</sup> , 3 <sup>rd</sup>	Parlando-rubato			Major pentachord on C	1 <sup>st</sup>	A B C D
<i>No Lull. No. 6</i>	sinuous	8	2 <sup>nd</sup> , 3 <sup>rd</sup>	Parlando-rubato		Anacrusis	Mixolydian on C	1 <sup>st</sup>	A B

Figure no. 1

### 4.3. Melodic analysis with reference to folkloric elements - Romanian lullabies

This chapter's objects of analysis, are provided by the selection of Romanian lullabies, made by the author, following the criterias of selection described in chapter 3.1.2, and has the purpose to provide the necessary information for answering the first research question: *Can we identify common characteristics between Romanian and Norwegian lullabies?*

#### Romanian lullaby no. 1

Traditional

♩ = 100

Voice

A - bu - ă - te cu ma - ma, că lin li-in

6  
te - a le - gă - na. A bu -

10  
a - bu a - bu a.

Alină-te i te abuă, până când s-o face ziuă, hai liu, liu, liu, liu, liu, liu.  
Din rul fuiorului, haină dalbă face-i-oi, hai liu, liu, liu, liu, liu, liu.  
Să te duci cu oile, pe câmpu' cu orile, liu liu, liu, liu, liu, liu, liu,  
Hai liu, liu, liu, liu, liu, liu.

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over a decima. Intervals frequently encountered are the second, the third and the ascending sixth.

The rhythm is parlando-rubato.

The scale system is represented by Aeolian mode on E with final cadence on the first step of the system. We encounter internal ionian cadences on G.

Form in music is primary with refrain: A Refrain. A is a formed by two identical melodic lines, between measures one and eight; The refrain is formed between measures nine and twelve. The refrain lyrics are replaced with endearment words.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

‘Romanian Lullaby no. 1’ is part of the oral folk tradition from Bihor area, North-Western part of Romania. I found this lullaby in the interpretation of Florica Bradu, acknowledged Romanian folk singer, in the archive of Romanian National Television, the folk show ‘Gala Canteclului Romanesc’ from the 70’s, and made accessible, on ‘Youtube’ online channel by Adi Bogosel. (Bradu, 2015) The lyrics content, are about mother’s plans regarding the future of her child. Images of pastoral scenes can be identified.

## Romanian lullaby no. 2

Traditional

♩ = 152

Voice

Hai o dor ha-ai pă-să - ri-că, na-ni na ni na ni, m Dormi ș - a

9 dormi fă - ră dă fri-că, Na-ni na - ni na-ni. C-o să vi-nă moș cu -

18 min - te, să te - a lin-te și să - îți cân-te, Na-ni na ni na-ni.

(Suliteanu, 1986, p. 423)

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over an octave. Intervals frequently encountered are the unison, the second, the third and we can observe a specific Romanian procedure: the *support of the descending fourth*<sup>30</sup>

The rhythm is giusto-syllabic. The rhythmic formula frequently encountered is the Iamb.



The scale system is represented by the minor Penta-chord on E. The cadence is made on the first step of the scale. We can also observe internal cadences on the B, the fifth of the scale lowered with an octave.

Form in music is primary with refrain: A Refrain. A is a melodic line formed between measures one and four; the Refrain is the next melodic line formed between measures five and seven; A' is a variation of A and it is formed between measures eight and eleven; Refrain' presents small variations of the Refrain made by ornamentation and it is formed between measures twelve and fourteen. A'' is a variation by extension of A and it is formed between measures fifteen and twenty-two. The melody ends with the repetition of the Refrain.

The interpretation is made vocally and presents many ornaments; it is a non-accompanied monody.

'Romanian Lullaby no. 2' is part of the oral folk tradition from Dambovită area, Southern part of Romania. I selected this lullaby from Suliteanu's collection following the criterias mentioned in chapter 3.1.2, 'Meeting Kirsten Bråten Berg'. This lullaby was gathered from the field in the interpretation of Florica Vasilescu, in the year of 1959. The lyrics content is about the mother's urge to sooth the child, using expressions that suggest safeness. The child is also referred as 'little bird'. Fairytale characters are mentioned.

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<sup>30</sup> Imitation procedure from traditional instrumental tunes played by the alpenhorn. Usually found between the last step of the system the descending fourth.

## Romanian lullaby no. 3

Traditional

♩ = 160

Voice

Na-ni na-ni pui de uo-mi vin' la mai-ca să te-a dor-mi, Să mi

10 te culci mi-ti - te - li și să te scoli mă-ri cel.

18 lu - lu lu - lu lu-lu lu - lu lu - lu lu - lu lu - lu lu-lea.

(Suliteanu, 1986, p. 361)

The melodic profile is descendent. The ambitus stretches over a Nona. Intervals frequently encountered are the second, the third and we can observe the specific Romanian procedure: the *support of the descending fourth*<sup>31</sup>. The descending fifth, also present in the score represents the forth, mirrored.

The rhythm is giusto-syllabic. The rhythmic formulas frequently encountered are the Iamb.

The scale system is represented by the major Hexachord on D. The cadence is made on the first step of the scale.

Form in music is fixed binary with refrain: A B Refrain. A is a melodic line formed between measures one and eight; B is the next melodic line formed between measures nine and sixteen. This section is repeated; Refrain is between measures eighteen and twenty-six. The refrain lyrics are replaced with endearment words.

The interpretation is made vocally and presents many ornaments; it is a non-accompanied monody.

<sup>31</sup> Idem 22.

‘Romanian Lullaby no. 3’ is part of the oral folk tradition from Gorj area, South-Western part of Romania. I selected this lullaby from Suliteanu’s collection, following the criterias mentioned in chapter 3.1.2, ‘Meeting Kirsten Bråten Berg’. This lullaby was collected from the field, by Suliteanu, in the interpretation of Ioana Manaila, in the year of 1976. The lyrics content is about mother’s plans for the child to grow.

## Romanian lullaby no. 4

Traditional

♩ = 152

Voice

Na-ni na-ni pu-iul ma-mi. Na-ni na - ni pu-iul ma-mi î

9

Dormi a - cum cît ești mai mi-cî, Să crești ma - re și voi - ni - cî.

(Suliteanu, 1986, p. 356)

The melodic profile is descendent. The ambitus stretches over a Nona. Intervals frequently encountered are the unison, the second, the fourth.

The rhythm is parlando-rubato.

The scale system is represented by the minor Pentatonic scale on D. The cadence is made on the first step of the scale.

Form in music is fixed binary: A B. A is a melodic line formed between measures one and four; B is the next melodic line formed between measures five and eight. The entire section is repeated.

The interpretation is made vocally and presents few ornaments; it is a non-accompanied monody.

‘Romanian Lullaby no. 4’ is part of the oral folk tradition from Gorj area, South-Western part of Romania. This lullaby was selected from Suliteanu’s collection. This lullaby was collected from the field, in the interpretation of Maria C. Pricopie, in the year of 1930. The lyrics content is about the mother’s plans for the child to grow.

## Romanian lullaby no. 5

Traditional

♩ = 50

Voice

Ai, ai, a - ai, pu - iut de șo - oim , eu te lea - găn tu n - ai somn ,

ai, ai, a - ai, pu - iut de peș te , eu te lea - găn doar îi creș - te.

Ai, ai, ai, puiu de cuc, eu te leagăn i mă duc  
 Dui, dui, dui mânca-te-a pui, rabdă gură dacă nu.  
 Culcă-te puiu mamii, până tată-t-o veni  
 Dui, dui, dui, puiu' cucului, adă-i somnu' pruncului.  
 Dui, dui, dui, puiu' mamii eu te leagăn tu-i dormi  
 Dui, dui, dui, puiu' cucului, adă-i somnu' pruncului  
 De pe frunza nucului!

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over perfect fifth. Intervals frequently encountered are the second, the third and the descending fifth.

The rhythm is giusto-syllabic. The rhythmic formula frequently encountered is the Iamb.



The scale system is represented by the major Penta-chord on C. The cadence is made on the second step of the scale.

Form in music is fixed primary: A. A is a melodic line formed between measures one and two; A' is the next melodic line formed between measures two and four.



The interpretation is made vocally and presents few ornaments; it is a non-accompanied monody.

‘Romanian Lullaby no. 5’ is part of the oral folk tradition from Central-Northern part of Romania. I discovered this lullaby in the interpretation of Anca Parghel, acknowledged Romanian jazz musician, from the Album ‘Carpathian Colors’, released in 1991. (Parghel, 1993) The lyrics content is about soothing the baby with endearment words, describing elements of everyday life, like suggesting mother’s chores or waiting the father to come home.

## Romanian lullaby no. 6

Traditional

♩ = 100

Voice

Hai co - cu - ță, hai co - cu - ță, când ai să te fa - aci mă - ru -  
 Hai co - cu - ță, hai co - cu - ță, liu - liu fă și cre - ești mă - ru

7

ță?  
 ță. C - au o - bo - sit mâi - ni - le, bu - ne - le tru - di - te le.

Hai cocuță, hai cocuță!  
 Când ai să te faci măruță?  
 Hai cocuță, hai cocuță!  
 Liuliu fă și crești măruță!

Când nu pot picioarele –  
 Bunele, truditele!  
 Când nu pot picioarele –  
 Bunele, truditele!

Hai cocuță, hai cocuță!  
 Când ai să te faci măruță?  
 Hai cocuță, hai cocuță!  
 Liuliu fă și crești măruță!

C-au obosit ochișorii,  
 Gurița și obrăjorii.  
 Ochișorii de privit –  
 Gurița de gângurit!

The melodic profile is descending and sinuous. The ambitus stretches over perfect fifth. Intervals frequently encountered are the second and the third.

The rhythm is giusto-syllabic. The rhythmic formula frequently encountered is the Trochee.



The scale system is represented by the major Hexachord on C. The cadence is made on the first step of the scale. We can also observe an internal cadence on the second step of the scale.

Form in music is fixed binary: A B. A is a melodic line formed between measures one and eight; B is the next melodic line formed between measures nine and sixteen. Each part repeats two times.

The interpretation is made vocally and presents few ornaments; it is a non-accompanied monody.

‘Romanian Lullaby no. 6’ is part of the oral folk tradition from North-Eastern part of Romania. This lullaby is usually sung by children and lyrics content is about how people get tired after work at the end of the day, and how everybody needs to sleep.

As we can observe in ‘Figure no. 2’, regarding the scale systems used, we identify predominantly scales rather than modes, like penta-tonic scales, penta-chords and hexachords, which indicates the probability that the lullabies were composed before the tonal system became popular in the Romanian culture. The only exception is made by ‘Romanian Lullaby no.1’, which is represented by the Aeolian mode on E.

About ‘Romanian lullaby no. 2’, ‘Romanian lullaby no. 3’ and ‘Romanian lullaby no. 4’, Suliteanu’s analysis affirms that they contain archaic melodic structures. (Suliteanu, 1986, pp. 263, 284)

In the Romanian lullabies analysis, the predominant rhythmic formula identified is the Jamb, rhythmic formula not found in the studied Norwegian repertoire. From the point of view of predominant intervals and form, we can observe that are very similar with the Norwegian melodies and also are part of the general characteristics of lullabies. Expressivity in interpretation consists of a few specific ornamentations, reflects the Romanian folk tradition in singing, and gives originality to the performance.

<i>Lullabies</i>	<i>Melodic contour</i>	<i>Ambitus</i>	<i>Intervals</i>	<i>Type of rhythm</i>	<i>Rhythmic formulas</i>	<i>Anacrusis Character</i>	<i>Scale system</i>	<i>Cadence</i>	<i>Form</i>
<i>Ro Lull. No. 1</i>	sinuous	10	2 <sup>nd</sup> , 6 <sup>th</sup>	Parlando-rubato		Anacrusis	Aeolian on E	1 <sup>st</sup>	A Refrain
<i>Ro Lull. No. 2</i>	sinuous	8	2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup>	Giusto-syllabic	Iamb		Minor pentachord E	1 <sup>st</sup>	A Refrain
<i>Ro Lull. No. 3</i>	descending	9	2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup>	Giusto-syllabic	Iamb		Major hexachord D	1 <sup>st</sup>	A B Refrain
<i>Ro Lull. No. 4</i>	descending	9	1 <sup>st</sup> , 2 <sup>nd</sup> , 4 <sup>th</sup>	Parlando-rubato			Minor pentatonic D	1 <sup>st</sup>	A B
<i>Ro Lull. No. 5</i>	sinuous	5	2 <sup>nd</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup>	Giusto-syllabic	Iamb		Major pentachord C	2 <sup>nd</sup>	A
<i>Ro Lull. No. 6</i>	sinuous- descending	5	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Trochee		Major hexachord C	1 <sup>st</sup>	A B

Figure no. 2

#### 4.4. Melodic analysis with reference to folkloric elements - Original songs

This chapter which contains the following analysis section, together with the previous two chapters, will provide information which will lead to answering the second research question of this thesis:

*Do the lullabies which I have written during the research process contain common melodic characteristics with reference to folkloric elements, with the Norwegian and Romanian folk lullabies previously analyzed?*

Before starting the analysis, I would like to share with you in a few words the way I got inspired in writing these melodies.

*“Pretty sweet little dream, / Come and bring my baby’s peace, / Pure thought made by two tear drops / Longings are gone beyond passions “(Anamaria Nicoara)<sup>32</sup>*

The year is 2017 and I visit my parents back home in Romania, after one year of master studies in Norway, the place where I grew up, my cradle of memories, my roots, my longing. Travelling became part of my life since I embraced the singer-songwriter career. A friend comes in visit together with his pregnant wife and a long philosophical discussion occurs. We talk about life, music, truth and the universe. After they leave, I enter my “piano room” where

<sup>32</sup> The composition is originaly written in Romanian: “*Somnic dulce si dragut / Pace sfanta in patut / Gand curat din doua lacrimi / Doruri duse peste patimi*”.

my beloved old ‘Petrof’<sup>33</sup> stands patiently, waiting for me, surrounded by old dolls, scores and pictures, and as I start playing it, I become a channel that allows this short and floaty melody to become my first lullaby...I start singing, the lyrics come with no effort, a feeling of peace settles in, and for the first time I get this idea that lullabies could become my guide in defining my artistic identity. I am bewitched by the memories, the magic of the moment, and the song floats around, in my childhood room. Synapses are connecting and I feel happy that I found a way to focus my creativity in a single and clearer direction. Other compositions were born after this experience and they were written in Norway, during the second year of master study. This is a story about inspiration, roots, universality; a story about meaning, a sense of belonging and artistic identity.

## Original lullaby no. 1

Anamaria Nicoara Uta

Anamaria Nicoara Uta

$\text{♩} = 84$

Voice

So-mnic dul-ce și dră -guț, Pa-ce sfân-tă în pă- tuț,

5 Gând cu-rat din do-uă la - crimi, Do-ruri du-se pe-ste pa - timi.

9 Nu co-pi-le'n-lu-mea ta, nu moa-re-ni-me-nea! Na na

14 na na A ,

17 Na na na na A .

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over a decima. Intervals frequently encountered are the second, the third and the ascending fourth.

<sup>33</sup> Czech piano manufacturer

The rhythm is giusto-syllabic. The rhythmic formula frequently encountered is the *pyrrhic*.



The scale system is represented by a minor hexachord scale on E with final cadence on the third step of the system. We encounter internal cadences on the second and the fifth step.

Form in music is fixed, binary with refrain: A Refrain B. A is formed by two identical melodic lines, between measures one and eight; The refrain is formed between measures nine and twelve; B is formed between measures thirteen and twenty. The B section lyrics are replaced with endearment words.

The interpretation is made vocally and presents a few ornamentations; it is a non-accompanied monody.

‘Original lullaby no. 1’ was written in the summer of 2017, the process being described at the beginning of this chapter. The lyrics content is formed by a chain of metaphors, having as main message, safeness. The chorus translation in English sounds like this: “No, my child, in your world nobody is dying.”

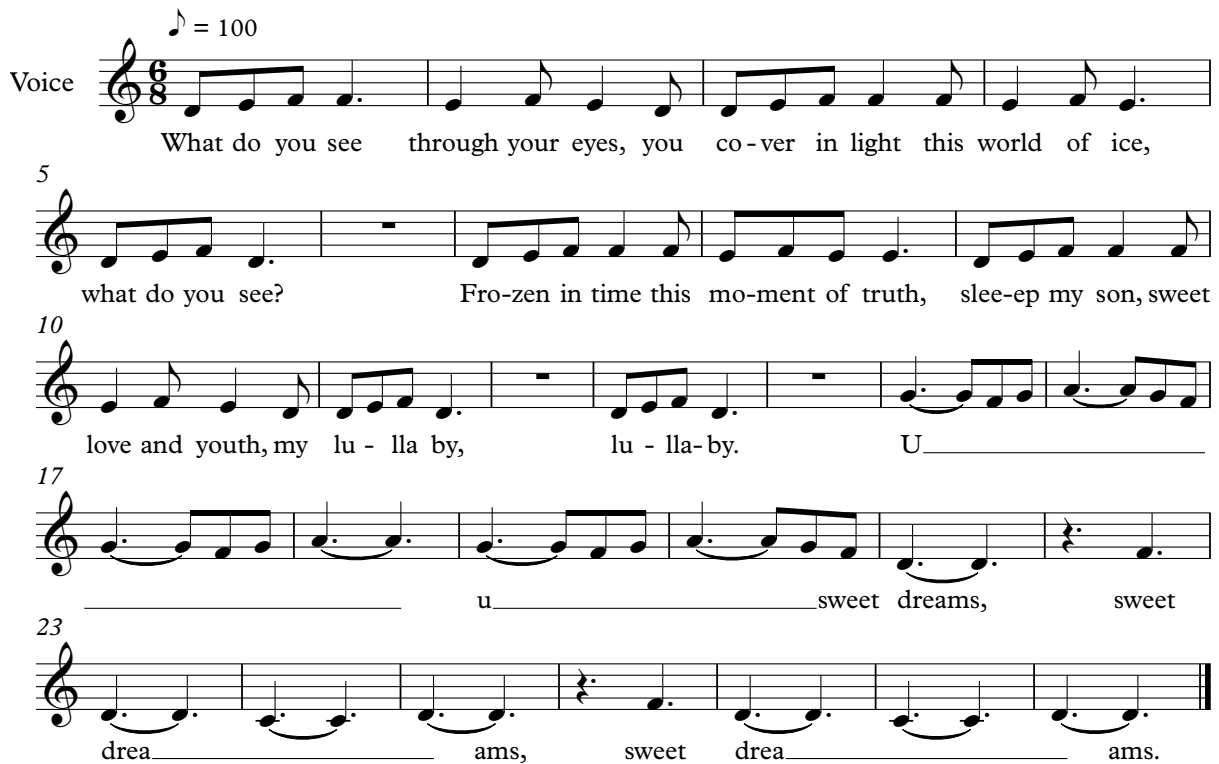
# Original lullaby no. 2

Anamaria Nicoara Uta

Anamaria Nicoara Uta

♩ = 100

Voice



5  
What do you see through your eyes, you co-ver in light this world of ice,  
what do you see? Fro-zen in time this mo-ment of truth, slee-ep my son, sweet

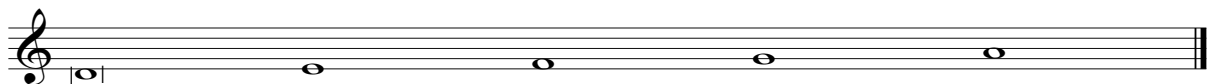
10  
love and youth, my lu - lla by, lu - lla-by. U\_\_\_\_\_

17  
\_\_\_\_\_ u\_\_\_\_\_ sweet dreams, sweet

23  
drea\_\_\_\_\_ ams, sweet drea\_\_\_\_\_ ams.

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over a sixth. Intervals frequently encountered are the second and the descending third.

The rhythm is giusto-syllabic. The rhythmic formula frequently encountered is the tribrach.



The scale system is represented by a minor hexachord scale on D with final cadence on the first step of the system. C is unstable step.

Form in music is fixed, primary with refrain: A Refrain. A is a formed between measures one and six; A' is a variation of A made by amplification, and it is formed between measures seven and fourteen. The refrain is formed between measures fifteen and twenty-nine and the lyrics are replaced with endearment words.

The interpretation is made vocally and presents no ornamentations; it is a non-accompanied monody.

‘Original lullaby no. 2’ was written during the winter of 2018, and was presented live for the first time in the ‘Master Interpretation Class’, on the 21<sup>st</sup> of February, in the ‘University of Agder’, Kristiansand. I wrote the lyrics in English, because I wanted the message to be understood by my Norwegian colleagues<sup>34</sup> The lyrics remind about Norwegian winter landscapes and the wonder of life.

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<sup>34</sup> The ‘Master Interpretation Class’ is conducted in English by prof. Bjørn Ole Rasch.

# Original song no. 3

Anamaria NicoaraUta

Anamaria Nicoara-Uta

*♩ = 100*

Voice

Lay me down on a bed of hope ho - ope, oh, night  
falls I close my eyes I let it go go To mo - rro -  
ow we will swing with ro - ses, To - mo - ro - ow we will float with the  
leaves. Keep me safe, dry and worm oh, night falls My heart beats  
fast I try to rest, close the door. To mo - rro - ow we will  
swing with ro - ses, To - mo - ro - ow we will float with thdeaves.  
35 Saw Duang  
42 *♩ = 100*  
47 *♩ = 100*  
55  
mo - rro - ow we will swing with ro - ses, To - mo - ro - ow we will



2

61 *Saw Duang*  
float with theleaves.

67  
na - a - a - a - a - a - a - a,

73  
na - ni na - a - a - a, na - a - a - a - a - a na - a - ni To

79  
mo - rro - ow we will swing with ro - ses, To - mo - ro - ow we will

85 *Saw Duang*  
float with theleaves.

91  
U u u u

97  
u u, u u u u u.

The melodic profile is sinuous and arched over the melodic lines. The ambitus stretches over a duo-decima. Intervals frequently encountered are the second and the third, the fifth and the octave.

The rhythm is giusto-syllabic. The rhythmic formula frequently encountered is the *Pyrrhic*. It has anacrusis character.

The scale system is represented by the Aeolian mode on G with final cadence on the first step of the system.

Form in music is free: A Refrain, A Refrain B C D. A verse is formed between measures one and nine and the first two measures have the role of introduction; The refrain is formed between measures ten and eighteen. A verse repeats with different lyrics and it is formed between measures nineteen and twenty-six; Refrain is repeated by melodic instrument “Saw Duang”<sup>35</sup> between measures twenty-seven and forty-two; B section is formed between measures forty-four fifty-four; Refrain repeats between measures fifty-five and seventy; C section it is formed between measures seventy-one and ninety-four and the lyrics are replaced with endearment words.; D section it is formed between measures ninety-five and one hundred-two and, lyrics are replaced with endearment words. The interpretation is made vocally and presents no ornamentations; it is an accompanied monody.

‘Original song no. 3’ was written in February 2018 and the intention was to obtain the calm atmosphere of lullaby into a popular song. The lyrics main content is about self-soothing, a way to induce relaxation.

As we can observe in ‘Figure no. 3’, from the scale system point of view, the first two songs are represented by minor hexachords, feature borrowed from the Romanian lullabies characteristics. ‘Lullaby no. 3’, by the use of Aeolian scale reminds us of the tonal system. The author intended to write a modern popular song, so it is supposed to sound like a G minor. One outstanding element of this song is the dialogue between vocal melodic line and instrumental melodic line. They are meant to complete each other.

From the point of view of intervals and form, the characteristics are similar with Norwegian, and Romanian lullabies, and also correspond to general characteristics of lullabies.

### Figure no. 3

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<sup>35</sup> Traditional instrument from Thailand

<i>Lullabies</i>	<i>Melodic contour</i>	<i>Ambitus</i>	<i>Intervals</i>	<i>Type of rhythm</i>	<i>Rhythmic formulas</i>	<i>Anacrusis Character</i>	<i>Scale system</i>	<i>Cadence</i>	<i>Form</i>
<i>Original song no. 1</i>	sinuous	10	2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup>	Giusto-syllabic	Pyrrhic		Minor hexachord G	3 <sup>rd</sup>	A Refrain B
<i>Original song no. 2</i>	sinuous	6	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Tribrach		Minor hexachord C	2 <sup>nd</sup>	A Refrain
<i>Original song no. 3</i>	sinuous	13	2 <sup>nd</sup> , 3 <sup>rd</sup> , 8 <sup>ve</sup>	Giusto-syllabic	Pyrrhic	Anacrusis	Aeolian on G	1 <sup>st</sup>	A Ref, A Ref B C D

## 5 DISCUSION OF RESULTS

### 5.1. Analysis results

The lullabies resulted from the songwriting process, the object of analysis of this thesis, are presented only vocally, the melody being unitary, cursive, and showing influences from both cultures.

After observing the results of the analysis, we can confirm that similarities between Romanian and Norwegian lullabies can be identified and that we have an affirmative response to the research questions: *(1) Can we identify common characteristics between Romanian and Norwegian lullabies? (2) Do the lullabies which I have written during the research process contain common melodic characteristics with reference to folkloric elements, with the Norwegian and Romanian folk lullabies previously analyzed?*

As we can observe in 'Figure no.4', comparing the analyzed Norwegian and Romanian lullabies from the scale system point of view, we can observe that Norwegian lullabies are rather represented by modes, while Romanian lullabies are represented by penta-tones, penta-chords and hexachords. The lack of major sevenths in minor constructions has led to the sensation of the modal scales, even though the songs can be interpreted as predominantly tonal. Going forward with the observation, we can presume that the analyzed Romanian lullabies are older than the Norwegian ones. Looking at the scale systems, we can conclude that the original songs borrowed characteristics from the lullabies of both countries.

As a general accepted characteristic, the lullaby melody puts stepwise motion and consonant intervals first. This characteristic was found in all lullabies analyzed, including the original songs. The intervals used are small, which demonstrates folkloric influences.

The ambitus varies from fourth to decima in the Romanian and Norwegian lullabies, while in the original songs, reaches a thirteenth. The melodic contour is predominantly sinuous in all melodies.

The rhythmic formulas between Romanian and Norwegian lullabies are different. The Romanian predominant rhythmic formulas are Iamb while the Norwegian rhythmic formulas are more diverse, using dactyl, tribrach, anapest, pyrrhic and spondee. The original compositions borrowed the rhythmic formulas from the Norwegian side of analysis. For this

characteristic, language plays an important role, rhythmic formulas being closely connected to the versification. The original repertoire consists also in lullabies written in English.

The rhythms used in the analyzed lullabies are giusto-syllabic and parlando-rubato. Giusto-syllabic rhythm was used for the original songs, probably influenced also by the personal background of the author, as a popular musician. The anacrusis character can be observed in all three groups of songs.

In the original compositions as well as in folk lullabies, the form structures are predominantly binary, sometimes with refrain, also a general characteristic of the folkloric category studied. As an exception, the 'Original song no. 3' has a square form, similar with the 'Norwegian lullaby no. 5', but this form is also encountered in folk melodies.

The lullaby is a genre which shares thematic material. The use of endearment words is predominantly present in all lullabies studied and give uniqueness to the songs.

The interpretation of all lullabies was made vocally and showed a few ornamentations and they were presented as non-accompanied monodies. Expressivity in interpretation consists of the specific ornamentations, that reflect the Romanian and Norwegian folk tradition in singing, and gives originality to the performance. The author singing style borrowed a very few ornamentation vocal techniques, the original lullabies not being meant to sound like folk music.

<i>Lullabies</i>	<i>Melodic contour</i>	<i>Ambitus</i>	<i>Intervals</i>	Type of rhythm	Rhythmic formulas	Anacrusis Character	Scale system	Cadence	Form
<i>No Lull. No. 1</i>	sinuous	8	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Dactyl, tribrach		Mixolydian on C	1 <sup>st</sup>	A Refrain
<i>No Lull. No. 2</i>	sinuous	4	2 <sup>nd</sup> , 3 <sup>rd</sup>	Parlando-rubato			Tetrachord on B	2 <sup>nd</sup>	A B
<i>No Lull. No. 3</i>	sinuous	9	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Dactyl, Anapest	Anacrusis	Aeolian on F	1 <sup>st</sup>	A B
<i>No Lull. No. 4</i>	sinuous	8	2 <sup>nd</sup> , 5 <sup>th</sup>	Giusto-syllabic	Pyrrhic, spondee		Ionian on C	1 <sup>st</sup>	A B
<i>No Lull. No. 5</i>	sinuous-descending	6	2 <sup>nd</sup> , 3 <sup>rd</sup>	Parlando-rubato			Major pentachord on C	1 <sup>st</sup>	A B C D
<i>No Lull. No. 6</i>	sinuous	8	2 <sup>nd</sup> , 3 <sup>rd</sup>	Parlando-rubato		Anacrusis	Mixolydian on C	1 <sup>st</sup>	A B
<i>Ro Lull. No. 1</i>	sinuous	10	2 <sup>nd</sup> , 6 <sup>th</sup>	Parlando-rubato		Anacrusis	Aeolian on E	1 <sup>st</sup>	A Refrain
<i>Ro Lull. No. 2</i>	sinuous	8	2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup>	Giusto-syllabic	Iamb		Minor pentachord E	1 <sup>st</sup>	A Refrain
<i>Ro Lull. No. 3</i>	descending	9	2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup>	Giusto-syllabic	Iamb		Major hexachord D	1 <sup>st</sup>	A B Refrain
<i>Ro Lull. No. 4</i>	descending	9	1 <sup>st</sup> , 2 <sup>nd</sup> , 4 <sup>th</sup>	Parlando-rubato			Minor pentatonic D	1 <sup>st</sup>	A B
<i>Ro Lull. No. 5</i>	sinuous	5	2 <sup>nd</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup>	Giusto-syllabic	Iamb		Major pentachord C	2 <sup>nd</sup>	A
<i>Ro Lull. No. 6</i>	sinuous-descending	5	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Trochee		Major hexachord C	1 <sup>st</sup>	A B
<i>Original song no. 1</i>	sinuous	10	2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup>	Giusto-syllabic	Pyrrhic		Minor hexachord G	3 <sup>rd</sup>	A Refrain B
<i>Original song no. 2</i>	sinuous	6	2 <sup>nd</sup> , 3 <sup>rd</sup>	Giusto-syllabic	Tribrach		Major hexachord C	2 <sup>nd</sup>	A Refrain
<i>Original song no. 3</i>	sinuous	13	2 <sup>nd</sup> , 3 <sup>rd</sup> , 8 <sup>ve</sup>	Giusto-syllabic	Pyrrhic	Anacrusis	Aeolian on G	5 <sup>th</sup>	A Ref, A Ref B C D

Figure no. 4

## 5.2. Interview results

The first part of the interview, the narrative section, had the aim to answer to the first research question: *Can we identify common characteristics between Romanian and Norwegian lullabies?*

After the transcription of the data, I used the method of observation to attach meaning and significance to the analysis. The type of information obtained was compared to the same type of information gathered through secondary data, regarding Romanian lullabies.

Because the results of the second part of the interview is discussed in the previous chapter, I focus on the first part of the interview which gives possible answers to the first research question.

After interpreting all the answers, I concluded that this interview was satisfactory, some of the research questions were answered and one more interview would not be necessary.

*“The decision about sample size is not a straightforward one: it depends on a number of considerations and there is no one definitive answer.” (Bryman, 2008, p. 179)*

The qualitative enquiry is a process that may as well end after one interview, if the research question is answered to a degree of satisfaction. The answers regarding the expectations of this thesis are supportive, the idea of similarity between lullabies being pushed even further by Kirsten Bråten Berg, who confirms:

*“Yes, I think we find the same small themes in melodies all over the continent...that I know. I know a little bit about African culture and Swedish and Great Britain. I don't know about Asia....” (See Appendix)*

As a common element which links all lullabies analyzed in chapters 4.2 and 4.3, is the fact that they are part of the oral tradition in folk music of Norway and Romania.<sup>36</sup>

*“They learned it from mother to daughter, from daughter to child. It went on in the tradition, or from a father to a daughter or son” (See Appendix)*

Another important aspect is the age of the songs, which is unknown, which leaves room for interpretation, that it is probable to confirm the existence of archaic melodic structures in these melodies; interpretation which could become the subject of another study.

*“No, we don't know, but we have to think that it's about the oldest songs we have in the tradition. I think it must be older than the “ballads”, than the ‘stev’ and the...yes.” (See Appendix)*

It is very interesting that Berg says that the lullaby is the only category of folk music that has similar features on the entire territory of Norway, because in all other folk categories there are significant differences from a valley to another. This affirmation also leaves room for interpretation and presumptions, that could support the relevance of this thesis and suggests that a deeper study of Norwegian lullabies could add significant knowledge to the field of Norwegian folk music in general.

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<sup>36</sup> This is one of the main criterias I followed in the process of selecting the Romanian lullabies.

*“There is something common, even in Sweden you find the same theme. That is the only thing that you can find similar thing in the whole country...because when you go to ‘stev’ or dialect you have a very special dialect in the verses and in the tunes, but when it comes to lullabies it’s very common.” (See Appendix)*

When I asked Kirsten Bråten Berg, what was the first reaction when listening to Romanian lullabies for the first time, she gave another supportive answer for this thesis purpose. Also, her observation has drawn my attention towards the importance of rhythm, and bind increased attention in the melodic analysis.

*“The melody was similar but the big difference... doesn’t have that rhythm, the swing that goes ... The melody is similar and it was the rhythm. When you think of a lullaby it is so important to have a rhythm that goes.” (See Appendix)*

Even if she did not associate Romanian lullabies with the genre of lullabies, it is very important that without understanding the language, she could associate a melody with general forms of a traditional music.

*“I think it was like a song made for the people who went out into the mountains to take care of the animals” (See Appendix A)*

One of the observations that the interviewee made, helped me to add knowledge to the chapter no. 2, which define lullabies:

*“...so, it is a kind of a working song because you sing this to bring the child asleep.” (See Appendix)*

Comparing the thematic content of Norwegian and Romanian lullabies, it is clearly that there are many similarities.

*It was not so very important what lyrics you used. The most important thing was to hold a melody, and theme and rhythm that could make this small child to sleep ... So, the lyrics can be quite different. It can be about animals, nature, little cat, also be about husband who went out and met other women, and he was drinking, a sort of getting out frustration and you could sing it to the child because that small child doesn’t understand anything. (See Appendix)*

Some Norwegian lullabies are improvised melodic variations on the same lyrics. This characteristic can be found also in a subcategory of Romanian lullabies. Improvisation is used also in the Romanian lullabies, but does not have pre/established lyrics. On the other hand, there is a Romanian lullabies category, like the lullaby<sup>37</sup>, that borrows a melody from another folk category and adapts the rhythm and the lyrics to transform it into a lullaby:

*“One singer had he’s own melody and they used this on different lyrics.” (See Appendix)*

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<sup>37</sup> *“The song ‘like lullaby’ can be associated with other songs from other folkloric categories.”(Suliteanu, 1986, p. 122)*



Regarding originality, Berg believes that the Norwegian lullabies melodies were borrowed from other cultures. If it could be proven that there are universal characteristics in lullabies, which migrated from a culture to another, during a long period of time, would lead to the idea that certain melodic characteristics can survive over time and keep their emotional essence, like the pure love of a mother to her child.

*“No, because we got it from somewhere... People came with the music to Norway and I find the same melodies in Sweden, Denmark... so we are not a very old nation...so I think most of the music came from Sweden, from Eastern part of Europe or over the sea. So, I don't think is so very much music really original, no!” (See Appendix A)*

There is a major difference identified in this comparison, namely the singing style. The singing style is bounded to the culture from which emerges.

The key words that the respondent highlighted more and oriented my focus points in the analysis are: *rhythm, working song and melody*.

One of the outcomes of this interview relates to the artistic result, the graduation concert of this master program, where I will sing a Norwegian lullaby recommended by, and having as interpretation model this wonderful musician, Kirsten Bråten Berg.

After completing this interview, I understood better some of Suliteanu's statements:

*“In fact, composed of onomatopoeias, sleeping formulas, humming, spoken intercalations or melodic affectional prose and melodies of the actual song, representing different levels of evolution - starting with exponents of a pre-musical stage, at the border between verbal and musical language, to the stage of completion of some musical types - the lullaby is characterized by an improvised execution in which all its components can appear, provided by the fulfillment of the specific melodic-rhythmic intonations.” (Suliteanu, 1980)*

## 6 CONCLUSION

Writing this thesis, draws the attention upon the importance and meaning of the folkloric category, 'The Lullaby'.

Analyzing the Norwegian and Romanian lullabies, led to composing an original repertoire, incorporating partially conscious, characteristics discovered in both cultures, and this is due to my passion for songwriting and my curiosity for world music, especially for the folkloric substrate of this musical category.

The cross-cultural meetings that happened during my Master's Program in Popular Music with the specialization in World Music, at the University of Agder of Kristiansand, led to the approach chosen for this thesis.

The quest to find inspiration in lullabies gave encouraging results, because the process of songwriting during the research came as a natural impulse.

As world music draws its inspiration from many types of forms of different cultures, so I have returned to the roots of Romanian and Norwegian culture to find inspiration. The fusion of the specific elements of the traditional melodies, carefully selected, and the original melodies filtered through my personal experience ensured the originality of the new compositions.

The original material provided in this thesis, together with the analysis process, developed as a distinct songwriting process, could contribute with a piece of puzzle from a larger process of analysis and research, and make connections through the works of other songwriters, practitioners and theorists.

Furthermore, the method of using melodic analysis in the process of songwriting development techniques, can be promoted among musicians, and searching for sources of inspiration in folk music can entwine harmoniously with the rational process of analysis.

In this thesis, the author's artistic development was enforced by the academic reflection and expectations have been met.

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## Appendix

Interview transcription:

*Researcher:* Discuss the theory and the hypothesis: “There are similarities between melodic elements of Norwegian and Romanian lullabies.”

We presume that lullabies in general, Romanian and Norwegian in particular, contain common elements that trigger same affects, according to their functionality.

In small melodic patterns, we can find the love between a mother and her child.

*Folk singer:* Yes, I think we find the same small themes in melodies all over the continent...that I know. I know a little bit about African culture and Swedish and Great Britain. I don't know about Asia....

*Researcher:* What do you know about the tradition of lullaby in Norway? How did you learn to sing the lullabies?

*Folk singer:* We have the same elements you find in all areas in Norway, and I know especially the tradition in Agder and Setesdal. I had to learn all these things after I grew up...the dialect, the tradition, everything, after being 25 years old. The dialect in Setesdal is very special. So, I had to learn all about folk music. My situation was quite different from other people from the valley. I learned from books, I did some tapes, there were a lot of people here that could sing “stev” and a lot lullabies from old people that I could be sit, so I made my own tapes. So, I was sitting in my workshop with my silvery listening to old tapes. That is how I learned the music.

*Researcher:* What is your experiences with the lullaby?

*Folk singer:* For me a lullaby is not... I don't feel very comfortable to use lullabies on a stage, because for me it's very important that you have a child, it's kind of a work song. You want to sing this song just to bring the child to sleep. So, I don't use much lullabies in my concerts. I have done it with some jazz musicians, I have done it on some records but for me it's important that a lullaby it's a kind of work song...Lullabies and psalms also, I don't find natural to find in my concerts.

*Researcher:* You have learned lullabies for the purpose to sing them for your children?

*Folk singer:* Yes. I use them when I have small children that come here to learn how to sing. It's natural to use lullabies...it's the very simple melodies, they learn it very quickly. They learned it from mother to daughter, from daughter to child. It went on in the tradition, or from a father to a daughter or son. I didn't grow up with this tradition. They were playing newer songs.

*Researcher:* About the lullabies you sing, do you know how old they are? What do you know about them?

*Folk singer:* No, we don't know, but we have to think that it's about the oldest songs we have in the tradition. I think it must be older than the “ballads”, than the “stev” and the...yes.

*Researcher:* Norwegian lullabies, are they a separate category in the folk music or they might be folk tunes adapted into a lullaby? For example, can you find similar tunes that they are love ballads?

*Folk singer:* Perhaps...

*Researcher:* Is there a common melodic basis in Norwegian traditional lullabies, no matter the region?

*Folk singer:* There is something common, even in Sweden you find the same theme. That is the only thing that you can find similar thing in the whole country...because when you go to “stev” or dialect you have a very special dialect in the verses and in the tunes, but when it comes to

lullabies it's very common.

*Researcher:* Can you also say it's very Norwegian?

*Folk singer:* No, because we got it from somewhere... People came with the music to Norway and I find the same melodies in Sweden, Denmark... so we are not a very old nation...so I think most of the music came from Sweden, from Eastern part of Europe or over the sea. So, I don't think is so very much music really original, no! We got most of it from other countries. But the form or the way in singing or playing it's very Norwegian. But the theme and the songs came over the seas, came to us, because we are not a very old nation. But we have small valleys that were very isolated, so the tradition is very special bound to this place. So, the music and the dialect is very special up to our time. Hard to understand even for Norwegians.

*Researcher:* What thoughts and first impressions did you have while hearing for the first time the Romanian lullabies?

*Folk singer:* The melody was similar but the big difference... doesn't have that rhythm, the swing that goes. I think it was like a song made for the people who went out into the mountains to take care of the animals. I have a song...[singing]...is something like this song, sang by people who take care of the animals and they make a call to another place in the mountains. Like a "lokken" but we don't have a lot of this tradition in Setesdal about screaming to another place...this is what I thought...just like this: What time is it now? You have to take care of the animals, bring them into the barn and milk them. That was the first impression. You don't have this rhythm...

*Researcher:* Does anything sound familiar or stand out in the music? What is it about the music that sounds familiar? What sounds familiar?

*Folk singer:* [She sings]

*Researcher:* Do you have any additional comments or statements that you would like to make?

*Folk singer:* When I think about lullabies, it's very simple melodies and you can find the same theme...I worked together with Africans. They are singing the same and Swedish they are using the same kind of simple melodies...so it is a kind of a working song because you sing this t

## Glossary

**Calendar repertoire** Repertoire correlated with specific rituals to each season.

**Doina** Ethnomusicology researchers define *doina* as an eminently lyrical melodic style, an open form melopee, which the performer-creator improvises in endless variation, based on traditional formulas and procedures (designed and developed in community practice). After the unanimous opinion of researchers, *doina*, complex category of a deep realism, is one of the most consistent and oldest species of our folklore, covering almost the entire area of the country, although its architecture is eminently free and submissive, more than any other genre, to the moment and improvisation. (Rucsanda 2015) In 2009 the *doina* has been included in the UNESCO list of Intangible Cultural Heritage.

**Family repertoire** Repertoire correlated with specific rituals to family events. (ex: weddings, funerals)

**Finalis** Last pitch of the folk song is always the *finalis*

**Heptatonic and heptachord systems** (fr., gr. hepta – seven) All sound systems made of seven different sounds, arranged with tones and halftones; lies at the basis of the diatonic, tonal system. Within the modal system, along with scales with less than 7 sounds. (Firca, 2010)

**Lyrics replacement** Specific process used in folk music, by which changes occur on one or two melodic lines and it is characterized by the repetition of specific syllables. In the case of lullabies are used endearment words. It may appear both at the beginning, in the middle or the end of the melody. (Rucsanda, 2016)

**Melodic line** One musical phrase that coincides with the length of a verse.

**Oligocordia** (*lat. paucitas chordarum; germ. Tonarmut*), melodic structure with small number of sounds, pre-pentatonic type. (Firca, 2010)

**Pien** (*bián, sv. Chinese, "to betray, to change, transform, metamorphosis"*) Term taken from Chinese musical theory, indicating the "secondary and fluctuating" sounds (Brăiloiu) that interfere accidentally within the small third intervals of the pentatonic modes. (Firca, 2010)

**Pre-penta-chord and pre-pentatonic oligo-chord systems** include bi-chords, three-chords and tetrachords, and are formed by adjoining sounds by step-by-step motion. Another scale system is natural, acoustic and chromatic diatonic heptachord.(Rucsanda, 2016, p. 62)

**Stev** The stev is a four-line lyrical verse, as opposed to the long, narrative medieval ballads. (Ofsdal, 2001, p. 29) Short songs, some dating from the middle ages, are still sung, particularly in Setesdal, where they're still being improvised. (Broughton, 2000, p. 212)