

## *The National Inventory of Active Intangible Cultural Heritage Elements*

**Domain:** Oral traditions and expressions

**The element of intangible cultural heritage:**

***Standard name:*** The *hore* singing or performing, the *hore* songs and the *hore* singers of The Transylvanian Plain

Typological classification in the category of the song itself (according to C. Brăiloiu)

***Standard terms:***

*Horitul* - the practice of singing the *hore* (“a hori”)

*Hore* (singular, art. -a), *hori* (plural, art. -le)

*Horitor* (male singer), *horitoare* (female singer), *hore* singers

***Regional names:*** *hore* (sg.), *hori* (pl.) = “traditional vocal song”

Attention: *hora* (singular), *hore* (plural) = “folk dance”

***Spreading area:***

The element is spread in the Transylvanian Plain, located in the central area of The Transylvanian Plateau and its surroundings, on the territory of the following counties: Cluj (SE), Mureş (NW), Bistriţa-Năsăud (SW), Maramureş (S). Some representative communities for practising the element: the commune of Frata – villages of Bercheşu and Poiana Frăţii, the commune of Ceanu Mare - villages of Boian, Bolduţ and Iacobenii (CJ), the communes of Miheşu de Câmpie, Sărmaşu, Zau de Câmpie (MS), Târlişua, Şieu, Valea Țibleşului (BN), Lăpuş Land (MM).

***Description:***

*Horitul*: Old practice of traditional vocal singing

*Horile*: Elements, traditional musical expressions of intangible heritage

*Horitori*: The keepers, the performers of archaic vocal music

*Horitul* is an old Romanian practice of artistic expression, represented by a traditional lyrical vocal genre and it is widespread in several localities of the Transylvanian Plain. This type of peasant manifestation still has many followers in villages, generally simple people, having as main concern the land works. In the fields, in the forest or in their own yard, people make their work easier through *hore singing* and prayer. It turns out once again that the human voice has been and will forever remain the most beautiful instrument created by the divinity.

The *hore songs* are true proofs of wisdom and peasant philosophy, expressing sadness, grief or pain and, very rarely, of joy. The songs have a simple line, mono- or at most bipartite- structure, and they seldom exceed the ambit of an octave, but they are very rich in ornamentation, the so-called *flourishes*, with which the *hore singers* adorn their creation. Also, not being characterized by rhythm, and thus designed to be sung without accompaniment, the *hore songs* can have very long texts, some examples frequently exceeding 10, even 15 minutes in interpretation.

The *hore songs* may have originated in the ritual incantations of the pre-Christian period, which have a purification function, that was important in the past but, unfortunately lost today, that can be figured out by listening to some of our examples. *Horitul* (the *hore singing*), like the confession, produces relief, a better mood and creates a special spiritual state that people sometimes need, just as the performers themselves confess.

Since ancient times the *hore songs* have accompanied people throughout their entire life. Always singing their joys, sorrows and accomplishments, but especially the shortcomings, the peasants expressed themselves through songs, whose poetic themes always reflected the complexity of their own inner feelings.

These are the songs of Romanian peasants, admirers of life and beauty, the creators of a musical art of its own, as a means of outstanding transmission through generations of the traditional aesthetic forms, of their inner senses and inner feelings, coming from the depths of a nation sorely tried and oppressed along its history.

Important heritage elements, the *hore singing*, the *hore songs* and the *hore singers* of the Transylvanian Plain are an incomparable inheritance in terms of value, received from our ancestors, great creators of culture and spirituality. The Romanian customs and traditions of Transylvania do contribute to the major culture and undeniably to the support of the identity and the origin of our nation. By recreating and restoring these artistic elements, we bring back to the attention of specialists the existence, but especially, the great significance of the peasant vocal musical creations for the Romanian history and culture.

### ***Practitioners:***

The performances are mostly individual, performed by those members of the community who are endowed with musical talent and are publicly recognized for their musical performance (those who sing well the *hore*). Usually, in the world of the traditional village, hard working people were also those who had artistic qualities; therefore, the same people where the best *hore* singers and dancers in the village. The *hore singers* of today are old people, very few young people are actually trying to follow their example and be proud of these traditional songs.

***Age categories:*** Most of the *hore singers* (*horitori*) are part of the older generation, being over 60 years old. The approximate ages are: 50 – 85 years.

**Gender:** *Hore singing* is practised by both men and women.

**Socio-professional categories:** Peasants, agricultural workers and former factory workers, reconverted to rural life.

**Nationality:** Romanian

***Current status of the element (viability, risks):***

As an active element of intangible cultural heritage practised only by the elderly, the *hore* is not a well-known artistic phenomenon outside its geographical area. The Festival “Singing of Romania” held during the communist period or today's media promotion did not and does not help much to preserving and transmitting this valuable element of our tradition to the younger generations. Unfortunately, the *hore songs* and their message, often sad and discouraging, do not attract folklore performers. The shows of nowadays are promoting with priority joy and exuberance, technical and dynamic evolutions, which are commercial performances where the practice of *hore* does not quite fit in. The phenomenon remains at the disposal of specialists' study, with the mention that the *hore singers* being old, they gradually disappear. Therefore, the item is in great danger of extinction.

***Safeguarding/ protection measures:***

At the regional level, Cluj County Center for The Conservation and Promotion of the Traditional Culture, through the Department of Traditional Culture Conservation, led by Dr. Cîmpeanu Mircea – ethnomusicologist, undertook numerous researches, aiming to restore the state of this element, to identify possible informants, to encourage those familiar with the phenomenon and to record audio materials in the field (2013-2018).

All this efforts took the form of audio documents, organized in collections of 5 Compact Disc albums and also a series of video documents having more than 30 short films of individual *hore singers*. These documents can be found in the special archives of this institution.

At the local level, there is support in some communes for this traditional element, both from the City Halls, the Local Councils or the Orthodox parishes, as well as from businesses interested in promoting local values.

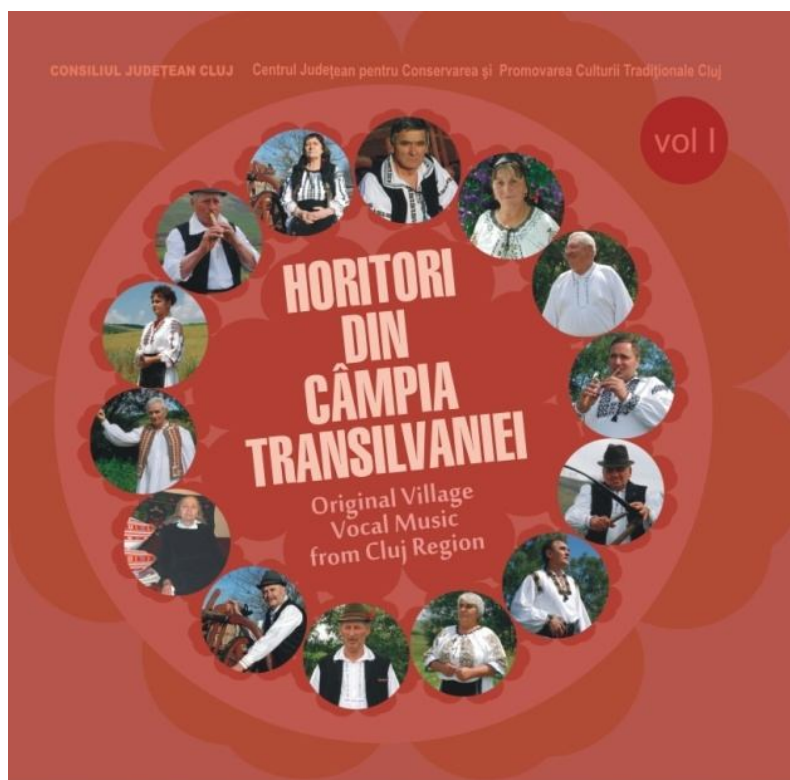
A specific case is that the above mentioned county cultural authority, together with the authorities of Ceanu Mare, came to the conclusion that this tradition needs to be better highlighted by setting up a special traditional event. Therefore, on September 8, 2020, it is scheduled the first inter-county meeting of the traditional *hore singers* of the Transylvanian Plain, whose very old vocal repertoires deserve to be known by the public.

***Data collection and involvement of the locals:***

Ethnomusicological research on *hore singing* phenomenon, *hore songs* and *hore singers* was made due to the direct involvement of Cluj County's traditional cultural institution, mainly by Dr. Mircea Cîmpeanu's involvement, who proceeded to the selection, printing of audio-video materials and the making of cultural products of CD type, public presentations and documentary films. Field referents: Tritean Dumitru in Ceanu-Mare, Bucur Romulus and Soporan Samoilă in Frata, Ana Sălăgean in Miheșu de Câmpie, etc.

**Completed by:** Dr. Mircea Cîmpeanu, ethnomusicologist, Cluj-Napoca

**Date:** March 10, 2020





vol II

# HORITORI DIN CÂMPIA TRANSILVANIEI

Original Village  
Vocal Music  
from Cluj Region



vol III

# HORITORI DIN CÂMPIA TRANSILVANIEI

Original Village  
Vocal Music  
from Cluj Region



CONSILIUL JUDEȚEAN CLUJ / Centrul Județean pentru Conservarea și Promovarea Culturii Tradiționale Cluj / Toate drepturile rezervate.  
 Cluj-Napoca 2016  
 telefon 0264 597781  
 www.traditcluj.ro  
 tradit@traditcluj.ro

**HORITORI DIN CÂMPIA TRANSILVÂNIEI**

vol. IV  
2016

ÎNREGISTRĂRI AUDIO REALIZATE PE TEREN

Cimpeanu Mircea - redactor muzical  
 Nerțan Nicolae - concepție grafică

Bruchental Ioan - presare tehnică  
 Istici Maria Marinela - coordonator proiect

CONSILIUL JUDEȚEAN CLUJ / Centrul Județean pentru Conservarea și Promovarea Culturii Tradiționale Cluj

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vol. V  
2018

ÎNREGISTRĂRI AUDIO REALIZATE PE TEREN

Cimpeanu Mircea - redactor muzical  
 Nerțan Nicolae - grafică

Triteanu Dumitru - referent de teren  
 Staicu Cornelia - manager

CD realizat cu participarea Biroului Administrativ

CONSILIUL JUDEȚEAN CLUJ / Centrul Județean pentru Conservarea și Promovarea Culturii Tradiționale Cluj

vol. V  
2018

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## HORE SINGERS OF THE TRANSYLVANIAN PLAIN 2012 – 2018

No.	Name, surname	Year of birth	Village	Hore/CD
1	MOLDOVAN ILEANA	1955	BERCHESU	Dragu-mi mie-a hori
2	RUS TRAIAN	1950	FRATA	Satule,pamânt cu flori
3	MARGINEAN OLIMPIA	1973	POIANA FRATII	Frunză verde-a neghini
4	MURA MARIA	1943	FRATA	De-aș ști cânta ca și cucu
5	BONDOI NICOLAE	1942	AITON	M-o lăsat mama de mic
6	MOGA VASILE	1943	POIANA FRATII	Săraca,măicuța mea
7	MOLDOVAN DUMITRU		FRATA	Chicinel mă duc pă drum
8	HEGHEȘ VICTORIA	1943	BOIAN	Spune babă și ghicește Du-te dor, cu dorurile Spune,maiculita,spune Pasarica din Ardeal
9	RUSU IOSIF	1955	FRATA	Tat asa mi-o trecut vara Așe mi-o fost mie dat
10	PADUREAN LIVIA	1942	FRATA	Măgeran crescut în drum
11	POP IOAN (NUCU)	1938	FRATA	În poiana codrului Prin pădure, prin frunzari Asta-i horea mami mele
12	CĂTINEAN VASILE	1974	FRATA	(fluier)
13	MOLDOVAN EMIL	1950	POIANA FRATII	Câte căsi is p'ângă drum Doamne, atâta-mi de greu Tare-mi maică, si-am plâns Patru boi cu lanțu-n coarne
14	BALCĂU TRAIAN	1949	CEANU MARE	Nucule cu umbra deasă Pă su deal, pă su padure Maicuță, când m-ai facut Maicuță,,norocul meu Mândruliță,uăcii tăi Răσαι luna și sui sus Trenu' mere fluierând Neamțule, măsura ta
15	UȚIU ANA	1954	HODĂI	Tăt așe zăce doru' Cine m-aude horind Pă coasta cu frajile
16	MOLDOVAN VICTORIA	1947	IACOBENI	Pe un râu cu pietricele ...tu-ti morții tăi de cuc
17	GRAMA IOAN		TRITENI	Și-am trecut lume prin tine
18	FLOREA ILEANA		MIHEȘU DE CÂMPIE	Tăt așe mi-o trecut vara Mă mir codrule, de tine
19	BAL CLAUDIA			Asta-i horea maicii mele
20	PĂLĂCEAN MARIA		idem	Omu care-i năcăjit
21	ONACA SIMION	1941	IACOBENI	Alătura cu drumu Frumos car cu patru boi

22	LEAȘ TEODORICA		BOLDUȚ	Ce-ar ave' lumea cu mine
23	ANA GEORGETA BALA		GEACA	Păsărică cenușie Patru boi leagănă caru'
24	ONACA ANA		IACOBENI	Dusu-m-am la plug pe coastă Colinda șarpelui Lutule,pământule
25	RIZEA OVIDIU		MIHEȘU DE CÂMPIE	Mamă, doru' de la tine Măicuță cand m-o făcut
26	GRAMA IOAN		TRITENII DE JOS	Mânce-te focu, năcaz
27	LAZĂR MARIA		AITON	Măgheran în colțu' mesii Pădure, dragă pădure
28	MOCAN GAVRILĂ	1940	CEANU MARE	Omu, de când s-o născut Trag la rău ca și la bine
29	COLOȘ VERONICA	1945	BOIAN	Care fată-si lasă satu' Cine mere-n țară-n jos Gată mamă, cufăru' La poduțu' de-a dreapta
30	HĂDĂREAN LINA	1943	CEANU MARE	Vai, amar, amar, amar Descânteca lui Sandor Haida bade, sările Descântecă la Descântec de nevastă măritată
31	BACIU VERONICA	1943	BOIAN	Doamne, Doamne, mult zic Doamne
32	CESĂREAN GHEORGHE	1953	CEANU MARE	I-auzi mandră,cucu' cântă O mamă atâta-i bună
33	IANOȘI VICTORIA	1937	HODĂI	Uliană,draga me La crâșmuța din cetate Cântec de cătunie Cântă cuce, când ti-i duce De-ar fi trăznit Dumnezeu Cântă cucule, cu jale
34	GAL ELEONORA		FRATA	Măicuța când m-o făcut De ce mamă, m-ai făcut
35	MORAR IACOB	1955	CEANU MARE	Trage bou la resteu Bătrânețe, sculă rea M-o trimăs tata la coasă Duce-m-oi, n-oi mai veni Mânce-te focu', război Foaie verde vișini coapte
36	BALCAU VASILE	1950	IACOBENI	Când meream la mândra mea Tăt așe mi-o trecut vara Mândră,sprâncenele tale Maică,soarele-i la 'miazii
37	ONACA TRAIAN	1931	IACOBENI	Frunza verde-alin pelin
38	POPONET MARIȘCA	1935	BOIAN	Descântec de maică Vântu' bate, frunza zboară Cântă cucu-n par de vie

Table made by Tritéan Dumitru, Ceanu-Mare



# HORE SINGERS OF THE TRANSYLVANIAN PLAIN

Photos taken by Mircea Cîmpeanu (2013-2018)



Bondoi Nicolae, Aiton



Căținean Vasile, Frata



Heghesi Victoria, sat Boian



Moga Vasile, Poiana Frății



Rusu Iosif, Frata



Soporan Samoilă, Frata



Onacă Simion, Poiana Frății

# HORE SINGERS OF THE TRANSYLVANIAN PLAIN

Photos taken by Mircea Cîmpeanu (2013-2018)



Pop Ioan Nucu, Frata



Pădurean Livia, Frata



Rus Traian, Frata



Mărginean Olimpia, Frata



Moldovan Dumitru, Frata



Moldovan Emil, Poiana Frății



Georgeta Balla, Geaca



Balcău Traian, Ceanu Mare



Gramă Ioan, Triteni



## HORE SINGERS OF THE TRANSYLVANIAN PLAIN

Photos taken by Mircea Cîmpeanu (2013-2018)



Florea Ileana, Miheșu de Câmpie



Uțiu Ana, sat Bolduț



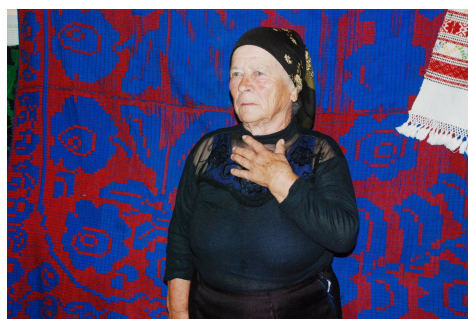
Ianoși Victoria, sat Boian Hodăi



Leaș Teodora, sat Bolduț



Moldovan Victoria, Iacobeni



Onacă Ana, sat Iacobeni



Bal Claudia, Gherla



## HORE SINGERS OF THE TRANSYLVANIAN PLAIN



Vasile Soporan, Frata  
(photo from personal archive)