A MULTILEVEL CLASSIFICATION OF CĂLUȘ TUNES (ARGEȘ COUNTY)

MIHAELA NUBERT-CHEȚAN

ABSTRACT

The Ethnomusicological Study of Căluș Dances became part of the research plan of the Institute of Ethnography and Folklore "Constantin Brăiloiu". The analysed corpus of the Călușul in Argeș consists of 200 tunes recorded by ethno-choreologist Anca Giurchescu, as *direct observation* or as *re-enactment*, and fully transcribed. In order to obtain a valid classification, we considered that the analysing terms should gather pieces with common features. Accordingly, we selected three coalescing parameters for defining the characteristics of this repertoire. This analysis led to a classification with 12 categories, *infra-classes*, which can be gradually grouped in *sub-classes* and, at a superior level, in *classes*. The special feature of our approach resides in the fact that these are interchangeable, which allows *alternative multilevel classifications*, in any necessary order. We consider that the analytical potential of the *alternative multi-level classification* is significant in highlighting the system of preferential relations created between hythmic, architectonic and melodic structures at the level of the entire repertoire.
Keywords: rhythmic, architectonic, melodic level, multilevel classification.

In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. This convention represents a significant international commitment to protect and promote cultural diversity, acknowledging the invaluable importance of intangible heritage for the identity and traditions of a certain community. Today, in the year 2023, we mark the 20th anniversary of the adoption of this Convention. During these 20 years, communities around the world have worked together to identify and protect unique and valuable intangible heritage. An outstanding example of this effort in Romania is the selection of the first custom to be included on UNESCO heritage list: *Căluș*, 2005-2008:

> *Performed in the Olt region of southern Romania, the Căluș ritual dance also formed part of the cultural heritage of the Vlachs of Bulgaria and Serbia [...] The ritual's name derives from the Căluș, the wooden part of the horse's bridle. The Căluș ritual features a series of games, skits, songs and dances, and was enacted by all-male Călușari dancers to the accompaniment of two violins and an accordion [...] Groups of Călușari dancers, sporting colourful hats, embroidered shirts and trousers adorned with small jingling bells, perform complex dances, which combine stamping, clicking of the heels, leaping and swinging of the legs. According to tradition, groups of dancing and chanting Călușari, who were thought to be endowed with magical healing powers,*

went from house to house, promising good health and prosperity to villagers. Until today, Călușari meet to celebrate their dancing and musical prowess on Whit Sunday[1].

We should also mention that the *Căluș* ritual is present on a larger area in the south of Romania. The beginning of research interest for this ritual was marked by Constantin Brăiloiu's recording of the musical repertoire, in London, in 1935[2]. Two decades later, the ethno-choreologist Vera Proca completed the first collection of the dance in Pădureți, also recording the violin melodies on magnetic tape[3]. The topic was later approached by Anca Giurchescu, the ethno-choreologist who recorded musical pieces during *direct observation or re-enactment* of the ritual in villages Stolnici, Hârsești, Zorile, Cornățel, Ungheni, Pădureți, Fălfani and Mozăceni (in Argeș County), between 1972 and 1973[4]. Subsequently, the author drew up a classification which shows a unitary structure of the dance cycle all over Argeș and Olt Counties: a) *specific Călușar dances*, compatible with the ritual circumstance, represented by a "variable number of *moves* which could be considered structural units individualized with names and marked by introduction and end, as well as a variable number of *walks*, b) dances also performed in other contexts, such as the village *hora*[5], weddings etc., represented by *Căluș Hora* and *Căluș Sârba*, being played at the end, and c) free dances, performed when the host requires them, *Tărășelul, Alunelul, Amploieții, Băluța* etc." (Giurchescu 2009: 79-81).

The Ethnomusicological Study of Căluș Tunes (Project no. 3 – National Folklore Collection) became part of the research plan of the Institute of Ethnography and Folklore "Constantin Brăiloiu". The analysed corpus of the Călușul in Argeș consists of 200 tunes recorded by ethno-choreologist Anca Giurchescu, as *direct observation* or as *re-enactment*, and fully transcribed.

<div align="center">TAXONOMY</div>

The huge literary and musical material sheltered by the archive of the Institute of Ethnography and Folklore "Constantin Brăiloiu" in Bucharest and by the Folklore Archive in Cluj has been subjected to an extensive process of taxonomic evaluation since the end of the 1970s. The preliminary phase dealt with the functional classification on folkloric categories, considering the substantial differences in terms of musical structure. Another factor which had to be decided was the musical-grammatical *level* of the taxonomic process: generally, it was chosen between the *rhythmic* and *melodic* level. The most complete and comprehensive approach belongs to Corneliu Dan Georgescu. His book *Jocul popular românesc. Tipologie muzicală și corpus de melodii instrumentale* (*Romanian Traditional Dance. Musical Typology and Corpus of Instrumental Melodies*) offers an organising structure for the musical material which includes the *rhythmic* and *architectonic* plans, inserted in what the author calls the "temporal level", as well as the *melodic* plan assigned to the "non-temporal level".

---

[1] UNESCO Intangible cultural heritage 2008 https://ich.unesco.org/en/RL/calus-ritual-00090.

[2] Disc 545 in the Archive of the Institute of Ethnography and Folklore, AIEF.

[3] AIEF, mg. 600 a-s.

[4] AIEF, mg. 4455-4459.

[5] Traditional dances (such as *hora, sârba* etc.) performed on Sundays by the young people in the village.

Corneliu Dan Georgescu's study proposes a *classification model*, with two sets of taxons: the former, a very detailed *classification*, or, more precisely, *ordering* the whole material, thus identifying on all the three plans *categories*, *classes* and *groups*, each with several inferior levels; and the latter, a somehow general *typology*, which identifies typological *families* and *divisions* at the dance type level.

For a better understanding, the sets of taxons are included in an analytic table. The "temporal" level contains the rhythmic and architectural structure. The *rhythmic structure* covers the metric type, the beat type, the beat structure, the order of the beat quality in the first phrase and in the second phase, the number of beats, the bar type, the rhythm type, the number and placement of the syncopated formulae, the subdivision type, the subdivision level, the metrical structure type, the metrical structure, the tempo type.

RHYTHMIC STRUCTURE

1	Iso/hetero-rhythmic pattern
2	Symmetrical/asymmetrical and mixed bar
3	Bar combination
4	Order of beats within the first phrase
5	Order of beats within the second phrase
6	Number of the beats
7	Genuine or deformed form
8	Straight or syncopated rhythmic pattern
9	Number of the syncopated formulae
10	Emplacement of the syncopated formulae
11	Subdivision type
12	Level at which the ternary sub-divisions is applied
13	Quadratic/ternary and mixed structure
14	Combinations of various structure types
15	The tempo

Figure 1. Table summing up Corneliu Dan Georgescu's classification pattern

The *architectural structure* includes: the formal pattern type, the architectonical structure of the first and second phrase, the form type, the formal model, the formal and structural pattern.

ARCHITECTONICAL STRUCTURE

16	Iso/hetero-morphic pattern
17	Inner structure of phrase 1 (cells, motifs, phrase etc.)
18	Inner structure of phrase 2 (cells, motifs, phrase etc.)
19	Form (fixed or free)
20	Linear or non-linear formal pattern
21	Formal type AB, ABC, ABCD, ABACAB etc.
22	Iterative or progressive principle

Figure 2. Table summing up Corneliu Dan Georgescu's classification pattern

The "non-temporal" level is defined by the *melodic structure*: the tonal type, the number of tonal centres, the modulating type, the modulating interval, the melodic system type, the position on the scale of the first, second, third, and fourth

accented sound, the position on the scale of the cadence, the modal type, the modal structure type, the genre.

MELODIC STRUCTURE

23	Unique or multiple tonal centre
24	Number of the tonal centre
25	Type of modulating interval
26	Modulating interval
27	Melodic system (acoustic, pentatonic, modal, tempered, uncertain)
28	Accented sound within the first phrase
29	Accented sound within the second phrase
30	Accented sound within the third phrase
31	Accented sound within the fourth phrase
32	Cadence of the first phrase
33	Modal type
34	Melodic scale
35	Genre (diatonic, chromatic, enharmonic)

Figure 3. Table summing up Corneliu Dan Georgescu's classification pattern

Georgescu's pattern follows a total of 35 classification elements, which could offer between 2 and 17 possible situations representing "a chain of classification criteria logically organised according to the properties of the objects studied […] which could set up the foundation for a genre generative grammar" (Georgescu 1984: 34).

The relevance of the instrumental pieces' form and construction type in defining typological families represents a unique analytical act in the Romanian ethno-musicology. The reliability of this approach urged us to use C.D. Georgescu's pattern as a yardstick for classifying the Căluș melodies. Therefore, the specialists divided into two teams started by applying this pattern to the batch of musical transcriptions sheltered by IEF Archive.

After comparing the results of the two teams, it was obvious the need to create our own classification meant to operatively identify the parameters characteristic to the Căluș repertoire. The analytical scheme inspired by this pattern keeps the three *structural components*: the rhythmic, architectonical and melodic structure. Moreover, Corneliu Dan Georgescu's set of concepts have been adjusted and related to the repertoire's characteristics considering and including three analysing modules.

RHYTHMIC STRUCTURE

	1	2	3	4	5	6	7
	Metre Type	**Bar Type**	**Rhythmic pattern**	**Subdivisions**	**Subdivisions Level**	**Time signature**	**Tempo**
1	Iso-rhythmic pattern	Symmetry	Straight pattern	Binary subdivisions	Crotchet	2/4 time	Slow
2	Hetero-rhythmic pattern	Asymmetry	Syncopated pattern	Ternary subdivisions	Quaver	3/4 time	Moderato
3		Mixed		Other subdivisions		Irregular time	Fast

Figure 4. Rhythmic structure table

Regarding the metric type (1), there are two possible situations which define a musical piece: the iso-rhythmic pattern, namely the existence of a unique beat, and a hetero-rhythmic pattern, which refers to the presence of two or more beats. The symmetric bar type (2) is based on equal inner beats, while the asymmetric one, on unequal inner beats. The rhythmic pattern (3) represents the presence or absence of syncopated formulae: the straight rhythm has no syncope, in the second case, the syncope dominates the entire piece, and in the third case, the syncope appears with a low frequency.

In the case of the subdivisions (4), the emphasis falls on the musical examples which contain exceptional divisions: ternary, mixt (binary and ternary) appearing at the level of note values, (5) crotchet or quaver. The metric structure (6) is usually binary or ternary, but exceptionally it can be mixt. When talking about the tempo (7) the analytical terms reflect their global metronomic value: slow tempo, under 80 MM, moderate, 80-120 MM, and fast, more than 120 MM.

Before moving on to the next point, we should mention that the author's approach focuses on the architectonical and melodic structure of the two consecutive "phrases". Our approach has a different focus: it does not include the second phrase, but the next different one, *relevant* (divergent) in relation with the first one.

Therefore, the *architectonical structure* is defined by the formal pattern (8), the architectonical structure of the first section (9), the architectonical structure of the next relevant section (10), the formal type (11), and the constructional type (12).

ARCHITECTONICAL STRUCTURE

	8	9	10	11	12
	Morphic pattern Type	**Inner structure of phrase 1**	**Inner structure of divergent phrase**	**Formal type**	**Constructional concept**
1	Iso-morphic pattern	Cells	Cells	Fixed forms	Iterative
2	Hetero-morphic pattern	Cells and motifs	Cells and motifs	Free forms	Progressive
3		Motifs and cells	Motifs and cells	Transition (in-between) forms	Combination of iterative and progressive
4		Motifs	Motifs		

Figure 5. Architectonical structure table

The formal pattern (8) could be isomorphic, when the piece has a constant construction unity (for example, only the motif), and hetero-morphic, when there are more construction units (for example, motif and period), pointed out at the level of the two relevant sections (9, 10). We use the term "cell" to name the sections formed from repeating a unique cell α α α α α, without melodic variations. A cell-motif structure is a phrase formed *aaab,* while a motif-cell structure is an *abaa* phrase, the construction principle being type 3+1, 1+3. Similarly, a motif

structure is the combination of the two different cells which form phrases by varied cadential repetition. The formal type (11) could refer to:

1. The fixed forms which are created by the periodical appearance of a formal pattern, type ABCABC. There were also included in this category the short pieces, consisting of one or two, mono- or bipartite phrases, which do not repeat, type A or B.

Walk

Tape recorder 4455 I c
Played by Voicu Gică, accordion
From Stolnici, Argeș county
Recorded by Anca Giurchescu in Bucharest, 05.28.1972
Transcribed by Mihaela Nubert-Chețan, 2014

Figure 6. Fixed form example

2. The free form defines the absence of any constant models, type ABCDACEB.

Walk 2

Tape recorder 4459 I x
Played by Dură Ștefan, violin
From Fălfani, Stolnici, Argeș county
Recorded by Anca Giurchescu, 06.18.1973
Transcribed by Nicolae Teodoreanu, 2014

Figure 7. Free form example

We must mention that there has been a lot of debate about the binomial structure, of utmost importance, *fixed form – free form*, without having a complete theory of form in traditional dance music. For example, Ghizela Sulițeanu finds three categories when analysing the dance music in Muscel: a) free cell-motif form, based on the unevenness and asymmetry of the hypothetical musical phrases[6]; b) the form free of phrasal structure, with a fixed "carura", but with no structuring regularities; c) fixed form, similar to the previous one from the point of view of its "carura", but which contains the repetition of whole phrases (Sulițeanu 1976: 70-72). On the other hand, Corneliu Dan Georgescu, who dedicated more studies to this topic, will be more detailed in defining the form: the presence or absence of a segment repetition becomes crucial for deciding between the two form types. Another significant aspect refers to the fact that it is often very difficult to unequivocally place a dance piece under one or the other category. Therefore, our approach offers a third variant, the transitory form.

3.   The transitory form is basically free but shows a structuring tendency.

Corneliu Dan Georgescu's study, *Contribuție la studiul formei libere* (Contributions to the study of the free form), organizes the free form in relation with the "improvising coefficient". The author finds five types starting from combining some minimal structural elements which define the peasants' repertory, type ABCACB etc., to the free *open* form, characteristic to the fiddlers' improvisation, type ABCDEFG etc. Between these two extremes - which in fact show the redundancy (the former), and the permanent renewal of the musical material (the latter) – there are situations in which the combination of two or three cells is structured by alternating a fixed nucleus (repeated or not) with sections

---

[6] Ghizelei Sulițeanu's "phrase" is similar to Corneliu Dan Georgescu's and our use of "period", while the common use of the term "phrase" is called "sentence" by Ghizela Sulițeanu.

whose inner structuring is random. In the following example, the repetition of phrase A, made up of the same motifs, is visible, followed by sections A1 and A2, real "thematic developments", formed by the incidental combination of variations of one of the cells with the insertion of the second. Thus, one can notice the inconstant sections in which there is no visible pattern, but a random combination of the cells which does not form motifs and phrases. These pieces, together with the *fuzzy*-type ones (without clear borders[7]), are included in our pattern under the category of *transitory forms.*

„Straight” *Walk*

Tape recorder 4457 II f
Played by Lăutaru Gh., Stan Gheorghe, violin
From Urluieni, Bârla, Argeș county
Recorded by Anca Giurchescu, 06.18.1973
Transcribed by Raluca Potârniche, 2013

---

[7] This term is used by Corneliu Dan Georgescu in relation with the traditional dance music types, 1984: 33.

Figure 8. Transitory form example

The construction type (12) could be identified considering the gradual constant/inconstant relation at the cell and the constitutive motif level: iterative construction based on invariable musical material, progressive construction based on the constant renewal of the musical formulae, and mixed construction which defines the alternative placement of an iterative section with several progressive sections.

„Căluş March" *Walk*

Tape recorder 4458 II d
Played by Pârvu Florea, violin
From Pădureți, Lunca Corbului, Argeș county
Recorded by Anca Giurchescu, 06.24.1973
Transcribed by Elena Şulea, 2016

Figure 9. Progressive construction example

MELODIC STRUCTURE

	13	14	15	16	17	18	19
	Tonal centre	**Mode 1 Phrase**	**Gapped Scales and modes of 1 Phrase**	**Genre 1 Phrase**	**Mode of divergent Phrase**	**Gapped Scales and modes of divergent Phrase**	**Genre of divergent Phrase**
1	Unique tonal centre	Major	Prepentatonic scales	Constant Diatonic	Major	Prepentatonic scales	Constant Diatonic
2	Multiple tonal centre	Minor	Pentatonic scale	Constant Chromatic	Minor	Pentatonic scale	Constant Chromatic

	13	14	15	16	17	18	19
	Tonal centre	**Mode 1 Phrase**	**Gapped Scales and modes of 1 Phrase**	**Genre 1 Phrase**	**Mode of divergent Phrase**	**Gapped Scales and modes of divergent Phrase**	**Genre of divergent Phrase**
3		Minor-major	Trichords, tetrachords	Oscillation between Diatonic and Chromatic	Minor-major	Trichords Tetrachords	Oscillation between Diatonic and Chromatic
4		Indistinct	Pentachords hexachords	Oscillation between chromatic and diatonic	Indistinct	Pentachords Hexachords	Oscillation between chromatic and diatonic
5			Modes	Combining forms		Modes	Combining form

Figure 10. Melodic structure table

We should mention here that the term "tonal" does not refer to the *tonal system*, instead it shows a tendency to gravitate towards the influence area of a sonorous centre around which the melodic trajectory is woven. The analysis proved the existence of some cases in which there are several sounds which evolves towards the "tonal" status, in fact marking the second relevant section.

The tonal construction (13) can have one tonal centre, when the modal scale is stable, or multiple tonal centres, when the change of the tonal centre leads to modulations. The mode type (14, 17) could be major, minor, or, in exceptional cases, oscillating. We have introduced the term *indistinct* to mark those tunes which lack the third in the tonal centre. The modal structure (15, 18) differs according to the number of steps and modal configuration. The mode (16, 19) could be diatonic or chromatic, considering the presence of augmented second in performance and not in the graphical representation of the sonorous scale. The term *fluctuant* for diatonic and chromatic characterises those exceptional situations when: (3) in a diatonic melody the augmented second is inserted, and (4) in a melody characterised by the augmented second, a diatonic fragment appears. For the latter situation, we used the word *combining* to indicate the ration between the diatonic and chromatic sections.

The analytic code and table
Starting from this table, each piece was given an *analytic code* of 19 figures, placed according to the three sections.

11-110-11	1-44-11	1-142-000

Figure 11. Analytic code example

The next step consisted in *organising* the analytic codes of the 200 melodies. Following the recording inventory numbers in IEF Archive, these codes were introduced in an excel table. Due to the data visualisation and analysing capacity of the program, we sorted them according to the numerical values juxtaposed to the data related to the piece: the interpreters' names, the musical instrument, the place, the researcher's name and the collection year.

The rhythmic structure of the whole repertoire is remarkably homogeneous. Besides, Corneliu Dan Georgescu believes that the typology of the Romanian traditional dance is a result of the dominant position of the rhythmic system. In the case of the Căluș melodies, due to the series isometry – symmetric tact – binary metric structure – fast tempo this repertoire belongs to the typological family of *Brâu-Sârbă-Horă* dances, to the sub-family Brâu, division "straight Brâu" [without syncopes] (Georgescu 1984: 48-49). Therefore, we considered the rhythmic structure as invariant, having a second role after the architectonical one, thus leading to a redistribution of the three modules, according to the following table.

Nr. or	Nr. arhivă	Cod				Cu	Judet	Instrum	Interpreti	Orig/Loc înre		
11	mg 4455 I a	1-40-11	11-110-11	1-142-000			Argeș	acorded	Voicu Gică	București		
15	mg 4455 II a	1-40-11	11-110-11	1-142-000			Argeș	acorded	Voicu Gică	București		
20	mg 4455 II aa	1-40-11	11-110-11	1-142-000			Argeș	acorded	Voicu Gică	București		
21	mg 4455 II bb	1-40-11	11-110-11	1-142-000			Argeș	acorded	Voicu Gică	București		
22	mg 4455 II cc	1-40-11	11-110-11	1-142-000			Argeș	acorded	Voicu Gică	București		
25	mg 4455 II g	1-40-11	11-110-11	1-142-000			Argeș					
27	mg 4458 I b	1-40-11	11-110-11	1-142-000			Argeș					
38	mg-4457-II-z	1-40-11	11-110-11	1-142-000			Argeș					
54	mg-4456-II-t (PI4)	1-40-11	11-110-11	1-142-000			Argeș	acorded	Voicu Gică	Pădureți, Lunca		
55	mg-4456-II-t (PI5)	1-40-11	11-110-11	1-142-000			Argeș	acorded	Voicu Gică	Pădureți, Lunca		
52	mg-4456-II-t (PI2)	1-40-11	11-110-11	2-142-142			Argeș	acorded	Voicu Gică	Pădureți, Lunca		
13	mg 4455 I c	1-40-11	11-121-11	1-142-000			Argeș	acorded	Voicu Gică	București		
4	mg 4459 I t (PI.4)	1-40-11	11-121-11	1-142-154			Argeș	vioară	Dură Ștefar	Stolnici		
5	mg 4459 I t (PI.5)	1-40-11	11-121-11	1-142-154			Argeș	vioară	Dură Ștefar	Stolnici		
6	mg 4459 I t (PI.6)	1-40-11	11-121-11	1-142-154			Argeș	vioară	Dură Ștefar	Stolnici		
9	mg 4459 I x (PI.3)	1-40-11	11-121-11	1-142-154			Argeș	vioară	Dură Ștefar	Stolnici		
10	mg 4459 I x (PI.4)	1-40-11	11-121-11	1-142-154			Argeș	vioară	Dură Ștefar	Stolnici		

Figure 12. Example of analytic code table

ALTERNATIVE MULTI-LEVEL CLASSIFICATION

The numerical expression thus obtained imposed some highly relevant analysing parameters, which led to organising similar examples under the same category. In order to obtain a valid classification, we considered that the analysing terms should gather pieces with common features. Accordingly, in this phase we selected three coalescing parameters for defining the characteristics of this repertoire: a) *structure*, b) *form* (*architectonical level*), c) *number of tonal centres* (*melodic level*). *Structure* is the first term according to *ordering* the pieces. It entails two possible values: 1) *isomorphism* and 2) *hetero-morphism*, the former referring to the pieces with a constant construction unity, and the latter to those pieces with more construction units, analysed at the level of the two relevant sections.

The second parameter, the *form*, has three types: 1) *fixed form*, 2) *free form*, 3) *transition form*. Moreover, the number of tonal centres is exceptionally important as it entails the tonal-modal "modulation":

1) by transposing the unchanged musical material to the "sub-dominant" (metabola),

2) by changing the modal centre and character, such as from a major mode on **A** to a minor mode on **B**, with new musical formulae.

This analysis led to a new classification with 12 categories, *infra-classes*, which can be gradually grouped in *sub-classes* and, at a superior level, in *classes*. The special feature of our approach resides in the fact that these are interchangeable, which allows *alternative multilevel classifications*, in any necessary order, making possible even to consider two analysing parameters. For example, *classes* could be represented by the *structure, form* or by the *number of tonal centres,* thus resulting two or three *classes* (also *sub-classes* and *infra-classes*), according to the variant chosen. As the *alternative classification* is seen as the *permutation* of terms, the total number of possible classifications with 3 terms is 6 (the factorial of 3 = 3*2*1), and if we also consider the two-term classification, then we have 6 more variants. The following *classes*, *sub-classes* and *infra-classes* resulted:

MELODIC-ARCHITECTONIC	ARCHITECTONIC-MELODIC	ARCHITECTONIC-MELODIC-ARCHITECTONIC
Class 1. Unique tonal centre	Class 1. Isomorphic pattern	Class 1. Isomorphic pattern
Class 2. Multiple tonal centre	Class 2. Hetero-morphic pattern	Class 2. Hetero-morphic pattern
Subclass 1. Isomorphic pattern	Subclass 1. Fixed forms	Subclass 1. Unique tonal
Subclass 2. Hetero-morphic pattern	Subclass 2. Free forms	Subclass 2. Multiple tonal centre
Infraclass 1. Fixed forms	Subclass 3. ′Twixt (in-between forms)	Infraclass 1. Fixed forms
Infraclass 2. Free forms	Infraclass 1. Unique tonal centre	Infraclass 2. Free forms
Infraclass 3. ′Twixt (in-between forms)	Infraclass 2. Multiple tonal centre	Infraclass 3. ′Twixt (in-between forms)
Class 1. Unique tonal centre	Class1. Fixed forms	Class 1. Fixed forms
Class 2. Multiple tonal centre	Class 2. Free forms	Class 2. Free forms
Subclass 1. Fixed forms	Class 3. Transition (in-between) forms	Class 3. ′Twixt (in-between forms)
Subclass 2. Free forms	Subclass1. Isomorphic pattern	Subclass 1. Unique tonal centre
Subclass 3. ′Twixt (in-between forms)	Subclass 2. Heteromorphic pattern	Subclass 2. Multiple tonal centre
Infraclass 1. Isomorphic pattern	Infraclass 1. Unique tonal centre	Infraclass 1. Isomorphic pattern
Infraclass 2. Heteromorphic pattern	Infraclass 2. Multiple tonal centre	Infraclass 2. Heteromorphic pattern

Figure 13. Alternative multi-level classification table.

These classes, sub-classes and infra-classes work as a logic "chain" consisting of three modules, interchangeable "links". For example: Class 1. Unique tonal-centre – Sub-class 1. Isomorphic structure – Infra-class 1. Fixed form, or Class 1. Isomorphic structure – Sub-class 1. Fixed form – Infra-class 1. Unique tonal centre etc.

We consider that the analytical potential of the *alternative multi-level classification* is significant in highlighting the system of preferential relations created between architectonic and melodic structures at the level of the entire

repertoire. Moreover, multiple analytic approaches are possible, thus pointing out individual stylistic particularities, mechanisms of architectonic variations, the features of the Căluş melodies in relation with the entire repertoire of the Romanian traditional dance etc.

BIBLIOGRAPHY

Bucşan, Andrei. 1967. *Clasificarea morfologică a dansurilor populare româneşti* [Morphological classification of Romanian folk dances]. Revista de etnografie şi folclor, 12/3: 169-186.

Bucşan, Andrei. 1976. *Contribuţii la studiul jocurilor căluşăreşti* [New perspectives on studing Căluş dances]. Revista de etnografie şi folclor, 21/1: 3-20.

Georgescu, Corneliu Dan. 1968. *Contribuţie la studiul formei libere* [New perspectives on studing free form]. Revista de etnografie şi folclor, 13/4: 339-347.

Georgescu, Corneliu Dan. 1975. *Probleme ale clasificării melodiilor instrumentale de joc* [Classification difficulties of instrumental folk tunes]. Revista de etnografie şi folclor, 20/1: 49-68.

Georgescu, Corneliu Dan. 1984. *Jocul popular românesc. Tipologie muzicală şi corpus de melodii instrumentale* [Romanian traditional dance. Musical typology and corpus of instrumental melodies]. Bucureşti: Editura Muzicală.

Giurchescu, Anca. 2009. *Este Căluşul fără steag „Căluş adevărat"?* [Is the Căluş without a flag a real Căluş?], in *Căluşul – emblemă identitară* [Căluş – an identity mark]. Coordinator Narcisa Alexandra Ştiucă. Bucureşti: Bucureşti University: 79-81.

Mariana Kahane. 1979. *De la sistem sonor la formă arhitectonică* [From melodic system to architectural form]. Revista de etnografie şi folclor, 24/1: 11-42.

Petac, Silvestru. 2014. *Texte şi contexte în cultura dansului tradiţional* [Texts and contexts in traditional dance culture]. Bucureşti: Editura Etnologică.

Suliţeanu, Ghizela. 1966. *Factorii evoluţiei muzicii dansurilor populare* [Determinants of the evolution of music folk dances]. Revista de etnografie şi folclor, 11/4: 341-252.

Suliţeanu, Ghizela. 1976. *Muzica dansurilor populare din Muscel* [Muscel county folk dance music]. Bucureşti: Editura Muzicală.

Suliţeanu, Ghizela. 1979. *Criterii psihologice în definirea unui sistem de clasificare a muzicii populare. Despre procesele de transpoziţie şi substituire* [The use of Psychological criteria in defining a popular music classification system. On transposition and substitution]. Revista de etnografie şi folclor, 24/2: 205-218.