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Mancini vs. Manfredini, or the Tril Controversy

Mihaela-Elena BĂJEA (STANCIU)¹

Abstract: *Giambattista Mancini and Vincenzo Manfredini, two great masters of the art of singing, engaged in a long-running controversy at the height of the 18th century over the training of the voice, but especially over how to perform the trill. Their dispute, which lasted more than twenty years, demonstrates the growing interest in the method of balancing the inventiveness generated by the use of ornamental formulas with the acquisition of vocal stability based on rigour and competence. The methods of applying these fundamental principles set a precedent for intense controversy, which ultimately proved to be both constructive and creative, with the happy consequence of a significant evolutionary leap in interpretive variety.*

Key-words: *Mancini, Manfredini, Tril, Pistocchi, Regole Armoniche*

1. Introduction

Giambattista Mancini argued in his book, *Pensieri, e riflessioni pratiche sopra il canto figurato* (1774) that among the greatest qualities and among the noblest ornaments of the art with which a singer should be endowed, there is no quality more worthy of interest, no ornament more pleasing to the ear than that which “*in music is commonly called trill. “O trill, the support, pride and life of song!”* (Mancini 1774, 108).

At the time, no one would have thought that they would become the main subject of controversy in a vehement and long-running controversy that spanned almost 22 years. Five different publications would engage in a vigorous debate on the issue.

2. Dissertation

Mancini, a great castrato singer but also a successful teacher at the Imperial Court in Vienna, had as his master Antonio Bernacchi (1685-1756), an important

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supporter of the Bologna school, who had campaigned all his life for a highly technical vocal virtuosity close to the instrumental use of the voice.

Vincenzo Manfredini, also trained in Bologna, Mancini's avowed opponent, was one of the important theorists and composers of his era. His pedagogical and professional activity took place in Russia between 1758 and 1769, first at the court of Peter III and then at that of Catherine the Great, where he was employed as a master of the Italian Opera Company of the Imperial Court. Having such an important position, his authority manifested itself mainly in the field of vocal technique, all the more so as his brother was also involved in this field, being a well-known castrato singer.

Shortly after the publication of Mancini's *Sopra il canto figurato*, Manfredini printed *Regole Armoniche* (based exclusively on the presentation and commentary of the main rules of musical science) in which certain footnotes created a series of misunderstandings that reached the dimensions of a real polemic. These disagreements culminated in a virulent retort by Mancini, embodied in a pamphlet entitled *Lettera... diretta all'illustrissimo Signor Conte N. N.* (1796).

The main reasons for the controversy were the issues of the causes of defective intonation and its correction by replacing the six-syllable Guidonian system (considered harmful during the period of voice formation) with a superior solfeggio system, but also the desire to unify the two vocal registers through the proper use of lip and tongue movements in support of delivery in singing. C. Burney, in one of his works, points out that in the context of that era Italian singers preferred so-called vocalizations (vocalizzi) to solfeggi (in which more syllables were used), arguing that too prominent an articulation harmed the early voice formation process by causing a too rough movement of the phonatory apparatus." (Burney 1957, 328). However, the problem of the trill was the main cause of discord, a problem which, with the passage of time, was aggravated by polemics carried to extremes (A General History of Music 1957, 353).

There were two main topics of debate and controversy: first, whether the trill is simply a natural gift or whether it can be obtained by all sorts of technical means and then how it can be taught and mastered, and second, whether this type of ornament plays such an important role in educating a singer's voice.

The first question - whether the trill can be achieved by special technical procedures or whether it is a natural gift - was part of the larger issue of whether a voice, even if it does not have a particular native quality, can be brought through judicious training to outstanding performance. Mancini was firmly convinced that through hard and technically well-organised work it was possible to reach a very special level of performance of the trill, as he reported to Charles Burney in 1772, at the time he was designing his treatise *Pensieri, e riflessioni pratiche*. From this it

can be concluded that Mancini was already concerned with this problem long before this work saw the light of print.

One of Mancini's contemporaries, the British composer and theorist Charles Burney (1726–1814) believed that it was possible, with a great deal of time and patience, not only to make someone sing a trill where no one would have expected, but even to make that person impress with the power of their voice; He was also firmly convinced that it was imperative for the teacher to show the same understanding for a less gifted voice as for a good one *“in order to extend the ambitus, not to force anything, conforming to the natural tendency of the organ used in singing.”* (Burney 1957, 338)

The idea that Mancini was an assiduous supporter of this idea does not seem surprising, since there are recorded statements by his teacher, Antonio Bernacchi. Moreover, Bernacchi's teacher, Francesco Antonio Pistocchi states that in one extreme case, a severely damaged voice was brought back to life by both sustained and extremely well-directed work and a very special care. Mancini argues all this testimony of Bernacchi as follows:

Mancini argues all these testimonies of Bernacchi's by claiming that Pistocchi had altered his voice so much because of the disordered life he had led that it took a long time to recover it completely. And, he goes on to say, after a few more years on the opera stage, employed as a castrato soprano, he managed to destroy it completely. He apparently tried to restore it for nearly ten years, but only managed to recover three sounds from the upper register that he once, Mancini says, mastered with authority. Domenico Gabrielli (who had probably also been his teacher) composed out of necessity pieces written especially for him to demonstrate that he still had a successful command of certain sounds. Eventually, however, he regained much of his register by returning to the stage again, although in the meantime *“his voice had dropped to alto level, which should surprise no one, as it is common with castrated singers.”* (Burney 1957, 346)

Mancini was a proponent of educating patience. This tradition, which he was convinced was the keystone of success, was so well mastered in his case that as singing master of the Imperial Court in Vienna he had many successes even with members of the aristocracy, sometimes with duchesses and archduchesses who nevertheless possessed some vocal qualities. It seems that he was also an accomplished teacher of the correct teaching of the trill, his motto always being that *“the success of a good trill belongs in the main to the master”*. In case of failure, he maintained that the fault lay not so much with the disciple as with the negligence and carelessness of the teacher.

Unfortunately, unlike Mancini, Manfredini was not as patient with his less talented disciples. Having direct contact with the opera scene, he came into

contact with many professional Italian singers who had come to Russia to practise their profession with the Italian Opera Theatre. This eagerness of his, which had become proverbial, was also due to the fact that he had never had the opportunity to work intrinsically with dilettante or amateur artists as Mancini had. In *Regole Armoniche* he makes some recommendations, saying that when the master has realized that his pupil has an ugly voice, an undeveloped ear, an approximate intonation and an uncertain rhythm, it is absolutely necessary *“to advise him to give up the idea of learning to sing...”* (Manfredini 1775, 55).

Manfredini, in the first edition of his treatise *Regole Armoniche*, firmly states that the trill belongs to a natural endowment and that artificial technical elements are not enough in music, because, he says, everything there must flow from a fluid, very natural exposition (Manfredini 1775, 7).

With this claim, Manfredini tries to dynamite Bernacchi's imposing allure as a maestro, arguing that, in fact, his successes in teaching singing technique and especially trill are not convincing or conclusive enough. So he further relates how the Honourable Mr Francesco Araya Napoletano, the former Capellmeister, assured him on several occasions that the distinguished Mr Bernacchi had done his best to guide his good friend Mrs Merighi to learn the trill, using all sorts of subtleties to correct her natural faults with which she had been endowed ... *(and he was certainly capable of doing so, being one of the most illustrious of singing masters) but unfortunately it seems that he did not succeed at all.* “ (Manfredini, 1775, 7)

Mancini, after this attack on him, states in the third edition of his *Riflessioni pratiche sul canto figurato* that he has no qualms about his own reputation as a singing teacher, as he still considers himself one of the “true masters” in this field. He even claims, moreover, that he is rather concerned that many inexperienced teachers will bend an ear to Manfredini's assertions, not develop the trill through proper technique. However, Manfredini's attack did not go unheeded in his case, prompting him to change some of his recommendations on the trill.

He qualifies his assessment somewhat by saying that if the trill is not a natural endowment it can be acquired, but with hard work and tenacity. In support of this he comes with the argument that the old masters did not leave the naturally endowed voice without perfecting it, resorting, whatever the difficulties encountered to assiduous labour, having unlimited patience, and using the best methods to help their pupils attain their long-desired goal, thereby unwilling to improve nature herself where *“she is not too generous; but where she has generously provided a certain endowment, however small, this seems to me an advantage not to be neglected . . .”* (Mancini 1774, 160)

This makes things clearer and eventually leads to the belief that a trill can be made excellent if there are as few natural endowments as possible. The dialogue between Burney and Mancini sheds more light on this point

Charles Burney states that as far as the rapidity of the trill is concerned, Mancini was convinced that the vast majority of pupils ruined themselves vocally and that this was due to impatience and haste on the part of both teacher and disciple; as far as it appeared, none of those who could perform passages requiring laryngeal work in the case of a trill were fully successful. Here again, Mancini concludes that there can be only one explanation: *“the neglect of the master of the natural data of the disciple, who, not using the advantage he might have by using these passages, fails to execute a true trill.”* (Burney 1957, 339)

Both Mancini and Manfredini, in their treatises, explain at length the manner in which the trill should be taught. They both affirm the importance of learning it and acquiring the art of playing it from an early age. Mancini even argues that the education of the voice in the upper register should be started without too much delay, because “a voice that is not well conducted from the earliest years of life and that acquires a lot of vices in execution is not cured as easily as one thinks”. (Mancini 1774, 159)

This statement has great significance and is at the same time almost revolutionary, if we look at the singing manuals of the time where we find naive solutions to the problems of the trill, (which consisted in the judicious alternation of the two sounds), consisting simply in going from fourths to eighths and then to sixteenths, practically doubling the speed each time. Manfredini takes a big step forward by tackling the problem of gradually increasing trill execution speed.

Mancini, on the other hand, more than Manfredini, argues that a pupil, having a beautiful but not very agile voice, can work on it by softening it, by a progressive gradation of speed, i.e., using a speed not too great at the first lessons, but gradually accelerating afterwards, taking into account the ease acquired by tenacious and continuous study. He suggests the same strategy for achieving a nice, good quality emission. For example, he suggests playing a melodic line by repeating it a few times in a low tone intensity. “When it is played well in this way, we then try to gradually increase the speed and, step by step, we then seek to perform the piece in its true manner: confidently, quickly, clearly and evenly.” (Mancini 1774, 163)

As a curiosity, the Papal Roman School, had one hour a day dedicated to training vocal agility and particularly the trill; most candidates needed about an hour a day to practice this. In addition, the vocals and solfeggios were tailored to the individual needs of the aspirant and were usually composed by composers of Italian origin such as Porpora, Leo, Durante, even Mancini, sometimes by Hasse or even Mozart. Vocal collections usually included at least a few exercises dedicated to the trill.

Mancini argued that all these trill and agility exercises had to be studied and performed in full voice, otherwise all sorts of imperfections could creep in, such as faulty intonation or unsteady rhythm. His main concern, however, was the special training of singers both for the opera stage and for those destined for small, chamber music spaces. The greatest care was given to strengthening the volume of the voice, both when studying and performing the trill.

By the mid-18th century, many of the patterns of the coloratura passages had become outmoded. In their place appeared an extremely varied array of new passages requiring great technical virtuosity in execution. Colouratura patterns were constantly changing as singers invented more and more complicated passages, raising the bar higher and higher. The malleability and mastery of the performer became greater and greater with each passing day, and the demands of the audience increased accordingly. Antonio Bernacchi (1685-1756) was considered to be the promoter of this new type of vocal virtuosity, encouraging the penetration and rapid evolution of this new style of performance, borrowed largely from instrumental music.

The generation of Farinelli's students was the most influential, pushing vocal virtuosity to its limits. Charles Burney describes this new way of singing by saying that his voice had never been great, but in those moments, when so little of it remained, his refined taste and *“an artificial way of singing, which only teachers and some of the more intellectually gifted audience could feel or understand, were noticeable.”* (Burney 1957, 760)

The 18th-century music writers often had more or less friendly polemics, both about the quality of the singers' voices and about the quality of their ornamentation (especially the trills). Among them, Manfredini recognised only the so-called “natural” trills as being of quality. For him, a good “natural” trill had to have three main qualities: it had to be fast, clear and uniform.

Tosi, argued in his well-known treatise that the high vocal register must be “even”, “marked with distinction”, “solid” with the ability to execute passages in a fast tempo, but still sufficiently moderate (*“even, marked, strong, light, moderately, agile, these are the most beautiful qualities”*) (Tosi 1723, 25). Mancini, for his part, took up Tosi's ideas, further emphasizing the need for distinct clarity, so that the sounds that make up the trill can be audibly perceived equally. However, there seems to have been a difference of opinion as to the optimal speed at which a trill should be played; while Mancini preferred a moderate tempo, Manfredini noted in his score's indications such as 'fast' or even 'as fast as possible' (Manfredini 1775, 26). Other descriptions of eighteenth-century trills include appreciations or indications such as 'fine', 'open' or 'bright'.

For Mancini, the trill was the pinnacle of virtuosity, of paramount importance, the coveted desideratum of every singer. His greatest fear was that teachers and singers would gradually replace this ornament with other types of flourishes or other patterns of virtuoso coloratura.

Manfredini, on the other hand, considered the trill as a mere ornament, having nothing special. In his manual, *Regole Armoniche*, he simply lists it, classifying it as a melodic flourish that any instrumentalist or singer can add at will, giving it no special place even in the more extensive section on singing; practically a single paragraph is reserved for it, whereas Tosi or Mancini in their treatises each devoted an entire chapter to it.

Mancini and Manfredini, despite their differences of opinion, have noted in unison that an improvised cadenza (*cadenza libera*) without the trill passes unnoticed, and is even of questionable taste. Moreover, an acceptable cadenza consists in principle of a *messa di voce* followed by a trill. However, the trill was not accepted in a slower piece such as a *siciliano*, because the general character of the melodic development did not allow its introduction. The most unpleasant effect, Tosi said was created by a trill placed in a place where the portamento was missing. Tosi was convinced that a singer's technique was inadequate if he was unable to play a trill on all the notes of a key and in different tempi.

But Manfredini stands by the following principle: that the trill has nowhere near such an important place in the art of music and is usually given more importance than it deserves. He firmly asserts that the use of portamento, vocal sustain, fluidity, continuity, refined *pianissimo*, are the true beauties of singing, the trill being a mere adornment of all these things, fitting in where it is expected, in other words "*in a cadenza or elsewhere, but it can also be omitted. How many times have I heard soul pieces in which not even the trill was used!*" (Manfredini 1775, 7)

Mancini was surprised that Manfredini had almost no appreciation for the trill, arguing that arguments based on sentimentality made no sense because they allowed the intrusion of other external factors, neither belonging to the song nor to the music, but involved in conveying passionate feelings.

Mancini also insinuated that Manfredini's view of the work was naïve because he had no solid knowledge of the durability of voices. Decades before him, Tosi earnestly pointed out that certain voices that do not commonly use the high register are only "superficial" examples that should not be imitated. So, for Mancini and Tosi, the shallow singer who is unable to correctly interpret a sound located in the high register will never impress, and in a stage performance, where a voice with great experience and range is required, will prove ineffective.

In Mancini's opinion, such a voice will never be good for opera, because on stage one is looking for flowing, fluid, *pianissimo*-covered sounds... which then have to be

combined with vivacity, agility of voice, vibrato, detachment, strength and expressiveness, etc., "in fact, a perfect complex comprising so many different aspects that the protagonist of a leading role must be able to sustain." (Mancini 1774, 164)

3. Conclusion

The Mancini-Manfredini trilogy controversy can help the 21st century researcher understand the relevant issues that ultimately led to the execution of a quality trilogy, valid then, in the 18th century, but also now, in the contemporary world. The controversy between the two great masters of bel canto, sometimes humorous, sometimes harsh, or dogmatic, expressed in pertinent comments on the ideal type of voice, the right age, the necessary agility, persevering study, patience, control of breathing and vocal delivery, gradually increasing tempo, etc., is an invaluable and useful tool for recreating 18th-century vocal music. Mancini's fear of the gradual disappearance of the treble and its importance in the singer's art seems not to have been unfounded, as 20th and 21st century music no longer emphasises the treble or vocal agility. Nevertheless, all these disputes, which to us today may seem ridiculous, is an irreplaceable tool for the researcher who tries to restore the atmosphere and music of that era.

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Le Festival International de Musique de Chambre de Braşov 1970-1999

Liliana BIZINECHE¹

Résumé: *Ce document entend honorer le festival de musique de chambre de Braşov (1970-1999), en relevant les interprètes de l'ensemble de musique ancienne Cantus Serenus, avec lequel j'ai eu le plaisir de collaborer dans les concerts entre 1979 et 1999. Ce texte commence par une introduction où je présente l'essentiel de l'histoire musicale de la ville roumaine depuis le XVIe siècle. Dans les chapitres suivants, je me consacre aux activités liées au festival et au groupe Cantus Serenus.*

Mots-clés: *Interprètes, professeurs, musique de chambre, festival de musique*

1. Introduction

« C'est un beau rêve jouer la musique de chambre ! Quel bonheur !
Ainsi s'exprimait le remarquable compositeur roumain George Enescu qui a joué de manière sublime son violon et le piano. Sa vie est devenue une inspiration pour les générations de musiciens roumains du XXe siècle. »
(Alexandrescu 1999, 52)

Au cours de l'histoire, la ville de Braşov a été la scène d'importants actes de culture. Au XVIe siècle, le Diacre Coresi, imprimeur et traducteur, a initié la première école roumaine à l'église Saint Nicolas de Schei, ainsi que l'obligation de l'enseignement musical, pendant que le réformateur Johannes Honterus, humaniste renommé, né à Braşov, a fondé en 1535 la première imprimerie de Transylvanie et un gymnase sur des bases humanistes.

L'organiste Hieronymus Ostermayer jouait à la *Biserica neagră* (l'Église Noire). Andreas Molder composait son "Geistliche Lieder" et, en 1596, dans le manuscrit musical d'Apoldul de sus se trouvaient les titres d'oeuvres d'écrivains de la Transylvanie. En 1671, Ion Caianu a élaboré le bien connu *Codex Caioni*.

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Les concerts de l'organiste Daniel Kroner et l'orchestre *Collegium Musicum*, fondée en 1767, avec ses programmes de musique de chambre, sont des exemples de l'activité musicale qui montrent que la renommée de la ville était devenue considérable : l'Orchestre symphonique de Vienne, dirigée par Johann Strauss, y était présente avec ses concerts.

En 1839, une des plus grands orgues d'Europe construite par Bucholz à l'Eglise noire a marqué un moment historique. Elle est devenue le symbole de la ville par les récitals de musiciens tels que Victor Bickerich qui, aujourd'hui, a continué de nos jours l'activité musicale de la famille de l'organiste Eckart et Steffan Schlandt dont la dévotion et l'intérêt pour le patrimoine musical de la Transylvanie sont admirables.

Les compositeurs roumains du XIXe siècle, tels que E. Caudella, T. Burada, G. Stefanescu et C. Dimitrescu ont été reconnus par leurs compositions de musique de chambre. Ainsi que Anton Pann, dont l'activité de folkloriste a été parmi les premières à avoir recueilli la musique traditionnelle roumaine sous une forme bien structurée.

Une société musicale fondée en 1863 à Braşov, *La Réunion Roumaine*, plus tard conduite par le compositeur C. Porumbescu et G. Dima, a mis en scène l'opérette *Crai Nou (Nouvelle Lune)*. *L'Association Philharmonique* a ouvert ses portes en 1878, et elle existe jusqu'à nos jours.

Tiberiu Brediceanu, folkloriste et compositeur, un des membres fondateurs de *l'Opéra Roumain* de Cluj et du Conservatoire en 1921, a inauguré à Braşov le Conservatoire *Astra* en 1927.

La vie musicale entre les deux guerres a été enrichie grâce aux récitals de musiciens renommés, parmi lesquels les violonistes C. Bobescu, S. Biemel, W. Teutsch et les pianistes E. Bernfeld, W. Schlandt et l'organiste A. Weiss.

Pour la première fois, au lycée *Andrei Saguna*, en 1947, le quatuor à cordes de la Philharmonie de Braşov a connu ses débuts.

Au pays de Bârsa - où les Roumains, les Allemands et les Hongrois vivaient en bonne entente grâce à la musique et à son langage universel – les chorales et les ensembles de musique de chambre s'épanouissaient.

2. Le Festival International de Musique de Chambre

En 1970, la ville de Braşov a vu naître un Festival unique qui, pendant 30 ans, s'est distingué comme l'un des plus prestigieux en Europe ; et cela, grâce aux musiciens qui ont commencé cette "aventure musicale", tels que Ion Ionescu Galati, chef de *l'Orchestre Philharmonique*, le pianiste Liviu Teodor Teclu, le compositeur, chef

d'orchestre et professeur de musique Norbert Petri, ainsi que les compositeurs Wilhelm Berger et Tudor Ciortea (Rucsanda 2018, 294).

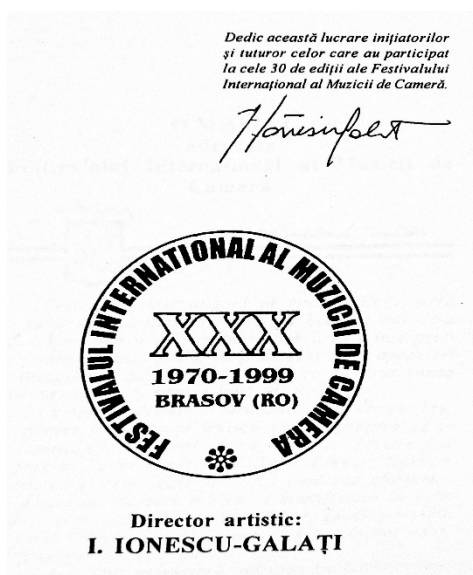


Fig. 1. Avec la signature de I. I Galati.
(Alexandrescu 1999, 3)

On doit aussi remarquer Steluta Mitu, musicologue et secrétaire de l'orchestre qui, par son infatigable travail et enthousiasme, a organisé le *Festival de Musique de Chambre* qui devient - au cours des années - une nécessité et un enchantement, tant pour les musiciens que pour le public. Les soirées musicales structurées en des concerts d'une heure, avec deux ensembles invités, excellaient par une diversité de styles, allant de la musique de la Renaissance à la musique contemporaine instrumentale et vocale.

Les soirées d'été étaient remplies des concerts : l'*Orchestre de Chambre de la Philharmonie* de Braşov, sous la baguette du chef d'orchestre I. Ionescu Galaţi, le chœur *Madrigal* dirigé par Marin Constantin, les spectacles d'opéra et de ballet des théâtres d'opéra de Timisoara, Cluj, Bucarest et Braşov, les concerts avec des solistes célèbres et les récitals accompagnés au piano, des interprètes roumains et étrangers, des soirées de musique rendant hommage à l'œuvre de tel compositeur, soit à un style musical.

J'ai été très impressionnée par le livre de M. Bogdan Alexandrescu, dédié à la célébration des 30 ans du *Festival International de Musique de Chambre*. C'est un document représentatif des années au cours desquelles concerts, récitals, concours

et symposiums musicaux ont été relatés avec soin ; et qui reflète également la reconnaissance d'un phénomène qui s'est fait sentir dans la ville située aux pieds de la montagne Tampa, pour le grand bonheur du public et des interprètes.

C'est grâce à la recherche de M. Bogdan Alexandrescu, qu'il a été possible d'avoir une perspective de la richesse musicale au cours des trente années.

Le festival incluait également des colloques sur des thèmes musicaux, comptant parmi ses invités les compositeurs S. Toduta, W. Berger, P. Benteoiu, A. Pop et des critiques musicaux tels que Iosif Sava, D. Avachian, A. Brumaru, A. Hofman et P. Codreanu.

Le concours d'interprétation de quatuors pour les étudiants, qui a commencé en 1972, mettait en valeur les ensembles lauréats ; ceux-ci faisant par la suite partie de la programmation du festival.

3. *Cantus Serenus*



Fig. 2. *Après le premier concert de l'ensemble. Archive personnelle*

L'Ensemble d'Instruments Anciens de la Faculté de Musique, lié à l'Institut Pédagogique de Braşov, fondé en 1973, a débuté dans le cadre du Festival où les jeunes musiciens assistants Horia Cristian et Gabriela Popescu au piano, Kurt Philippi à la viole de gambe, W. Meschendörfer au blockflöte, ont ouvert la voie à l'interprétation du répertoire baroque (Rucsanda 2018, 290).

Dans ces années en Roumanie on ne comptait que deux ensembles de musique ancienne : un au Conservatoire G. Dima de Cluj – le *Collegium Musicum Academicum* et l'autre, à la Radio Bucuresti -L'*Ensemble d'Instruments Anciens* – dirigé par le chef d'orchestre Ludovic Baci.

Lors de la 5e édition du Festival de Musique de Chambre en 1974, c'était toutefois le même ensemble nommé *Cantus Serenus*, lorsque Ilse Herbert Laszlo, musicienne d'exception à la viole de gambe et professeur du Conservatoire de Cluj, rejoint l'ensemble et y reste fidèle.

La programmation des concerts incluait des œuvres de clavecin solo, des opus d'ensembles instrumentaux et vocaux de la musique de la Renaissance et de la musique baroque, ainsi que des compositions de musiciens roumains contemporains.

L'ensemble d'instruments anciens de la Faculté de Musique de Braşov a apporté les dessins délicats du préclassicisme français, intuitifs avec sensibilité et professionnalisme accru. (Contemporanul, 1973 – Grigore Constantinescu)

Les œuvres de J. Ph. Rameau, F. Couperin, W. Byrd, J. Dowland, G. Frescobaldi, G. Ph. Telemann, A. Corelli, J. S. Bach, G. F. Haendel était à la fête dans le répertoire de *Cantus Serenus*. L'ensemble a grandi par la collaboration avec des musiciens tels que Ecaterina Hanke au violon, Filip Ignac à la flûte, Astrid Philippi à la viole de gambe et des solistes parmi lesquels les sopranos Emilia Petrescu et Bianca Manoleanu, la basse Ionel Pantea, le ténor Zsolt Szilagy et l'altiste Liliana Bizineche.

Quelle joie de parler avec un des membres fondateurs de *Cantus Serenus*, le pianiste Horia Cristian, formé au Conservatoire de Cluj et de Bucarest, guidé par deux pointures de l'art pianistique, Mmes Eliza Ciolan et Cici Manta. Originaire de Braşov, dont la conception est de servir la musique par l'interprétation pour ensuite la transmettre à ses étudiants, Horia Cristian s'est autant dédié au répertoire soliste qu'à la musique de chambre. Il était devenu le centre de l'ensemble de façon que tous les instruments, à savoir le violon, le *blockflöte*, la viole de gambe et le soliste vocal aient comme instrument de lien le clavecin ou l'orgue portable.

Horia Cristian m'a fait savoir l'histoire les premières années quand, entre 1973 et 1981, *Cantus Serenus* a connu une activité musicale intense lors des festivals de musique de Sibiu, Arad, Timisoara, Râmnicu Valcea ou encore Miercurea Ciuc ; également invité, chaque année, au Festival International de Musique de Chambre de Braşov, l'ensemble a enregistré pour la maison *Electrecord* avec la soprano Bianca Manoleanu, qui a colabéré avec l'ensemble dans les années suivantes.



Fig. 3. Festival de Musique Miercurea Ciuc. Archive personnel

Lors de la deuxième étape, après 1981, à la suite du départ de W. Meschendoerfer et de G. Popescu, apparaissent – comme invités de cet ensemble – aux côtés des musiciens de base, H. Cristian, Ilse Herbert et Kurt Philippi à la viole de gambe, Ecaterina Hanke au violon, Astrid Philippi et Magda Muzsnaki à la viole de gambe, enrichissant ainsi le répertoire des concerts avec des œuvres destinées au quatuor de violes de gambe.



Fig. 4. Concert de l'anniversaire de 10 années d'activité – 1983. Archive personnelle

En 1991 et puis en 1992, lors de leur première opportunité de suivre les cours de perfectionnement en musique ancienne d'Innsbruck, les musiciens de *Cantus Serenus* ont eu l'occasion de rencontrer des maîtres renommés de l'art baroque. Le fait d'être si près de telles sources a été déterminant quant à la découverte de partitions qui, avant, ne pouvaient pas être trouvées en Roumanie.

La découverte et la connaissance de certains instruments précieux, ainsi que celle de ceux qui les fabriquaient, a réalisé le rêve de Horia Cristian : l'épinière aux sons de cristal a fait son apparition à Braşov, suite à quoi le répertoire de l'ensemble s'est enrichi de manière remarquable.

Depuis le début du Festival de Braşov jusqu'aux festivals de musique ancienne d'Ecosse (Glasgow) et d'Angleterre (Cicester), auxquels *Cantus Serenus* a été invité en 1992, l'ensemble n'a cessé d'évoluer, inspiré par la passion et l'enthousiasme caractéristiques des musiciens de valeur.

Et c'est ainsi que *Cantus Serenus* a été invité chaque année dans des répertoires diversifiés, jusqu'à la dernière édition du festival en 1999, au cours de laquelle j'ai eu le bonheur de me joindre à eux.

Cantus Serenus, qui ne pouvait manquer à la XXXe édition du festival, nous a offert une soirée remarquable. Nous devons être reconnaissants à ces musiciens enthousiastes qui - au cours d'une période où il n'y avait pas de partitions, ni d'enregistrements ou des cours de perfectionnement en musique ancienne - ont réalisé un vrai travail de pionniers.

Les moments offerts par la mezzosoprano Liliana Bizineche dans la cantate de A. Vivaldi se sont révélés être un délice particulier car sa voix claire, la culture de son style, sa diction et sa sensibilité naturelle, ont conquis le public.

Cette soirée a confirmé la classe des musiciens de Braşov ainsi que leur détermination dans la perpétuation de la tradition, à laquelle le festival lui-même a également contribué

(Gazeta de Transilvania du 10-11 juillet, 1999 – Ana Orendi)

Au cours de la même période, un ensemble de musique ancienne originaire de Miercurea Ciuc, appelé *Codex* voit le jour. Il est composé des musiciens Ecaterina Hanke et Filip Ignac qui, avec leurs collègues et professeurs de la faculté, ont continué les concerts d'un répertoire large et varié aux Festivals de musique en Roumanie et à l'étranger.

4. Interprètes/Professeurs

Qu'est-ce qui me lie à mes collègues musiciens de Braşov vers le chemin de l'excellence en interprétation ? A savoir, faire l'hommage à tous ceux qui se sont dédiés avec passion et dévotion à la musique... des interprètes d'une qualité exceptionnelle devenus des professeurs prestigieux.

Je suis reconnaissante envers ce destin qui a fait que j'ai débuté à Braşov dans le cadre de *Cantus Serenus*. J'ai été privilégiée dans ma formation de musicienne ; j'ai en effet étudié et chanté auprès d'instrumentistes d'un haut niveau musical.

Je dois aussi remarquer l'importance dans mon évolution musicale grâce à la collaboration avec le musicien, chef de chœur et organiste Eckart Schlandt, mon premier professeur de piano.

C'est grâce à E. Schlandt que j'ai débuté à l'Église noire dans les Passions de J.S. Bach, en tant qu'étudiante au Conservatoire de Cluj, et depuis, continué à chanter accompagnée par son orgue somptueux construit par Bucholz en 1839.

Le souvenir des années au cours desquelles nous faisons de la musique dans la maison de Horia e Tereza Cristian, dans une atmosphère intense d'enchantement, découvrant des partitions en première audition, m'accompagne jusqu'à présent. Je ne pense pas avoir suffisamment remercié mes collègues, qui m'ont reçue avec autant de confiance, dès mon premier concert dans le cadre du Festival en 1979.



Fig. 5. *Mon début avec Cantus Serenus. 10eme Édition du Festival - 1979.*
Archive personnelle.

Cela a été à la fois très important comme émouvant que de chanter devant mes parents, qui m'ont soutenu dans ma carrière de manière inconditionnelle... et ce n'est qu'à ce précis moment que j'ai réalisé combien il était difficile de chanter dans son propre foyer.

L'ensemble Cantus Serenus, grâce à ses musiciens, a réussi à aller au-delà de la clairvoyance spécifique de cette époque musicale en donnant une saveur unique à l'interprétation, en imprimant une force de conviction de leur chant, inversement proportionnelle au fil fragile et à la couleur délicate du glas des anciens instruments qu'ils jouaient.

Il est vrai que j'ai senti l'une des plus vives satisfactions en entendant le nouveau talent de la ville de Braşov, l'altiste Liliana Bizineche, douée d'une intonation et d'une émission vocale personnellement naturelles, la sincérité écumée de sa proximité des partitions du compositeur originaire de Sibiu, Gabriel Reilich; des qualités qu'elle a mises au service des inestimables marguerites de la Collection Musikalischer Blum und Rosenwald, chansons d'une beauté pure qui se distinguent parmi les plus grandes valeurs du patrimoine vocal européen du XVIIe siècle.

(Drum Nou 10 iulie, 1979 – Alfred Hoffman)

Les concerts dans la somptueuse salle de la *Casa Armatei* (la *Maison de l'Armée*) ou dans l'église fortifiée de *Prejmer* m'ont plongée dans la musique des XVIe au XVIIIe siècles. Ainsi, avec *Cantus Serenus* j'ai interprété en première audition des cantates de J. C. Bach, H. L. Hassler, D. Buxtehude, G. Ph. Telemann, A. Vivaldi et F. Couperin, tout comme les délicates chansons du compositeur originaire de Sibiu, Gabriel Reilich.

La Radio et la TV étaient présents à chaque édition du festival de Braşov ; c'est ainsi que l'on a trouvé dans les archives des concerts qui reflètent, tels des documents, ces soirées musicales. Les journaux ont fait honneur à la musique de chambre et les critiques étaient signées par A. Brumaru, A. Hoffman, G. Constantinescu, P. Codreanu et D. Petecel.

Les enregistrements de nos récitals du Festival m'ont rappelé l'atmosphère de la musique française, accompagnée par Horia Cristian avec sa rare sensibilité dans l'illustration des sonorités impressionnistes, tellement inspirée pour interpréter les mélodies de G. Fauré, C. Debussy, G. Enescu et R. Hahn.

On a revu les programmes de musique espagnole des compositions de M. de Falla, X. Montsalvatge, ou encore du Lied de R. Schumann, J. Brahms et F. Schubert; tellement de souvenirs qui m'ont rempli l'âme. La passion pour la musique demeure dans le temps lorsque celle-ci est faite avec un dévouement absolu. C'est la musique qui nous a lié ; et aujourd'hui encore, les mémoires et la joie du temps passé restent encore vifs.

5. Conclusion

...Comment un événement qui a duré 30 ans, sous le feu des projecteurs, et qui a invité des interprètes de renommée internationale, des compositeurs, des critiques, des passionnés de musique à Braşov... a-t-il pu s'éteindre ?!

Il nous reste le souvenir des amis, des émotions, des concerts, des répétitions, des voyages et des salles aux acoustiques surprenantes pour nous interprètes qui, à ce moment-là, ne nous rendions pas compte de l'importance de notre art... car nous étions peut-être trop occupés à faire notre métier.

Laissons aux générations présentes le devoir de continuer une mission sublime, celle de Musicien.

Remerciements

Je montre ma gratitude à Horia Cristian et sa femme Tereza Cristian pour l'envoi des photos, critiques de leurs archives personnelles. Je tiens également à remercier Nargis-Al-Khedhairy pour l'aide apportée à la traduction française et à mon amie Maria João Sousa pour la révision finale de l'ouvrage et sa mise en forme.

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Photos de l'archive personnelle de Horia Cristian.

Silence in Music: L. van Beethoven and J. S. Bach. Aesthetic Approach

Petruţa Maria COROIU¹

Abstract: *Music can bring us to light, when it is not dissonant, not dominated by an aggressive rhythm, by a congestion of timbres or by... consumerism that consumes everything – including our values and tranquility. Spiritual tranquility is a sign of spiritual health; it influences our inner thoughts and emotions, representing an essential aspect in cultivating one's spiritual life. This is the whisper of the mystical and transcendental Arietta in the last Beethovenian sonata for piano, her secret, variational message: the last part of the last sonata which seems open, unfinished, concluded however with an evanescent melody which searches its identity at unsuspected heights. The aim of the work is to evidence a first analysis of the postures of silence in musical art, and its structure highlights the stylistic characteristics of Beethoven's masterpiece in this sense.*

Key-words: *tranquility, sonata, aria, harmony, spirituality.*

1. Introduction

In the Poems of light from 100 years ago, Lucian Blaga celebrated tranquility through an unequal poetic echo: "I am surrounded by so much tranquility that it seems I can hear/the moon beams crushing into the window panes" (Blaga 1968, 232). We need an escape: an escape from ourselves, from the incessant uproar of each day, from the darkness of the lack of faith. We need to reach the light, not this light which apparently belongs only to the human eye, but the light which knows no darkness, as Antoine de Saint Exupéry said: "It is clear that you do not see with your eyes, the eyes cannot see the core of things" (Saint-Exupéry 2018, 39).

As the renowned teacher and scientist, the Deacon Sorin Mihalache, stated: "YOU ARE WHAT YOU LIVE. We are continuously exposed to multiple forms of noise, which weaken our vigilance; they dissolve our feelings and fragment our inner life. Cultivating one's spiritual life is indissolubly linked to attentive measures

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for a life sheltered from sounds, from sensorial disturbances and the noetic interference of the world” (Mihalache 2018, 3).

Spiritual tranquility is a sign of spiritual health; it influences our inner thoughts and emotions, representing an essential aspect in cultivating one’s spiritual life. Tranquility as a spiritual state crucially depends on quietening one’s senses and then one’s thoughts. We are living in the noisiest of societies, and this affects our cognitive functions, our attention and memory.

And not only that: it can even lead to a severe reduction of our capacity to understand noisy message. The background noise of thoughts and emotions prevents us from seeing the essential: human beings can no longer spare the time for an inner life, because of the dynamics of the outer universe, which overwhelms them and sedates the power of faith. Saint Ioan Scărarul considers that “the beginning of tranquility consists in drowning the noises which stir the depth. Tranquility kills the outer senses and awakens the inner ones” (Ioan Scărarul 2021, 379). The noise of the world does not allow us to prepare for the meeting with Christ.

2. Musical ways to suggest the power of silence: silence as musical speech

The noise is not only present at the auditory level, it is also on the inside: there is an even more dangerous spiritual interference through “excess of images, lights, colours, aromas, information – uninterrupted torrents of stimuli overcharging the senses” (Connor 1999, 287) – which “hinders self-reflection” (Goldberg 2006, 329) and exceeds by far “man’s limits of information processing” (Weil 2013, 247), “overcharging the person at a cognitive level” (Levitin 2015, 47).

Thus, cultivating inner tranquility entails a selection of what one allows in one’s heart and mind. All the forms of noise prevent us from functioning at full spiritual capacity. Saint Isaac the Syrian underlines the importance of tranquility in one’s spiritual life: “continue to read in peace, he writes, so that your mind is always focused on God’s wonders, but you should read in peace for all and be free of taking excessive care of the body and of the stir of things, so that your soul might be overcome by the sweetest taste of God. Obtaining inner tranquility is more important than anything, and without it we cannot be clean, and know our weakness” (Mihalache 2018, 8).

It becomes more difficult to control “tranquility when faced with inner turmoil, contradictions, phantoms, doubts, opacity, monologues, value judgements and inner tendencies. Our passions push away tranquility, this is why God Himself encourages us to seek tranquility” (Logothetis 2001, 48). We should think seriously about our constant need for noise, for any kind of music, which reveals our

incapacity to enjoy tranquility, to understand it not as something negative, as simple absence, but exactly the opposite as a presence, “a condition for **any** real presence: living in our inner world. Only tranquility can connect us to the highest realities” (Schmemmann 1998, 130).

Many of us are in an abnormal situation: we need to waste our energy, to search for ourselves without finding us, we are afraid of the tranquility we might find when left alone with ourselves and when we ask ourselves – like never before – tenderly and seriously: how are you? How are YOU? Where is your light, where is your tranquility? Why cannot we see how much we need it? These come from the immemorial time of childhood, of the purity of the immediate answers to questions that were never asked, where we understand to defend our dearest feelings. We hide them from the rest of the world, which would deform them, which would deform us too, and there we escape every time we open again the gate towards the light, perhaps through great music in which silence lives with infinite energies.

2.b. L. van Beethoven - Piano sonata op. 111: Arietta.

The pause system is a way of punctuation in musical art, without which the sound phrasing has no meaning. Music can bring us to light, when it is not dissonant, not dominated by an aggressive rhythm, by a congestion of timbres or by consumerism that consumes everything – including our values and tranquility.

Music can bring us the smell of the clean heights of the forever serene sky: this is the whisper of the mystical and transcendental Arietta in the last Beethovenian sonata for piano, her secret, variational message, articulated as a farewell to the world by the great composer: the last part of the last sonata which seems... open, unfinished, concluded however with an evanescent melody which searches its identity at unsuspected heights, out of this world, although it was composed after 1820, at the beginning of Romanticism, displaying a metro-rhythmical complexity which contrasts with the absolute melodic purity.

L. van Beethoven entrusts his soul to the tranquility of this melody in Do major, which carries in it the entire inner beauty of the Missa solemnis that he was working on at the same time, the unearthly beauty of the Holy Mass. Part 1, Allegro ed appassionato (in c minor!) is the sonorous troubled image of this world, but Arietta offers the portrait of eternity – to which music always responds: Adagio molto semplice e cantabile.



Fig. 1. L. van Beethoven, *Sonata op. 111, Arietta* (m. 1-9)

The 9/16 meter is entirely unusual even for classical times (without mentioning the connection to the measure of the beginning of the 19th century), and the situation becomes even more complex in the last two variations, the 4th and the 5th (where the measures are divided into 27 semi-units – a unique phenomenon in classical music). Music becomes increasingly fast at the semantic level (not only at the level of the tempo of the composition), because the phenomenon of the sound congestion is increasingly ample: either by the suggestion through the meter of an unmarked triolet or by other subdivision procedures.

The gradual decrease of the values of the notes leads to a faster tempo, but also to an overcharge of the discourse almost to a dancing level, including continuous syncopate formulas. After these phenomena are pushed to a maximum level within the third variation, the discourse returns in the fourth to coordinates close to the initial ones.

2.c.J. S: Bach – Fugues and Matthauss Passio

The fugue point is another element that implies the suspension of the sound musical discourse and the semantic concentration on elements of great subtlety and force: it is the moment of climax of the fugue form, in which the great composers prefer a short circuit of the route of the musical work in order to recharge with necessary force to complete the opus.

Another masterpiece that emphasizes the pause in a privileged moment of the work is Matthauss Passio by J. S. Bach, which - in the second part, scene 7 (no. 61-62) places the paradoxical and painful response by which the people demand the release of Barabas in place of Christ, on trial before Pontius Pilatus. The moment is better highlighted as it has a strong ally in the tonal, modulatory framework used, the response of the disbelieving crowd intervening on a sudden modulation and a strongly dissonant chord, being succeeded by a general pause that absorbs the terrible tension of this answer that will change the history of the

world: Christ arrives at the fully assumed sacrifice, and salvation becomes a reality without which the world could not continue.

The scene is opened by the recitative sung by the Evangelist (no. 61, Auf das Fest...), which describes - with characteristic piety - the moment when the governor Pontius Pilate asks the crowd to choose the one who will be freed: his recitative ends with a modulation suggested towards the tonality of D major, dramatically interrupted by the diminished chord with the diminished seventh that occurs with the answer: Barabam! The structure formed by the sounds d sharp-f sharp-a-c superimposes three minor thirds, making up one of the shaking dissonant landmarks of the work. The dissonance and the tonal aberration that takes shape on purpose (later leading to the escape to the mi minor tonality) only shows the moral and spiritual disorientation of those who, through this answer, have consecrated another course of history.

The clash between the assumed tonic of the new tonality (D major, before the interruption of the Evangelist's intervention) and the tonic of the diminished chord with the diminished seventh (D sharp) enshrines a melodic atrocity that reproduces the drama of the situation in which man - in the absence of God - does not know what to choose.

3. Conclusions

In such privileged moments of music, time seems suspended because tranquility suspends our inner storms. Then we connect to that tranquility we came from, of which we are made, in which the great artists immersed themselves when they tried to depict it in their creations. We stop hearing it only if we become willing to listen to **our** inner voice which calls us to it.

Then the temporal layers overlapping with such pressure in our lives set us free from their burden, and we find ourselves in front of a limitless horizon, with no deadlines, where one is led to prayer. This is the route to prayer. Music offers us multiple and valuable opportunities to find tranquility. It is the only way to find real tranquility; only this way life can continue ADAGIO MOLTO SEMPLICE E CANTABILE.

4. Proposals

If we believe you cannot discover such privileged tranquil moments in the music of the 20th century, I suggest in a future study to examine closely the masterpiece for two pianos written by the French composer Darius Milhaud, *Scaramouche*. In the

second part, we discover the composer's dialogue with himself, in an atmosphere that can resemble tranquility, the same as in the slower part of the *Concerto for piano in Sol* by M. Ravel. The research can continue in the evaluation of such an unusual element in the research of musical creation, apparently related only to the sound dimension - the most obvious, but not the only quality of sound art.

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Metaphysical Meanings and Archetypal Romanian Symbols in Today's Romanian Music

Luminița DUȚICĂ¹

Abstract: Late 20th-century Romanian composition stood out, above all, by its ability to open itself to novelty and experiment, and virtually align itself with everything that Western Europe considered to be an avant-garde artistic movement at that time. However, as time has shown, this “synchrony” – which is sometimes translated by the terms of the binomial “national-universal” or, more precisely, “local-global” – happened somewhat selectively, avoiding the excesses and the extremes specific to the radical-nihilistic attitude present in other contemporary music cultures. One of the “keys” of this reconciliation strategy brings to the fore the Romanian composers’ preference for the great philosophical themes of our traditional culture, imbued with the metaphysical meanings and archetypal symbols delivered by myths and legends that have turned into veritable universals. **Liviu Glodeanu** and **Sigismund Toduță** are (only) two of the creators who leaned with undisguised passion on various Romanian myths that they masterfully integrated into two extremely valuable opera. The former dedicated himself to the pre-Christian age and elevated the pagan rituals revolving around **Zamolxis** – the feared god of our ancestors, the Dacians – to the rank of an emblematic vision. The latter resized the dimensions of the myth of the ultimate sacrifice, masoning oneself in stone in order to build the temple of God – the church, as **Master Manole** represents – along with the ballad of Miorița – one of the founding legends of the Romanian people’s spiritual identity. In our approach, we will show some of the conceptual and language foundations of the aforementioned works.

Key-words: archetypal symbols, myth, pagan rituals, contemporary languages, poetic drama

1. Introduction

Late 20th-century Romanian composition stood out, above all, by its ability to open itself to novelty and experiment, and virtually align itself with everything that Western Europe considered to be an avant-garde artistic movement at that time. However, as time has shown, this “synchrony” – which is sometimes translated by the terms of the binomial “national-universal” or, more precisely, “local-global” –

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happened somewhat selectively, avoiding the excesses and the extremes specific to the radical-nihilistic attitude present in other contemporary music cultures. One of the “keys” of this reconciliation strategy brings to the fore the Romanian composers’ preference for the great philosophical themes of our traditional culture, imbued with the metaphysical meanings and archetypal symbols delivered by myths and legends that have turned into veritable *universals*. **Liviu Glodeanu** and **Sigismund Toduță** are (only) two of the creators who leaned with undisguised passion on various Romanian myths that they masterfully integrated into two extremely valuable operas.

The former dedicated himself to the pre-Christian age and elevated the pagan rituals revolving around **Zamolxis** – the feared god of our ancestors, the Dacians – to the rank of an emblematic vision. The latter resized the dimensions of the myth of the ultimate sacrifice, masoning oneself in stone in order to build the temple of God – the church, as **Master Manole** represents – along with the ballad of *Miorița* – one of the founding legends of the Romanian people’s spiritual identity.

2. The conceptual and language foundations in the works *Master Manole* (Sigismund Toduță) and *Zamolxe* (Liviu Glodeanu)

2.1. Opera-oratorio *Master Manole* by Sigismund Toduță

Before discussing some of the conceptual and language foundations of the aforementioned works, the strategic importance of two common sources, or starting points, must also be emphasized: their common playwright – **Lucian Blaga**; and their common genre – **poetic drama**.

As Tatiana Oltean emphasized, “poetic drama invites reflection, necessarily involves existential and ontological meditation, and cultivates ambiguity, suggestion, allusion. This very fact brings poetry very close to drama and gives to this genre the somewhat unrealistic nature of complex theatrical imagery. In this context, meditative-philosophical monologue is given a very important place and extent in interwar drama – not only in monodrama, but also in drama. The great monologues of the main characters in the plays *Zamolxis* and *Master Manole* by Lucian Blaga, along with the monodrama works by Marin Sorescu, play an essential role in this respect” (Oltean 2012, 118-119).

From the late 19th century and continuing throughout the 20th century, the theme/myth of **sacrifice for creation** fascinated to the point of obsession several generations of Romanian composers. In this context, it is worth mentioning that the myth of *Master Manole* attracted George Enescu’s attention too, and for a long time. While searching feverishly for a topic for his opera – which, ultimately, led

him to stop on the myth of *Oedipus* –, the composer also tried this perspective, which was undermined, it seems, by the lack of an adequate libretto.

Like in the Romanian folk legend, the opera-oratorio *Master Manole* by Sigismund Toduță was, for its author, a long and arduous process of construction/re-construction. The two versions elaborated a very long time apart from each other are a testament to that, as the comparative study elaborated by the Cluj-based composer Dan Voiculescu clearly shows (Voiculescu 2004, 82-84).

“I fell into the Lancrăm’s poet magic circle – Sigismund Toduță confessed on the occasion of the work’s first absolute audition in Cluj, on October 1, 1985. Like the masons in the *Master Manole* drama, fascinated by the ‘unique appearance of the place’, I also uttered, along with them, the words: ‘Master, we are coming!’. But, unlike the masons gathered to build a church ‘from earth and water, from light and wind’, I have been dwelling in Blaga’s magic circle, masoning not for seven years, but for six times seven years, trying to understand the meaning of the words, the point of the thoughts, the depth of the symbol and the charm of the metaphor. And from the symbol of the passion grafted into the soul, from the passion of building that he sings with incomparable mastery in the drama *Master Manole*, I also asked, together with the poet: ‘For what unknown fault was I punished with the longing to create beauty?, and stayed close to this unique subject for half a century’ (Țăranu 2004, 73).

Instead of recreating the epic thread of this well-known folk legend, we preferred a brief presentation of Blaga’s characters, in an attempt to capture their characterological essence and their way of interacting within the symbolic-philosophical texture of the drama.

Manole is a “chosen one”, called to reconstruct, to relive on a human scale the drama of creation and the Creator. He receives the mission to build a church, but not in any way: in order to erect it he must pay the price of sacrificing his most beloved creature – his wife, Mira. Thus, **life** and **creation** – positioned antithetically – exhaust him, sacrificing *the other* consumes him, the work of art swallows him completely, annihilating him on an existential level. In the end, he becomes a shadow of what he used to be, and ends up talking about himself in the third person, meeting, at another, virtual level, the Blagian idea formulated by the poet-philosopher in his *Trilogy of Culture*: “a creation passes over lives and often devastates even its creator”.

Like Ana – the protagonist in the folk ballad –, **Mira** is the embodiment of innocence, joy and play – characteristics that bring her closer to the sublime and transcendence. Mira is sacrifice, an offering brought to Creation, a condition of foundation and perpetuity. She enters the sacrificial “hora” prepared by Manole like in a ritual of love and faith, humility and prayer, with human fear, with human

pain. But Mira disappears beyond the walls enveloped in the “smooth light” coming from Above.

Bogumil emerges as a symbolic, significantly antinomian (opposable), character whose purpose is to keep the balance in the relationship between man and the sacred. He is the defender of dogma and the protector of the divine will, rejecting vehemently all human sacrifice, the offering proposed by Manole as the final solution: Bogumil is the voice of thunder that apocalyptically invokes the sixth commandment: “It was once engraved in stone: you shall not kill! And, ever since, no other flash of lightning has struck to erase the commandments”.

Găman is a mysterious being, maybe even weird, cumbersome, repulsive and, therefore, not very desirable. His atypical personality recommends him as the possessor of unusual powers, such as his intuitive perception of the secrets of nature and, above all, his premonition about Mira’s sacrifice.

The craftsmen, and other characters who gravitate around Manole, are not necessarily secondary characters. They are external projections of the Great Master who, by their ability to reflect, their attitude and (partially) their actions, shape Manole’s decisions, either at a cognitive level – probing for deep knowledge of the world’s secrets – or at a pragmatic level – making the decision of continuing the construction at any cost (before the solution of the sacrifice can even be envisaged). Thus, the Masters, for example, become an *alter ego* of Manole, who “infects” them with his passion, chaining them to his own destiny.

Completed in 1983 (this is the second version of the work), the oratorio *Master Manole* is a **synthesis** of Toduță’s language, a **corollary** of his compositional experience which showcases his entire arsenal of means of expression and compositional techniques painstakingly polished by the many decades he spent lingering over the musical score.

Structured in three acts, the work is based on a dichotomous principle of succession/advancement, alternating different opposing couples, such as: dynamic-static (acts I and III vs. act II), diatonic-chromatic, homophonic-polyphonic, isorhythmic-polyrhythmic, singing-speaking, etc.

As a matter of fact, in a more general sense, the entire language used in *Master Manole* results from the **fusion** of apparently disparate phenomena, which have manifested themselves throughout history with strong stylistic autonomy: Neo-Renaissance imitative polyphony and Neo-Baroque-styled variations on *basso ostinato* (the *Passacaglia* in Act II); folk music sonorities and Byzantine melos (the protipokeon girls’ choir in the two versions of act I, and in act III, respectively); modern composition techniques (heterophony, chromatic *clusters*, etc.).

Conceived as an opera-oratorio, the monumental work of the master from Cluj is a demonstration of the durability of the multi-centennial confluence between two

genres launched and intensely cultivated during the musical Baroque, the resulting mixture being essentially defined by the overwhelming weight held by the **choir**, and by the multifunctional nature of this ensemble of historical prestige. Yet, no matter how important, general arguments become secondary when compared to those supported by Toduță's vast choral repertoire; throughout his entire life, the composer's artistry was intertwined with his passion for the unique sonorities of the human voice. This explains the diversity roles played by the choral ensemble in the opera: from **character** to **commentary**, from **atmosphere** to **evocation**, etc.

A first edifying example in this respect illustrates the heavy, two-faced atmosphere of struggle between duty and guilt engendered by the decision to sacrifice Mira. It is rendered through a prolonged wail, dispersed, in a pointillist manner, in a multivocal *stretto*, which in turn extends into an increasingly pronounced and nuanced *lamento*; the whole build-up unfolds against an obsessive and accusatory sound background (see **Fig. 1** S. Toduță, *Master Manole*, Act II, pp. 136-145).

The second example focuses on the amplified (*divisi*) choral apparatus and is related to the actual action of "masonry". The musical moment stands out by the simultaneous combination of two opposite types of sound emission, which, in reality, are nothing but two distinct ways of expressing one and the same state. Thus, some voices proceed to the rhythmic pronunciation of the text, while the remaining voices have precisely determined intonation paths. The fragment is also edifying by its generalized rhythmic *ostinato* (unique formula), a phenomenon that gives special dynamism and tension to the section as a whole (see **Fig. 2** S. Toduță, *Master Manole*, Act III, pp 175-189).

The last example showcases not only the diversity of the sources of expression present in Toduță's creation, in general, and in the work *Master Manole*, in particular, but also the composer's choral mastery when it came to capitalizing on Byzantine monodic sources. From the amplitude of the (often double!) mixed choir, we descend into the fragility and refinement of the girls' choir, which sings, in the original language, the monody of the *Protepokeon* – an offering to innocence and human sacrifice for the majesty and eternity of Creation (see **Fig. 3** S. Toduță, *Master Manole*, Act III, p. 214).

2.2. The opera *Zamolxis* by Liviu Glodeanu

The opera *Zamolxis* by Liviu Glodeanu – with a libretto by the composer based on Lucian Blaga's homonymous 3-act drama – is conceived as a suite of five "tableaux", each bearing a suggestive title: 1. *Pagan ritual*; 2. *Exhortation*; 3. *Opprobrium*; 4. *Conjuration*; 5. *Ritual for Zamolxis*. The work was designed with a two-fold purpose, i.e., to be performed on both the stage and the radio, and

is also part of a modular or mosaic-like concept, with fixed or closed numbers, in a cyclic arrangement. The contribution of the vocals, and of the choir in particular, places this music in the sphere of the opera-oratorio genre, which results in a series of affinities with Toduță's dramatic vision in *Master Manole*.

In order to elaborate and exemplify this – outside a comparative analysis per se – let us emphasize that Liviu Glodeanu's operatic vision is dominated by a two-faceted type of vocality: **singing** and **speaking**.

In this respect, free declamation, like the *sprechgesang* technique, monopolizes entire acts. Assigned to the soloists (the Magus, Zamolxis), this theatrical manner of speaking establishes (or substitutes) the idea of a reflexive-philosophical monologue, which involves the "freezing" of any movement or stage action. Hence, the (willfully) static nature of Acts II and IV.

Complementary to free declamation, rhythmic uttering – rigorously controlled horizontally and vertically – is entrusted to the choir, the collective character in the work.

The general sonority of the work gravitates around austere intonations, and a rough, statuary (sculptural) modalism, without any explicit folk music references or referentiality. This makes us think that Glodeanu's fundamental concern was to recreate the atmosphere and spirit of the myth in the sense of Blaga's "pagan mystery" (see the subtitle of the homonymous work by the Transylvanian poet and philosopher), to establish an archetypal connection with the deepest layers of the Romanian culture and spirituality.

The musical language in *Zamolxis* does not stand out in relation to the stylistic matrix defined and preserved/perpetuated by Liviu Glodeanu throughout his short but prolific creative life. It involves a certain rhythmic incisiveness, a certain "cut" of the line similar to a decoupage or carving into a hard material from which, after removing the surplus (as Michelangelo said), only the vitalizing essence of the work remains. These compositional concepts are supplemented by a quasi-neutral timbrality, segregated ("black and white"), established at the level of the alternative compaction of brass and percussion instruments. This monolithic consistency of pure (unmixed) timbres gives to the aforementioned instrumental compartments the dramaturgical functionality of actual collective characters.

However, there are also distinctly contrasting oases, breaks in the dramaturgical flow made up of extreme rarefaction. This is what happens with the sound projections of two antagonistic, conflicting entities: one selfish and schismatic-solitary (the Magus); the other, on the contrary, altruistic and prophetic-solidary (Zamolxis).

The **characters** in the opera may be divided into two categories: **individual** characters – *Zamolxis* (light baritone); The Magus (bass baritone) and **collective** characters – the Priestesses (sextet of equal voices: 2 sopranos, 2 mezzo-sopranos, 2 altos) and the Mixed Choir (12 voices – 3 sopranos, 3 altos, 3 tenors and 3 basses).

Tableau 1 – Pagan ritual

The Temple of the Magus is filled with a crowd that participates in the ceremony meant to evoke the myth of creation embodied by the unique and all-powerful god Gebeleizis. Overwhelmed by the ecstasy of prostration, people do not understand that the mask of incantation hides forms of fanaticism designed to maintain their blind trust in the word of the Magus and the priestesses. Maintaining this state of affairs is the premise from which mass manipulation will start, as harmful as necessary in the subsequent stimulation of extreme attitudes, such as the torture and even public execution of the prophet *Zamolxis*.

The music evokes the psychological abyss of the participants in the pagan ritual: all kinds of shrills and rhythm breaks, brass and percussion, sudden agglomerations and rarefactions, sonorities of a global effect, with “faceless” details symbolizing the loss of any individuality or identity in the amorphous structure of the mass (see **Fig. 4** L. Glodeanu, *Zamolxis*, Act I, pp. 3-4).

Tableau II – Exhortation

For Blaga, monologue is “the element of an existential ritual or the sacralization of life, /.../ that inner murmur that devours the exceptional hero /.../ moving the weight and meaning of existence inside, in the mind and the soul, where personality is formed and destiny is triggered” (Modola 2003, 47). In complete conceptual resonance with the author of the drama, the appearance of *Zamolxis* is announced by Liviu Glodeanu through a monologue in which the new prophet laments his loneliness and austere condition. He is the herald of a new religion and, in order to make himself understood, he chooses to speak to people in simple words about the true meaning of nature, about the true “becoming into being”. Gradually, *Zamolxis* is surrounded by a crowd that begins to take over his teachings, likened to a “pure tear of light”. Therefore, the adherence of the many begins to take the form of new invocations related to the land, ancestors, etc.

The voice-harp timbral binomial is one of the most ingenious timbral solutions in the entire work. The symbolic charge evoking time immemorial, the simplicity and austerity of expression, the neutrality of the harp's intonation, which intertwines with the declamatory rhetoric of the baritone soloist, generate a sonority that is extremely and uniquely suggestive. (see **Fig. 5** L. Glodeanu, *Zamolxis*, Act II, p. 25)

Tableau III – *Opprobrium*

Zamolxis' beneficent and compelling presence could not escape the watchful eye of The Magus. He will later use his full evil force against the prophet, who was already a real threat, and will sneak his instigators into the crowd to mock his teachings. Manipulation will achieve its intended effect: when the provocateurs shout that the people have let themselves be guided by the "teachings of a blind man", the crowd becomes menacing, demanding the imminent execution of Zamolxis: "Let's make him blind like his god, maybe then we'll believe him". The prophet, however, remains calm, meditative, admonishing people for having been enslaved by fantasies, refusing wisdom and sacrificing – out of fear, and cowardice – their desire for the transcendental.

Once more, the opera's score brings to the fore the harshness of brass and percussion instruments. This time the sonority weaves a spatio-temporal continuum through the polyphony of attacks (brass) and rhythmic *ostinato* (membranophones), a controlled chaos symbolizing the darkness of a collective psychology ready for torture and murder (see **Fig. 6** L. Glodeanu, *Zamolxis*, Act III, pp. 29-30).

Tableau IV – *Conjuration*

"In Blagian dramas /.../ the main dynamizer of the action is the continuous alternation between the static and the dynamic, between monologues and group scenes, also doubled by the continuous oscillation between the anticipation of certain situations (images with anticipatory content) and, to compensate, retarding situation, which sometimes appear right around the denouement" (Oltean 2012, 124).

Recalling what happened, The Magus suggests deep concern for the danger that Zamolxis, although missing for seven years, still seemed to represent.

"A prophet is nothing, but a wounded prophet is a lot" – this is the obsessive truth that The Magus fears, foreseeing, in the gloomy prospect of Zamolxis' return, the possible destruction of the temple and the gods he serves. Finding that, despite

all the efforts to discredit his teachings, the “absent presence” of Zamolxis is constantly increasing, The Magus comes up with the idea of divinizing the prophet by erecting a statue to stand in the Temple next to the other gods. “When there is no power left to break the teachings of a new prophet, only one thing is stronger than the prophet: his statue” (see **Fig. 7** L. Glodeanu, *Zamolxis*, Act IV, pp. 45-46).

Tableau V – Ritual for Zamolxis

The end of the work is full of paradoxes, unexpected twists and turns. The Magus creates the diversion of officiating the ritual of worship of the supreme deity by replacing Gebeleizis with Zamolxis-the god. It is a way of withdrawing Zamolxis from the reality of being in order to project him into a lifeless, meaningless abstraction. As a matter of fact, the crowd does not even recognize their prophet when he returns among them; upon the Magus' request, people's veneration was now directed only towards a lifeless stone statue. “They would like to raise me to heaven but without my teaching”. Understanding the meaning of the manipulation contrived by The Magus, who convinced his subjects of the existence of a new idol, Zamolxis smashes the statue erected in his honour, attracting, along with the crowd's fury, his own death sentence.

Music recalls the beginning, reconstructs the primary impulse and transforms it into a rhetorical reference for the final peroration. A mosaic of structures with a defined semantic imprint, fragments of stylemes associated with unmistakable contexts stored in the collective memory, paradoxes, pseudo-reconciliation duplicity, all in a complex collage of sonorities that travel in the opposite direction, from affirmation to extinction (see **Fig. 8** L. Glodeanu, *Zamolxis*, Act V, p. 5).

3. Conclusions

Myths and legends have always fascinated the creators of beauty. Composers, painters, sculptors, choreographers have re-read and reinterpreted millennia-old stories, discovering, each time, previously unexplored dimensions, archetypal symbols loaded with new messages to contemporaneity. The works presented in this study are two embodiments of the polysemic reception of the Romanian archaic world, and the Blaga-Toduță-Glodeanu triumvirate gives a genuine aura of universality to the themes addressed.

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The image shows a handwritten musical score for the opera 'Master Manole' by Sigismund Toduță, Act II, page 137. The score is written in 8/8 time and features vocal parts for Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), Bass 2 (B2), and Piano (Pian). The lyrics are in Romanian: "Va sta dreap-tă, va sta dreap-tă, va sta dreap-tă, va sta dreap-tă". The piano accompaniment includes a rhythmic pattern in the right hand and a more complex accompaniment in the left hand.

Fig. 1. Sigismund Toduță – *Master Manole*, Act II, p. 137

12/8

Parlando, rumoroso

S

Parlando, rumoroso

A

Quasi parlando

T

Con

Quasi parlando

B1

Quasi parlando

B2

Piano

Zvirliti tencu-iala pe coapse si os, închidem via-ta în zidul de
 Zvirliti tencu-iala pe coapse si os, închidem via-ta în zidul de jos, în-
 să închidem via-ta în zidul de jos, să-u-
 să închidem via-ta în zidul de jos, să-u-
 Zvirliti tencu-iala pe coapse si os, închidem via-ta în zidul de jos, în
 Zvirliti tencu-iala pe coapse si os închidem via-ta în zidul de jos, de

Fig. 2. Sigismund Toduță – *Master Manole*, Act III, p. 176

The image shows a handwritten musical score for Act III, page 214 of 'Master Manole' by Sigismund Toduță. The score is written on multiple staves and includes the following elements:

- Top Staff:** Labeled 'Toaca', it begins with a circled number '77' and the instruction 'Andante'. The music features a series of rhythmic patterns with dynamic markings of *fp*, *pacop*, and *mf*. The lyrics 'para a para mura mendo' are written above the staff.
- Middle Section:** This section includes parts for 'Tromba' and 'Toaca'. The 'Tromba' part has a dynamic marking of *mf* and includes the instruction 'Impoziții'. The 'Toaca' part has a dynamic marking of *pacop*. Below these, there are parts for 'Piată scarp. m. mf p.' and 'Tambur m. mf'.
- Bottom Section:** This section includes parts for 'Tambur', 'Toaca', 'Piată', 'Tambur', 'Camp', and 'Song'. The 'Toaca' part has a dynamic marking of *f*. The 'Piată' part has a dynamic marking of *pacop*. The 'Camp' part has a dynamic marking of *pacop*. The 'Song' part has a dynamic marking of *pacop*.

Fig. 3. Sigismund Toduță – *Master Manole*, Act III, p. 214

ZAMOLXE
OPERĂ ÎN CINCI TABLOURI
I
RITUAL PĂGIN

LIVIU GLODEANU
Op. 23 (1962-1968)

$\text{♩} = 60$

Cor

TV

Campane I
Incaline II
Raganella III
Tam tam IV

(Temput Magului cu lozi de pădure. O glorie infernă.
cerușe, reproduc mecanic gesturile și ritualul. Mo-
gul înfățișă caștold un mîl de creștini.)

Ob.

Cingl.

Fg.

Ctg.

Cor

Tp.

Tb. 2

Tuba

Camp.

3 Bongon

Incaline

Raganella

T. tam

Pr.

Mag. Di

Ob.

Cingl.

Fg.

Ctg.

Bongon

Pr.

Mag. Di

Co - so - le - - - - -

3

Fig. 4. Liviu Glodeanu – *Zamolxis*, Act I, p. 3

Musical score for Act III, page 30 of *Zamolxis* by Liviu Glodeanu. The score is divided into three systems. The first system includes Cor (Coro), Trp. (Trumpet), Tbn. (Tuba), and Tuba. The second system includes Cor., Trp., Tbn., Tuba, Bongos, T. tom, Mar., and Gr. c. The third system includes Ob., Cingl., Fg., Cfg., Bongos, T. tom, Mar., Gr. c., Bass, Vlo., and Vln. The score features various musical notations such as notes, rests, and dynamics. A circled number '20' is visible at the top of the first system, and another circled number '20' is at the top of the third system. The bottom of the page is marked with the number '30'.

Fig. 6. Liviu Glodeanu – *Zamolxis*, Act III, p. 30

65

Tr. *Si una tristea da vi-va ma. Pe dragi de trecut. Si una pravi cu ochi stralati. Da - me - nu - ui - te. Nu - me - cea nu - ri - gi - e.*

Vni I 7-4
9-10
11-16
1-2
3-4
5-6

Vni II 6-4
7-8
9-10
1-2
3-4
5-6
7-8

Vlc. 1-2
3-4

Vic. 5-6
Cb.

70

Z. *no - te - le - le de bu - cu - ri - e ur - mas a ma - ri - di - ce - n - ce de Da - na - ni - tu - ra mea.*

(Magul si observă, se apropie de ei, perid, in timp ce muzicienii continuă ritmulul.)

Magul Zamolxis, te coveșc

66

Fig. 8. Liviu Glodeanu – Zamolxis, Act V, p. 56

The Importance of Diction in the Art of Singing

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Abstract: *The idea for this article's subject started from the importance of diction that accompanies the music. It's essential to be able to understand very well the words that are sung, because they give the "tone" of the entire lyrical-dramatical action. The listeners will perceive the emotion that is conveyed through the verses, the music, as a unity. I have listened to various interpretations of singers that approached arias, lieds, etc, who don't have a good diction, therefore in their musical discourse I could hear the predominance of the vowels A - E - O - U, and I could barely hear the consonants. This way, instead of following the lyrical-dramatic action itself, brought by the music and the words, I was experiencing auditory discomfort. In order to bring their own interpretation to the musical language, and to express mastery, the artist must have theoretical knowledge, and technical training and use them precisely. This way they would be able to reach high performances of the vocal tract, which will lead to the harmonious delineation of a singing style that matches the demands of the musical piece.*

Key-words: *diction, vowels, consonants, music, singing*

1. Introduction

There are many points of view regarding the symbiosis between art and science, and many do not even consider it, and they forget that everything that was produced in art, belonged to prominent people, who need to combine scientific research with artistic expression. We should understand that art is not only color, form and sound, but also a reproduction of reality, and it starts with a thorough knowledge of it by using complex technical processes. A real artist must be able to express themselves properly, intentionally and personally while interpreting a musical piece. In order to positively manifestate the symbiosis between art and science, vocational education must take into account the vast human experience in the said field, the vocal phenomenon research manner, and a series of procedures

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and techniques specific to the vocal expression, capable of carrying into effect the theoretical findings.

Singers who lean towards operetta and musicals must overcome the “obstacle” they encounter through the switch between the singing and the talking sections of their roles, which becomes very difficult and dangerous. The text of these roles need the following aspects to be met: intensity, timbre, and frequency, the inability to resolve the musical phrase. A relevant example is rhetoric with a flat tone, inconsistent with the sound requirements. *The study of diction enforces the observance of the singing rules, which refers to the “round” singing of the vowels and the “vocal” sound of consonants.* (Rusu 2006, 78)

The dramatic artist can be compared with the lyrical one regarding the mastery of their own vocal cords and the acquiring of the correct technique. However, although research is very developed in this field, there are sometimes errors, be it in the theoretical findings or in the practical methods. One of the errors appears in the methodologic phase. This is the theoretical method which should be approached for gaining new knowledge, and leading to new scientific research. The human voice and music are in a continuous cooperation to render emotions and to convey the message of a musical piece, which has been carefully thought out by the composer. *In vocal art the world is lifted up and ennobled by the music, the music is made clear and brought into focus by the word.* (Adler 1965, 3)

2. The Method

The science of rendering and pronouncing sounds is called phonetics. The pronunciation of the words and sentences, consisting of all the words, syllables and sounds is called diction. The pronunciation and singing of the sounds falls into the category of vowels, semi-vowels, vowel combination (diftong and triftong), and consonants. Although it seems very complicated for an artist who studies vocal music, the study of diction and phonetics represents a high necessity. Diction, according to the dictionary, represents the manner of pronouncing words, syllables and sounds. To have a good diction, not only you need a focused and set voice, but also the ability to pronounce and articulate sounds very clearly, on top of a sustained breathing technique. Breathing is vital for singing. Any musical phrase in a vocal interpretation will begin with the taking of a breath.

The International Phonetic Alphabet (IPA) has a symbol for each sound. The 7 vowels in Romanian are: *a, e, i, o, u, ă, î*. These vowels can be part of syllables singularly and are very important to the phonetic system and Romanian words. *L* and *e* vowels are foregoing, *a, ă, î* are medial and *o* and *u* are posterior. This

classification is made according to the position of the tongue opposing the dental-alveolar area. The tip of the tongue will lay on the lower teeth for foregoing vowels, and it will withdraw for medial vowels until the last posterior one, *u*.

Romanian vowels can be classified according to the pronunciation method, *a* being an open vowel, *e*, *ă*, *o* being half open vowels, and *i*, *î*, and *u* are closed vowels. Semivowels, unlike vowels, will be pronounced only next to another vowel, forming together a diphthong, or in a combination with a vowel or another semivowel, forming a triphthong. Consonants can be classified in nasal consonants like *m* and *n*, lateral nasal consonants like *l* and vibrant consonants like *r*. Silent consonants are: *p*, *f*, *h*, *s*, *ș*, *t*, *ț*, *ce*, *che*, *k*. Silent resonant consonants are *b*, *v*, *z*, *d*, *j*, *ge*, *ghe*, *g*. Consonants are also classified by the place of articulation: bilabial - *p*, *b*, *m*; labiodental - *f*, *v*; upper dental-alveolar - *t*, *d*; lower dental-alveolar - *s*, *z*, *ț*; prepalatal - *ș-j*, *ce-ge*, *l*, *n*, *r*; palatal - *che-ghe*; velar - *k-g*; laryngeal - *h*.

The Italian language adapts artistically to the singing discourse through vowels and breathing. Vowel pronunciation is usually studied in solfeges, vocalizations, and a correct pronunciation, with no dialect involved.

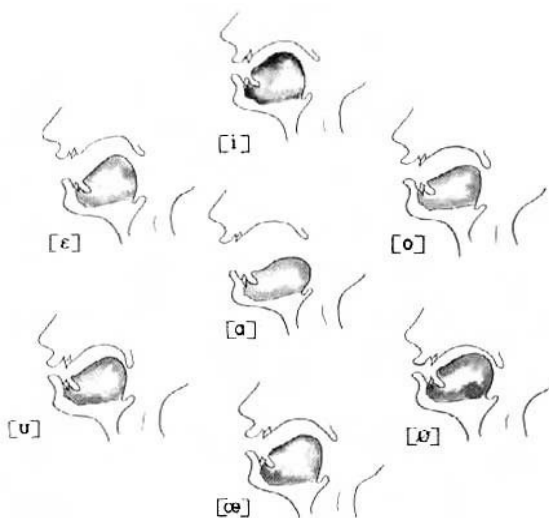


Fig. 1. *Opening of the mouth,
its position during articulation of the main vowels while singing*
Graphic representation after Adler book
(Adler 1965, 8)

Practical methods for diction and declamation during singing: correct vowel declamation exercises, correct consonants declamation; training for the correct execution of a text, while using different intensities; correct declamation of a text while singing; exercises for stage laughter; acquiring the proper technique for speaking during musical acts; researching the speech defects; relaxation exercises; breathing training for declamation; singing exercises; exercises for breathing - speaking - singing coordination. Within breathing, the place where the exchange between the inhaled oxygen and the contained carbon dioxide takes place, is composed of upper airways and the lower airways. The upper airways consist of: nasal cavity, rhinosinusite cavity, pharynx, oral cavity, larynx, ventricular bands, Morgagni ventricule. Lower airways consist of: vocal cords, trachea, bronchi, lobes, pulmonary lobes and alveoli, lungs, pleura, pulmonary arteries, pulmonary veins, rib cage, breathing muscles, nervous system of the respiratory apparatus. Both upper and lower airways form together the phonorespirator apparatus of the human being. The sounds that we release come into existence because of the phono apparatus. The tongue also helps with the phonation process, along the face muscles, oral cavity and teeth in a more passive way. Vowels and consonants are expressed through the vocal cords vibration.

There are 4 types of breathing: upper rib or clavicular, lower rib or intercostal, diaphragmatic or abdominal, costal-diaphragmatic or artistic breathing. Of all these types of breathing, the best and most efficient is the costal-diaphragmatic one.

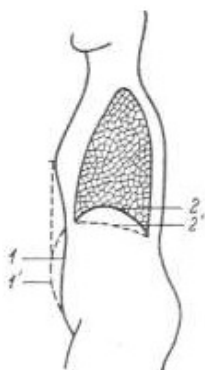


Fig. 2. 1 - 1' *The abdomen*; 2 - 2' *The diaphragm*
Diaphragm and abdomen during inhaling and exhaling

Graphic representation after Stan book
(Stan 1972, 16)

This type of breathing is used on the stage, especially during singing. It is a type of breathing one can use without tremendous effort and it ensures the inhaling of large air quantities. It offers the possibility to phrase a melody continuously, with a strong vocal intensity, which also determines the precise pronunciation of words. A professional singer must master this type of breathing, and practice until it becomes an automatism, which they can control very well. This type of breathing is the key to having a pleasant voice timbre, a good

diction and good interpretation. It enables all the other methods of performance. The human voice has two aspects: speaking voice and singing voice. The singing voice doesn't have the same level of control from the brain as the speaking voice. To sing one needs to release a sound that is under complete control regarding the pitch, intensity and duration. Singing requires the participation of the cortex.

An exercise for expressing consonants and vowels while singing is: start with *m* and follow it by *a, e, i, o, u*. The vowels can always be paired with the nasal consonant *m*. Do the same with the nasal consonant *n*, and other consonants followed by the same vowels: *a, e, i, o, u*. You can do for example: *ba be bi bo bu; da de di do du; fa fe fi fo fu* etc. Practice using the vibrant consonant *r* and the lateral consonant *l*. For the same exercise you can use the upward/downward second and third (2M \uparrow \downarrow , 3M \uparrow \downarrow). Use these syllables while singing up and down, following this example:

m...ma me mi mo mu m...ma me mi mo mu m...ma me mi mo mu
 n...na ne ni no nu n...na ne ni no nu n...na ne ni no nu
 ba te bi bo bu ba te bi bo bu ba te bi bo bu
 la le li lo lu la le li lo lu la le li lo lu
 ra re ri ro ru ra re ri ro ru ra re ri ro ru

m...ma me mi mo mu m...ma me mi mo mu m...ma me mi mo mu
 n...na ne ni no nu n...na ne ni no nu n...na ne ni no nu
 ba te bi bo bu ba te bi bo bu ba te bi bo bu
 la le li lo lu la le li lo lu la le li lo lu

Fig. 3

Breathing exercises are to be performed in a very organized and measured way, because breathing is a rhythmic action. They are not to be done in a constrained position, but during total relaxation, maintaining the body in a straight position. It would be very beneficial if the breathing exercises had 2 steps: step 1 would be a qualitative breathing exercise and step 2, quantitative breathing. The voice, together with the act or speaking and breathing are 3 components that should be in a perfect collaboration. One cannot achieve good diction without a set voice and a perfectly sustained breathing technique. Diction exercises should be performed while breathing correctly, during correct exhalation. The space between the vocal cords and lips is called the speaking channel, and it consists of: vocal cords, pharynx, soft palate, uvula, hard palate, tongue, maxillaries, teeth and lips.

An example of pronunciation and articulation of vowels, consonants, and double consonants - typical for Italian language, as well as air dosage. I chose for this example a musical phrase from a famous Mozart opera. Musical example from *Le Nozze di Figaro*, Bartolo's Aria, *La Vendetta* (Act I, 4th Aria, m. 58 - 66). What makes this aria difficult is the *Allegro tempo* and the multitude of consonants (some even double) that the words contain. The singer has to carefully dosage the air they inhaled into portions that help them pronounce the words in a very focused and precise way. *A pure and strong articulation, with a potent support of the final consonants will guarantee the air supply during phonation and vocal release: articulation is the voice trampoline* (Stan 1972, 208).

3. Conclusions

Vowels are produced by exhaling the air from the larynx in a resonant way. The sonority is conditioned by the volume and the shape of the speaking channel, which changes due to the varied positions of the tongue, lips and lower jaw. Consonants are speech sounds that can be produced in two ways, by closing entirely the speaking channel or by narrowing it. Consonants need a greater effort and a higher energy discharge, as compared with the vowels, because they are not pronounced through exhalation, instead through closing the speaking channel. Consonants produce more of a noise, but if they are very well pronounced and articulated, they can result in speech accuracy.

The Romanian alphabet doesn't include *ä*, *ü* or *ö*, or other vowels from foreign languages. That's why it's imperative to correctly articulate these vowels. I often hear these vowels pronounced in a deficient way. Exhalation is the use of the inhaled air to produce the voice. The exhaled air goes through glottis, via vocal cords, which are signaled by the cortex. The voice will then amplify within the resonance cavities, and the simple sounds will gain harmonics, giving it a specific timbre.

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Adapter une œuvre baroque sur un autre instrument dans une perspective historiquement informée. *Traduttore traditore ?*

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Abstract: *In the perspective of historically informed performance, the question of transcribing a baroque musical work onto an instrument for which it was not intended by the composer. Without judging what is legitimate or not, for every musician is free to make his or her own choices, a musical work is not just an arrangement of notes on a sheet. It is a sound object. Changing the instrument, using other means of expression, is therefore not a neutral change. The answer is very different depending on whether it is a question of moving from one historical instrument to another, or from an ancient instrument to modern one.*

Key-words: baroque, transcription, historically informed performance.

1. Introduction

Je présente ici le retour d'expérience pratique d'un musicien, plongé depuis toujours dans l'interprétation historiquement informée (*historically informed performance*, HIP) sur la question de la transcription d'une œuvre musicale baroque sur un instrument auquel elle n'a pas été destinée par le compositeur. Il ne s'agit pas de juger ce qui est légitime ou pas, car tout musicien est libre de ses choix, même les plus étranges ou extravagants. Mais une œuvre musicale, celle de Bach, de Beethoven ou d'Enescu, ce n'est pas juste un agencement de notes sur une feuille. C'est un objet sonore, avec des timbres, une interprétation attendue, le tempo, le rubato, les éventuels ornements, etc. La notation n'est pas la musique, comme le note B. Kuijken (2013) dans son ouvrage essentiel. Changer une œuvre d'instrument, utiliser d'autres moyens d'expression, ne sont donc pas des changements anodins, ou neutres. Je souhaite ici examiner cette question à la lumière de la pensée historiquement informée.

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On ne parlera pas ici des créations pianistiques de Busoni à partir de la musique de J.S. Bach, ni de l'orchestration d'A. Webern de l'Offrande Musicale. Ce sont des œuvres nouvelles, de même que les adaptations jazzy de Bach, et des tas d'autres réalisations inventives, qui consistent à prendre tout ou partie des notes d'un compositeur pour en faire autre chose. Il s'agit d'un autre sujet.

On ne parlera pas non plus des pièces, pour dessus et basse continue par exemple, où l'instrument n'est pas indiqué, ou à choisir parmi une liste : « Quatre ballets de village en trio, pour les Musettes, Vièles [à roue], Flutes à-bec, Violons, Hautbois, ou flûtes traversières » (Boismortier, 1734). Si l'instrument n'est pas indiqué, cela ne veut pas dire automatiquement qu'il n'est pas déterminé, car il pouvait être tellement évident qu'il n'était pas nécessaire de le préciser, même si cette évidence n'est plus aussi claire trois cents ans plus tard. Certaines musiques ont des instrumentations plus ouvertes que d'autres, et cela fait partie de leur nature, mais c'est également un autre sujet.

2. Sources historiques

Les musiciens de la période baroque étaient dans une situation différente de la nôtre, car ils étaient souvent poly-instrumentistes, chantaient tous, et donc avaient une relation différente de la nôtre à la question de l'appropriation par un instrument de la musique destinée à un autre. Ils pouvaient donc choisir de jouer une pièce pour violon sur un hautbois, bien qu'ils jouassent aussi du violon, plutôt parce qu'ils pensaient que l'instrument serait bien mis en valeur par la pièce. Ils auraient aussi pu la jouer au violon. Au contraire, à notre époque, un musicien joue souvent d'un seul instrument, et s'il veut jouer une certaine pièce, il doit l'adapter à son instrument.

Il existe de nombreux exemples historiques d'adaptations de pièces pour d'autres instruments, parfois très différents, et tout à fait éloignés de l'intention première du compositeur. Ces transcriptions se faisaient naturellement, sans que quiconque mette en doute leur légitimité. Ce sont des illustrations de la fluidité entre les répertoires que permettait la polyvalence des musiciens. Quelques exemples parmi de très nombreux autres :

- Le répertoire pour clavecin, ou autre instrument à clavier, commence en Italie par des polyphonies vocales, chansons ou madrigaux, tout simplement réunies sur deux portées pour le clavier, ou parfois sur une grande portée à 11 lignes. Par exemple la première partition pour clavier publiée en Italie, *Frottole intabulate da sonare organi*, publiée par Andrea Antico à Rome en 1518, ou les *Canzoni alla francese et ricercari ariosi*,

tabulate per sonar sopra istromenti da tasti d'Andrea Gabrielli (Venise, 1605), sont des simples mises en partition de musique vocale à plusieurs voix. Rappelons que la musique vocale était à l'époque publiée uniquement en parties séparés, très incommode à jouer au clavier !

- Certaines pièces pour luth sont également des pièces vocales transcrites, sans changement.
- Ces deux instruments échangent aussi du répertoire, par exemple *Les Sylvains*, magnifique pièce de clavecin de François Couperin, adaptée par Robert de Visée pour le théorbe (Visée, 1716).
- On connaît aussi les pièces de A. Forqueray (1747), dont il existe deux versions, pour clavecin seul et pour viole de gambe et basse continue.
- Lully lui-même a été adapté au clavecin, par exemple la fameuse passacaille d'Armide par J.H. d'Anglebert (1689), claveciniste du roi de France Louis XIV.
- Le grand J.S. Bach nous a laissé deux versions d'une même sonate BWV 1039/1027 pour 2 flutes et BC et pour viole de gambe et clavecin qui pourraient être deux adaptations d'une même version antérieure destinée à d'autres instruments. Pensons aussi à ses versions pour clavecin de concertos italiens, Vivaldi et Marcello.
- Sans oublier G.F. Händel dont les airs d'opéras sont adaptés au clavecin avec des ornements très intéressants par Geminiani ou Babel.

On voit donc que les sources historiques nous donnent pour le clavier ou le luth des pistes qui semblent très nombreuses. La claveciniste Claire Meusnier (2022) a consacré une étude à la question de l'origine vocale de la musique pour clavier, réalisé un inventaire des transcriptions d'époque pour clavecin de musique vocale, et montré l'importance de cette pratique dans la naissance de la musique de clavier.

Il existe également des possibilités de passage de la voix à des instruments mélodiques. Adriano Banchieri précise ainsi dans la préface de ses *Veze di perle musicali* (1610), comment remplacer voix par instruments, semblant ouvrir la voie à de nombreuses possibilités. La question est de savoir si et comment l'on peut extrapoler à d'autres œuvres du même compositeur, ou même d'autres compositeurs de son temps. L'expérience montre que certains motets à deux voix, quand on remplace une voix par un instrument, ressemblent beaucoup à des motets plus tardifs pour une voix et un instrument, et que d'autres sont beaucoup moins adaptables, par exemple si le texte, réparti entre les deux voix, devient incomplet.

Gli Concerti à dui Parti Vguali	Gli Concerti à dui Parti Inuguali
si possono variare in Sei modi.	si possono variare in Sei modi.
1 Dui Soprani voci	1 Basso & Soprano voci
2 Dui Violini ouero Cornetti	2 Trombone & Violino Stromēti
3 Vn Soprano voce l'altro Violino	3 Basso voce Sola
4 Vn Soprano Solo, qual piu piace	4 Soprano voce Sola
5 Vn Tenore solo, qual piu piace	5 Basso Voce & Soprano Violino
6 Dui Tenori vn'ottava sotto.	6 Basso trōbone & Soprano voce.

Tableau 1. A. *Banchieri - instrumentations proposées par pour ses motets à deux voix et basse continue*

Peut-on donc déduire de ces exemples qu'on peut tout faire, sans aucune limite ? Sans doute pas, et c'est le bon sens qui permettra de trouver ce qui est pertinent. La connaissance des techniques utilisées sur chaque instrument à l'époque est un bon guide. Par exemple, si l'on joue une pièce pour violon à la flûte à bec, les sources historiques ne montrent jamais d'accords joués arpégés, comme des anacrouses de la note supérieure. C'est pourtant tout à fait faisable, et des interprètes modernes ont fait ce choix. Mais les musiciens de l'époque privilégiaient les qualités propres de chaque instrument, plutôt que tenter d'imiter un peu gauchement ce qui est typique d'un autre. Et encore une fois, s'ils voulaient jouer les accords, ils pouvaient le faire au violon.

Penchons-nous un instant sur un certain nombre de cas, assez fréquents, qu'il peut être utile d'apprendre à discerner. Je veux parler des versions d'époque que publiaient à l'époque de nombreux éditeurs, à Londres, Amsterdam ou Paris, destinées à des musiciens amateurs, qui d'ailleurs pouvaient avoir un bon niveau.

On trouve par exemple une version à quatre parties d'extraits d'Armide de Lully, publiée à Amsterdam par E. Roger (Lully, 1686) des sonates de Corelli adaptées à la flûte à bec ou à la viole de gambe. Il s'agit d'éditions, avec donc un but commercial. La poignée de musiciens professionnels n'étaient sans doute pas suffisante pour justifier une publication, mais la bourgeoisie constitue une clientèle à partir des années 1650. C'est pour ces musiciens amateurs que de nombreuses éditions ont vu le jour.

Un cas typique est celui de la flûte à bec, *common flute* en Angleterre, pour laquelle de très nombreuses versions sont publiées, parfois même dans des recueils

pour violon, où on voit apparaître des portées *for the flute* généralement transposées dans des tonalités faciles, et parfois simplifiées. En France, de nombreuses éditions paraissent avec ce but.

Mentionnons, parmi bien d'autres, un recueil anonyme, dont le titre à lui seul indique à qui il s'adresse : *Les gentils airs, ou airs connus, ajusté[s] en duo pour deux violoncelles, bassons ou violes. Ils pourront se jouer également sur un de ces instruments seuls accompagné d'un clavecin* (Anonyme, ca. 1750). On y retrouve des airs connus du temps, les Sauvages ou le fameux tambourin de Rameau, les Bergeries de Couperin, ou bien d'autres qui, joués sur deux bassons, font un effet tout à fait cocasse. Il va de soi que la musique est simplifiée, réduite à deux voix, et agrémentée de variations naïves tout à fait adaptées au public visé.

Que souhaite alors faire l'interprète moderne ?

Se mettre dans la position des musiciens amateurs de l'époque ?

En dehors du contexte pédagogique où l'on fait feu de tout bois, est-il pertinent de jouer de la musique simplifiée ?

3. Quelques instruments rares

A l'opposé se trouve la question des instruments qui n'avaient pas ou peu de répertoire. Quelques exemples, sans chercher à proposer une liste exhaustive :

- Quantz parle dans son traité de l'apparition de la flûte traversière en Allemagne : *Alors, il n'y avait pas encore de morceaux qui fussent écrits [en Allemagne] spécialement pour la flûte. On se servait en majeure partie de morceaux de hautbois et de violon, dont chacun se servait aussi bien qu'il pouvait* (1752). Vraisemblablement, d'autres musiciens qui jouaient d'instruments au répertoire limité procédaient de la même façon.

- Flûte d'amour : de trop nombreux instruments sont conservés dans les collections en regard du très petit nombre d'œuvres dédiées. On peut donc supposer qu'ils étaient utilisés pour autre chose. La tessiture plus étendue que la flûte normale aurait servi, malgré la faiblesse de la sonorité, à jouer du répertoire pour violon, par exemple ? A moins qu'elles n'aient été conservées que pour leur particularisme, et leur nombre serait alors trompeur sur leur importance ?

- Le basson de chalumeau est un instrument curieux, sorte de précurseur de la clarinette basse, qui est un chalumeau (perce cylindrique, anche simple) dont le tube est plié en deux, comme un basson. Un instrument est conservé au musée de Salzburg, W. Kress vers 1700, un autre conservé à Berlin a disparu lors des bombardements de la Seconde Guerre Mondiale, il n'en reste que des photos. Aucune œuvre ne spécifie l'usage de cet instrument. A quoi servait-il ? Cet

instrument a été copié par François Masson en 2019, et son utilisation montre qu'il se marie parfaitement à la viole de gambe, au théorbe, à la flûte, et à la voix, pour réaliser la basse continue. On peut supposer que ses utilisateurs du 18^e siècle faisaient de même. Cependant il ne s'adapte pas bien à un rôle soliste, ce qui pourrait expliquer qu'on ne trouve pas de musique dédiée.

- La Mandoline possède un répertoire très limité, alors que les sources littéraires mentionnent de nombreux concerts. Des transcriptions étaient sans doute jouées sur cet instrument, comme en atteste un recueil parisien de sonates de D. Scarlatti (sd) étudié par Anna Schivazappa (2015). Son étude montre que cette pratique était très répandue, bien au-delà du recueil en question.

- Diverses variantes du cymbalum, tympanon en français, étaient jouées aux XVII^e et XVIII^e siècles. Les instruments pouvaient être pincés avec des plectres, ou joués aux baguettes. Pantaleon Hebenstreit (1686-1750) en était un virtuose, qui a laissé son nom à une des versions de l'instrument, joué aux baguettes. Que jouait-il ? On l'ignore. La version italienne, plutôt pincée, est connue sous le nom de Salterio. Les rares œuvres conservées sont très difficiles (Reuter, 1734, Vivaldi, 1724). Il est donc probable que les musiciens devaient s'exercer sur d'autres musiques, sans doute des adaptations. De plus le salterio semble avoir été utilisé dans les couvents italiens, peut-être comme guide-chant.

- De même, la harpe avait certainement un répertoire emprunté au clavier, au luth, etc. De grands harpistes sont répertoriés dans les sources, mais on ignore presque tout de ce qu'ils jouaient, surtout au XVII^e siècle. De nos jours on entend surtout la harpe baroque dans l'accompagnement des chanteurs, mais son usage ne se limitait certainement pas à cela.

On voit donc qu'une partie non négligeable des appropriations sont le fait de virtuoses qui ont développé un instrument plus que leurs contemporains, et vont jouer dessus ce qui leur semble le plus adapté, souvent avant de solliciter ou de composer eux-mêmes des pièces dédiées. La démarche de ces musiciens à l'époque est d'utiliser et mettre en valeur les possibilités de l'instrument, et tout en respectant la musique qu'ils empruntent, dans laquelle ils sont baignés quotidiennement. En effet les instruments d'une même époque utilisent moyens comparables, donc plus proche de l'attente du compositeur.

A rebours de leur polyvalence instrumentales, les musiciens du passé jouaient un seul style, celui de leur temps. Passer d'un instrument à un autre, tout en respectant la logique interprétative, n'était pas pour eux une difficulté.

Donc la question ce n'est pas de savoir s'il est légitime de jouer sur un autre instrument, il n'y a plus de doute, même et surtout dans une perspective historiquement informée, à condition de garder un certain bon sens : certaines

adaptations sont invraisemblables. Un solo de trombone à la mandoline ne semble pas être le choix le plus pertinent, il y a mieux à faire.

4. Le baroque sur les instruments modernes

Le problème se pose autrement pour des instruments décalés dans le temps, construits pour des projets expressifs différents par nature.

On a par exemple pris l'habitude depuis un siècle ou plus de jouer au piano le répertoire pour clavecin. Pourtant ces deux instruments utilisent des moyens d'expression très différents. Le piano est le champion des nuances, avec une palette expressive impressionnante, qui était inconnue à l'époque du clavecin. On sait bien sûr qu'à l'époque de la naissance du nouvel instrument, le fortepiano, il n'y avait pas vraiment de distinction entre son utilisation et celle du clavecin. Mais au cours des XIX^e et XX^e siècles, il a tellement évolué qu'il ne peut plus être considéré comme un clavecin un peu spécial. Même les instruments les plus souples, comme le violon ou le hautbois, n'approchaient pas des nuances extrêmes atteintes par le piano. En revanche, son attaque n'a plus la précision du clavecin, et l'homogénéité de sa sonorité l'éloigne de son précurseur également. Que faire alors ? Jouer le répertoire du clavecin au piano sans nuances, en utilisant les moyens d'expression attendu par les compositeurs, c'est-à-dire l'articulation et les accents ? Ce serait ne pas rendre grâce à l'instrument. D'une certaine façon, Couperin est aussi peu adapté à un piano qu'à un marimba. Notre impression est légèrement différente, car le piano réclame l'héritage du clavecin, et se l'est approprié, mais à quel titre ? Pourquoi le marimba ne pourrait-il pas le réclamer aussi ? Et la harpe ? Juste parce qu'il y a un clavier ? Naturellement, encore une fois, il ne s'agit pas de condamner, et encore moins de priver les pianistes du bonheur de jouer du Bach, mais ils pourraient prendre conscience des limites de cette adaptation.

La guitare moderne comme héritière du luth pose la même question. Même s'il s'agit de deux instruments cousins organologiquement, les techniques employées et les caractéristiques sonores des deux instruments créent des effets totalement différents. Il peut-être plus facile, plus naturel, plus direct, de jouer une pièce de luth au clavecin, et inversement, même si ce ne sont pas des instruments de même « famille ». On pourrait observer la même chose pour tous les instruments. Il n'y a finalement pas de raison de considérer avec moins de respect un accordéoniste qui joue du Bach, qu'un pianiste qui fait la même chose. Les suites pour violoncelle au tuba ont aussi droit de cité.

La facture instrumentale évolue en même temps que le goût, les instruments correspondent à leur époque.

Le baroque est l'époque de l'articulation, et non pas des nuances, celle de l'éloquence et des passions, et non pas des sentiments romantiques. Les instruments étaient conçus, développés et travaillés par les facteurs et luthiers pour permettre ces possibilités. Puis les goûts ont évolué, et une musique qui repose sur les nuances a vu le jour, et les instruments ont suivi, ouvrant par là-même de nouvelles possibilités que les musiciens ont utilisées, dans un perpétuel va-et-vient qui dure jusqu'à aujourd'hui.

5. S'informer quel que soit l'instrument utilisé, et faire ses choix

Une question est donc de savoir si on prend le temps de comprendre quels sont les moyens d'expression liés à la musique qu'on joue, même si on la joue sur un instrument d'un autre temps.

Très souvent les interprètes actuels qui jouent du répertoire baroque sur un instrument moderne s'inscrivent dans la tradition de leur instrument, plutôt que dans l'étude des sources de l'époque de l'œuvre qu'ils souhaitent jouer. On trouve de nombreuses éditions avec des nuances ajoutées, des doigtés ou des coups d'archet différents de ceux qu'indiquent les traités historiques. Les professeurs enseignent les styles à leurs élèves avec comme seule source ce qu'eux-mêmes ont appris de leur maître, et peut-être une vague impression acquise en écoutant des enregistrements, des concerts, etc. Pourtant un enregistrement, fût-il HIP, n'est pas une source.

Rappelons que les musiques des XVII^e et XVIII^e siècles utilisaient l'articulation (la longueur des notes et des silences qui les séparent) comme principal moyen d'expression, qu'on ne recherchait alors pas d'homogénéité entre les notes (les coups d'archet tirés et poussés ne devaient pas sonner de la même façon, par exemple), que la répartition des accents était essentielle (les temps forts étaient marqués, les temps faibles adoucis), que les rythmes étaient souvent inégaux avec la première croche plus longue que la seconde, que les nuances sont intégrés à la sonorité de chaque instrument au lieu d'être utilisés comme moyen d'expression (ce qui modifie radicalement le rôle du vibrato) ou que les ornements font partie de la musique, au même titre que les autres notes.

Un piano peut faire des notes inégales, un saxophoniste peut connaître les articulations historiques et les réaliser sur son instrument. En prendra-t-il le temps ? Un joueur de xylophone qui joue une suite de Bach pour violoncelle peut

savoir qu'à cette époque les temps forts sont forts, et il peut le faire très facilement.

Nous pensons que pour jouer une musique sur n'importe quel instrument, il peut être intéressant de s'informer le plus possible sur cette musique, et sur les moyens d'expression qui lui correspondent. On peut savoir que la même notation correspond à des choses différentes selon les époques, et que commencer un trille par la note réelle dans Vivaldi est tout simplement une fausse note. Beaucoup des moyens d'expression historiques peuvent être mis en œuvre sur les instruments modernes, pour peu qu'on en prenne le temps.

Certains interprètes, sans utiliser les instruments d'époque, font le choix de connaître les pratiques historiquement informées, les coups d'archet, les articulations des instruments à vent, les rythmes inégaux, les accents, les tempos, et bien d'autres encore. D'autres choisissent des compromis, et utilisent par exemple un archet à l'ancienne sur un violon moderne, ou renoncent au vibrato sur la flûte pour pouvoir modeler les notes selon les indications de Quantz.

Est-il cohérent d'essayer de reconstituer les moyens d'expression liés à une musique sur un instrument qui n'est pas fait pour ça ?

Est-il plus logique de choisir la position de Glen Gould, ou d'autres, qui tournent résolument le dos à la position HIP ?

Il ne peut pas y avoir de jugement de valeur entre ces deux positions, chaque artiste doit trouver son propre chemin, sa propre légitimité. Dans tous les cas cette légitimité est une affaire de sensation et de choix personnel, car on est certainement très loin de ce qu'on entendait à l'époque, même les plus HIP d'entre nous.

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Organizational Culture within Cultural Institutions

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Abstract: *Organizational culture is a special element, which only with the passage of time contributes to remarkable results for an institution with a cultural purpose. This represents the effort of several generations of managers / leaders, who have continuously contributed, over the decades, to increasing the quality of the artistic act within the cultural organizations that they led with determination and with a very clear vision both for the organization, but also for the way culture is perceived internationally. Success or failure, the degradation of a cultural institution can thus be evaluated.*

Key-words: *organizational culture, artistic objectives, performance, quality management, cultural organization*

1. Introduction

The behavior that the employees of the organization with cultural purpose have in relation to each other is the whole essence of culture. It represents the foundation on which the ways in which decisions are made within the organization are based, the way in which people are involved intellectually, physically and spiritually in the successful implementation of the elements decided within the organization (Năstase 2009, 3), but also the way in which each person involved takes responsibility for his / her part of the cultural project.

Organizational culture resides in the set of values, beliefs, aspirations, expectations and behaviors outlined over time in each organization, which prevail within it and directly and indirectly condition its functionality and performance. (Niculescu 2008, 94). The culture of organizations with a cultural purpose presents itself more as a configuration with strong procedural and symbolic elements than as a structure in the classical sense of this concept. Organizational culture is a combination of conscious and unconscious, rational and irrational, individual and group human elements, between which complex, coherent and fluid inter-influences take place. The culture of organizations with a cultural purpose has a major impact on the functionality and artistic performance of that organization.

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It is important for each person to feel the responsibility they have in front of the receiving public of the artistic act, the way of its presentation being different depending on the public to whom the artistic act is addressed. The level of risk and in some cases risk aversion, must be limited, but still encouraging the implementation of change (Mungiu-Pupăzan 2016, 2). Artistic performance is pursued through a leadership that tends to be concerned with creating works of art or significantly changing the way of thinking about the transmission of works of art to the public.

2. Creating Behavior within the Organization with Cultural Purpose

The artistic performance of a group can only be influenced from the top of the hierarchical ladder, by conceiving and cultivating values in all aspects and within all compartments of the cultural institution.

The way in which behavior is created within the organization with a cultural purpose is influenced by the way in which they behave, in which they communicate (Vveinhardt 2017, 295), in which they involve employees in relation to others, being too little influenced by what they can hear from a presentation made by a person who would present them with a certain topic, of a motivational speaker.

The consequences of organizational culture can be seen among:

- interpersonal relations of the organization's employees and their attachment to the cultural organization in which they work;
- the innovation and performance generated by the group of people involved in the implementation of artistic performances;
- possible employees who want to be part of an organization with such human and professional performances;
- collaborators who want to associate their name and results with an organization considered valuable and strong;
- possible sponsors who want to associate their brand with that of an institution that cultivates such values;
- financiers who are encouraged by the results and the feed-back coming from society, being thus motivated to continue to financially support the cultural institution;
- the public that is “magnetically” attracted to such valuable institutions.

However, the lack of an organizational culture has consequences with dramatic long-term effects (Halmaghi 2015, 380), the effect of which can be corrected with a lot of effort, with permanent consistency and over a long period of time:

- collective initiative is minimal, employees waiting to be told what they have to do, not wanting to take any decision;

- the responsibility for the work done is limited, everyone finding ways to dodge problems and defend themselves, at the expense of finding solutions for solving them;
- lack of innovation, creativity, employees preferring the comfortable, already known way;
- funding based on subjective elements, interests that are not directly related to culture and great artistic values.

3. Defining Elements of Organizational Culture

Organizational culture is not defined only by external, superficial elements. This is defined by elements that cannot be bought or for which a report of necessity must be made. This cannot be copied with a two-month implementation period, precisely because habits must be filtered through multiple educational "sieves" that require a longer period time. A cultural organization cannot have an organizational pattern identical to another, precisely because it is made up of people with different personalities, whose professional and human encounter within that specific organization will create a unique organizational culture, impossible to reproduce identically elsewhere.

The personal example, which comes from every employee, artist or staff indirectly involved in the artistic act, regardless of the position they occupy on the hierarchical scale, contributes to the formation of the organizational culture. A benevolent person, a cheerful person, generates similar emotions around him / her, and this behavior takes time to be done in a natural, unforced manner, which does not seem learned by heart, and at the slightest deviation everything is wasted. Artistic and cultural services of great value, such as those provided by institutions such as the opera, the philharmonic, the theater, involve precisely the transmission of emotions, and these are perceived by the public at the moment they are simulated on stage and are not permanently felt behind the scenes also.

Creating a behavioral routine is fundamental to increasing the quality of the artistic act. It goes without saying that audiences expect when they buy tickets for an artistic performance to get a quality artistic act. But the whole experience that they go through in this process can make a difference in the long term, stimulating through emotion, not only of an artistic nature, the return to the respective cultural institution.

The behavior within the organization with a cultural purpose is directly related to the way of thinking, which directly feeds the way in which people behave. The climate inside the organization should not be confused with the organizational culture. The climate is influenced by physical elements such as the furniture used, comfort, access to technology in the performance of duties, the temperature in which the rehearsals take place etc. These are external elements that contribute to short-term

well-being, the human psyche associating such material efforts for a short time with change, they become normal and therefore without importance or behavioral change. Indeed, the climate can be built with much less ease, by purchasing items from a predefined list, and in a much shorter time. But the impact is also minimal, insignificant and for very little time possible to distinguish.

This endeavor is one that builds over time but never ends, representing an ongoing, healthy concern for the organization with a cultural purpose that wishes to continue to exist at the highest level for the viewing public.

4. Factors influencing the Culture of a Culturally Purposeful Organization

From the organizational culture point of view, employees who fulfill their tasks, who see the meaning, the justification for their work and who feel good in the place where they work represent a permanent desire of the management of organizations with a cultural purpose.

4.1. How decisions are made

The manager must know the way of investigation by which to stimulate the elements that trigger the effects that he wants to obtain from the cultural organization's employees. Once he cultivates his way of communication, his sense of observation and clarifies very precisely where he wants to bring the organization he leads, the manager must be able to stimulate those behaviors in employees that produce the intended effects.

It is also important to analyze the way in which decisions are made within the cultural organization. If the decision is one of the manager-subordinate type, i.e. a passive, defensive organization, in which the subordinate has no say in its adoption, then he may be demotivated, he may no longer want to get involved, to no longer be responsible for the results obtained, the results not being a choice, but an imposition that under certain conditions may not be found justified.

How does the manager decide when a problem arises, right from an organizational point of view? To keep communication open, proposals for improvement to continue to emerge, decisions must be made together with the people who will be involved in solving problems, at the level at which those problems arise.

4.2. How the objectives are set

The manner in which the objectives are established within the organization with a cultural purpose is defining for its future course. The objectives are often

established taking into account measurable, quantitative criteria, being framed and within a defined time interval. However, it is particularly important that they have a justification, a meaning for the people who have to fulfill that purpose, that they are clearly formulated, without any confusion or room for interpretation, and that there is also the possibility to evaluate whether they are possible to implement in the mentioned conditions.

Again, communication skills, both written and verbal ones, are part of the arsenal needed to create a strong organizational culture, one in which the interpersonal dimension contributes to the achievement of goals. For this purpose, the person who has to implement a certain goal has the freedom to propose ways of improvement, solutions regarding the optimization of the activity carried out, the opinion is consulted through the prism of experience in similar activities. In this way, the organizational culture of the involvement of all employees is created, of their dedication to the fulfillment of the goal, in the formulation of which they were involved. The culture of assumption thus becomes a generator of results, often superior to the situation in which the employee received the objectives from the higher hierarchical level without being able to influence these objectives.

Sometimes, human behavior is at odds with what some managers believe: when put in a position to contribute to a goal they don't find themselves in, it's quite possible that employees will try to dismantle that plan. Instead, if the assumption takes place, the individual goal will be to demonstrate that the proposed element can be fulfilled, being an idea in which the employee believes, being fully consistent with his own value system.

4.3. Understanding the utility of work

The usefulness of the work and the effects that the work carried out has implications both in the internal environment of the organization with a cultural purpose, but also in the external environment. Every employee of an artistic institution contributes to the realization of the artistic event in which he is involved. If only one link does not visualize the wider context in which it operates, or, in a more pessimistic case, does not realize whether the way in which it implements the goal is good or bad, then the entire artistic act suffers and the organizational culture is at a stage incipient. The awareness on the part of each employee of the importance of the work done is an element of organizational culture that implies awareness of the impact of the work done, the permanent presence in the context of the ongoing artistic event and the value brought to it through the present involvement.

Depending on the scope and nature, according to several specialists, four categories of cultures can be defined: national culture, economic culture, culture by

economic branches of activity and organizational culture. Two of the presented categories are of special importance: national culture as a defining element for a nation that marks particularly intensively and in multiple ways the evolutions of each country; organizational culture, participating component and major determinant of the state of functionality and performance of organizations, regardless of their nature, but especially within organizations with a cultural purpose.

5. Conclusions

Wherever there is an admirable organization with admirable results, there is also an internal culture that supports that performance and those results, which is the only competitive advantage that cannot be replicated.

The perception of organizational culture in all its complexity is a component of the effective management practiced in the most competitive cultural organizations in the world and a premise for its introduction in an effective manner at the level of cultural organizations, regardless of their size.

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Tout... à la mesure ! Qu'est-ce que c'est que l'Aksak?

Virgil IARU¹

Resumé: Lors d'un échange d'expérience au cadre d'un programme COMENIUS, étant demandé par un partenaire **Qu'est-ce que c'est l'Aksak ?**, j'ai réalisé à quel point notre folklore, il est inconnu, avec tout son spectre de rythmes asymétriques, de mesures composées homogènement et hétérogènement, à quel point nous, les Roumains, sommes les riches héritiers d'un compositeur de taille mondiale, pédagogue, musicologue et ethnomusicologue à la fois, fondateur et scientifique de l'Archive Internationale de Musique Populaire de Genève, **Constantin Brăiloiu**, celui qui a été le premier à parler de **l'aksak**, à quel point sommes – nous pareils à ceux du Proche Orient- ayant tant d'influences musicales de cette partie du monde, en tant que fief de l'Empire Ottoman! Autant aux élèves arrivés en neuvième, certains d'eux étant peut-être pour la première fois en contact avec la notation rigoureuse de la musique, qu'à ceux de la section théorique et de canto populaire, j'explique concrètement les mesures composées hétérogènement par des exemples de l'univers immédiat, tout d'abord par ceux qui me sont familiers et qui leur deviennent proches au fur et à mesure, toujours par de multiples et variés exemples répétitifs ! Par la dénomination concrète des chansons, il nous reste la mesure composée hétérogènement comme réalité vivante, aisément reconnue à toute répétition ultérieure, à laquelle se superposeront les accents des exemples assimilés ! C'est ainsi que mes élèves peuvent calculer plus facilement dans une éventuelle notation de tout morceau entendu, parfois la mesure et le mode populaire en étant suffisants. Voici le gain des renseignements théoriques qui évoluent en quelque chose de concret dans le progrès des élèves, voire de certains étudiants.

Mots-clé: Symétrique ou Asymétrique?

Motto :

„N'oublie pas que toute attente est provisoire même si elle peut durer toute la vie !”
(**Octavian Paler**).

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1. Argument

Durant ma classe de violon, certains élèves de CP et parfois même de CE1 n'ont pas saisi les différences acoustiques des valeurs des notes, plus précisément les différences entre les syllabes „ta-ta-ta-ta” des noires et celles des croches ! Encore me demandèrent-ils : „Bah ! Ce ne sont pas identiques ?” Ou bien : „Ah, bon ! On les chante plus vite !”... Mais ils les jouaient inexactement les unes par rapport aux autres, tout en changeant en fait le tempo, ce qui produisait une interprétation approximative. Depuis, j'ai appelé à la méthode des syllabes, suggérée par l'excellente pédagogue Ana Motora Ionescu.

Metoda Ana Motora Ionescu

Ra-ar Ra-ar Pas Pas Pas Pas iu----te ma-ză--re și mai iu--te și mai iu--te
Ra-are Ra-are Gauche Droit Gauche Droit ra----pide a--bri-cots plus ra-pi-de plus ra-pi-de
(des pois verts)

2. Le rythme proprement-dit et le mètre

Dans un ordre que je considère chronologique, surtout après la parution des traités de théorie musicale, Victor Giuleanu, Adrian Diaconu, Dragoș Alexandrescu et Constantin Rîpă, les prestigieux professeurs des Conservatoires de Bucarest, Iassy et Cluj-Napoca définissent **le RYTHME** ainsi: Victor Giuleanu débat et suit de manière épistémologique le concept de rythme (Giuleanu, 553-592) le long du temps, dès l'Antiquité et jusqu'au XX ème siècle, par une approche philosophique, philologique, esthétique, psychologique, artistique et même scientifique.

Aussi, dans la présentation introductive de la thématique, y a-t-il 7 chapitres:

1. **La notion de rythme et son sens général** (à partir de l'idée générale de rythme vers l'idée de rythme musical). 2. **Le rythme dans la nature**, 3. **Le rythme artistique**, 4. **Le rythme musical**, 5. **L'unité organique entre rythme, mélodie et harmonie**, 6. **La relation entre le rythme musical et les dimensions physiologiques du son**, a) la durée et le rythme, b) l'intensité et le rythme, c) la hauteur sonore et le rythme, d) le timbre sonore et le rythme, 7. **Éléments constitutifs du rythme musical**.

Adrian Diaconu, professeur de Théorie musicale au Conservatoire *George Enescu* de Iassy, commence sa recherche par l'étymologie du mot rythme, tout en

expliquant le fait qu'il „provient de reō du grec ancien dont la dénomination – *rythmos* – signifie mouvement régulier, mesuré, cadencé, harmonieux, proportionné, asymétrique” (Diaconu, 123). Il dit encore que le mouvement demeure à la base de la notion de rythme, ce qui a représenté la préoccupation des maints penseurs dès l'Antiquité : „le rythme c'est l'ordre du mouvement” (Platon) ou, encore plus proche du sens musical, le rythme c'est „l'ordre dans l'ensemble des temps” selon Aristoxène de Tarente (Diaconu, 123).

Dragoș Alexandrescu affirme que, *Le rythme proprement-dit représente la succession – même des durées, tandis que le mètre c'est l'élément organisateur, de mesure.*

Le mètre paraît très évident dans le rythme uniforme où les accents (de 2 en 2 ou de 3 en 3) ont le rôle d'organiser les durées, en leur conférant de cette manière, de l'expression artistique. Ces accents s'appellent métriques (Alexandrescu, I-96).

Constantin Rîpă parvient à la conclusion désarmante en quelque sorte : *C'est ainsi que la définition du rythme, donnée par la plupart des traités et des manuels scolaires, reste ambiguë et confuse.* (Rîpă, II-6) C'est peut-être sous l'influence du motto énoncé tout de suite à la page 7 dans les „Prolégomènes I” en paraphrasant les dites de Constantin Brăiloiu: *De tous les éléments de la musique, aucun n'a suscité autant de controverses, ni donné prétexte à plus de spéculations que le rythme. Ses définitions vont de la métaphysique à la technicité la plus stricte, sans que, pour autant, une théorie cohérente s'en soit dégagée jusqu'ici.* (Rîpă, II-7)

3. Qu'est-ce que l'Aksak ?

Comme indiqué précédemment, de manière simplifiée, les valeurs des notes jointes à la succession des accents métriques engendrent des symétries et des asymétries, en fonction du rythme uniforme qui ne constitue pas le thème du débat ci-présent ou du *rythme mixte* donné par les valeurs inégales. (Alexandrescu, I, 97-98)

Binaire - Ternaire - exemplification au piano

Piano

A la classification des mesures, je propose des exemples concrets de musique entendue, exemplifiée au piano, d'interprétation simultanée de binaire superpose au ternaire, en demandant aux élèves de taper doucement sur les pupitres, au début, à tour de rôle, en commençant par ceux situés côté fenêtre, qui exercent le triolet de croches (la division exceptionnelle de la noire) jusqu'aux élèves situés côté porte, qui le font à deux croches (la division naturelle de la noire), tout en renversant le jeu de rôles après l'exécution de la consigne. Le but de cet exercice est d'exécuter les deux superpositions **séparément**, la main droite faisant le triolet alors que la main gauche jouait les deux croches simultanément.

Binaire - Ternaire

Exemplification decomposee

Les accents métriques du rythme inégal engendrent le rythme asymétrique. *J'avais moi-même proposé naguère de substituer au terme usuel „bulgare”- à mon sens inadéquat,- celui, plus général d'aksak, emprunté à la théorie turque. Par la suite, des scrupules ont surgi : les écrits accessibles semblaient ne pas nommer aksak le système rythmique à définir, en son entier mais une de ses formules seulement. La prudence conseillait donc d'user d'un mot nouveau, synonyme du turc mais d'une acception moins rigide. Il a fallu une discussion prolongée avec Adnam Saygun, éminent connaisseur de la musique de son pays, pour dissiper ses craintes : ses éclaircissements permettent d'affirmer que l'on distingue en Turquie, divers types d'aksak et que, tout compte fait, ce vocable technique s'applique légitimement au phénomène rythmique qui les caractérise tous. Il y avait lieu, par conséquent de rétablir la terminologie initiale.* (Brăiloiu, 237-238)

Au cadre de la classification des mesures, pour celles composées de façon hétérogène, je donne des exemples acoustiques, comme j'ai déjà dit, des exemples populaires qu'on peut trouver facilement sur YouTube. À la mesure de 5/8 (3+2), les accents sont ceux qui rendent **le rythme aksak**.

Mesure à 5 temps(3+2)

The image displays two systems of musical notation. Each system consists of three staves. The top staff is labeled 'La Boiteuse I', the middle 'Take five II', and the bottom 'Mission impossible III'. The first system shows the first two measures of each piece. The second system shows the third measure of each piece, which includes a triplet of eighth notes in the 'La Boiteuse I' staff. The time signature is 5/8, and the key signature has one sharp (F#).

La danse populaire *Şchioapa* (La Boiteuse), répandue en Muntenie, c’est l’un des exemples que j’ai donnés pour la mesure 5/8 et pour le rythme **aksak**. Par analogie, je propose les deux exemples de compositions 5/8 **simplifié** parce qu’en fait, ils sont et peuvent être structurés en 10/16 (3+3+2+2), il s’agit de *Take Five* de Dave Brubeck et *Mission Impossible* de Lalo Shiffrin.

Bien que la mesure 3/4 soit simple ternaire grâce aux accents mis par le compositeur, elle éprouve un rythme **aksak** évident.

Contes du West Side (West Side Story)

„Amérique”

Compositeur: Leonard Berstein

The image shows two staves of musical notation for the melody 'Amérique' from 'West Side Story'. The top staff is in 3/4 time and the bottom staff is in 6/8 time. Both staves show the same melodic line with accents on the notes. The key signature has one sharp (F#).

J’ai exemplifié les 2 possibilités de notation de la mélodie *L’Amérique* des *Contes du Quartier d’Ouest* de Leonard Bernstein. Selon la manière dont le chef d’orchestre dirige cette chanson écrite en 3/4 comme si elle était (grâce aux accents) – en 6/8

concentré c'est à dire une sorte de de 2/4 - les mesures impaires 1, 3, 5 etc. et celles paires qu'il bat naturellement en 3/4.

Quant à la mesure de 7/16, j'en ai donné des exemples pour chaque situation (2+2+3), (2+3+2) et (3+2+2).

La Mesure à 7/16 (les 3 variantes possibles)

The image shows three musical staves, each representing a different variant of the 7/16 measure. The first staff is labeled 'Geampara I (2+2+3)', the second 'Le chant de berger II (2+3+2)', and the third 'Brâu bănăţean III (3+2+2)'. Each staff contains a sequence of notes with accents and stems indicating the rhythmic structure. The notes are written in a treble clef with a 7/16 time signature.

Geampara c'est une chanson populaire à danser, assez répandue autant en Muntenie qu'en Moldavie, soit comme danse proprement-dite, soit comme mélodie spécifique aux coutumes d'hiver telle *Capra* (La chèvre) où la structure rendue par les accents métriques est composée de 2+2+3.

Cântecul Păcurariului (Le chant du berger) est un chant de Noël du nord du Danube, arrangé pour un Choeur Mixte par Vinicius Grefiens, la structure rendue par les accents métriques étant composée de 2+3+2. **Păcurar** c'est le nom ancien du berger, ayant peut-être des souches aroumaines puisque dans le dialecte aroumain, ce mot correspond au *picurar*.

Le morceau *Brâu bănăţean*, dont l'origine est vraiment de Banat, représente la troisième variante des mesures à 7 temps, la structure rendue par les accents métriques étant composée de 3+2+2. Il y en a encore d'autres exemples acoustiques assez connus et qui sont extraits du folklore aroumain, que je fournis à mes élèves pour éclaircir ce point.

La mesure 8/8 peut être composée hétérogènement dans la formule 2+3+3. Dans ce cas, on prend pour exemple le morceau *Bocetul transilvan*.

Mă luai, luai

(2+3+3)

Tudor Jarda

The image shows a single musical staff for the piece 'Mă luai, luai' by Tudor Jarda. The staff is in a treble clef with an 8/8 time signature. The notes are written in a simple, rhythmic style, with accents and stems indicating the 2+3+3 measure structure.

Mă luai, luai, ce chant populaire funèbre de Transylvanie, admirablement arrangé pour un chœur mixte par Tudor Jarda.

Pour la mesure 9/16 j'emploie un seul exemple plus répandu dans la région Dobroudgea, il s'agit de *Cadâneasca* danse populaire dobroudgenne dont le nom provient du turc- on sait bien qu'en Dobroudgea cohabitent 14 minorités ethniques, parmi lesquelles, la communauté turque- car l'étymon **kadîn** signifie **femme**. On sous-entend d'ailleurs qu'elle est dansée surtout par des femmes.

Un dernier exemple que j'offre à la mesure 10/16 c'est un morceau très

Cadâneasca

(9/16 - 2+2+2+3)



répandu en Transylvanie, appelé *învârtita* (La Tournoyante), conçu dans la formule rendue par les accents métriques 2+2+3+3. Le battement de la mesure de *învârtită* est réalisé graphiquement tout comme celui à 3 temps avec le temps 1 divisé, tout en comptant, *u-un, de-eux* (le temps 1 tombe sur *u-un* (2+2), le temps 2 tombe sur *de-* (+3) et le temps 3 tombe sur *-eux* (+3).

Tournoyante (Transylvanie)

(2+2+3+3)



4. Au lieu de conclusions

Les jeux et les mélodies folkloriques constituent de bons exemples pour tout ce que j'ai montré dans la recherche -ci présente, même s'ils ne sont pas trop nombreux, (*Les gouttes d'eau font les grandes rivières – Proverbe persan*) ils représentent une contribution à l'explication concrète de quelques vocables techniques, assez abstraits pour mes élèves. Les exemples musicaux apportés sont répandus dans toutes les zones ethnographiques de Roumanie ce qui prouve une fois de plus, la richesse de notre folklore musical : *Șchioapa* (La Boiteuse), *Geamparaua*, *Cântecul păcurariului* (Le chant du Berger), *Brăul Bănățean*, *Mă luai, luai*, *Cadâneasca*, *Învârtita Transilvăneană* (La Tounoyante transylvaine), et beaucoup d'autres qui auraient pu surcharger inutilement l'épreuve en question.

Le rythme **aksak** est en étroite liaison à la métrique, „**au chiffrage de la mesure**”, à la langue des élèves. Les mesures alternatives rendraient d’autant plus difficiles l’écriture et la lecture des partitions, du coup, la solution vient du mélange **entre l’aksak et les mesures composées hétérogènement. Ils ne peuvent être séparés !**

Traducteur : prof. Floriana ROȘCA

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The Valuation of the Original Text in an Opera Vocal Score: Meaning and Pronunciation

Traian ICHIM¹

Abstract. *The article is dedicated to the problems of working on the text of opera librettos in a foreign language in the process of learning the opera. The stages of this work are considered - from understanding the meaning, which makes it possible for the interpreter to approach the most appropriate interpretation of the composer's intention, to the elaboration of a foreign pronunciation as an important indicator of the vocalist's professionalism. The relevance of the subject is related to the practice of staging operas in the original language that has taken place root in the activity of opera houses in recent decades. The author offers modern methods of working on a text in a foreign language of an opera libretto and shares extensive practical experience in this field of activity. The idea is especially emphasized that the process of studying a vocal work in a foreign language should take place in stages: from reading and learning the text without music to understanding the idea of the work as a synthesis of music and words. The process organized in this way will allow to solve the task of creating a convincing artistic image. When practicing pronunciation, the importance of correct articulation and clear diction is noted and practical advice is given to improve them. Typical mistakes of vocalists in Italian and French pronunciation in singing are listed, ways to correct them are indicated. The author of the article emphasizes that a good knowledge of foreign languages is an indispensable tool condition for a vocalist who dreams of a successful career.*

Key-words: *pronunciation in singing, symbiosis of music and words, speech articulation, diction, recitative, vocal technique.*

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1. Introduction

We start from the fact that *interpretation* is a living *action*, carried out linearly, always renewed and never definitively fulfilled, evolving over time and - as such - subject to constant changes, permanently under the influence of chance and the changing human mood; while the opera score, the written text, is a finite *object* (or *document*), definitively concluded, becoming timeless. As a result, the attitude of the performers has oscillated, in the course of history, between rigor and freedom towards the letter of the score. This relationship has evolved from a freedom going as far as arbitrary (in the name of subjective expression), to an ever-greater respect for the will of the original creator.

Working on the text of the music is very important when tackling a new operatic role or any other vocal work in a foreign language. The important task of the opera performer is to achieve a convincing and artistically justified interpretation of the creation. For this a perfect understanding of the literary text is necessary.

If the opera singer is not fluent in the language in which the work is written, interlinear translation will be of great help. He or she can try to do the interlinear translation himself or herself, which, by the way, is quite difficult, or he can turn to a specialist.

2. Meaning and pronunciation

An uninitiated person may have a question: why do we need interlinear translations if many repertoire works have already been translated to Romanian? It is certain that a literary translation often differs significantly from the original version of the text for many reasons, both linguistic and musical, since it is impossible to correctly and adequately translate the original text into rhyme, moreover, putting it into a certain number of measures.

Knowing the content of the performed score is also important, as the nature of the music may not always suggest the correct interpretation of the character image. Sometimes the composer deliberately introduces a contrast between the text and the melody, thus creating a situation of intrigue or comic effect. Often this technique can be found in *opera buffa*. Some interpreters of Laretta's aria from the opera "Gianni Schicchi", not understanding the nature of the character, interpret this aria as "tragic". Unfortunately, today many young singers have a superficial attitude to the text of a vocal work, a lack of skills in the dramatic and

psychological analysis of the text, and an inability to exist during the performance in the proposed circumstances (Singher 1990, 20-57).

Obviously, without a clear understanding of the text of the work, without knowledge of the subject itself, it is impossible to create a convincing image.

Of course, the singer may be able to perform the second task that arises when working on a vocal composition in a foreign language, namely, to perform a work with good pronunciation. He will probably be able to do this due to his good skills in imitating foreign pronunciation. These days, it's not hard to find recordings made by native speakers on the Internet. But to achieve the main goal - to create a convincing interpretation of the image of the protagonist of the performed role, more is needed, namely, the exact understanding of the entire text of the work.

If an opera singer dreams of a successful international career, knowledge of foreign languages is essential. Romanian singers who manage to appear on international opera stages notice that during the rehearsal process, directors and conductors find mistakes in the pronunciation of every wrong sound. And this is understandable: the audience present at the show does not want to hear a foreign accent.

It is important to have a clear pronunciation in recitatives, especially in *recitativo secco*, where it is impossible to hide behind the music and every word is audible.

Working for many years as a conductor at the Braşov Opera House and often attending singers' exams, the author of the article has repeatedly noticed the carelessness of pronunciation in singing in Italian. The situation is much worse with other foreign languages, for example, French, German or Russian. Sometimes, when listening to a vocal work, it is even impossible to understand in which language it is performed. According to experts, the ease of German pronunciation is only apparent, especially for some vowel sounds. The situation is even more complicated with French, where there are fifteen vowels, one-third of which are nasal. Unfortunately, these disciplines are not included in the curriculum of future opera singers. In this sense, David Adams' book can be very useful, in which the author offers a clear and pragmatic diction guide for singers and accompanists, but also approaches the subject with a fine ear for music and a deep understanding of the challenges that singers face in the symbiosis of music with the literary text (Adams 2022). Anything and everything needed to understand and execute beautiful, authoritative diction can be found in this book, in three different languages. A Diction Manual for Singers will make an invaluable addition to any singer's library. The work is a very practical book, full of details illustrated by

numerous musical examples. This book can be useful for singers as well as conductors or singing teachers.

Opera singers are not always responsible for pronunciation work. It is naive to count on the fact that the public does not understand any of this, that it “will”. Even if there is only one listener in the room who speaks the original language of the work fluently, or only one native speaker of this language, he will be able to form a negative opinion about the performers and share it with others. Correct pronunciation when performing works in foreign languages is a necessary component of the performers’ professionalism, even if they have beautiful voices, sing well and play their roles convincingly.

Correct pronunciation depends on clear articulation, that is, on the correct function of the speech organs: lips, tongue, palate, larynx. Therefore, when working with music students on a vocal work in Italian or French, the teacher should always draw their attention to the functions of the organs of speech, that is, stand opposite, pronounce a fragment of the text and ask the students to repeat, imitating the articulation. Then ask him to sing this passage, following the correct articulation. Moreover, speaking about the Italian pronunciation, the *bel canto* singing technique should be mentioned, this being associated precisely with the articulation specific to this language. If the sounds are correctly articulated, then the speech organs themselves are placed in a position that provides the best singing technique.

In recent years, opera houses, which plan to stage operas in foreign languages, invite so-called coaches, native speakers, to work on pronunciation. This is good practice, but since coaching is expensive, they only work with the singers for a limited period of time, such as two to three weeks at best. It is good if they are asked to read the text on a digital medium so that in the future the interpreters can refer to it for correct pronunciation. In practice, what often happens is that even if a good foreign language level is achieved at the premiere, the quality will decline without constant control over pronunciation and the introduction of new interpreters in the production.

A separate role in the process of working on pronunciation should be given to clear diction. Giuseppe Verdi, who himself worked on the staging of his operas, attached great importance to this. He repeatedly used to tell to the singers that the audience must understand the text being performed. A singer’s poor diction is an indicator of the artist’s misunderstanding of his or her professional duties (Colombati 2014, 12).

Diction depends on clear articulation and, above all, on the clarity of consonant sounds. Singers have a saying: “Vowels are the river, consonants are the

banks". Its meaning is that if the consonants are not pronounced clearly, then the vowels will become unclear, the "river" of the vowels will spread, and the text will become less clear. On the other hand, if you exaggerate the pronunciation of consonants, then the fluidity of singing can suffer.

If a singer has difficulty with diction, how can it be improved? In our opinion, an effective way is to read and memorize those "snippets of language"² for different combinations of vowels and consonants.

3. A few common mistakes in pronunciation

The most common mistakes that singers make in pronunciation are the following.

In Italian:

- pronouncing [a] instead of [o] in an unstressed position;
- softening of consonants before vowels i, e;
- the incorrect pronunciation of the letter combinations *gn* and *gli*;
- the pronunciation of the vowel [i] after *c*, *g* and the combination of letters *sc* before *a* vowel, for example, in the word *cielo*;
- pronunciation of double consonants as single;
- ignoring the rule of phonetic amplification³;
- pronouncing [n] instead of [m] before *b*, *p* and [m] with a nasal tone before *v*, *f*;
- pronouncing a hard *l* in the English manner, or conversely, too soft, in the French manner;
- incorrect pronunciation of the open and closed vowels *o* and *e*⁴;
- the incorrect pronunciation of the consonants *s* and *z*⁵.

² Tongue twists (tongue twists) are phonetic exercises, funny and useful not only in speech therapy, but also for practicing diction, which consist of pronouncing sentences or phrases made up of words with a high frequency of a sound or words that are difficult to pronounce, in which the sounds are difficult to combine

³ Amplification consists of doubling the consonant if the preceding short word ends in a vowel. You can check if amplification occurs in this case at the URL: <http://blog.codecode.it/dizione-e-pronuncia-imparare-a-parlare-bene-per-comunicare-meglio-parte-2/>

⁴ the veracity of the pronunciation (open or closed) of *o* and *e* can be checked at the URL: <http://blog.codecode.it/dizione-e-pronuncia-imparare-a-parlare-bene-per-comunicare-meglio-parte-2/>

⁵ one can check that *s* and *z* are read correctly at the URL: <http://blog.codecode.it/dizione-e-pronuncia-imparare-a-parlare-bene-per-comunicare-meglio-parte-2/>

The correct pronunciation of an Italian word can be easily checked at the URL: <http://www.dizionario.rai.it>, where the words are exemplified by TV announcers, native Italian speakers.

The most common mistakes in French pronunciation are⁶:

- fading of open vowels at the end of words;
- pronouncing [a] instead of [o] in an unstressed position;
- softening of consonants before vowels *i, e*;
- the tendency to pronounce the sounds [ɛ], [e], [œ] as in Romanian [e];
- ignoring or mixing nasal sounds;
- lack of pronunciation of the sound [r] in the French manner.

If we were to talk separately about the pronunciation of the sound [r] in the French manner, there are opinions that this procedure is not used in opera singing. This point of view has a historical justification and a rationale of its own. It is certain that until the beginning of the 20th century the French did not use this procedure. The fashion for pronouncing the fricative [r] was introduced by the Parisian “golden youth”, young aristocrats, who, wanting to emphasize their “exclusivity”, began to imitate the dialect of the poor in the Parisian suburbs (Warnant 1964, 1-23). So gradually it came into vogue and eventually became the norm in modern French. But, after all, most of the works of the classical repertoire were written in the 19th century, that is, during the period when the inhabitants of France still pronounced the regular *r*. The tradition of singing French vocal works without this sound developed even earlier in Russia. On the other hand, modern French, unless they are originally from the south of France, such as Marseilles, cannot speak and sing without using this way of pronouncing the letter [r]. At the same time, they have a rather loyal attitude towards foreigners who fail to sing using this method: not everyone can make this sound. Therefore, the question of whether or not to sing like this in French-language operas – should be decided by the performers themselves (Grubb 1979, 1-10).

Thus, when taking on a new opera role in a foreign language, the performer must learn as much as possible about this opera, about its literary source, about the composer, about the history of creation, to familiarize himself or herself with its libretto in order to be able to navigate with ease in the complexity of the subject matter and the motives for his character's actions. It is necessary to analyze in detail or seek the help of a specialist. When you understand the meaning of the text, it is easier to memorize. Then there is painstaking work on pronunciation,

⁶ one can check the correct pronunciation of separate French words at the URL: <http://www.larouss.fr/dictionnaires/français>, where they are pronounced by native speakers.

preferably also under the guidance of a specialist or, much better, a native speaker. If it is impossible to call such specialists, you can use audio or video recording, but an indispensable condition for such a recording is that it is sung by a native speaker. French opera, for example, should be sung by a Frenchman, not an Italian, German or American.

4. Conclusions

In conclusion, we can say that pronunciation is practiced first by reading the text, then by singing it. The advice is to study the poetic text in detail, temporarily separating it from the music. Reciting the text aloud can be very helpful for later vocal interpretation. At the same time, great attention must be paid to the correct and clear articulation of the correct linguistic intonation, especially in recitatives. After analyzing and learning the foreign text in detail, the interpreter can proceed to the second stage - vocal interpretation. Only in this way will the synthesis of words and music be created in the best possible way, and this, in our opinion, should be the optimal method of working on the text and pronunciation of a part of an opera in a foreign language.

The musical text never ceases to raise questions for those who study it carefully. As Sergiu Celibidache said “you don't get to know the notes and the instrumental procedures”⁷, understanding by this that for real musicians, some even trained intuitively, the exact reading of the score brings a much greater wealth of information (received directly aurally and not named as such) than it would seem at first glance. And Sviatoslav Richter often repeated that “everything is written in the score” and he did not exaggerate. But he omitted to complete the essential: “for those who know how to read it”!

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The Heroic Myth in Modern Times. The *Star Wars* Franchise

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Abstract: *Symbolic language is a particular system of expression which renders an individual's feelings, emotions, as well as one's accumulated psychological experience, as sensorial experience manifest in the outer world. Understanding symbolic language serves as an important tool in understanding the significance of dreams as well as that of archetypal narratives such as myths, be they archaic or modern. Modern artists have searched for new ways of updating the universal content (and implicitly the narratives) in order to present role models that would enable modern individuals to access the transcendent. One such example is the Star Wars franchise and the soundtrack created for it by John Williams from which I choose to analyze „Duel of the Fates”.*

Key-words: *personal myth, heroic myth, transcendence, film scores.*

1. Introduction

Carl Gustav Jung (1875 – 1961) pointed out that the images recurrent in individuals' dreams and fantasies, which are rooted in the depth of their *psyche*, are the same as the ones found in comparative mythologies and in the studies of the history of religions. This idea concludes his own quest for the *personal myth*.

According to Jung, each individual has his/her own governing *myth* (Campbell 2018, 151) and it seems that each individual alternatively wears two masks during the course of his/her life (Campbell 2018, 172): the *primary mask* – the role society expects one to play, and the *antithetic mask*³ – when the individual assumes his/her own life, contrary to the one he/she is assigned by society membership. This represents the moment of revelation of one's *personal myth*.

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³ Midway into adolescence, the onset of adulthood.

It is essentially the *individuation process* formulated by Jung – which in his view is the universal form of individual psychological development⁴.

His research represented a reference point for many of his contemporaries and beyond. A modern, minute, and clear presentation of the *personal myth* was outlined by Joseph Campbell. His works on the subject have enjoyed great notoriety. They inspired people all over the world and opened new areas of study and exploration.

2. The Modern Interpretation of the *Personal Myth*

According to Joseph Campbell, the myths of a civilization offer role models for the respective society. They require adaptation to the times and space they belong to and the one presenting/re-enacting the myth is assigned to connect everyday life to eternity. Therefore “what the mythic image shows is the way in which the *cosmic energy*⁵ manifests itself in time” (Campbell 2018, 13).

As the mythical image is preserved during lengths of time, it takes on the function of a role model. When the individual assumes such a mythical image as a role model, he/she becomes “transparent to the *transcendent*” (Campbell 2018, 17), so his life will not unfold focused on material success or immediate benefit, obtained on Earth, but his path will be set up in the name of this transcendence. Yet in order to reach the latter, personal experience/tradition is required beforehand.

The writer explains „the nature of the energy that flows through the myths” by resorting to the Vedic tradition⁶ – with reference to the five layers that surround “the spiritual germ of the individual”: 1. The layer of the physical body – the *food layer*⁷; 2. The layer of the body- the *breathing layer*⁸; 3. The body awareness – the *mind layer*; 4. The *wisdom layer* through which the *transcendent* flows; 5. The *happiness or bliss layer* which actually is the core of the *transcendent* itself.

It is actually this concept of stratification that represents the essence of Campbell’s proposition as in his search, he actually anchors the symbolic wisdom of

⁴ It refers therefore to the transition from responsibility to old age and attaining completeness - one grows as a whole during childhood while later on some functions develop more than others, in the end one becomes whole again.

⁵ Transcendent energy which originates from a dimension beyond our knowledge capacity (and so cannot be accessed through experience).

⁶ *The Vedas* – a collection of the oldest Hindu scriptures.

⁷ The human body is made up of food and will become food once the person has passed away.

⁸ It provides life through oxygen.

mythology to the individual level in a pursuit to explain life as “a manifestation of *bliss*”, as referred to previously (Campbell 2018, 22).

Due to the 20th century and especially the 21st century taking on the *speed* at which events unfold as a major point of reference, individual life lags behind focusing on local and transitory tasks. It misses out on *mythical* reference, on archaic role models which seem to have been lost. Campbell’s answer to that condition is for the individual to resort to a character which has influenced one’s childhood – a powerful, noble image of a person with a strong character who has done great deeds.

One other option is for the individual to uncover the core of one’s own authentic *bliss* and follow a *blissful* life. The individual will thus be guided towards channelling the “energy of *transcendent* wisdom embedded within one’s own self” (Campbell 2018, 27).

Eventually, *myths* will take shape, which are in accordance with the contemporary mindset, without relinquishing the timeless values they want to express. Such an example is the modern interpretation of the *myth* of the *hero’s journey* as present in the *Star Wars* franchise – creator George Lucas (b. 1944) systematically resorted to the *archetypes* presented in Campbell’s works which he was an avid reader of, to bring to life this series.

In conclusion, it is the mission of present-day artists – be they painters, musicians, poets, film makers, etc – to evoke in their work *symbols* and motifs which might connect the individual with the depths of his own self (Campbell 2018, 214).

Before outlining a number of particularities in George Lucas’ film series, we shall point out to a few characteristics underlying the *Heroic myth*.

2.1. The Heroic Myth

From a psychoanalytical perspective, an *archetype* is “that archaic image present in the common thesaurus of humanity” (Kernbach 1978, 217). By extension, the civilising heroes known as *archetypal* heroes can be included here. They are demi-gods⁹, prophets¹⁰, more rarely gods¹¹ – and they all venerated as gods by their descendants.

⁹ Hercules (Greek mythology).

¹⁰ Moses (Judeo – Christian tradition).

¹¹ *Quetzalcoatl* (Aztec mythology), *Zamolxis* (Getae – Dacian mythology).

With regards to the *myths* which refer to the *primordial human*, it has to be pointed out that they focus on high achievers who brought about the emancipation of mankind and have thus been included into the collective memory as central to narratives that glorify their deeds -see Gilgamesh¹², Prometheus¹³ and Zamolxis¹⁴.

The Jungian perspective provides a series of definite features regarding these *heroic myths*. Firstly, despite the fact that the heroic myths belong to civilizations which were not connected they differ only as to the details. Meanwhile, structurally they display similarities which assign them to a universal pattern – the humble birth of the hero, the early manifestation of supernatural powers, the ascension to glory (victorious battles, conquered obstacles, defeat of evil forces); the sin of pride is sometimes manifest as are the fall by betrayal, or the sacrifice by death.

They are of utmost importance both on a micro-level – for uncovering and affirming the human personality, and on a macro-level – for establishing the collective identity of a civilization, and by extension, of the entire humanity.

In addition, during his journey, the hero often receives protection and help from a supernatural force, in order to overcome difficulties. This force actually stands for the psyche in its entirety, and is to be regarded as the that supreme energy which provides strength when the personal self is deprived of it (Jung 2017, 138).

3. *Star Wars*. On the *Heroic Myth* and *Archetypal Identity*

Star Wars is a phenomenon and a reference point in the history of cinema. The project came into being in the late 80s and was initiated by film maker and producer George Lucas (b. 1944).

It started with *A New Hope* (1977). Its remarkable (albeit unexpected) success led to the creation of the first trilogy, or the second one within the overall

¹² See the epic of Gilgamesh, the Assyrian version, in 12 tablets or cantos. Gilgamesh, a demigod and the fifth king after the Flood, reigned for 127 years in Uruk. This myth reflects the existential drama of the human being – the confrontation with inescapable fate and with the will of supernatural forces; it reveals the immutable characteristic of the human condition.

¹³ Greek mythology. He was the son of Iapetus, a Titan, and of Clymene; remembered for stealing the fire from the gods to bring it to the humans.

¹⁴ Described as a *deified hero* by Strabon (d 21 or 26 AD), or as *a magus and a soul doctor* by Platon (427-347 BC), *a king and a philosopher* by Jordanes (6th century AD), *celestial god* by Mircea Eliade (1907-1986); he taught on astronomy and medicine, on moral education and philosophy, and set up a religious system, respectively a political one.

chronological perspective of the nine episodes series, comprising episodes IV – *A New Hope* (1977) already mentioned, V – *The Empire Strikes Back* (1980) and VI – *Return of the Jedi* (1983).

Considering the internal chronology of the narrative, the subsequent series of three episodes is a prequel comprising episode I – *The Phantom Menace* (1999), II – *Attack of the Clones* (2002) and III – *Revenge of the Sith* (2005).

These were continued with the third trilogy of episodes VII – *The Force Awakens* (2015), VIII – *The Last Jedi* (2017) and IX – *The Rise of Skywalker* (2019), made by Disney upon their acquisition of Lucasfilm. They also released two standalone films *Rogue One* (2016) and *Solo* (2018) – which are connected to the original story but focus on different characters. *Rogue Squadron* will be released in 2023 as the start of a new trilogy.

The project developed multilaterally with TV series, video games, books, which all confirm the success of the franchise.

Star Wars focuses on the *hero's journey* (Sweet 2016, 89) but there are other *archetypes* which can be identified within the main characters¹⁵: the *shadow* – in Darth Vader; the *mentor, guide or sage* – in Obi-Wan Kenobi or Yoda; the *outlaw* – in Han Solo, all of whom are there to help the hero shine by assisting him in finding his way forward or working out solutions to puzzling matters; there is also the *female hero* – Leia.

There are also R2-D2, as the *journey initiator*, and C-3PO; together they provide solid assistance along the *hero's journey*. They could reflect the *puer aeternus* archetype – as they manifest a certain kind of innocence and naivete. Alongside these two robots features Chewbacca, as the *friendly beast*.

Along come the stormtroopers as the *collective evil antagonist* – assigned with creating obstacles and obstructing the hero in his attempt to fulfil his mission.

The good-evil *duality* underlies the entire narrative and can be directly perceived in the two categories of characters. It is also manifest in the dynamics of the range of conflicts they impersonate. These are set within a context revelatory of social, political and cultural attitudes of the historical times of the narrative.

The ambience is dominated by two imposing presences: an *Evil* authoritarian one which rules by fear and violence with a malevolent supreme commander and the opposing side of *Good* incarnated by heroes and secondary characters as well

¹⁵ Griffin, Charles. *Star Wars. 10 Archetypes of the Main Characters*. Article published on <https://screenrant.com/star-wars-archetypes-main-characters/>

as by the qualified warriors of order – the Jedi masters. These latter ones are guided by an invisible force which is *Nature* itself¹⁶.

The message is directed towards the idea of achieving inner balance, of living in harmony with the force, with nature, with existence itself. *May the Force be with you* is the phrase which serves as a prayer in the moments preceding the onset of massive scale action.

Such ideation can be referred back to the Jungian vision of the *unity of opposites* and related to the process of *individuation* as an aspiration towards the *transcendent*.

3.1. The Soundtrack of the *Star Wars* Series. Composer John Williams

John Williams is an iconic figure in the history of film music and the creator of some of the most remarkable soundtracks in cinema – *Superman* (1978), the *Indiana Jones* series (1981-2008), *E.T. The Extra-Terrestrial* (1982), *Home Alone* (1990-1997), *Jurassic Park* (1993), *Schindler's List* (1993), *The Lost World* (1997), *Saving Private Ryan* (1998), the *Harry Potter* series (2001-2004), *Memoirs of a Geisha* (2006), and others.

His work also includes symphonies, orchestral scores, chamber music, concerts for various instruments – *Symphony No.1* (1965), *Concert for flute and orchestra* (1969), *Liberty Fanfare* (1986), *Concert for clarinet and orchestra* (1991), *Elegy for cello and piano* (1997), *American Journey* (1999), *Concert for horn and orchestra* (2003), *A Timeless Call* (2008), *On Willows and Birches for harp and orchestra* (2009), etc.

He also conducted national and international orchestras, such as the renowned Boston Pop Orchestra (between 1980-1993) and constantly receives invitations to conduct the most prominent orchestras worldwide.

The composer received an impressive number of awards – 25 Grammy Awards and multiple BAFTAs, Academy Awards, Golden Globes and others. With a total of 52 nominations, he is second only to Walt Disney as the most nominated film personality.

In 2005, his work for *Star Wars* was awarded the title of best soundtrack of all times by the American Film Institute, and in 2009 he received the National Medal of Arts – the most important distinction for artists from the US government.

The defining features for his *Star Wars* music refer to the memorable musical theme, the perfect fusion created between the proposed musical themes and the

¹⁶ Hunt, Theodor. *Star Wars*. Article published on https://www.academia.edu/16855498/Star_Wars

narrative requirements, and implicitly the particular manner of manipulating these themes in order to emphasize the dramaturgical aspect¹⁷.

At the same time, each character is assigned a particular *signature* or *musical entity*, a personalized musical discourse which is identifiable at various times when the respective character participates in the plot.

These *musical signatures* act as *leitmotifs* and are recognizable in all episodes – *Main Theme*, *Imperial March*, *Princess Leia's Theme*, *Yoda's Theme*, *Cantina Band*, *Across the Stars*, are just a few examples.

One other important feature is the use of variations which enable the main themes to develop and increase in complexity as the plot unfolds.

Last but not least there is the signature sound, a mark of the composing style rendered by the particular manner in which the composer employs orchestral colour as well as vocal colour, and the approach to the various instrument sections, depending on context and necessities.

3.2. *Duel of the Fates*

Duel of the Fates is the musical theme featuring in episode I – *The Phantom Menace* (1999) of the first trilogy. The work underlies the confrontation between Darth Maul and respectively the Jedi master Qui-Gon Jinn and his apprentice Obi-Wan Kenobi. The narrative moment is called the battle of the Naboo, when the forces of the Commercial Federation confront the security forces of the Naboo territory.

Duel of the Fates was recorded in February 1999, at the Abbey Road Studios in London with the contribution of the London Symphony Orchestra and the London Voice Choir. The musical theme is also used in the other two episodes of the trilogy *Attack of Clones* and *Revenge of the Sith*; subsequently the theme will recur in the *Solo* standalone film, as well as in TV series, video games and various media products that advertise the *Star War* franchise¹⁸.

John Williams chose the Sanskrit language to voice the selected text, for its abundance of vowels, and especially as it facilitated the rendering of the ritualic, quasi-religious trait, in a convincing manner. The source text is the medieval poem *Cad Goddeu*, translated into English by Robert Graves (1895-1985) in the 5th decade

¹⁷ Audissino, Emilio. *Introduction: John Williams, Composer*. Article published on https://www.academia.edu/37822547/Introduction_John_Williams_Composer

¹⁸ https://starwars.fandom.com/wiki/Duel_of_the_Fates

of the 20th century. The composer uses lines 32-35: *Under the tongue root/A fight most dread/And another raging/Behind in the head*¹⁹.

There are **three musical structures** that underlie the entire architecture of the musical form.

The first structure marks the intervention of the choir: the piece commences in a homophonic manner with the choir theme unfolding along four bars, with the notation *Maestoso*, making a forceful statement (Fig. 1). The second intervention unfolds in *mf* dynamics and the number of bars is doubled; it is essentially a recurrent motif. The following interventions are similar in their structure – they include the climax (A2) and bring as a novelty the dynamization of the basic musical discourse.

Maestoso, with great force

Kor - ah, Mah - tah, Kor - ah, Rah - tah - mah...

Fig. 1. “Duel of the Fates”. The first structure

The second structure is represented by the melodic line executed by the string section. It is based on a rhythmic cell (Fig. 2) comprising a group of quavers and an anapest, recurrent along a certain number of bars. The structure is doubled as it progresses, by low brass or woodwind instruments. This musical design is present in a twofold form – as a transitory element between structures 1 and 3, or it serves as the fundament upon which any of the two structures can intertwine its sonic discourse.

mp

Fig. 2. “Duel of the Fates”. The second structure (the rhythmic cell)

¹⁹ <https://www.aaronkrewicz.com/star-wars-blog/on-the-lyrics-of-duel-of-the-fates>

The third structure (Fig. 3.) represents the melodic line executed in succession by such wind instruments as a clarinet and a French horn (with an echo sustained by a trombone). It can occur as main musical discourse or it can serve to consolidate the re-emergence of the choir, alongside the second structure (at the third intervention of the choir).



Fig. 3. "Duel of the Fates". The third structure

If **the first structure** is generally correspondent with a *f-ff* dynamics (with the exception of the second intervention which is *mf*), the others unfold at a diminished intensity precisely to highlight even more the structure comprising the vocal part and focus on the lyrics. Otherwise, they can mark the section preceding the choir intervention by their *f* dynamics, in which case the orchestral ensemble sustains a moment of preparation realized by means of a crescendo, which is meant exactly to emphasize the subsequent emergence of the vocal section.

The sonic discourse is nuanced by the punctuated intervention of the grave accent strings and respectively of the trumpet or the tuba, by the luminous colour rendered by the harp, or later on by the intervention of the percussion instruments, which rhythmically dynamize the melodic evolution.

The particulars of the composer's style can be identified as presented earlier – there are **three** well-defined **themes** which enable one to highlight some aspects, by classifying them according to the emotional intensity each of these themes sustains musically. There is **the second structure** in the form of an *ostinato* which supports the thrill of the action in its entirety. Then **the third structure** displays a poignant melodic line, suggestive of a feeling of eager anticipation and anxiety as to what is going to happen and especially as to the final outcome of the event. Finally, the climax is contained in **the first structure** which involves the human factor and physical, material presence; it highlights the dramatism of the scene, it takes on the colour of fatalist extremism and it is a musical representation symbolical of dichotomies – good vs evil, divine vs malevolent, light vs darkness, day vs night.

The **three themes** work together in perfect fusion; there are certain variations – structural ones or others regarding the approach of the orchestral mechanism, yet the overall construction of the soundtrack is extremely compact and balanced.

The respective scene is assigned to a historical time and to a defined space yet at the same time it renders the subject matter universal, it points to the never-ending confrontation between *good* and *evil*.

The composer successfully transposed the visual proposition in musical terms, enhancing the significance of the moment – the actual conflict between the characters involved is intensified and the profound symbolism of the scene is highlighted.

It is to be noted the manner in which each and every descriptive detail actually makes a contribution to supporting the progress of the sequence.

One such detail is the flash of the swords which is perfectly attuned to the overall mood intended for the scene. Thus, the villain carries a red-light sword as a symbol of destruction, suggestive of hate, aggression, a burning flame, alienation (the devil).

At the other end of the spectrum, the heroes “flash” their swords in blue and green – symbolical of order, spirituality, calm, depth and peace directed toward

eternity and hope, the flow of the subconscious, nourishing energy, the spirit of vegetation, reconciliatory energy²⁰.

4. Conclusion

Music expresses *human experience* – birth, death, individual evolution, the social or the intimate side of human personality etc.; these are all *archetypal dimensions* which relate not only to individual life but also to music (Georgescu 2020, 27).

The way in which the *hero's journey* is rendered in the *Star Wars* series illustrates the need to employ new forms, to find alternative, modern templates in order to reflect various aspects of individual life within the modern society.

The original manner in which composer John Williams was able to provide a sonic response to meet the exigencies of visual storytelling along with the symbolic clout pertaining the creative endeavour of this film series, shows the contemporary artist at its best, while the musical theme *Duel of Fates* is an eloquent example of creatively employing the musician's craft to channel "*the transcendent*".

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²⁰ For more details on the *symbolism* of colours and also of numbers and shapes, see Abt, Theodor. 2019. *Introducere în interpretarea jungiană a desenelor*. București: Editura Trei.

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The Evolution of the Left-Hand Range in the Guitar Technique

Dejan IVANOVIĆ¹

Abstract: *This paper examines and acknowledges the evolution of the left hand range and the demands in the classical guitar technique since the 19th Century. In that regard, after presenting the problematics which surrounds the main subject of investigation, the special attention will be given to the section dedicated to the guitar in the Grand traité d'instrumentation et d'orchestration modernes by Hector Berlioz (1844), the development of the guitar music after 1850, as well as the 20th Century and the contemporary music heritage of this instrument. The next stage of the evolution of the use of the left hand range in guitar technique will be discussed and options presented.*

Key-words: *Guitar; Technique; Left Hand; Range; Evolution.*

1. Introduction

Playing classical guitar is not an easy task, especially for the guitarist's left hand. In practice, only four left hand fingers have the responsibility of reaching the notes which are encountered on nineteen spaces² across different strings. Therefore, it is a common situation that a guitar player experiences certain degree of difficulty in covering the distances between the fingers which are necessary for producing the notes in various areas of the guitar fretboard. Nevertheless, that difficulty was not always considered to be the same. As this paper intends to show, there is a clear and present tendency and necessity in the guitar repertory for the left hand technique to increase the range which is covered by its fingers. That inclination is perceivable since the beginning of the 19th Century until the present day, and it is connected with both the non guitarist composers's demands and the compositional intention of guitar composers themselves. In that regard, different levels of

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² Author's note (A.n.): 20th fret, often used on the 1st and 2nd string on some guitars, can be included.

technical *common normalcy*, so to speak, towards the use of the left hand range will be presented and discussed.

1.1. The amplitude of the register

In order to define the aspects of this physical and technical element, the three components of the tone scale extension, in relation to the traditionally tuned³ classical guitar, can be separated by the overall register of the instrument (real pitch notes + the harmonics), the amplitude of the real pitch notes only and the range covered by the distance between fingers 1 and 4 in use on different strings and angles. Concerning the last-mentioned measure component, it is clear that a better definition of the reach of the left hand without its lateral movement and subsequent change of the numerical position is important, primarily between its most distant points. Therefore, it is considered that the following three forms of the positioning of the left-hand fingers coexist between each other and experience the transformation while acting further higher on the fretboard due to the narrowing of the spaces in the upper register of the guitar:

- contracted position/range (4 fingers cover 3 spaces or less);
- normal position/range (4 fingers cover 4 spaces on the fingerboard);
- extended position/range (4 fingers cover 5 or more spaces)⁴.

The Figure 1 demonstrates the separation between fingers 1 and 4, on the farthest strings (1st and 6th), regarding the situation on the 1st and 5th numerical position:

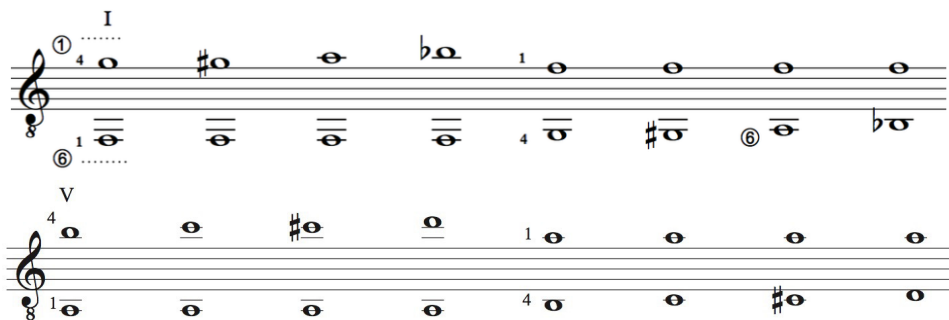


Fig. 1. *The distance between fingers 1 and 4 across the farthest strings.*
Source: University of Évora (2015).

³ A.n.: e1, b, g, d, A, E.

⁴ A.n.: This is achieved by the stretching of the left hand and its fingers.

The technical and physical exigencies of the guitar score are thoroughly defined by the existing number of these three positional components in the performance of the guitar music. Concerning the Fig. 1, it is noticeable that the level of technical difficulty between the two numerical positions decreases due to the narrowing of the spaces between the frets on the guitar fingerboard. That fact opens the possibility of increasing the musical interval range between the fingers 1 and 4 without the additional physical effort in the process, until some certain limit. Nevertheless, the difficulty level will be defined by the simultaneous use or avoidance of other two fingers.

2. Berlioz & Guitar

The transition from the popularity of the baroque guitar to the classical guitar with diverse string settings in the 18th century was accompanied by great interest and popularity across Europe (Wade, 2001). In the beginning of the century, the best luthiers were from southern Europe and the most well-known concert players from central and southern Europe. A significant recognition of the existence of the guitar as a concert instrument was its inclusion in the *Grand traité d'instrumentation et d'orchestration modernes* (1844) by Hector Berlioz. As a connoisseur of guitar technique, Berlioz wrote a brief reflection on the problematics of writing for guitar, indicating the instructions on the use of the instrument by someone who is not familiar with its technical elements and making the following general classification:

“The guitar is an instrument suitable for accompanying the voice and for taking part in instrumental compositions of intimate character; it is equally appropriate for solo performance of more or less complicated compositions in several voices, which possess true charm when performed by real virtuosos [...]. It is almost impossible to write well for the guitar without being able to play the instrument. However, the majority of composers who employ it do not possess an accurate knowledge of it. They write things of excessive difficulty, weak sonority and small effect for the instrument.” (Dover 1991, 145)

The outstanding characteristic of the transposition of the instrument is underlined, since it sounds an octave lower than its writing and has only a smaller register. As already understood in the initial text, the guitar is given as “[...] a mainly harmonic instrument [...]” (Dover 1991, 145) which requires a better understanding of the feasible chordal structure. The examples which contain the classification of the difficulty level are shown in the Figure 2:

classified as difficult. In chords of increased difficulty, the fact that there is a greater separation between the left-hand fingers on the strings which are used (fingers 1 and 2 in the case of the 1st chord and fingers 4 and 2 in the case of the 3rd) causes a certain level of difficulty, which, nowadays, none of these chords can be considered as difficult for the intermediate grade levels. There is a greater separation of the upper or lower lines in some chords, resulting from the application of open strings in several voices. Berlioz also makes a reference to dominant seventh chords, stressing the importance of applying open strings (Figure 3):

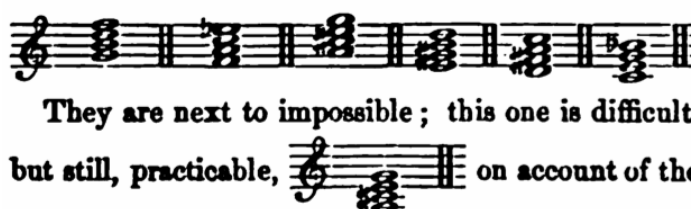


Fig. 3. *Dominant chords for guitar according to Berlioz.*

Source: Novello & Co. (1858).

It is understood that playing the respective chords in higher positions and the consequent string inversion effect (in the case of the 3rd, 4th and 6th chords), was not considered by Berlioz as a possibility. The indication of the difficulty level of the last chord is probably related to its practical result in the range of four covered spaces on the guitar fretboard.

2. Tárrega's Contribution

While general interest in the guitar in European society was fading away, a revolution in the construction of this instrument was happening in Spain by Ant3nio de Torres (1817-1892). The first guitars were built in the period between 1836 and 1842 and, during the later process of their development, a new criterion for the future construction of the contemporary instrument was crafted (Wade, 2001). Its use by guitarist-composers such as Francisco Tárrega (1852-1909) and Miguel Llobet (1878-1938) was crucial for the growing interest for guitar in Spain, and for the consequent designation of the instrument as the Spanish Guitar, frequently applied to the present day.

Figures 4 and 5 contain some of the examples of the further improvement in the left hand technique by F. Tárrega, regarding the necessity of increasing the range covered by its fingers. This tendency can be observed in all of Tárrega's work (original pieces, preludes & studies, transcriptions) and is considered as the *new normalcy*, in general, concerning the physical effort of the left hand. While Tárrega's *Danza Mora*, from 1900 (m. 58-59, Figure 4), demonstrates the use of the extended left hand range on the 7th numerical position, *Lágrima*, from 1891 (m. 11-12, Figure 5), obtains an engaging treatment of covering the notes which are encountered on distant strings in the range of normal left hand position (4 spaces). Having in mind the fingers stretching as a criteria for defining the level of technical difficulty, this kind of music texture for guitar represents physically the most demanding form of exploring normal position on the guitar in any numerical position due to the transversal distance between the strings.

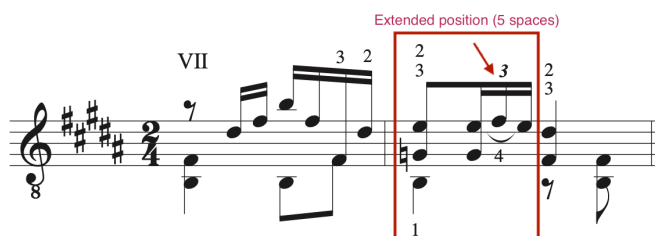


Fig. 4. *Danza Mora* by Francisco Tárrega, m. 58-59.

Other example of the significant increase of the left hand technique difficulty can be found in *Lágrima's* m. 12 which contains the example of the use of 1st finger *barré* simultaneously with the other fingers exploring the normal position of covered spaces on the fingerboard.

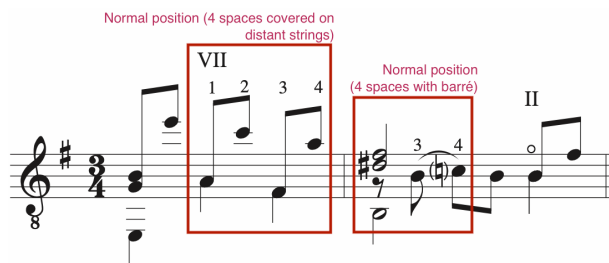


Fig. 5. *Lágrima* by F. Tárrega, m. 11-12.

Tárrega's student Miguel Llobet emphasizes the same left hand increasing tendency in covering space on guitar fretboard in his emblematic *Variations on a theme by Fernando Sor, Op. 15* (1908). While m. 1 shows the use of the normal range on the 2nd numerical position (Fig. 6), m. 4 consists of the simultaneous use of the 1st finger *barré* together with the fingers 2 & 4, which increases the technical demands of the music text.

Fig. 6. *Variations on the Theme by Fernando Sor, Op. 15* by Miguel Llobet, m. 1-4.

Furthermore, in relation to the same work by Llobet, *Intermezzo* (m. 7-8, Fig. 7), which is located between the 6th and the 7th variation, brings to attention the following example of the left hand stretching tendency, which demonstrates how the identical extended range on different numerical positions, in this case 2nd & 7th, can bring very different physical effort⁵. It is important to mention that both moments contain all the physically difficult elements: 1st finger *barré*, simultaneous use of fingers 2 & 3 and the extended range provided by the stretching of the finger 4.

Fig. 7. *Intermezzo from Variations Op. 15* by M. Llobet, m. 7-8.

⁵ A.n.: In this example, the hand and finger stretch which is necessary for its performance on the 2nd position of the guitar fingerboard can be considered as dangerous for health due to an increasing risk of tendonitis.

3. 20th Century non-guitarist composer's repertoire

In comparison to the 19th Century, the guitar repertoire of the 20th Century was particularly marked by a significant contribution from composers who didn't know how to play the guitar. In general, those works follow the compositional principles, aesthetics and logics of each composer which are mixed with the personal investigation about the technical and interpretative possibilities of guitar as an instrument. The majority of the aforementioned repertoire by non-guitarist composers was created in collaboration with some known guitarist performer who gave his opinion about its music text and playability. In that regard and directly connecting to the main subject of this paper, Julian Bream (1933-2020) contributed with the direct instructions to all the composers in his essay *How to Write for Classical Guitar* from 1957 where he points the following:

“By no means the least important point to bear in mind when writing for the guitar, is the span which the left hand is capable of stretching. For instance, it is obviously impossible to play a chord in a high position, and also expect to play a low F (first fret) on the sixth string [...]. [...] Although five or six frets is the average stretch between the first and fourth finger, this does not rule out the possibility of playing chords in the high positions of the treble strings and plucking open bass strings at the same time. [...] atonal works may present certain problems, though they can be entirely successful if the composer has acquainted himself thoroughly with the fingerboard and realized the importance of keeping the texture compact. Incidentally, whilst the forefinger might be engaged in performing the grand barre [sic] it is worthwhile to remember that the other three fingers can articulate and stop notes at the same time, providing that they are not required to stretch more than four frets higher than the point at which the barre [sic] is fixed”.

(Score and International Music Association magazine, 1957, 20-23)

This is also directly related to the technical demands found in Benjamin Britten's *Nocturnal* for solo guitar (1963), whose 3rd variation (Figure 8) contains an extreme left hand stretching, combining both the longitudinal and transversal separation of the fingers on the fretboard.

Fig. 8. “Nocturnal” by Benjamin Britten (3rd variation), m. 50-53.

4. What’s next?

When approached by the most recent generation of composers, the guitar is often seen through a personal prism focused on specific elements arising from its technique, which are elaborated and deepened in multiple and distinct ways. A case that does not fall into this category is *Sunken Cross* (2008) by Srećko Bradić (b. 1963) which is based on widening the instrument's register as well as exploring the *legato* articulation and its expressiveness. As it is demonstrated on the Figure 9, this kind of music text for guitar creates the necessity of increasing the register covered by the left-hand fingers which is only possible if the left hand thumb is added above the fingerboard and equally involved in the process of the guitar technique.

Fig. 9. *The Sunken Cross* by Srećko Bradić (2008), m. 65-67.

Source: Author's edition

One of the successful examples of applying the left-hand thumb as a solution for preserving the original musical text for guitar is detected in the recently premiered *Que sont mes amis devenus...* (2021) by Jean-Sébastien Béreau (b. 1934) [Figure 10]. It's important to note that the original contrapunctal intention, which obliges the use of the extreme extended position of 7 spaces across the 6 strings, was preserved by this evolutionary technical solution whose practical application on the instrument can be observed on the Figure 11.



Fig. 10. « *Que sont mes amis devenus* » by Jean-Sébastien Béreau, m. 49-50.



Fig. 11. The use of the left hand thumb for the sample included in the Fig. 10.

5. Conclusion

As it was demonstrated in this paper, the evolution of the left hand range in the guitar technique was always going on, since the 19th Century to the present day. While Berlioz sees the guitar as a difficult instrument and tries to relieve its left hand tension by covering 3 spaces on the fretboard, Francisco Tárrega and his disciples had the necessity of increasing that space and establishing the normal position range of 4 spaces as a standard practice. On the other hand, they didn't mind of adventuring a bit and included in their repertoire snippets of extended left hand position. Furthermore, that technical solution was deemed as normal and adequate in the repertoire created by 20th century non-guitarist composers who dared to give the priority to their own contrapunctal priorities. Nevertheless, as long as the will for better and more efficient contrapunctal language exists, larger left hand range will be need. In that aspect, the successful technical solution regarding the left hand thumb was shown as part of the performance of J.S. Béreau's recent work for solo guitar. Therefore, this paper encourages the fellow guitar professionals to apply the technique of using the left hand thumb as an integral part of pressing the strings on the guitar fretboard. By doing that, it is possible to achieve a larger range between the extreme longitudinal and transversal points of the fingerboard range, which will enrich the guitar technique and its possibilities furthermore.

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Reason and Time in the French Baroque: François Couperin's *Leçons de ténèbres pour le mercredi saint (1714)*

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Abstract: *The present paper aims to investigate the manner in which the structure of a certain musical discourse can suggest the superiority of reason above senses, as well as the static or flowing quality of time. In this sense, François Couperin's (1668-1733) Leçons de ténèbres pour le mercredi saint (1714) was analyzed, striving to observe the manner in which the composer approaches certain parameters of the musical discourse (rhythm and metre, tempo, dynamics, ornaments) in order to suggest the meaning of the sacred text and to induce the listener a certain feeling of withdrawal, the absorption of the senses that can eventually lead to the mystical union with the Divine, accomplished through reason. The paper strives to highlight the differences between the Italian and French Baroque, as reflected in the work of Couperin, who strove to accomplish in his compositions the union between the French and Italian styles and forms. The question that arises is whether music is capable to express the passive state of devotion and contemplation, despite its unfolding in time, and whether it is possible to conceive the musical discourse in a manner that refrains from the anticipation of its future evolutions?*

Key-words: *François Couperin, French Baroque, time, rhythm, stillness*

1. Introduction

As in the previous centuries, during the seventeenth and eighteenth centuries music remained many-hued, owing to stylistic diversity and the particular manner in which various nations conveyed their musical message using the means of Baroque music. French and Italian music suggest contrasting outlooks and

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temperaments (natures): the Italian artists seemed to be more extroverted and passionate, expressing their joys and sorrows directly and spontaneously, while the French strove to search for logical reasons before expressing their feelings in a refined and delicate manner. This led to the emergence of divergent mentalities, as may be observed in the differing ways in which artists and musicians expressed their feelings and ideas through art. Italian music appears more impetuous and theatrical, owing to the richness and originality of musical forms and bizarre elements. Italian composers sought to employ dissonances and sudden modulations as means of expression, while on the other hand, French music seemed to manifest as a reaction to this emotional outburst, its expression is refined, intellectual, and sophisticated, based on clear musical forms and offering precise rules regarding performance. Tunley considers that the term *Baroque* is scarcely appropriate when referring to French music composed before the second half of the seventeenth century, and then also is only partly applicable (Tunley 2004, 10).

François Couperin (1668-1733) composed during a time when French music gradually became more interested in and sought to assimilate certain features of Italian music, which would eventually lead to the transformation of the French tradition that had been influenced by the figure of Jean-Baptiste Lully (1632-1687). Yet, despite the expansion of the Italian influence, eighteenth century French music preserved its particular features: impressive musical gestures were preferred to the intensity and brilliance of expression. Nonetheless, the entire discourse acquired a greater sense of movement. Couperin's contribution to the evolution of French music is based on the French tradition, inherited from his predecessors, but the composer aimed for a harmonious union of French and Italian styles and forms, expressing his belief that it was only through this union that music could be refined and brought to perfection (Tunley 2004, 9).

Suspension outside space and time is a feature which may be associated with French music, art, and architecture of the seventeenth and eighteenth centuries. Artworks are devised in a manner that leads the receiver of the artistic message to desire the merging into the present moment, becoming one with the work that inspired these emotions. This perception of timelessness is reflected in the construction and sound of the musical discourse: the composers create the illusion of a static discourse, with bland and simple harmonic support, urging the composer and performer to linger over every detail, refraining from the anticipation of future unfoldment (McClary 2012, 243). In a similar fashion, Couperin's sacred work, the

Leçons de ténèbres pour le mercredi saint (1714) suggests the depth of the spiritual experience induced by the music, the connection between reason and emotion that eventually leads to the absorption into the Divine, beyond time.

2. Jansenism and Quietism in the France of Louis XIV

The musical works of a particular epoch may offer countless pieces of information with regards to the social, religious, or philosophical context. Analysing certain French compositions from the seventeenth century, McClary observes that these pieces seem to induce the listener a state which resembles absorption outside the present moment, the suspension of consciousness outside the linear time (McClary 2012, 242). This particularity of the musical art may be associated with the ideas promoted by such theological movements as Jansenism or Quietism. Despite the fact that these doctrines were not approved by King Louis XIV and were considered heresies by the Catholic Church, nonetheless it is necessary to emphasize the fact that ideas reflected within the musical discourse of the period need not correspond with the dissensions that manifested in the real world (McClary 2012, 255).

As maintained by the pessimistic theology of Jansenism, mankind could be saved from the original sin only through divine grace, while Quietism believed in the superiority of intellectual stillness and inner passivity. According to these concepts union with (or absorption into) the Divine, as well as the spiritual comprehension of ideas otherwise obscure to the intellect, may be attained through contemplation and passivity. In line with these ideas, it is interesting to question whether the aim of the musical discourse is to reveal the meaning of each particular sound (passive state), or to anticipate through its construction the future directions of musical evolution (active state)? Despite the fact that music operates with and unfolds in time, is it possible for composers to devise their musical discourse in a manner which refrains from foreshadowing future unfoldings and prevent thoughts from expecting certain constructions?

3. *Tenebrae* in the rendition of François Couperin

Known as *Couperin le Grand*, François Couperin (1668-1733) is acknowledged for his harpsichord music, as well as his chamber music (among these works well-

known are the *Les concerts royaux*, chamber music suites written for the court of Louis XIV), organ works, and sacred works. His melodies are highly ornamented, while the harmonic support proves to be complex, with frequent dialogues between the inner voices.

A series of three sacred vocal pieces, the *Leçons de ténèbres pour le mercredi saint* (1714), is remarkable for the manner in which the composer combines the subtle and linear French vocal style with the mysticism of the musical discourse, suggesting the act of contemplation that can eventually lead to the union with the Divine.

The *Tenebrae* (meaning *darkness* in Latin) is a religious service particular for Western Christianity, performed during the three days that precede Easter. As suggested by the name of the service, it implies the gradual extinction of light (candles). The content and structure of this service may differ in modern celebrations, including reading of the *Passion of Jesus*, for example. Couperin wrote his *Leçons de ténèbres* based on the Latin text in the *Book of Lamentations*, in which the destruction of Jerusalem is mourned. The three vocal pieces were intended for the celebration of Holy Wednesday, as Couperin did not write for the services of Holy Thursday and Good Friday.

The *Book of Lamentations* consists of five poems (chapters) describing the destruction and miseries of Jerusalem. In the original Hebrew lamentations, the first four poems took the form of alphabetic acrostics: the first lines of each verse within the songs begins with a letter from the Hebrew alphabet, which leads to the laying out of the Hebrew alphabet (22 verses for the 22 letters). However, translations fail to capture this feature (due to the particularities of each language), therefore each verse is simply preceded by the original Hebrew letter (but the verse does not begin with this letter).

Couperin composed his three *Leçons de ténèbres* based on the verses of the First Chapter: the first *leçon* contains the first 5 verses (and the Hebrew letters Aleph, Beth, Gimel, Dalet, He), the second contains verses 6-9 (preceded by letters Waw, Zayin, Heth, Teth), while the third comprises verses 10-14 (and letters Yodh, Kaph, Lamedh, Mem, Nun). In each *leçon* recitatives alternate with vocalizes sung on the letters of the Hebrew alphabet, and each lesson ends with the lines "*Jerusalem, convertere ad Dominum Deum tuum*" repeated several times.

In the Prefaces of certain scores, Couperin states that his works can be transposed or rearranged for other instruments or voices than those for which the works were initially composed for. This was also the case with the *Leçons de*

ténèbres: the composer intended the works to be sung by one, respectively two voices (*A une et a deux voix*), and despite the fact that the vocal writing suggests a soprano *tessitura*, in the *Avertissement* preceding the lessons Couperin explains that the works could be sung by any types of voices, implying that in his time most accompanists knew how to transpose (Couperin 1714, 3). He also suggests that the voices can be accompanied by organ or harpsichord, to which the *basse de viole* or *basse de violon* can be added. The practice of transposition or the recommendation of other voice types for the performance of a certain work was a common practice of the period (Tunley 2004, 64).

4. Tempo and Metre as Means of Expression

In his work *L'Art de toucher le clavecin*, Couperin explains that French music of his time was notated differently than the music from other countries, and that musical notation does not entirely reflect the manner in which a piece is to be performed (Couperin 1716, 39). Moreover, the composer makes a strong distinction between *mesure* (metre) and *cadence* or *mouvement* (tempo), stating that *mesure* refers to the beat, while *cadence* or *mouvement* is the spirit and soul: "*Mesure définit la quantité, et l'égalité des tems et cadence est proprement l'ésprit et l'ame qu'il y faut joinder*" (Couperin 1716, 40). The composer further explains that the lack of signs that could communicate musical ideas is remedied by indications given with expressions such as *tendrement* or *vivement* (Couperin 1716, 40).

The three *Leçons* begin without any indications regarding tempo, yet according to Tunley "*at a time when French scores (unlike Italian) usually lacked tempo indications*", the musical notation used by Couperin could suggest the rather slow tempo desired by the composer (Tunley 2004, 13). Nonetheless, during the unfolding of each of the three lessons, Couperin gives precise indications regarding expression and tempo: for example, *Mineur, et mesuré lent* or *Tendrement, et proprement* (in the first *leçon*), *Tendrement* or *Lentement* (in the second *leçon*), *Un peu plus animé, Mesuré lent, or Un peu vivement* (in the third *leçon*).

While indications such as *Lentement*, *Un peu plus animé*, or *Un peu vivement* are unquestionable, expressions such as *Mineur* or *Tendrement* can be associated with a particular mood and according to Sawkins these indicated certain tempos for the Baroque musicians (Sawkins 1993, 368). The indications in Couperin's score, along with elements related to rhythm and metre, suggest a rather slow tempo

which enables the state of contemplation and absorption, while the occasional acceleration of the tempo may express the sudden emotional outburst provoked by the grief and despair that needs to be transcended.

5. The Contemplation of the Divine Expressed in Vocal Ornaments

In Couperin's musical rendition, the Latin text from the *Book of Lamentations* is not modified for the sake of music, instead the musical discourse carefully follows the text and declamation of each word. As mentioned earlier, in the original Hebrew version each verse of the first four poems is introduced by a letter of the Hebrew alphabet, which creates an acrostic layout. However, this acrostic may seem meaningless in the Latin version, in which the verses are only preceded by the name of the Hebrew letters but fail to begin with these same letters (as the Hebrew original does). This could be explained referring to the characteristics of the Latin language and the manner in which the text captures the sense of the original poem. Nonetheless, Couperin strives to find significance in this setting: the composer refers to the original form of the poem by using the letters of the Hebrew alphabet as melismatic preludes to each verse. The vocalizes sung on these letters may suggest the contemplation of the Divine, inducing the state of absorption discussed in the previous chapters (Figures 1 and 2), while the Latin text, where the declamation merges into lyricism, is more dramatic, thus pointing outward, to the emotions that need to be transcended.



Fig. 1. François Couperin: *Leçons de ténèbres pour le mercredi saint* (1714)
Premiere Leçon – A une Voix (Excerpt)
 Vocalize sung on the first letter of the Hebrew alphabet

Fig. 2. François Couperin: « *Leçons de ténèbres pour le mercredi saint* » (1714)
Troisième Leçon – A deux Voix (Excerpt)

The third leçon begins with a vocalize sung by the two voices on another letter from the Hebrew alphabet

The vocal discourse refrains from displaying the bravura of Italian vocal works, however the declamation of the Latin text expresses a certain degree of passionate intensity, rendered in a more subtle manner, accompanied by melodic decorations. In French music from Couperin's time, ornamentation was an important element that emphasized musical expression, and correctly performed it could harmoniously meld into the musical discourse. Tunley perfectly defines the close relationship between embellishment and the original musical discourse, stating that "far from sounding as if it has been 'added' to the music, it seems to rise up from within, like a balletic movement held, extended, or embellished by the dancer" (Tunley 2004, 15-16).

The ornaments employed in the *Leçons de ténèbres* are related to the text, emphasising certain words, and bestowing the musical discourse suppleness and continuous flow. Couperin indicates the notes that need to be embellished by placing crosses above these, as the following example suggests (Figure 3):

Fig. 3. François Couperin: « *Leçons de ténèbres pour le mercredi saint*'' (1714)
Seconde Leçon – A une Voix (Excerpt)

The excerpt from the first recitativ of this leçon shows the notes intended by the composer to be embellished

By marking the notes that are meant to be embellished, but not writing out the actual ornaments to be sung, the composer offers the performers the freedom to accomplish this according to their skills and tastes. Ornaments and trills can also suggest certain dynamic accents, thus marking the words intended by the composer to be embellished and conveying these more depth and meaning. In this sense, it is interesting for the performers to analyze the meaning of the words and notes marked with crosses, as in the example above. The art of diminutions, or the division of long notes into series of shorter values, is another distinctive feature of French music, often employed within slow movements, with the purpose of embellishing the musical discourse and conveying the phrases the sense of flow.

Although Couperin's music follows the meaning of the text, the musical discourse seems to dive beyond the sense of each word, suggesting a deep devotional experience, the absorption beyond time and space, accomplished through reason. This is also suggested by the ornaments and vocalizes: the attention of performers and audience alike is caught by the beauty of each tone, every single note seems to demand total attention, thus directing the attention to the present moment, preventing the thoughts from anticipating future unfoldings of the musical discourse. This is further emphasised by the fact that the musical phrases seem to complement each other, rather than being the result of motivic development. Couperin repeats certain words or phrases, in order to emphasise the importance of the musical message or of certain words, but often only the rhythmic contour is retained, leaving the melodic dimension open to new possibilities (Tunley 2004, 70). This approach influences the performer's perception

on temporality, as suggested by McClary (McClary 2012, 247), and surprises the audience with the unexpected, preventing speculation regarding the development of the musical discourse, as Hellmuth Margulis observes (Hellmuth Margulis 2007, 207). Couperin's approach to madrigalism (text painting) invests the work with dramatic expression, the most touching moments of the text are highlighted through the use of certain intervals, the direction of the phrases, embellishments, or dissonances.

6. Conclusions

Compared to other sacred works of his Italian contemporaries, Couperin's *Leçons de ténèbres* represent a different approach to the sacred discourse. In accordance with the context of the performance (Holy Wednesday), through its particularities (metre, rhythm, tempo, dynamic, ornaments, etc.) the music induces a state of meditation, a particular absorption of the senses, encouraging contemplation in performers and audience alike, as suggested by the static structure of the musical discourse. Yet despite this static quality, the discourse has a certain flow, owing to the construction of the phrases and the particular use of ornaments, a steady stream which can also be related to the connection that exists between French music and dance (McClary 2000, 95).

Despite its expressiveness, and the passion that arises within certain sections of the work, suggesting Couperin's desire to create a harmonious union between the French and Italian styles, the work clearly points to the subtlety and linearity that characterize the French style. Every dissonance and flow of the phrases points to the composer's desire to restore equilibrium, thus reflecting the withdrawal of the senses, the supremacy of reason above senses, the act of mystical contemplation outside time and space.

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The Feast of Lăzărel - an Example of Preservation through Adaptation of the Ethnocultural identity of the Greeks of Izvoarele Village in Tulcea County

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Abstract: *Izvoarele village is the only compact rural settlement in Romania whose members identify as Greeks. Oral history pinpoints the genesis of this community in 1830, when a few Greek and Bulgarian families, having crossed Dobruja, settled at the foot of Consul hill. Even though these ethnic groups went through a process of ethnic synthesis along history, it is visible that the Greek community of Izvoarele has preserved certain valuable heritage elements serving as an identity trademark to be found in the architecture of dwellings, in garments, traditions, and in their main occupation, namely agriculture and sheep rearing. The present work deals with the musical repertoire performed on the occasion of Buianciu, a custom usually practiced on Lazarus Saturday (before Christ's Entry into Jerusalem). The protagonists of Buianciu, or Lăzăriţa by its Romanian name, are girls aged 10 to 14, who sing ritual songs in Romanian, Bulgarian, and Greek. The enacting of this custom contributes to the consolidation of group relations to this day, as the entire community acknowledges the framework pattern of the celebration.*

Key-words: *Greeks, agrarian musical repertoire, Lazăr, folklore, ethnic group*

1. Introduction

Izvoarele, in Tulcea county, is the main village of the commune by the same name and it is inhabited by people of Greek origin. Along the decades, it has borne several names: Alibeichioi, Regele Ferdinand, Filimon Sîrbu, being currently called Izvoarele. It is the largest and most compact community of Greeks in rural Romania. Other communities are known to exist in Dobruja, but those are in urban areas. The Greek population on Dobrujan territory came to the attention of Romanian researchers as early as the late 19th century and continues to be studied to this day.

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The origin myth of Izvoarele village speaks of the year 1830, when 13 Greek families from Aspros (Akdere) and 7 Bulgarian families from Koruköy, from the kaza² of Varna, they chose to settle in these lands (Știucă 2004, 74).

Having left their places of origin in 1829, they settled briefly in southern Bessarabia, but their longing for their native lands eventually determined them to head back home. On their way back, twins Tudorița and Chiriac were born to one Vașili Lefter, which forced them to stay put for 40 days to allow the new mother to recover. They alighted at the foot of Consul hill, where the vast surrounding forests and the readily available construction timber provided them with the wood required for the caique factories of Isaccea and Tulcea, two ports about 30 km away. Due to the abundant game consisting of boar and deer, the fertile lands with numerous springs, and the rich and cool Taița valley, they became attached to the area, so they took up agriculture. Such easily attainable gains contributed to these ethnics' settling definitively in Alibeichioi village (Știucă 2004, 73).

The choice of this ethnic group that resulted from a process of ethnic synthesis (Greeks and Bulgarians) as a research topic is motivated by the fact that it can be construed as a model in terms of numbers, group relations, and the conservation and revitalisation of ethnic identity.

The aim of the present paper is to study the musical repertoire integrated into the spring calendar traditions of the Greeks of Izvoarele village, as well as elements related to their preservation and revitalisation.

The underlying hypothesis of this case study is the following: when an ethnic group is exposed to multiculturalism, acculturation, and globalisation, it needs to develop identity-centred strategies in order to endure.

The following methods were employed during field research: bibliographic documentation and analysis, direct observation, interview, and analysis. The instruments used were audio and video recordings made with the aid of a recorder and a video camera, respectively.

Capturing or reconstituting active or latent elements of intangible heritage is something that any researcher aspires to do. In the past, the patriarchal village, the true repository of ancestral customs and traditions, was a generous source of population for nearby urban centres, thus constantly influencing and enriching urban culture.

At present, both rural and urban culture are being reconfigured, while modernity and migration to other countries are factors that contribute to the emergence of new mentalities, traditions, institutions, and social-cultural relations.

² A *kaza* is an administrative division historically used in the Ottoman Empire and is currently used in several of its successor states. The term is from Ottoman Turkish and means 'jurisdiction'; it is often translated 'district', 'sub-district', or 'juridical district'.

In short, we could say that the natural environment generates, the historical context shapes, the social-economic framework refines, and the cultural context perpetuates and reinvents the components of tangible and intangible heritage (Chiselev 2018, 96).

The preservation of the Hellenism of the Greek community of Izvoarele village is encouraged by the Greek state; thus, cultural institutions have been rehabilitated (the community centre and the public library), a Greek-dance ensemble (Demetra) has been created and Greek language courses are held by teachers from Greece (Chiselev 2019, 189).

In time, a hierarchy of feast days was outlined within the Greek community of Izvoarele, either by attributing new connotations and significations that reinforce the aboriginal ones of a religious nature, or by reinterpreting or adding new ones to highlight identity features, while at the same time capitalising on a specific repertoire. The possibility of expressing oneself in one's mother tongue, the organization of events centred around folklore are ways of periodically revitalising ethnic identity (Chiselev 2019, 86).

It is well known that, through culture, minorities manage to put identity-related strategies into practice. The preservation of language, religion, cuisine, clothing, and folk art helps maintain relations between group members. This begins with private manifestations, within the family, then continues out in the community.

2. Lăzărel³ or Buianciu - Ways of Affirming Ethnic Identity

The enactment of celebrations, the amplitude of manifestations related to yearly traditions or rites of passage, the preservation of customs as a reflection of the archaic mindset make the Greeks of Izvoarele commune stand out through the conservation of heritage values with a certain degree of local specificity, translated into architecture, costumes, food (the preparation and distribution of kurban/korban on Saint George's day as per the Old Style calendar), traditions (Ziua Babei (Old Woman's Day), Lăzărel/Buianciu, Hurhumbălu), or occupational profiles (Chiselev 2019, 94).

In Romania, spring and summer customs preserve certain musical pieces of ritual value, which are performed in the most significant moments. Some of these customs are often turned into folk performances and parties fraught with music and dancing (Oprea 2002, 373).

³ TN: Diminutive form of the name Lazăr (Lazarus).

The practice of folk customs outlines a *modus vivendi* perceivable both in real social relations (within or among families and further among social groups) and in the relationship between man and the cosmos, between microcosm and macrocosm (Rucsanda 2010, 11).

The feast of Lazăr does not occur on the same date, either for the majority Dacoromanian group or for the ethnic groups on Romanian territory. The practice of this custom has undergone changes in time within all the communities, the initial scenario has evolved and its text has become part of the broad category of well-wishing songs and carols.

The difference between this agrarian ritual and carols consists in the composition of the group - in Dacoromanian communities, it is made up exclusively of girls, of whom one is chosen to be the bride, hence the expression 'a umbla cu Lăzărița/mireasa' (to go around with the Lăzăriță⁴/bride' (Pop-Miculi 2004, 58).

The custom of Lăzărel stands out in the Greek community of Izvoarele village as well, as it exhibits certain similarities to carolling and it is performed by pubescent girls, as opposed to young men. However, it follows the same pattern: the gathering of girls, the group hierarchy, going from door to door, the performance of consecrated songs, the reward from the host (Chiselev 2019, 160).

On the occasion of this celebration, called Buianciu⁵ (a Bulgarian name) by community members, music becomes the organising element. Nowadays there are ritual songs in Greek, Bulgarian, and Romanian.

The Romanian version is in fact a translation of the Bulgarian text. The manner in which these custom highlights the Bulgarian-Greek ethnic synthesis undergone by the community under analysis is noteworthy, the appearance of the Romanian version being a telling example of adaptation in view of making it accessible to Romanians as well. It is still alive, as the town-dwelling grandchildren of the inhabitants of Izvoarele come 'home' for the specific purpose of performing it (Știucă 2004, 111).

A week prior to Palm Saturday, the girls in the community begin rehearsing the songs, thus preparing for the incoming celebration. The group is made up of 10-15 girls aged 6 to 15 and it is customary in the village that several such groups should be formed. Every group chooses one of its own members, one with more initiative, to play the role of 'first girl', i.e. the coordinator of the entire group. Throughout the celebration, that girl will bear the name of 'buianciu'.

⁴ TN: Lăzăriță is the feminine form of Lazăr (Lazarus).

⁵ Cf. N. Știucă: there is a similar custom, called Buienițul, which has been preserved to this day in places with a mixed Romanian-Bulgarian population around the Capital (Herești, Valea Dragului, Vărăști), which exhibit a much richer repertoire.

It is worth noting that the traditional community requires a model of systemic connections of ritual customs and practices involving a relationship between actors, who may have different customarily established rights and duties and may use languages that serve functions determined by consensus on a global level (Rucsanda, 2010, 6).

Whereas, in the past, on the feast of Buianciu, the group used to perform five or six songs⁶, today, the girls, dressed in traditional holiday folk costumes, get together at the 'first girl's' home and perform three songs: 'Mă sculai de dimineață' (I woke up in the morning) or 'Călıno geană' - in Romanian (sung around 9-10 a.m.) and, until the evening, the Greek-language song 'Marlu lianis' and the Bulgarian song 'I mălai mamó'.

The songs speak of the death of the hero and his ritual mourning is meant to ensure his resurrection through vegetation in the fields. The Lăzărel/Buianciu girls are given eggs, flour, and money. At the end, they gather 'at the first girl's' home and divide their winnings evenly. The annual death and rebirth of the vegetation hero preserves the memory of ancient ceremonies dedicated to the gods of vegetation (Dionysus, Adonis, Aphrodite, Attis, Osiris).

The dynamics of feasts in today's rural society has triggered no major changes in the cultural memory and oral history of the Greek community in Izvoarele village, as they were shaped along the decades by ecological, historical, social and cultural factors specific to a minority group.

⁶ Cf. A. Chiselev: in the past, the repertoire was broader, including songs in Turkish or songs with a direct beneficiary (performed in homes with young men)

3. Musical Analysis of the Ritual Song Lăzărel or Buianciu

Mă sculai de dimineață

Adagio ♩ = 60

M-am scu - lat de di - mi - nea - țã

M-am spã - lat pe ochi pe fa - țã

Cã - li - no gea - nã - mi, Cã - li - no,

Cã - li - no, del - beri ma - li - no,

Cã - li - no, del - beri ma - li - no.

From the very onset, one can recognise similarities between this ritual song and carols. From the size of the melodic row, which coincides with that of the text line isometrically fitted onto an octosyllabic pattern, to the feminine rhyme highlighted in the acatalectic lines and the masculine rhyme in the catalectic ones.

The rhyme is successive and connects the lines through the consonance of the final metric feet. The refrain, which is independent, appears after the first two lines of each stanza, following an anapaest-based rhythmic formula.

The melody, devoid of appoggiaturas, evolves along the lines of a major-third hexachord (D1, E1, F#1, G1, A1, B1,), while the rhythm is giusto-syllabic. The profile of the melody is crenelated and the climax, placed on B1, reveals the evolution of the mode from a major pentachord.

The ambitus is of a major sixth and defines the sound structure of the ritual song. The architectural form is simple, of a primary type (A+refrain), with even motifs, characteristic of ritual songs performed by a group.

The melodic stanza becomes ampler through the rhythmic repetition, yet with melodic variation, of the second half of the second phrase.

The cadences, for both phrases and refrain, are realised on the first step of the mode. The inner cadence is realised through descending melodic movement and the final one through repetition.

4. Conclusions

The Lazăr/Buianciu ritual song, performed by the members of the Greek community of Izvoarele village on Palm Saturday, can be viewed as a way of revitalising ethnic identity.

The present scientific enterprise set out to highlight the functionality, structure, and semantics of the practiced rite, as well as the methods of preserving and revitalising the celebration.

The existence of a Romanian-language version, which is performed first on the day of Lăzărel/Buianciu, underscores the profound changes that occurred within the community in terms of both mentality and festive sentiment.

The presence of this version of the ritual song sung in Romanian demonstrates the capacity of the (Bulgarian-Greek) traditional musical repertoire performed in an aboriginal social context and mentality framework to adapt to the language of the majority ethnic group in view of ensuring the 'cultural survival' of the minority group.

The vulnerabilities of Dobrujan ethnic groups, one of which is the Greek community of Izvoarele village, stem from demographic decline, migration, mother-tongue abandonment, the confinement of customs to passive memory, mixed marriages, etc.

In spite of all these threats, Dobrujan ethnic groups currently resort to their own ethno-culture, promoting an attitude of openness, communication, and imitation of native-country culture.

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Christopher Bochmann's *Essay XIII* for Alto Saxophone Solo: Proposed Fingerings for Timbre Shifts and Multiphonics

Mário MARQUES¹

Abstract: *Written in 2001, Christopher Bochmann's Essay XIII for solo Eb alto saxophone requires the performer to choose the alternate fingerings or Timbre Shifts used at several moments of the piece, as well as for the multiple choice multiphonics proposed by the composer. The principals of use and choice of fingerings supported by the work's feasibility will be examined based on the literature of different authors. This paper intends to present the information necessary for the execution, bearing in mind the technical difficulties, challenges and results that the employment of these extensive techniques always represent, whilst respecting the composer's initial idea. The result was submitted and proposed to the composer Christopher Bochmann and was approved for record release.*

Key-words: *Fingerings, Multiphonics, Timbre Shifts, Essay XIII, Christopher Bochmann*

1. Introduction

Essay XIII for saxophone solo is part of a group of pieces written for solo instrument. These pieces are part of a series that began with *Essay I* for solo trombone, written in 1980, up to *Essay XXI* for clarinet, composed in 2021 (www.christopherbochmann.com) – according to the composer, “somewhat superficially similar to Luciano Berio's group of *Sequenzas* - that use the specific characteristics of the instrument as a starting point for the composition” (Telles 2018). The composer further states that: “There is no conscious intention to explore all possibilities, nor to write virtuoso music, although this sometimes happens” (Telles 2018, 64); therefore, the piece fits the main definition of essay: “brief literary composition on a given theme or subject, usually in prose, with an analytical, speculative or interpretative nature” (Bochmann 2005). As a genuine

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essay, *Essay XIII* operates in idiomatic writing, exploring the technical potential of the saxophone, particularly the use of extended techniques such as *Timbre Shifts*, *multiphonics*, and the over-high pitch register.

This paper summarizes the proposed fingerings for all Timbre Shifts and multiphonics moments in *Essay XIII*. Regarding Timbre Shifts, the technical resource of the work's first section is based on a fast and continuous discourse. This research presupposes its feasibility, technical and timbric consistency. Its applicability depends mainly on the balance of the fingering, alternating with the main fingering, avoiding major imbalances in a *Molto Vivo* movement.

In *Essay XIII's* multiphonics, Christopher Bochmann does not prescribe the multiphonic to be used. He only defines a note that we think is the predominant frequency. The research for the chosen multiphonics was mostly bibliographic, in particular *Hello! Mrs Sax* by Jean-Marie Londeix, *Les sons Multiples aux Saxophones* by Daniel Kientzy and *The techniques of saxophone* by Marcus Weiss and Giorgio Netti.

The aim of the proposal was to present it to the composer. He approved its subsequent inclusion in the original score and resulting musical release. The validation of this proposal will also be corroborated by the audio recording made at Escola Superior de Música de Lisboa in December 2021.

2. Extended techniques: Timber Shift and Multiphonics

The composers' creative motivation in writing music for saxophone is associated with the countless sonic and timbric possibilities of this instrument. The development of extended techniques for traditional musical instruments contributed not only to broaden the timbre variety but also to change the musical discourse during the second half of the past century (Bartolozzi 1967).

According to Murphy (2013) "Extended techniques" is a term referring to any sounds, colors, or performance requirements that explore beyond the standard parameters of the instrument".

In *Essay XIII*, one of the extended techniques used is the Timber Shift, which shares a technical resemblance with *bisbigliando* or with Timbral Fingerings. Although the term is not agreed upon in some of the literature, it has remarkably similar applicability in principle of use. Briefly, this saxophone technique can be defined as:

"With regards to fingerings, there are generally two ways of accomplishing a timbre change on the saxophone. The first method is similar to microtone production: perform a pitch while lowering, or raising, a non-essential key. It

is not uncommon for timbre fingering and microtone fingerings to overlap. A second method is by voicing overtones off a low fundamental fingering"
(Murphy 2013, 16)

In turn, Weiss and Netti (2010) define Timbral Fingerings as: For each tone, in addition to the standard fingering, alternate fingerings also exist. This makes it possible to play a tone with different colorings. Many scores call for various colorings of a tone or the fast change of timbre on one tone. The latter is often indicated by the term *bisbigliando*, which refers to a timbral trill with two or more alternate fingerings.

Also on Timber Shift, Murphy says: "The saxophone displays excellent capability in generating many different tone colors (timbres)" (Murphy 2013, 16). There is a striking resemblance to *bisbigliando*², a technique with the same principle of execution. But while *bisbigliando* assigns the metric definition of the timbre shifts to the performer, the rhythmic metric in Timber Shifts is defined by the rhythmic notation written by the composer.

Another extended technique used in *Essay XIII* is multiphonics, which may be understood as: Multiphonics consist of the production of several notes at once by otherwise monophonic instruments. Their production in woodwinds requires a specific technical study on fingerings and embouchure. (Pablo E. Riera et al. 2013) the appearance of multiphonics in woodwinds renewed the existing repertoire for these instruments, stimulating the interest of composers and performers for this new kind of sonority (Bartolozzi 1967). *Les sons multiples aux saxophones* by Daniel Kientzy (1982) and *Hello Mr. Sax!* by Jean-Marie Londeix (1989). These works presented a catalogue of the possible multiphonic tones in the seven members of the saxophone family, addressing the fingering, pitch, trill possibilities, and variables of the dynamics. They have been indispensable for the development of several musical pieces and are responsible for the interest that these sonorities generated during the last 30 years. However, these studies, and a more recent one focused on playing techniques (Weiss and Netti, 2010), do not address the more problematic aspects of the multiphonic tones, such as their dynamical nature and their complex timbre attributes. Another of the common problems associated with multiphonic tones lies in their musical notation. Some recent works addressed this issue including, for example, the parameters of the modulation frequency in the notation (Gottfried 2008).

² Bisbigliando is a type of timbral trill: soft, subtle and rapid, bringing the sound alive from within, without noticeably modifying the pitch. On the saxophone it is easily distinguishable and is easily produced, by alternately opening and closing the appropriate Key. (Londeix 1989,46)

3. Methodological Principles

Choosing fingerings to perform a work is not technically difficult to apply per se. The current literature has enough information for us to assign a specific fingering for each case. On the other hand, extended techniques require an innovative approach (not only in relation to fingerings), where the demand is roughly comparable to learning the fingerings of a new wind instrument. As Pablo E. Riera et al. (2013) put it, (2013), “Multiphonics consist of the production of several notes at once by otherwise monophonic instruments. Their production in woodwinds requires a specific technical study on fingerings and embouchure.” Considering the limitations in timbre aspects, ensuing fingering, as well as changes in embouchure and mouth cavity placement in some multiphonics. Also relevant are the issues related to what Keefe and Laden (1991) refer to, “As the blowing pressure is increased, this distortion creates new frequencies (products) and alters substantially the timbre of the sound. Finally, there are certain regimes where the acoustic system behaves chaotically (Keefe and Laden 1991).” In this context, the research undertaken kept in mind this resonance and timbral balance aspects with reference to multiphonics. Concerning the timbral fingerings, the focus was on the execution comfort, always privileging economy of effort, particularly each fingering option alternated with the standard fingering without neglecting the musical outcome with minimal movement and alteration in the fingerings.

4. Proposal for Timbre Shifts in *Essay XIII*

The preference for the results obtained for Timbre Shifts reflect this care for economy of effort, without disturbing the natural balance surrounding the piece about the quality of timbre, sound, and dynamics.

Within the results obtained, two tables are shown in which a fingering is assigned to the note and its corresponding timbre shifts. This fingering is interpreted with three variants. The fingering marked in black has a conventional correspondence, while the combination of the black and red fingering corresponds to the proposed Shift timbre fingering. The red fingering corresponds to the fingering variation between one and the other, and the number of fingers changed between one fingering and the other is easily perceptible. Consequently, an economy of effort can be accomplished effectively, privileging the musical outcome.

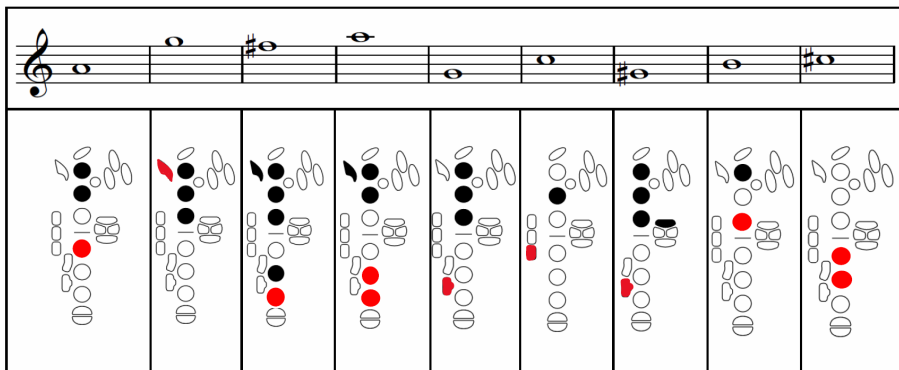


Table 1. Fingerings for timbre shifts in *Essay XIII*, p.1, systems³ 1 - 5

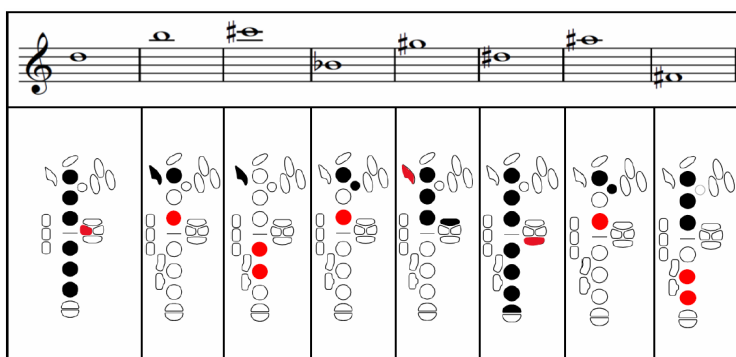


Table 2. Fingerings for timbre shifts in *Essay XIII*, p.1-2, systems 5 -16

From figure 1, we can also see the proposed introduction of the fingerings in *Essay XIII*'s score. For each note with the corresponding Shift timbre, the sign (+) is added, emphasizing rigor and visual perception for the performer.

³ *Essay XIII* does not contain bar numbers; we have therefore opted to reference the examples we consider relevant by indicating the position of the respective bar(s) in the score system to which they belong, supplementing this information with an indication of the relevant page.

Molto Vivo Christopher Bochmann

(legato sempre)

f N.B. Repeated notes are to be played legato with different fingerings.

Figure 1. C. Bochmann- *Essay XIII* –p.1, 1-2 systems

5. Proposal for Multiphonics in *Essay XIII*

After experimenting with the selected multiphonics, the query and subsequent definition was based on several criteria.

Fig. 2. C. Bochmann- *Essay XIII* –p. 3, system 19

Analyzing the notation chosen by C. Bochmann for the several multiphonics in *Essay XIII*, we find the following aspects, confirmed by the composer himself⁴:

The multiphonic does not define all the sounds sought by the composer. Conversely, C. Bochmann introduces a definite note among some indefinite ones which form the multiphonic. This definite note is always equidistant among the indefinites. All multiphonics have a written dynamic indication of *ff* and *fff*.

Accordingly, we have analyzed multiphonics with positive behavior by these criteria in the existing literature. Among them, the dynamic behavior with results

⁴ Personal statement by the composer on 14-09-2022 during a joint work session, in which the author illustrates the different choices and respective options for the several extended techniques.

identical to those of the written notation; the inclusion of the note written by C. Bochmann in the multiphonic as an intermediate note of the multiphonic itself.

In figure no. 3, we can observe the multiphonic written in *Essay XIII*, with the fingering introduced by the author, as well as its correspondence with D. Kientzy's multiphonic no. 50 in *Le Sons Multiples*. In this same correspondence, we can observe, from left to right, the sounds produced by the alto saxophone (transposing instrument in Mib), the real sounds, the behavior dynamics, and the corresponding fingering.

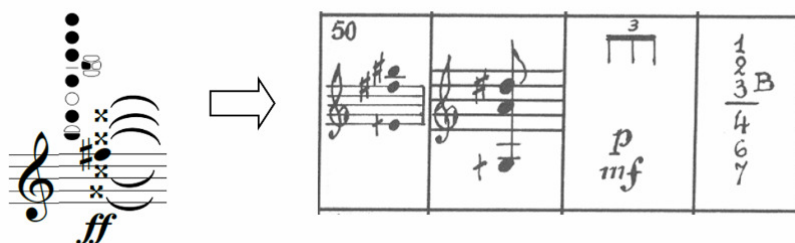


Fig. 3. Correspondence result between C. Bochmann- *Essay XIII* -p. 3, system 17 and Kientzy, Daniel. "*Le Sons Multiples*", p.33

In figure 4 we observe the multiphonic written in *Essay XIII* with the fingering introduced by the author and its correspondence with the multiphonic no. 1 by M. Weiss and Giorgio Netti in *The Techniques of Saxophone Playing*. In this correspondence, we can observe, from left to right, the corresponding fingering, the sounds produced by the alto saxophone (transposing instrument in Mib), the behavior dynamics and the real sounds.

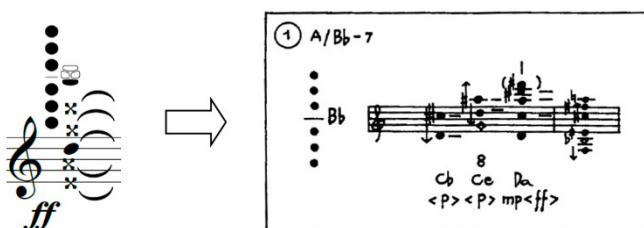


Fig. 4. Correspondence result between C. Bochmann- *Essay XIII* -p. 3, system 18 and Weiss, Marcus and Giorgio Netti. *The Techniques of Saxophone Playing*, p.78

In figure 5 we can also identify the multiphonic written in *Essay XIII* with the fingering introduced by the author and its correspondence with D. Kientzy's multiphonic no. 64 in *Le Sons Multiples*. In this same correspondence we can observe, from left to right, the sounds produced by the alto saxophone (transposing instrument in Mib), the real sounds, the behavior dynamics, and the corresponding fingering.

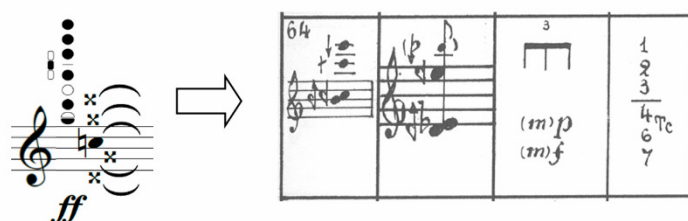
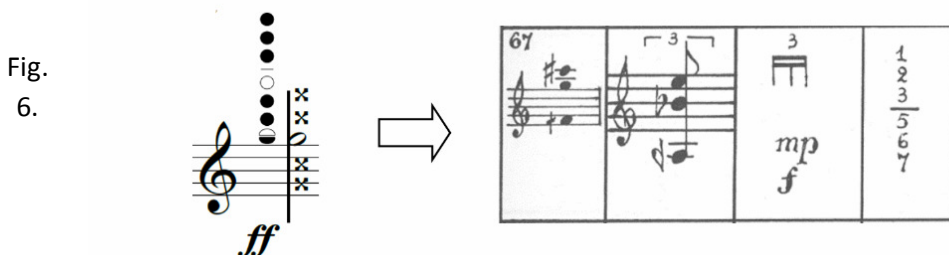


Fig.5. Result of the correspondence between C. Bochmann- *Essay XIII* -p. 3, system 18 and Kientzy, Daniel. "Le Sons Multiples", p.40

Finally, in figure 6 we can see the multiphonic written in *Essay XIII* with the fingering introduced by the author and its correspondence with D. Kientzy's multiphonic no. 67 in *Le Sons Multiples*. In this correspondence we can also observe, from left to right, the sounds produced by the alto saxophone (transposing instrument in Mib), the real sounds, the behavior dynamics, and the corresponding fingering.



Correspondence result between C. Bochmann- *Essay XIII* -p. 3, system 19 and Kientzy, Daniel. *Le Sons Multiples*, p.40

6. Conclusion

Christopher Bochmann's *Essay XIII*, in its edition (so far, author's edition), covers several aspects that the interpreter must make decisions about from a playing point of view. In these aspects, we have identified the indefinite or partially indefinite timbre shifts and multiphonics, since the composer only notates one note. In timbre shifts, considering the rapid nature of this musical writing, we have identified fingerings that would add a sufficient level of technical proficiency for a balanced performance, given the quick character of the musical passages in which this effect is written. Economy of effort was considered, guaranteeing for each musical note and its change with Timbre Shift the movement of a maximum of two fingers, respecting the author's purpose. Regarding the multiphonics, we have identified three aspects related to their writing. The defined note, its equidistant placing in the multiphonic itself, and the dynamics. Four direct relations to the multiphonics written were found, fulfilling these three aspects that characterize the multiphonics written by C. Bochmann. These extensive techniques identified and proposed were added to the original score, contributing to a clarification of the intended result, following Christopher Bochmann's original idea. These results were registered by this study's author and will soon be available on record.

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The Personality of the Conductor, Teacher, Composer and Jury Gavriil MUSICESCU

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Abstract: *Religious music and secular music in Moldova, and especially in Iasi, have a history that fully deserves to be known and analyzed. After its construction, the Metropolitan Cathedral of Iasi became the sacred place suitable both for the conduct of Orthodox liturgical worship, in general, and the favorable space for the manifestation and evolution of psaltic church music, of the Byzantine tradition, as well as choral music, introduced in our country, in religious worship, especially through the Russian sector. In the course of time, conductors, protopsalti and composers of both notations contributed to the beautification of religious services and to the enrichment of the psaltic and choral repertoire, through exceptional compositions. Among them all, Gavriil Musicescu shone the most, a complex personality, especially in the musical field. The history of the choir of the Cathedral of Iasi is closely related to its name and the context of the beginning of the organization of choral music in Moldova, since the early years of the 19th century.*

Key-words: *liturgical worship, choir, conductor, coral music*

1. Introduction

In the 16th century, Iasi became the capital of Moldova, situated in the vicinity of two empires and a kingdom. The geographical situation of the capital of Moldova at that time facilitated the meeting of several cultures, with a beneficial effect for this province, thanks to the monarchies eager for new conquests. Spiritual connections, knowledge of the culture of neighboring peoples, information brought by merchants, favored the development of their own culture. Under these conditions, Moldova gave Romanian culture reference names that served their country by enlightening the Romanian nation through their writings. It was a permanent struggle of the Moldavian gentlemen to defend the values of European civilization from the continuous threat of the East.

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Iasi was, at the same time, the space where various cultural and religious confrontations took place: on the one hand Catholic and Protestant propaganda, and on the other hand Slavic-Greek linguistic dominance, in front of which the people managed to “preserve their unaltered his spiritual being” (Boțocan, Pascu 1997, 8). Even if, only in the 16th century, Iasi becomes the capital of Moldova, nevertheless the “city of seven hills” becomes the center of the Moldavian culture since the end of the 14th century through the “radiating force and deep originality of the Music School from Putna” (Pascu, Sava 1987, 13) or through the secular and religious personality of ruler Dimitrie Cantemir.

Then, until the 19th century, Romanian musical culture was built on the backbone of popular music, which, even if it did not experience a spectacular evolution due to monodic singing, nevertheless was enriched horizontally, linearly “through the inexhaustible fantasy of popular creators” (Pascu, Sava, 1987, 8). This popular treasure is the calling card of secular culture of our people. It grew and developed in parallel with the religious music represented by the Byzantine one, composed and sung by the great Romanian teachers, psalters and protopsalters, music preserved in manuscripts by our psalter composers, who created and sang in the form of Byzantine chant. The entire Middle Ages is dominated by these two types of music “the popular and the dominant class, the latter being linked to the Christian cult and life at the court of the voivodes” (Pascu, Sava 1987, 8). But, most meaningfully, religious music was manifested in the Metropolitan Cathedral of Iasi under the indisputable imprint of the conductor Gavriil Musicescu.

The idea of building a monumental cathedral in Iasi belongs to ruler Mihail Sturza and metropolitan Veniamin Costache. The birth certificate is recorded in the Royal Charter issued by Ioniță Sandu Sturza on August 8, 1826 (Porcescu 1997, 7). The cathedral was built on the site where two other churches were built: the White Church, in the 15th century and the Stratenia Church in the 12th century, using the plans of the architects Gustav Freywald, Bucher and Mihai Singurov. On May 23, 1857, the central vault collapsed. Another foundation stone was laid, and the new project was drawn up by the architect Alexandru Orăscu (Ecclesiastical Monuments, 1974, 14). It was finished in 1886, having a rectangular shape, with an architectural style inspired by the late Renaissance forms, with decorative elements inside and out, dominated by the Baroque. The painting, with over 250 figures, was mostly made by Gheorghe Tătărăscu (1820-1894), in a year and a half. It was consecrated on April 23, 1887, with King Carol and Queen Elizabeth present. In 1889, after the fire of December 25, 1888, the relics of Reverend Parascheva from the Three Hierarchs Monastery in Iasi were brought to the Cathedral. In time, the metropolitan cathedral also housed the head of Michael the Brave.

The first attempts to establish a church choir in Iași date back to 1808, when the Russian general Cushmanov asked Metropolitan Serapion of Kiev to send a specialist in the harmonized musical art to Iași. Later, in 1814, Professor Alex Petrino founded a vocal choir at the “Vasilian” Gymnasium and at the “Veniamin Costachi” Seminary. The father of the metropolitan choir from Iasi is the musician Gheorghe Burada. In 1854, he founded a religious choir in the Romanian language that gave the first answers at the Holy Liturgy, on April 23, 1854, in the “Saints Athanasius and Cyril” Church. Even though the construction works of the new metropolitan cathedral were not finished, the choir became that of the Metropolis, giving the responses to the Holy Liturgy in the churches of Iasi. We are talking about the beautiful answers in F major written by Gheorghe Burada.

In November 1864, the Ministry of Cults and Public Instruments approved the establishment of the Metropolitan choir, which consisted of 18 people: 12 boys and 6 men. Metropolitan Calinic Miculescu offered accommodation and maintenance conditions to the children in the choir. Later the choir was paid a salary directly by the Ministry.

On July 6, 1875, Iosif Naniescu (1820-1902) was installed as Metropolitan of Moldavia and Suceava, who, although he was a very good psaltist, supported in the Holy Synod, together with other hierarchs and composers, the transposition of chants from the psaltic notation to the new notation linear and the reception of women in the choir, arguing, among other things, that: women are the ones who served the Apostles, the ones who ran early in the morning to the tomb and brought the news that Christ is risen, and the ones who sing at nunneries. In the course of this particularly important undertaking, Metropolitan Iosif Naniescu was complemented, in a very special way, by the teacher, composer, publicist and conductor, Gavriil Musicescu, the man with whom the most important early period of the Metropolitan Choir is linked from Iasi.

2. Gavriil Musicescu

2.1. The conductor of the choir of the Metropolitan Cathedral and the founder of the composition school choral and conducted from Iasi

In order to better understand the musicality of Gavriil Musicescu, we must think about the stage in which the Romanian culture was from a musical point of view in the first half of the 19th century. There was now a “flash of awakening of feelings, for art” (Poslușnicu 1930, 353). “Apostles of art” (Poslușnicu, 354), such as: Heliade Rădulescu, Neculai Filimon, the first music critic, Anton Pann, Gheorghe Asachi, Vasile Alecsandri, Alex Catargiu, who made all their efforts for the benefit of

culture, appeared since the time of Eteria artistic of the nation and especially representative music. With the coming to power of Alexandru Ioan Cuza, the result of the efforts was seen in the establishment of music conservatories in Iasi and Bucharest. During this start towards progress in the development of the taste for art, Gavriil Musicescu was born in Ismail, on March 20, 1847. As a small child, he was distinguished by his special musical qualities. He did his first studies in his hometown, and then, through the efforts of Bishop Melchisedec Ștefănescu, he attended the seminary courses in Huși between 1860-1864. In 1864, he was employed in the metropolitan choir of Iași as tenor II, under the direction of Gheorghe Burada, and in the choir of the national theater in Copou-Iași. Follows the courses of the Conservatory of Iasi (Poslușnicu, 354), graduated in two years. In 1866, he was appointed a professor at the seminary in Ismail, something also recorded in the history of the high school in Ismail, where he created the episcopal choir.

Through the efforts of bishop Melchisedec Ștefănescu, who sincerely appreciated Gavriil Musicescu and had put all his hope in the future regenerator of Romanian musical life, as well as the Russian consul Paul Romanenco, he was recommended and received in 1870 in the imperial chapel in Petrograd, where the talent his drew the attention of the director of the chapel, general Nicolae Bahmeteff, as well as the counterpoint teacher Iosef Huncke, who introduced him to the Imperial Conservatory as a scholarship holder of Emperor Alexander II. Gavriil Musicescu returned to the country in 1872 as a laureate of the conservatory in Petrograd and was appointed professor of harmony at the Conservatory in Iasi, and in 1876, after the death of Gheorghe Burada, he took the position of conductor of the metropolitan choir in Iasi.

As a teacher, he creates satellites from his students, many in number, who carry on and expand the musical culture in the provincial schools of the old kingdom, passing even to the Ardelene Schools, such as Ioan Vidu, Lugoj, Timotei Popovici, Sibiu, etc. Together with his colleagues from the Conservatory of Music in Iasi, such as Eduard Caudella, Constantin Gros, Pietro Mezetti, etc., he fought for the re-establishment of the conservatory, which at one point, in 1876, had been abolished by the Minister of Education Titu Maiorescu, and the teachers were seconded to hold music courses at the University of Iasi.

On January 15, 1876, he was entrusted with the leadership of the ceremonial choir of the Metropolis of Iași, and through sustained efforts, he succeeded in creating an unsurpassed ensemble of voices that brought fame beyond the borders of the country. With this choir, composed of enthusiastic elements and always ready to follow him in his action, Gavriil Musicescu, starting from 1886 to 1901, undertakes concerts in almost all the cities of Moldova, Muntenia, Bucovina, Bessarabia and Transylvania, which were attended distinguished personages,

including kings and emperors. The fruits of these concert trips were seen in the musical taste for the choir that had taken off, and the authorities were forced to help and encourage musical organizations of this kind. National songs collected and adapted to harmony so that the melody follows its path uninfluenced by compositional inspirations have become popular throughout the country and beyond.

Gavriil Musicescu proved the existence of an immense treasure in the people, which he brought to the surface, adapted it to the requirements of art and exhibited it, convincing other Romanian composers as well, that before cultivating the medieval classicism of the West, they must be whole Romanian with the doina of the alliance and the choir of joy. Choral music concerts were held far away, beyond the peaks of the Carpathians, and the concert programs consisted of two parts: religious music and national music (popular songs collected either from the mouths of the fiddlers or from the villagers). Musicescu's presence in Transylvania produced an important change in the belief and conviction of the great musician Gheorghe Dima, later appearing in public continuous series of choral compositions based on Transylvanian folk songs. Thus Gavriil Musicescu stands out as the first "maker of Romanian souls everywhere on the path of doinas, choruses and popular songs of any kind" (Poslușnicu 1930, 23). An artist from Iași who followed Musicescu's activity wrote about him: "As a choir conductor he was unsurpassed, by musical ability, by the sacred fire of art, he dominated the powers of everyone and, as by charm, the smallest nuance expressed by gesture was executed by chorus according to the wish of the master. He was the expression, he was the soul of the choir. And he made it unique in the country and able to compete with the best choirs from abroad. Unprecedented work, unparalleled energy and his characteristic intelligence were placed in the leadership of the choir not only in the narrow circle of a choir director's activity, but in the direction of a school, a musical era" (Atanasiu 1905, 5).

Gavriil Musicescu took special care that the choir included good voices, chosen by both children and men. Grigore I. Gheorghiu tells about how he used to run from school to school, tuning fork in hand, to find voices that Musicescu liked. When choosing the choristers, Musicescu was also interested in their social and moral situation and their spirit of discipline. In order to reduce the weight of the search and repeated training of children's voices changing at 14-15 years old, Musicescu introduced 25 female soprano and alto voices for the upper parts. Tenor Gr. Gabrielescu in an article published in "Evenimentul" de Iași (1986) presented Musicescu as follows: "Musicescu is the greatest conductor in our country" (Breazul 1962, 41-42).

The consecration of the Iași Cathedral on April 23, 1887 is an opportunity to highlight the choir. Gavriil Musicescu managed to make the Metropolitan choir one

of the most famous in the country, impressing even in royal circles. Both the Emperor of Russia Alexander II who visited Romania on May 27, 1877, as well as King Carol I and Queen Elizabeth who greatly admired Musicescu, but also Emperor Franz Iosef who visited us in 1896 admired the solemn atmosphere created by choirs united under the baton of Musicescu. Also in 1887 in the Roznovanu palace, the metropolitan choir sang in front of the King of Serbia, Milan and Empress Natalia, offering moments of chosen piety (Boțocan, Pașcu 1997, 83; 112). Until 1894, Musicescu's choir had given 53 concerts only at the National Theater in Iasi (Țurcanu, M. M. S., 113).

The last concert of the metropolitan choir under the direction of maestro Gavriil Musicescu in a tour “was held on the land of beautiful Bucovina on June 24, the last year of his earthly life, 1903. On the way, when Musicescu was carried away in triumph (...) an old uncle makes his way through the crowd and, appearing in front of Musicescu, kisses the cross of Saint Anne, which he had hanging on his chest, saying: “We would give you a more beautiful one if we could, because you deserve it, illustrious son of the Bessarabian sisters!” (Maxim 1903, 9).

2.2. Professor

In 1872, Musicescu was in Bucharest taking the exam for the harmony chair at the Iasi Conservatory. The exam consisted of three tests: making a “difficult” bass and singing, the oral exam on the harmony course and written composition on a fugue topic. In the first test, the candidate obtained an 8, in the second 9, and in the third 7. On September 23, 1872, the minister announced to the Iasi Conservatory that “following the competition submitted by D. G. Musicescu, he was appointed provisional teacher at the harmony chair” (Ciprian Porumbescu Conservatory Archives, 1871-1872, 27). He was only 25 years old (Aurescu 1906, 40).

As a professor at the Harmony Department at the Conservatory in Iasi, Gavriil Musicescu trained an impressive series of music masters, middle school and high school teachers from the country and abroad, all of them promoting the love for folk song (Green 1972, 82). From his disciples: Alexandru Zirra, Antonin Ciolan, Adela Dumbravă etc. a., we learn about his professional enthusiasm, seriousness and didactic responsibility. Musicescu's creative behavior amplifies the respect and confidence of his students. “He was unyieldingly strict with regard to the quality of the work and imposed a special seriousness on the students in the practice of their art, because Musicescu understood that music is not simple entertainment, but a reflection of what is deeper in the human soul” (Verdeș 1972, 70). Titus Cerne, a former student of Musicescu, characterizes him as follows: “As a teacher, he is the

most conscientious in fulfilling his duties and most, if not all, of the vocal music teachers and circle conductors from Moldova are his students (...). In the classroom he is very severe, in society he is a true friend of his students" (Cerne 1894, 35).

As much as he was busy with the responsibilities of the harmony department and the metropolitan choir, Musicescu also took care of music education in primary and secondary schools, in 1977 publishing in Leipzig a Practical Course of vocal music for the use of gymnasiums, secondary schools and private institutes (Breazul 1962, 53). He also dealt with the musical education of the people. Spiru Haret's reform of 1898, the Law on secondary and higher education as well as the Regulation for secondary schools determined a lively activity of compiling analytical programs. Subcommittees of specialists for the study subjects provided in the curricula were appointed, and the one for vocal music included Gavriil Musicescu, Victor Fleury, Alexandru Podoleanu and Maria Delavrancea. Gavriil Musicescu created a "Regulation Project for the Conservatory of Music and Declamation in Iasi" (State Archives, Map 79/97). The 124 articles of this systematic project, grouped into 15 chapters, set out in detail the measures it envisages for the preparation of "with tendere d'a forma": a) Vocal music teachers at public schools, b) Choir conductors, c) Teachers of different instruments, d) Orchestra leaders and conductors, e) Orchestra members and f) Lyrical and dramatic actors. Article 2 provides the sections of education: 1) Elementary theory and solfège, 2) Harmony, counterpoint, 3) Composition and instrumentation, 4) Singing, 5) Piano, 6) Stringed instruments, 7) Wind instruments, 8) History of music, 9) Declamation and mime, 10) History of dramatic art, costumes and aesthetics, 11) Dance and fencing and Languages: Italian, French and German" (Breazul 1962, 162).

No one until Musicescu had such a clear, comprehensive and unified image of the country's musical life and the role of the music conservator in promoting musical culture. Due to the resignation of Eduard Caudella (September 1, 1901), the position of director of the Conservatory in Iași remaining vacant, the appointment of Gavriil Musicescu to this position was approved. One of Musicescu's important achievements was the establishment of the conservatory's orchestra.

Admired and respected everywhere, in full maturity, with great work power and unique artistic experience with new achievements in perspective, Musicescu died on December 21, 1903 at the age of 56. In the telegram to the Ministry from the Conservatory it was written: "Musicescu, who did honor to the country and who died at his post, dies poor, as a result, kindly approve that the funeral be done at the expense of the state and delegate to us to carry out the expenses" (Aurescu 1906, 571).

2.3 Composer

Gavriil Musicescu's personality is complemented by his creative genius, which manifested itself in the liturgical field but also in the secular one by promoting popular music in a special way. As far as church music is concerned, he made a remarkable contribution to the harmonization of liturgical chants and to the transcription of the Psalter heritage in guidonic notation.

Church music for the choir, as a whole, is characterized by: it is written with piano accompaniment; presents the influence of the style of the great Russian composers-Bahmeteev, Lamakin, Arhanghelski, Bortneanski, Davidov, etc., due to Musicescu's professional training in Petersburg; his entire choral work respects the classical tradition of Western major-minor (Velea, 1965, 985); he uses the melodic psalt taken over and adapted or even composed by himself.

The first attempts at harmonization were made by Musicescu on worship songs which he called "Romanian songs" being the "traditional" songs of the first voice based on the old modes. One of the first harmonization drafts dated December 5, 1871, St. Petersburg is Oh my God, I cried, accompanied by harmonies to the wedding tropes - The wedding order for mixed choir. He also composed: Hymns of the Divine Liturgy of the Most Holy Father John Chrysostom; Six axions at different royal holidays; Concert composed for mixed choir with piano arrangement "Cine va se sui".

On the occasion of the consecration of the Metropolitan Cathedral in Iași, April 23, 1887, Musicescu composed Renew the New Jerusalem for mixed choir, Cheruvic Hymn in D major, Cheruvic Hymn in C major, Concert no. 1, Concert no. 2, Renew the new Jerusalem, Now you are free, The responses of the Holy Liturgy-The Father, Mercy of peace, Axion at the Dormition of the Mother of God, Prohod of the Savior-State I and State II.

At Musicescu, we find songs from Russian melos adapted such as: "Heruvic, Axion and Chinonic" by D. Bortneanski, "Pre Tine Te lăudam", by Gavriil Lamakin, "Heruvic" by Gr. Lvovski, "Axionul de Pasti" by Makarov. He arranged for mixed choir with piano songs such as: "Today Christ is born, Now you are free, Today all the body, On the river of Babylon" (Moiescu 1999, 119). Although a great admirer of Russian choral music, Musicescu embraces the harmonic current of psaltic music, supported in the Russian church by the Turceaninov-Lwov group. The works: Pre Father, Mila paciii- voice VIII, Hristos anesti, Prohodul Domnului, which are found in the Hymns of the Holy Liturgy for mixed choir, are suggestive of Musicescu's interest in polyphonic psaltic music. In order to harmonize psaltic chants, Musicescu began transcribing them in linear notation. The most important works in these transcripts are:

- *The order of the Saturday evening Vespers of the 8 voices-1883-printed at the expense of Melchizedek, the bishop of Roman, having 96 pages.*

- *The Anastasimatar - including Saturday evening and Sunday morning services, includes 8 volumes that will appear in turn, one each year: Glasul I -1884 (84 pages); Voice II, 1885; Voice III, 886 (38 pages); Voice IV, 1887 (48 pages); The Fifth Voice, 1887; Voice VI, 1888 (60 pages); Voice VII, 1888 (42 pages) and Voice VIII, 1889 (50 pages). The source of the transcriptions was the Anastasimatar of Macarie Hieromonakh, Vienna 1883.*

He collected and harmonized national melodies: Văleanca, Vine pîuca de la balta and Moşulica, written for piano. Publishes four more collected and harmonized songs, harmonized for piano, continuing the first series: *De te-ar prinde neica-n crâng, Răşai lună, Corăbiereasca şi Arde-mă, frige-mă* (Arta 1885, 23).

Through the letter of March 2, 1889, Musicescu informed Bishop Melchisedec that he was making his debut in the field of secular music, that he had published 12 national songs set for the choir, something that had never happened in Romania until now. In a few days he will give a concert with these songs. The collection includes: *Lelea vitaează, Romanian Oşteauz, Răşai luna, Vavasta care iube, Long, dorule, Stăncuţa, Old man, Congazu, Baba si moşneagul, Zis-a badea, Ileană.*

In 1883, a statue was erected in Iasi in memory of Stephen the Great, whose inauguration took the proportions of a national holiday. For this occasion, Musicescu prepared an impressive mixed choir of eight voices with which he interpreted the work *Cântecul lui Ştefan-Vodă*, based on popular lyrics collected by Vasile Alecsandri. Also, for the celebrations in June 1885 of the 50th anniversary of the inauguration of the National Academy, he composed the anthems *With strength onward* and *Children of the beloved homeland*. In commemoration of the War of Independence at the inauguration of the hunters' monument erected in Ploiesti, Musicescu composed the *Hunters' Anthem*. He also composed: *Hora de la Plevna* and *Hora junilor*, arranged for three voices.

At the same time, Gavriil Musicescu gathered together his patriotic, heroic, educational choirs, composed for schools and the people, and published them in special graphic conditions under the title: *25 Songs for one, two, three and more voices intended for schools.*

Gavriil Musicescu also composed romances. Thus, to Bahmetiev, a professor in Petersburg, Musicescu dedicated "opus 6" a romance, *Oh, if you have nothing to tell me*, in which we notice the influence of the old style of Russian romance.

In 1880, the romance *Let me sing*, a poem by Matilda Cugler, appeared in the "Lyra Română" magazine, and in 1881 she sent it to Mandinescu, Rândunica. Later he published in the magazine "Arta" as "opus 26" the romance *In the garden*, for canto and violin with piano accompaniment. A Romance for flute and violin, by

George Roiu, appeared in "Arta" magazine, with piano accompaniment by Gavriil Musicescu. From a piece, Meditation on a prelude by Gavriil Musicescu, A. Buicliu draws the conclusion that Musicescu also composed instrumental music, which, however, remained unknown.

2.4. Advertising activity

Gavriil Musicescu did not limit himself only to musical activity, but, aware of the value of general culture, in the civilizing progress of the nation and eager for more science and culture, after assimilating his seminary studies and obtaining his baccalaureate, he followed legal sciences at University of Iasi. With all his law degree and all his oratorical talent, material prospects did not attract him. Aware of the fact that art is born and develops only together with a solid culture, Musicescu intensified his musical activity in the direction of practical and compositional music, conferences and musical literature collaborations at the magazine "Arhiva" in Iasi, together with A. D. Xenopol, T. T. Burada, at the magazine "Lyra" that appeared in Bucharest from 1878, at the magazine "Arta" from Iasi in 1883-1885, in the newspapers "Epoca", "Lupta", "Romania liberă", etc.

Among Musicescu's articles and conferences, we mention:

- A few words about music, in Romanian Lyra Bucharest no. 6, 7, 8, 1880.
- 5000 new lei, in "Arta", Iasi no. 11, 1884.
- Nationalism or popular songs, in "Arta", Iasi no. 7, 1885.
- A response to the report of the commission of the Holy Synod, Iasi, 190 (Cosma, 1970).
- Popular music, in "Albina", Bucharest, 3rd, no. 14 (January 2, 1900).
- Church songs and folk music, Conference held at the University Society of Iasi in 1901 and published in "Opere alese", 1958.
- The upsetting truth in "Arta" Iasi, year III, no. 4, February 15, 1894, pp. 54-60.

Gavriil Musicescu's art, his conception of music, its social and cultural value, his unwavering faith in the artistic treasure of the people, as well as the example of his life as an artist and citizen, as a researcher and fighter, remained a legacy to the generations that followed, until Nowadays.

3. Conclusions

When we look back at the evolution of music in the cultural and spiritual space of our country, we have to keep in mind three major areas of manifestation of musical art:

1. Church music, psaltic, of the Byzantine tradition, which entered our lands as a cultured, professionalized art, with the advent of Christianity, being preserved in manuscripts and kept in libraries and archives in the country and abroad. It was cultivated in the schools of the big monastic centers, or in monasteries and churches.
2. Western or European music, as psaltists Macarie and Anton Pann often called it, also known as linear music, the beginnings of which we first observe in the territory of Transylvania, starting from the 14th century in tablature, manuscripts and old prints, and then generalized, throughout the territory of Romania, coming to us mainly through the Russian chain.
3. Popular music, whose origins are lost in the mists of time, being transmitted to us orally, or mostly preserved in older or newer collections, found in Romanian and foreign libraries and archives.

These three branches of musical art have crossed the ages, coexisting in a differentiated trio, guarding the gates of Romanian culture from ancient times until today. Each one has its characteristics, its importance and its foundations in the composition of the national musical heritage, different, but also unitary in the Romanian provinces. We will never be able to create a complete and correct picture of the emergence of the Romanian musical phenomenon, without taking into account these three major directions of the manifestation of musical art. Through their specificity, through the artistic heritage on which they base their quality and usefulness over the centuries, all three branches of musical art effectively contribute to the knowledge of the spiritual life of the Romanian people and in the present case of music in Iasi, the cultural capital and spiritual of Moldova.

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Developing Communication in People with ASD, with the Help of Music

Ion NEGRILĂ¹

Abstract: *The development of communication is a fundamental pillar in the development of the child and necessary for the development of social skills. Research over the decades has been devoted to understanding the connection between music and our cognitive processes, such as learning, language, and symbolic understanding. They showed that this therapy facilitates the development of speech in patients with autistic spectrum disorders. There are two types of music therapy: active and passive. If in active therapy the subject plays an instrument, sings or dances; Passive therapy aims to induce the patient into a state that allows a complete process for the person through listening sessions of 20 to 30 minutes in which vibrations and musical waves help regulate the frequencies of the brain.*

Key-words: *music, therapy, learning, language, processes, speech, development.*

1. Introduction

In the rearmost edition of the Diagnostic and Statistical Manual of Mental diseases (DSM-5) it conceptualizes autism diapason complaint (ASD) as a neurodevelopmental complaint characterized by patient failings in communication and social commerce and by the presence of possible patterns, restrictive and repetitious geste, interests or conditioning. In the treatment of ASD were used different types of interventions. One of these intervention strategies is enterprises communication and social commerce through music remedy. It's the fashion that allows open communication channels to favour the socialization of these people and ameliorate their quality of life.

According to the World Music Therapy Federation (WFMT), this fashion tries to achieve a professional use of music and its rudiments as an intervention in medical, and educational surroundings, with individualities, groups, families or communities, every day optimizing the quality of life (WFMT, 2011).

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The American Association of Music Therapy (AMTA) defines music remedy as a substantiation- grounded clinical intervention, achieving personalized pretensions within a relationship, the treatment being carried out by an accredited professional.

Melotherapy is an approach that aims to promote the balance between the emotional, intellectual and social development of the child, and is distinguished from music education and music assignments, the pretensions of which are reciprocal. It should be emphasized that the purpose of music remedy isn't to educate the running of a musical instrument, while the ways that enthrall a central position include free or structured musical extemporizations, songs or simply harkening to music aimed at perfecting the quality of life and cultivating a positive relationship between the child, his family and the therapist (Wigram 2002). Melotherapy brings positive results to children with autism (Duffy and Fuller 2000)

- interrupts the patterns of insulation and social pullout, while perfecting social-emotional development.
- facilitates verbal and non-verbal communication.
- reduces the actions that characterize the disturbed perceptual and motor development.
- facilitates creative tone expression and promotes emotional fulfilment.
- supports the families of people with autism.
- contributes to the opinion and evaluation of autism.

This particular approach is grounded on the supposition that the hypersensitive hail of children with autism contributes to behavioural problems and prevents learning in educational surroundings.

To apply the system, an audiogram is needed to determine the frequency to which the person is most sensitive. Altered frequentness regulate and train the inner observance and brain. However, also the electronic device regulates and controls the intensity of this frequentness If the learner's audiogram indicates some acuity to a certain frequency. There's no clear scientific data to support the effectiveness of the system in children with autism, for this reason, further exploration is demanded (Dempsey and Foreman 2001).

2. Object

Complete the communication skills of children with autism on knowledge tasks through song interventions.

The purpose of this study is to provide a relaxed perspective and to investigate how treatment with musical means affects interpersonal relationships,

and more specifically language, in children with autism. parameters are estimated according to the structure of the ADI-R by ADI-R (Autism Diagnostic Interview-Revised) and DISCO (Individual Interviews for Social and Communication Disorders) focused on information gathering by parents of children with ASD will focus on a variety of sources similar to trainers and supervisors. From a behavioral perspective, the Autotest (Childhood Autism Rating Scale) identifies behavioral deviations relative to peers (Díez-Cuervo et al. 2005).

Because music therapy affects the development of emotional empathy, it is based on inner experiences and mimics the emotional states of others (Rabinowitch, Kreuz, and Burnard, 2012, 484). Music can be the reason why it tends to bring people together in terms of orchestration and shared attention. This joint attention is therefore useful for empathy and communicative contact in people with ASD

Homogenized assessment tests are highly procedural and do not allow rigorous investigation of a child's creative nimbleness, especially for conditions similar to AS AS TSA (Wigram, T. and Gold, C. 2006.).

The case of dynamic therapists in music therapy is important because no homogenized specific assessment tool reveals specific fundamental characteristics of communication analogous to musical lightness. On the other hand, if commerce and evaluation encourage children to be compassionately involved and share experiences, situations of distributed attention entail children's ability to participate in heroic deeds with others (Wetherick 2014.)

The efficacy of melotherapy and its impact on oral language expression and development in cases of ASD is evidenced by large differences in follow-up and intervention outcomes. For this reason, music therapy shows positive behavioral outcomes.

Results of her ASD and its communication disorder cases in group analysis favored relational music therapy versus control group status in terms of full verbal communication behavior (Gattino, G. et al. 2011). The impact of this music therapy is discussed in Dillenburger, K. et at. (2014) on verbal communication and social commerce. Because these verbal expressions are an integral part of the case, both in remedies and in everyday life, it is hoped that verbal communication skills in ASD cases will improve over time, reflected in the research.

3. Method

Music therapy sessions revolve around the patient's emotional and expressive development. We work with children diagnosed with autism who need to be

integrated into class groups due to communication and interaction problems with their peers. The music therapy process begins with the correct placement of spaces and materials. A specific song or melody was used for each session. In this way a bridge is created between the therapist and the patient. It usually starts with a simple song to create the necessary rapport and communication to facilitate the session. The therapist uses active and receptive techniques, such as songs and musical games, to create trusting relationships and a willing interest in participation (Jauset Berrocal, JA 2012).

As a tool for assessing ASD, emphasis is placed on the musical component of therapy that analyzes alterations or deficiencies in children's improvisation. It is a complex, detailed and extensive method of analyzing musical material from music therapy sessions to provide relevant evidence for its effectiveness.

4. Results

The object of study focuses on a child named Tudor, who is schooled in the sixth grade. She has ASD (Autism Spectrum Disorder), and she is a quiet child who needs attention. Tudor has difficulty initiating communication, imitating, and repeating the behaviour of his classmates, and presenting episodes of ecolaly. According to the teachers in the classroom, Tudor has preferences for movement and music activities. Tudor also has a shadow (accompanying). He is a child who wants to manifest himself in front of his peers. For its development were proposed two intervention techniques were used: observation and questioning. Observation technique: Tudor was observed when listening to music and trying to acquire information transmitted by teachers or colleagues. Thanks to this technique it was possible to obtain information about Tudor's cognitive, affective and above all psychomotor capabilities and needs. This technique served to observe Tudor's behaviours in the classroom and beyond.

Interrogation technique: different questions were used during activities during classes to establish daily attitudes and behaviours.

To communicate with Tudor, I tried to gain his trust. His integration into the ranks of the class, and his positioning as a student with the same rights as all the other children made Tudor begin to communicate. In the first phase, I taught Tudor to give names to the sounds and not to the graphic form them. He began to teach them by their sonorous height. Then I had him find the right colours for each sound. Every student in the class did so. Tudor found a correspondent for the sound of the blue do, for the color green, and for the soil the colour yellow. Interestingly, some of the children have found correspondence for the ground

sound black colour. We began to listen to different examples from several musical genres, some examples physically affected Tudor by taking his hands to his ears and coming out of class, at other examples he listened quietly and seemed to understand them. I started talking to the class about sound frequency. At this point, Tudor, began to tell us about frequencies we started talking about musical software, and he was interested, when we heard again an example, folk of this time, he took his hands to his ears and walked out of class. I then surprised him by watching cartoons, and then I remembered Disney's Fantasy and began to exemplify with examples from this video. He liked the Sorcerer's Apprentice the most, a versified story of Johann Wolfgang von Goethe put on notes after 100 years by Paul Dukas. The next day Tudor was waiting for me in the hallway, took me in his arms and told me that he was glad to see me. It was the moment when we started communicating. We started talking about the carol concert and saw some interest in them. I asked the students to learn a carol with me and Tudor started singing too. He asked me to leave him on the blackboard. He began to make a program for a carol concert, with date, poster, presentation materials, the number of carols we will perform and finally the placement on stage. He began to explain to the class how the show would unfold. From individual communication we got to group communication, and that's because of music. Our experience will continue throughout the school year with the belief that music will integrate this particularly intelligent child into society.

5. Conclusions

Returning to the question of how and to what extent does music therapy influence the development of communication in people with autism? We can say that Melotherapy helps to improve communication and emotional expression. Shortly after the start of the intervention, the educators noticed changes in the communicative actions and these changes automatically contribute to the intervention with the music. Everyone who has been treated with music therapy tends to have better results in their communication processes.

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Evaluating cross-cultural Connections within the Modal Structure of Iranian Music

Mehdi PANAHI¹

Abstract: *The structure of Iranian music is unique. It does not conform to the system of tonal hierarchies that characterized European classical music between the seventeenth and nineteenth centuries. This paper focuses on successful music compositions that have cross-cultural connections in the contemporary era. It has shown that Iranian music by conserving its unique characteristics, has been able to combine with the music of other nations. Also, Iranian music can adopt modern compositions.*

Key-words: *modal structure, Iranian music, Persian music.*

1. Introduction

Persian traditional music, also known as Iranian classical music, consists of characteristics developed through the country's classical, medieval and contemporary eras. The forms of Iranian classical music can be classified into five categories that are named *Pishdarāmad*, *Tasnif*, *Chārmezrab*, *Reng*, and *Āvāz* (Figure 1). From these five forms *Chārmezrāb*, *Āvāz*, and *Reng* exist in the *Radif* (Asadi 2009). The *Radif* of Iranian music is inscribed as the list of the intangible cultural heritage of humanity. According to UNESCO's definition: "the *Radif* of Iranian music is the traditional repertoire of the classical music of Iran that forms the essence of Persian musical culture. More than 250 melodic units, called *Gushe*, are arranged into cycles, with an underlying modal layer providing the backdrop against which a variety of melodic motifs are set" (figure 2). The music of Iran has a modal structure, like other Middle Eastern music. Besides composing fixed compositions, the ability to improvise is the highest goal for Iranian musicians. A musician learns the *Radif* in its different versions and plays many fixed compositions by masters to develop his own ability of improvising. The real art of improvisation is unprepared creation which is crucial in Iranian music. Some

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popular masters like Mohammad-Reza Lotfi (well-known *Tār* and *Setār* player) believe that oral traditional instruction is the best manner of teaching Iranian music, as many techniques can be learned only by oral instruction.



Fig. 1. An example of *Pishdarāmad* . It is named *Kereshme* .



Fig. 2. An example of *Gushe* . It is named *Dād* .

2. Discussion

In studying Iranian music theory, this point should be taken into consideration that in Iranian music according to modal structure, tetrachords and pentachords are more important than scales. Persian music is a type of modal music in which different combinations of trichords, tetrachords, and pentachords make its modes (Kordmafi 2011). In fact, the *Radif* is the model repertoire with modal, rhythmic, and melodic potentialities anticipated for Persian classical music (Talāi 2001).

The modal structure has three main parts that include *Shāhed*, *Ist*, and *Mothoghayer*. *Shāhed* is translated as the 'tonic', which is not exactly correct since Iranian music is a kind of *modal* music not *tonal*. *Ist* can be considered as a stopping note. There are two kinds of that: the temporary one and the complete one. The temporary note is an impermanent cadence on which the *Gushe* rests *Mothoghayer* (variable). This is a variation of a note which is used in a *Gushe* (Asadi 2004).

At the beginning of the twentieth century, Colonel Ali Naqi Vaziri wrote a theory for Persian classical music based on the theory of Western classical music. Vaziri tried to explain the modes of Persian music on the bases of western scales (Pourtorab 2020). He likewise tried to temporize the intervals of Persian music. Vaziri's theory dominated Iranian music schools and conservatories for more than fifty years and is still accepted by many. However, during the Revival era, many musicians tried to codify a theory for Persian music based on the structure of the Radif and the modes of this music. It is noteworthy to mention that in these explorations, they were also influenced by western ethnomusicologists as well (Keyvan 2009).

Classical music maintained the same style until the mid-1940s. Performances were mostly solo or by trios or quintets, and instruments mainly included tar, dulcimer, violin, tombak, and occasionally piano (Darvishi 2014). Gradually, however, small groups of performers were replaced by orchestras, small and large, with western and Iranian musical instruments side by side to create the desired combination. This arrangement later evolved as the "Golhā Orchestra", which was a pioneer of Iranian music for almost 30 years (Asadi 2004).

In this part, some contemporary successful examples are shown which combine the structure of Iranian music with international instruments and music.

In the contemporary period, many composers try to synthesize the Iranian music structure with other nations' music. In this paper, five remarkable compositions were chosen and the main characters are discussed.

2.1. NeyNavā composition

NeyNavā is a studio album by Iranian Musician Hossein Alizadeh. It was released on 23 September 1983, through Māhoor Records. The word "NeyNavā" comprises two words: *Ney* (instrument) and *Navā* meaning the sound of Ney in Persian. *NeyNava* is a concerto for Ney and string orchestra and one of Alizadeh's most popular compositions. Rhythmic patterns and irregular time that come from *Radif* are used in this composition. Additionally, polyphony musical texture is used in this composition which is one of the main characteristics of the baroque period in European music. It is composed in *Navā*, one of the Iranian *dastgāh*. One of the main features of this piece is the quartal harmony which is belonging to twenty century and the composer uses it in *Navā Dastgāh*. The application of pedal notes as an octave or unison or together with the fifth right interval in the bass section of the orchestra is common to use in western and Iranian music which is also used in this composition.

The presence of 1/4 tone intervals in Iranian music always challenges the composer to harmonize in the form of tierce on the melody and in this composition Alizade has cleverly replaced tierce with quartal harmony.

2.2. Atashgāh composition

Atashgāh is one of most beloved pieces of Kayhan Kalhor. The Silk Road Ensemble is a musical collective and a part of the Silk Road. The ensemble is not a fixed group of musicians, but rather a loose collective of as many as 59 musicians, composers, arrangers, visual artists, and storytellers from Eurasian cultures.

Kayhan Kalhor with the Silk Road ensemble has created a cross-cultural combination by relying on coloring and changing the meter; Using the resonance of open-handed strings in string instruments in such a way that the melody line is hidden in layers of unison and octave pedal notes. The melody is based on repeating the expansion of a seven-note motif and another six-note motif. These two motifs are interwoven and appear each time in music. The rhythmic and metric breaking of these two motifs creates surprising moments for listeners. This piece is composed in Nava Dastgāh, even though the motif movements are popular in European country music. The music in moments passes from theoretical minor to harmonic minor that corresponds to Isfahan Avāz and after that suddenly transfers into European modes and melodies, creating a sense similar to Renaissance music.

2.3. Violin Concerto Op.1

Iranian-Armenian composer Loris Tjeknavorian's east-west Violin Concerto is a well-wrought piece. He is one of the capable conductors in symphonic music and opera. Presumably, it can be said that he is belonging to Armenian descent who live in Iran. He is more inclined towards European and Christian culture which can be obviously seen in most of his compositions.

The cultural connection exists in the third movement of this violin concerto. It inspires by Armenian, Azerbaijani, and European music. The melody line of the violin solo is influenced by Armenian and Azerbaijani music and has a connection with Isfahan and Dashti Āvāz in Iranian music, while the use of chromatic harmony is closer to Russian music. The way of creating melody and accompaniments in the orchestra is close to contemporary European music. The string orchestra's pizzicato is somehow reminiscent of the Comitias' miniatures for the string quartet. Furthermore, this composition is influenced by the violin concerto in D minor by Aram Khachaturian.

2.4. Trans Cultural Diffusion

Trans Cultural Diffusion by Ashkan Tabatabaie explores various ways Persian tuning systems could blend with European tuning systems such as Equal Temperemr and Just Intonation. The performers find the accurate intonations indicated on the score in real-time using vibration sensors attached to their instruments and connected to their smartphones. This system was developed by the composer.

2.5. Gonah Eshgh

Gonah Eshgh was composed by Ali Qamsari and recorded by Homayoon shajariang (Iranian singer). It is another example of cross-cultural connections. In this composition, Qamsari intelligently uses the guitar and creates conventional effects in this instrument in the Spanish flamenco style, and also combines them with melodies that exist in Shoshtari Gushe and using the instruments such as Kamāncheh and alto Ghaychak have a significant positive effect on the composition. Besides, the use of successive odd meters changes makes the composition close to twenty-century music and the composer uses the texture of flamenco melodies in this work.

2.6. Persian Trilogy

Persian Trilogy is a set of three orchestral music composed by Iranian musician, Behzad Ranjbaran. These works are inspired by Shāhnāme, which is a long epic poem written by Ferdowsi many centuries ago.

The orchestration method that is used by composer is complexly based on European classical music and exists in the traces of Ravel, Richard Strauss, and Stravinsky. His rich orchestration, exciting rhythms, and powerful climaxes are balanced by lyricism and delicacy.

3. Conclusion

According to the comparative studies in this research, it can clearly realised that the modal structure of Iranian music can be adapted to western and international music. This compatibility is due to many reasons such as similar modal materials and the ability to create similar timber with electronic music. Also, special rhythmic patterns and the ability to combine Iranian instruments with the instruments of a symphonic orchestra are providing suitable tools for creating fusion music.

4. Acknowledgements

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Editorial News:

At the piano with Alfred Cortot.

Artists from Cluj at the École Normale de Musique

Cristina PASCU¹

Abstract: *Starting from the premise that the topic of the Romanian descendants of the French interpretative school has not yet been approached in a scientific and integrative manner, the book **At the piano with Alfred Cortot. Artists from Cluj at the École Normale de Musique** presents a documented view on this major line of development that capitalized on the technical and artistic knowledge acquired by the Romanian musicians who attended the École Normale de Musique de Paris. As such, the express purpose of this paper is to highlight the noble descent of the Romanian pianistic school, represented by six Romanian piano teachers who enhanced their skills and knowledge in the elevated Parisian setting, at the institution founded by the famous pianist and teacher Alfred Cortot. In the order of their arrival at the Cluj Conservatory, these teachers are Ecaterina Fotino-Negru, George Ciolac, Eliza Ciolan, Alexandru Demetriad, Viorica Adelina Radu and Gabriela Țereanu.*

Key-words: French pianism, Alfred Cortot, Romanian pianistic school

*You, Clio, pick the withered flowers from the graves and make them
alive again, blooming fresh like chicory in the fields, wet by the
morning dew.*

Vasile Pârvan

1. Introduction

The book *At the piano with Alfred Cortot. Artists from Cluj at the École Normale de Musique*² is the result of the doctoral research I have carried out under the

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² Volume published in 2021 by MediaMusica Publishing House, Cluj-Napoca.

guidance of the university professor PhD Adrian Pop. The stated purpose of my research was to highlight the noble descent of the Cluj pianistic school, represented by six Romanian piano teachers who enhanced their skills in the elevated Parisian setting by attending the institution founded by the famous pianist and teacher Alfred Cortot. In the order of their arrival at the Cluj Conservatory, these teachers are Ecaterina Fotino-Negru, George Ciolac, Eliza Ciolan, Alexandru Demetriad, Viorica Adelina Radu and Gabriela Țereanu.

Starting from the premise that the topic of the Romanian descendants of the French interpretative school has not yet been approached in a scientific and integrative manner, the book *At the piano with Alfred Cortot. Artists from Cluj at the École Normale de Musique* presents a documented view on this major line of development, capitalizing on the technical and artistic skills and knowledge acquired by Romanian musicians who attended at the *Ecole Normale de Musique de Paris*.³

As for the content of this book, apart from what I found by thoroughly studying the available literature on this subject matter, I searched and discovered new material, to expand the scope of my research and thus acquire further knowledge. In addition to the libraries agglutinating a massive amount of knowledge, I tried to examine brand new documents, to add some “sparkling spots of liveliness”, as Nicolae Iorga puts it, revealing “the fact of life in its atmosphere of the ideas and feelings and in the style and attire of the time” (Iorga 1999, 73). In other words, my research is based on archive documents and on publications of the time, both French and Romanian, as well as on testimonies of the disciples of the personalities dealt with in the book.⁴ I have organized the information gathered for

³ Obviously, this approach does neither exclude nor minimize the importance and influence of the other schools – the German, the Russian and the Hungarian schools - where the teachers of the music school of Cluj studied and perfected their skills over the time and which are presented in detail in the volume.

⁴ In this regard, the Archives of the National Academy of Music “Gheorghe Dima”, the Médiathèque Musicale Mahler (currently the La Grange-Fleuret Music Library), the Institut de France in Paris and the *École Normale de Musique* are the institutions that allowed me the access to research sources and gave me the chance to get first-hand information. Also, in the archive of *Le Monde musical* newspaper I found a lot of data about the spirit of the School and its openness and about the great personality of its founders Auguste Mangeot and Alfred Cortot, as well as data about their management strategy and vision. At the same time, by attending the musical events organized by the students and teachers of the *École Normale de Musique de Paris*, I had the chance to feel the real pulse and spirit of the School.

this book into 8 large chapters, which I have further structured according to a few criteria, which vary from one chapter to another depending on their nature: chronologically, from the general to the particular or vice versa, from quotation to comment or interpretation, from general definition to particularizations, and from listed characteristics to synthetic definition. Below I am highlighting the main ideas of each chapter.



Fig. 1. The book's cover

2. Pleading for the (re)construction of the past

Before moving forward with the presentation of this book, I would like to emphasize that my research is a plea for the reconstruction of the past, inspired by the saying of the French historian Henri-Irénée Marrou: “Each generation rebuilds its history, not on ruins, but on the acquisitions of the previous generation. Each instant of the present sheds light on the past from a different angle, creating unexpected reliefs” (Marrou 1961, 9). I also wish to point out the fact that the words the academician Vasile Pârvan, which I chose as a *motto*, do not have a simple *captatio benevolentiae* role. Instead, they evoke the very purpose of history, namely that of collecting and interpreting traces of the past and turning them into a base of reflection that comes in handy to us, contemporaries.

Starting from this propensity towards arranging the facts of the past in order and gathering “withered flowers” in a bouquet and place it in the light of the present, I embarked on this arduous mission, regarding it as a duty of honor that stands up as a stronghold against oblivion and its voraciousness, against the ruthless “bite” of time.

My excursus on *Biography and its pitfalls*, which is the topic of the first chapter, is, I believe, a useful preamble, since I base my research work on biographical reconstruction. Interpreting information and documents and correlating and arranging them in a coherent order were a real challenge. Questions like “how can I realistically reconstruct a past historical reality?” and “how can I accurately put together a *puzzle* of facts of the past that is not altered by bias and makes perfect sense?” used to constantly come to my mind. Fortunately, there were pundits who have the right answers to my questions. One such pundit was the literary critic Eugen Simion, who wrote a bulky two-volume book, called “Biography Genres” (“Genurile biograficului”), which helped me discover the key to understanding the issues I was pondering on. A biographer is an interpreter who inserts into his approach some bits and pieces of his own subjectivity. Deciphering the “narrative logic” behind documents is the fruit of what sometimes is an intuitive reading of information and records. That is why a biographer should avoid several pitfalls in his interpretation attempts. One such pitfall is the rhetoric of apologetics, which is typical of the past times when the main character was seen as a hero of mythic dimensions, as an exceptional creature, the absolute moral role-model. The rhetoric of verisimilitude is salutary, and so is emotional balance (a biographer must not be too engaged with, nor too distant from his subject, nor should he surrender to the so-called ontological temptation, i.e. the temptation of covering his subject’s existence through and through. There will always be quests left unanswered, missing pieces in the puzzle, shortage of information and uncertainties when trying to encompass the whole span of one’s life. And this is a natural thing to happen, for that matter, as far as, no matter how much we would try to capture and understand one’s every single action and thought, the fact is that nothing is more intricate, more unfathomable and more surprising than the human being.

One’s identity is part of a larger and more varied identity, that of the world in which the individual grows and lives. That is why the reconstruction of one’s biography should start from the reconstruction of the whole picture that incorporates it. Coming back to my research, I tried to understand the historical, cultural and musical context of the time covered by this paper. That is why I allocated a significant chapter to the subject dealing with *Evolution of Piano Teaching* (chapter 2), i.e., a short introductory foray into the coming into existence and the evolution of the piano as an instrument, the first pianists, the first piano teachers, the crystallization and the evolution of the national piano schools (institutions and representatives) and their (direct and indirect) influence on the Romanian pianists. I also dealt with a sensitive and controversial concept, that of

the national piano schools; I was interested in understanding it and in studying it in depth, precisely because all my investigative approach is grafted on the existence of the French school and its influence on our culture. I looked for studies and research that answered my questions and I talked to musicians from Cluj.

The conclusion I came to after all these endeavors is that there is indeed a correlation between characteristics such as aesthetics, technique, pianistic repertoire and a certain geographical area. But the piano school concept has, after all, a functional determination and is instrumental in analyzing the universe of piano playing, while serving as a relevant framework for study. However, that fact is that, when we attend a piano recital, it is the individual artistic personality of the soloist that stands out, and not a such-and-such piano school.

I continued with an approach to Romanian music school and **Romanian Piano Teaching**, in chapter 3. I studied the history of the music schools in Iași, Bucharest, and, of course, in Cluj, where the roots of professional Romanian piano education are firmly anchored in the European tradition, starting with the first generations of pianists, who had a thorough training in Germany, France, Austria.

Naturally, I have devoted a large chapter of this book to the **École Normale de Musique in Paris** (chapter 5). I studied the history of the School, the socio-political background in which it was founded, its stated mission, its syllabus and its way of organizing classes, exams and artistic events, as well as its teaching principles. The documents standing at the basis of Chapter 5 and reflecting the history of this famous school are the Report to the Ministry, signed by Auguste Mangeot, the Statute of the School, drawn up by Mangeot and Alfred Cortot, various articles from the magazine *Le Monde musical*, plus a vast bibliography from the French musicological space.

After examining all these sources, a few important ideas emerged. The *École Normale de Musique in Paris* was created as an instrument of French and anti-German cultural propaganda. Nevertheless, that did not diminish the quality of its education process, but quite the contrary. Its founders did not skip any aspect. They created a diversified, reasonable, progressive and universal (in its diversity) and humanistic (by constantly focusing on the student and his or her needs) syllabus and, more importantly, one that was complementary to that of the Paris Conservatoire. The syllabus concentrated on developing the student's technical skills, on raising music virtuosos and stage performers. *École Normale de Musique* in Paris, apart from providing a thorough musical training, trained students to become teachers.

The all-encompassing vision of the founders of the School is remarkable: from the choice of a suitable school building, the selection of the teaching staff and

its steering by means of strict pedagogical principles, to the fair yet exigent student performance evaluation system, to the school's concern for teaching students to spend their free time in a way that helped them with their artistic striving. Although many biographies have been written about Alfred Cortot, I chose to ponder on his personality, capturing various aspects of his life, which I compiled and wrote about in Chapter⁵ - **Alfred Cortot. The Biography of a School Founder**. I thought it necessary to read about Cortot's private and professional life, incorporating in my research various data about his family, studies, skills and interests, about the cultural environment he was educated in, his mentors and role-models, his professional profile and work, about how he adapted himself to the historical, political and institutional conditions of his time, his interpretive vision and teaching methods, as well as about the posthumous echo of his personality.

Unlike other great pianists of the 19th century, Cortot was not a child prodigy, but the fruit of "encounters" that left a mark on his development. Therefore, the key to reading his biography is that of his becoming in terms of his "privileged encounters" (physical and spiritual) that played a part in his evolution. Émile Decombes, Edouard Reisler, Jacques Thibaud and Pablo Casals were personalities that marked Cortot's human and artistic career. On a spiritual level, Chopin and Wagner were the composers that had a strong bearing on his artistic pursuits and to whom the musician devoted much of his interpretative and teaching efforts. Cortot's role was not only to give new meanings to the performing art, but to restructure the musical education system as a whole, along with the way piano classes were organized and the way students' performance was evaluated. All of these innovations were taken over, implemented and preserved to these days by the Music School in Cluj. That is why I believe that highlighting the Parisian artistic descent of the Romanian school has been for me a mandatory anamnesis.

⁵ In this regard, it is worth noting that in Greek language the etymon of the word "school" is *skholé*, which means "leisure". School means the apprenticeship of freedom through learning, school is "the time of the essential contained in the pursuits of the spirit." In the same line of reasoning, Constantin Noica wrote in his Journal of 1944 that it was important for a school and a teacher to deliver mindsets, not just knowledge, advice and contents. A good education means forming and transforming, creating complete, "symphonic" people. In this regard, Alfred Cortot was the teacher who always gave his students something to think about and to live for; he was a personality that emanated generosity and illuminated the path of many generations of pianists.

3. Mosaic portraits

Chapter 8, *Pianistic Education of French Descent at the Cluj Academy of Music from its Foundation to the Present*, is dedicated to the six Cluj pianists who studied with Alfred Cortot.

Ecaterina Fotino-Negru (1902-1991) was a pioneer in terms of “importing” the principles of the French music school. Her work on this front materialized into establishing a new interpretative technique, publishing new editions of music scores (edited by Bruno Mugellini, Alfredo Casella, Alfred Cortot), initiating the approach to the French repertoire (the music of Fauré, Debussy, Ravel starts to be studied), alongside the local repertoire (composers Mihail Jora, Sabin Drăgoi, Mihail Andricu, Marțian Negrea were constantly brought to the forefront), and into putting in place an innovative student evaluation system (starting with the 1931–1932 academic year, the piano class graduation exam included a public concert played with a symphony orchestra). Ecaterina Fotino-Negru had a rich career that lasted from 1925 to 1961, during which time she gave numerous concerts, recitals and trained generations of musicians who became major personalities: Sigismund Toduță, Ninuca Oșanu Pop, Voichița Tiniș, Mihai Moldovan and Emil Simon. She is remembered by her students as a demanding teacher, but one who was aware that artistic evolvment can only be achieved by a profound and long-lasting teacher-disciple relationship. A creed so close to that of Cortot.

The pianist **George Ciolac (1903-1977)** was one of Romania's most gifted pianists, whose career was unfortunately and unfairly short. Born in Botoșani, trained as a pianist in Bucharest and acting as a teacher in Cluj, he was appointed rector of the Cluj Conservatory during the refuge in Timișoara. As the musicologist Francisc László said, “I personally don't think there has ever been a Romanian artist of his value, who was so organically integrated in all the four large historical provinces of Romania”(Făclia 2007, 4). George Ciolac taught piano for 21 years at the Cluj Conservatory, while also engaging into a prodigious national and international career as a soloist. He had all the chances to have a brilliant career, but fate decided otherwise. Due to health problems, he retired in 1950, abandoning and outstanding, yet meteoric career. He is still remembered by his disciples, top-rank Romanian musicians like Dorin Pop, Miron Șaorec, Max Eisikovits, Tosca Nistor Șorban, Romeo Ghircoiașiu, Eva Radeș and Enea Borza.

Eliza Ciolan (1900-1970) was one of the most complex pianists, over whom nature poured the grace of music to eternity. She was born, raised and educated in an environment that was conducive to development of her natural musical talent. Important personalities of the Romanian musical culture contributed to her evolution as a musician: Eduard Caudella, Enrico Mezzetti, Emil Mihail, Alexandru Zirra, and Antonin Ciolan. She married the latter, the founder of the Cluj Philharmonic, in 1930, forming a harmonious tandem both on stage and in life. Eliza Ciolan taught piano classes in Iași, played on stages all over the country and, from 1949, she taught in Cluj. Here, during her almost three decades of teaching work, she trained generations of pianists and musicians: Romeo Ghircoiașiu, Harald Enghiurliu, Cornel Țăranu, Walter Metzger, Tiberiu Szász (Tibor Szász). Time has proved that her disciples became renowned artistic professionals, some of whom were valuable additions to the Piano Department of the Music High School and of the Cluj Conservatory.

Alexandru Demetriad (1903-1983) was an artist that concentrated on interpretative art. From the six pianists that are the subject of my paper, Demetriad was the one who studied for the longest period of time in Paris, i.e. for 7 years, which he dedicated to improving both his composition and his pianistic skills. Returning to the country, Alexandru Demetriad gave numerous recitals, concerts, music educational events, following in the footsteps of his Parisian masters, and was an active promoter of the Romantic repertoire. Unfortunately, I could not find any documents about Alexandru Demetriad, due to his very short stay with the Cluj Conservatory. But thanks to his highly concentrated interpretative activity, I found numerous chronicles, articles written by musical critics, including one signed by Profira Sadoveanu, the daughter of the famous writer, who suggestively called Demetriad “the piano tamer”. Thanks to his rich interpretative career, spanning over five decades, Demetriad left posterity the memory of a talented and persevering pianist, always eager to improve his performance.

Viorica Radu (1900-1956) and Gabriela Țereanu (1917-1990) were accompanists and auxiliary piano teachers. Each of them contributed significantly to the promotion and maintenance of a high standard at the Cluj piano school. Viorica Radu taught for 29 years at the Cluj Conservatory. She translated from German a number of treatises and brochures for piano students, including treaties on the art of conducting. Gabriela Țereanu taught for 16 years at the Cluj Conservatory. She was a pianist trained in the spirit of the German, French and Hungarian schools, all of which turned her into a sophisticated soloist. She had a rich teaching career, exercised in Arad and in

Cluj. The documents kept in the ANMGD Archive about Gabriela Țereanu describe her as a devoted teacher, a persevering pianist, eager to enrich her knowledge and share the secrets of music with her students.

4. Conclusion

Rich in the infinity of all the lights kindled by those who from the beginning and without end created light, we, the children of an brief yet eternal instance of time in its perpetual rebirth from what things of the past (...) – we shine in the light of their souls.

Vasile Pârvan

Paraphrasing the words of the academician Vasile Pârvan, which I chose as a motto for the end of my book, I may say that, enriched as we are by the light of the teachings of the first teachers, school founders and trailblazers, who understood that the role of a teacher is to share generously from the wealth his or her knowledge, we, today, are building the present on the valuable cultural heritage they have passed on to us.

From Alfred Cortot, to Ecaterina Fotino-Negru, George Ciolac, Eliza Ciolan, Alexandru Demetriad, Viorica Radu and Gabriela Țereanu, our history as a school, our present as disciples, is written with the certainty that we have taken over a precious legacy. The teachers I talk about in the book have all contributed to the establishment and consolidation of an artistic and pedagogical style in the Transylvanian perimeter, as de facto exponents of French education, raising the quality of the Romanian artistic education to the highest international standards.

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Predominant Mental Processes in Musical Activities

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Abstract: *Considering the complexity of knowledge that lies between science and art but also that of self - knowledge and human creation, with a direct impact which is music, the main role is taken by the teacher. This one has to have a clear vision of how he teach each student starting with picking up the violin, from the earliest possible age, to the concert with a symphony orchestra both as a soloist and as a member of the orchestra. It is the teacher's duty to nourish and under his/her direct surveillance, with patience and professionalism to improve the student's skills. The evolution of the young instrumentalist depends on the tact of the pedagogue and the way of handling mental processes*

Key-words: *knowledge process, interpretation, skills, development, methodology.*

1. Introduction

In the work of developing a valuable musical interpretation, the psychological factor has a decisive role that does not need to be proved. Therefore, the posture of the hands is less important than that of the head, or, in other words, the participation of creative thinking, of stage attention, of concentrated attention, both in the elaboration phase and in the stage support phase, is decisive, it is truly indisputable.

Indeed, the study of the violin requires intense, rational intellectual work in which self-control plays a very important role; in the absence of self-observation the student can only develop and consolidate his mistakes.

There are a series of psychological factors: imagination, internal auditory representation of sound, memory, concentration, attention or will. Emotion and passion play a vital role in musical activity.

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2. Interpretation technique

In the process of training the technical skills of interpretation, three phases are distinguished:

The first is that of irradiation, because the excitement that the cerebral cortex registers radiate more and more. It is a phase of knowledge of the activity, of probable familiarization with the subject of action.

This phase is characterized by inconsistent operations, imprecise movements, mistakes, unnecessary operations. It is a phase of functional disharmony after which an inhibitory block occurs. The isolated elements, various kinds of dynamic stereotypes, corresponding to older habits, already consolidated, are collected in a new order.

As the practice progresses, the interpretative instrumental dependencies enter a second phase, that of the inhibition that naturally follows any irradiation process. It is a phase of organization and systematization. Forming in this way, motifs, phrases, periods, sound chains from simple to complex. After the broad phenomenon of irradiation, which has as its first consequence the tendency of lack of precision, unnecessary movements-inhibition brings about the elimination of useless gestures, the economy of movements, the removal of excitement processes spread unnecessarily on the cortex. There is a gradual concentration of excitement in the motor analyzer.

We, thus, enter the third phase of the stereotype of automation. The lability characters encountered in the first two phases disappear. We enter a phase of stability in which the components of the execution are automated, the movements are unified, the operations are linked, the speed and quality of the exercise increases, the errors and unnecessary movements disappear.

The results of the instrumental study are largely determined by the discerning choice of specific teaching principles and methods, suitable according to the abilities, temperament and character of each individual student. This task falls to the teacher, who educates, instructs, cultivates, organizes, perfects, directs, exhorts, corrects and evaluates the entire process of training and perfecting the qualities of tomorrow's interpreter.

Who do we teach? (Scheeser 1984, 5), we first ask ourselves as instrument teachers.

Each of us has different points of view, but I think the best is the one according to which instrumental pedagogy must be addressed to all levels of talent - from children with little gifts to exceptional talents. However, I have noticed that not every child can become a professional. Despite the great efforts made by the teacher in his work with the less gifted students, with all their concern, only

modest results can be obtained, unlike the gifted students, who make great and rapid progress with relatively less effort.

An innate psycho-physical endowment, if educated, gives birth to an aptitude. An aptitude can only be appreciated in the case of good and very good results obtained in a certain field, and its development is directly influenced by the living conditions and education that the student benefits from (Răducanu 1994, 16).

In summary, the process of training technical skills of interpretation involves three phases: irradiation, inhibition, and automation. The first phase is characterized by inconsistent operations, imprecise movements, mistakes, and unnecessary operations. The second phase is a phase of organization and systematization where motifs, phrases, periods, and sound chains are formed. The third phase is the stereotype of automation where the movements are automated, linked, and errors and unnecessary movements disappear. The results of the instrumental study are largely determined by the teacher's discerning choice of specific teaching principles and methods suitable for the abilities, temperament, and character of each individual student. The task of the instrument teacher is to educate, instruct, cultivate, organize, perfect, direct, exhort, correct, and evaluate the entire process of training and perfecting the qualities of tomorrow's interpreter.

3. Capacity

The skills can appear earlier or later, not influencing their development at the highest level, but, in the present case, referring to the instrumental skills, it should be known that the achievement of interpretative performances depends on their early development.

Musical capacity is a trait of personality that allows for successful musical activity. A person with musical aptitude shows a special interest and inclination for music, sings, easily learns songs, and wants to know as much as possible about music. Musical talent consists of developing musical aptitude to a higher level, characterized by originality and creative ability. Indicators of musical aptitude include good auditory acuity, the ability to perceive the pitch, intensity, rhythm, harmony, and timing of sounds, as well as understanding of sounds and harmony. In order to become a musical talent, a person must put in intense and systematic work and create original music that expresses deep human ideas, feelings, and desires.

Musical capacity is a specific combination of sensory, intellectual, emotional and volitional traits that allows a person to successfully engage in musical activities. Musical talent is the superior development of musical aptitude, characterized by

originality and creative ability. The text emphasizes the importance of creative imagination in music, through which musicians can unify various sounds into a strongly influential melodic structure, and that musical talent refers not just to creating music, but also to original interpretation.

Musical capacity refers to a specific combination of sensory, intellectual, emotional, and volitional traits that allows a person to successfully engage in musical activities. Musical talent is defined as the superior development of musical aptitude, characterized by originality and creative ability. The text also emphasizes the importance of good auditory acuity and understanding of music in the development of musical capacity.

4. Talent

Talent is born as a result of the harmonious combination of psycho-physical abilities reached at different levels of development. Musical talent consists in the development of musical ability at a higher level, characterized by originality and creative capacity. Talent, like skills, is a capacity in the making, which can be continuously perfected within learning activities (Scheeser 1984, 6-7). Musical hearing, rhythmic sense, memory, sensitivity, normal physical development, are the first indications of musical talent, followed by the ease of acquiring instrumental skills, emotional strength, degree of affectivity and sensitivity, fantasy, imagination and understanding.

In general, musical talent refers to a combination of psychic-physical abilities, such as musical hearing, rhythm sense, memory, sensitivity, physical development, and the ability to learn and improve interpretive technique. The development of musical talent can be divided into three stages: in the first stage, the child discovers the pleasure of singing, in the next stage, the goal is to improve interpretive technique, and in the final stage, it aims to individualize and personalize performance. It is important to take into account the child's or adult's disposition, as it can influence how music is perceived and interpreted

Specialized literature defines musical aptitude in terms of musical competence. Musical performance involves complex sensorimotor skills. In music, both absolute and relational musical properties need to be encoded. In the case of music, we talk about 7 properties: pitch, rhythm, tempo, melodic contour, timbre, intensity and spatial location.

And yet, in order to become a perfect performer, because that is where every student who chooses to study the instrument must aim, only the skills mentioned above are not enough. These must be completed with the intense and

permanent concern for study, interest, will, power of concentration and consistency, in a word, the commitment shown in the instrumental field, a fact confirmed in my teaching experience.

5. Habits

Skills are automated components of the activity. By skills is understood the skill, consolidated through exercise, to perform different actions, and by skill, the ability to put theoretical knowledge into practice.

Necessary conditions for the formation of instrumental skills (Scheeser 1984, 45-52):

1. Knowing the purpose

The student's clear awareness of the goal leads to its achievement faster. The student must be helped in clearly specifying the goal he is aiming for during the study, thus removing the acquisition of unnecessary and wrong movements.

In a first phase, the goal must be to achieve a quality sound, and in a more advanced phase, the goal will be to reveal the emotional-expressive content of the musical works, content that will always be in the attention of the student instrumentalist, who chooses, under the guidance of the teacher, the appropriate technical methods, thus achieving an artistic and not mechanical interpretation. Regarding the artistic interpretation, we mention the fact that good results begin to appear only after the age of twelve.

2. Making perceptions and representations

The mental representation of the movement, before it is performed, leads to a correct and prompt execution. The more correctly and quickly each separate movement is executed, the more correctly and quickly the skills are formed. The anticipatory representation must constitute the artistic impulse that triggers the corresponding movements. In the formation of instrumental skills, we will associate both auditory, visual and kinesthetic perceptions, starting from the musical requirements that represent the final goal of instrumental education, and not from teaching the movements themselves. Seen as a means of making music, technique will be subordinated to it, and hearing will be the one that alerts sight and muscular sense to possible mistakes in posture and movement.

3. Exercise - fundamental and indispensable condition in the formation of skills.

In order to give maximum performance, we can take into account some recommendations: the exercise must not consist of a simple mechanical repetition of some movements, but of their permanent improvement through control and analysis, the student must work "slowly, carefully and with love of work" (Costin 1964, 200) . The use of various processes of simplification (studying in equal values, with disconnected notes) or making it difficult (rhythmic distortions), staggered study, in stages intertitions with other activities, were also recommended by George Enescu, who said: "Take a rest from work by work".

4. Transfer and interference

Specific to the instrumental study is the fact that the new skills can include, in addition to new elements, elements that are part of the skills already formed. The positive influence, when the old habits help the formation of the new ones, is called transfer, and in the case of the negative influence of one habit on the formation of another, we talk about interference. In the case of interference, the teacher must draw the student's attention to the differences in form and content between the two actions, interference can be combated by studying and improving both skills (Răducanu 1994, 62).

The creative assimilation of art and the leadership of the individual as a creator of beauty constitute the practical-applicative side of aesthetic culture. It is based on a stock of skills or aesthetic abilities.

Along with relatively simple school skills: reading, writing, speaking or listening, playing a musical instrument, artistic interpretation, involves the formation of complex skills and abilities based on a whole series of knowledge from several fields.

Skills are components of conscious activities, developed through practice. As a result of the exercise, the actions, operations of the complex conscious activity are systematized and reach a certain degree of automation and independence from the conscious activity as a whole.

Learning is a moment of human activity, and in the work of mastering a musical work, learning is an effect of learning, an automated component of musical activity. In this activity, skills occupy a much more important place than one would think at first analysis. We cannot speak of a limited, stabilized field, which the skills in musical activity would occupy, because there is a continuous restructuring, usually an increase in their number due to the character of an organized and generalized link operation of the learning process

Always, even where there is an active inhibition of cortical activity, in the case of musical skills a mobile and simple dynamic of continuous transitions from the state of excitement to that of inhibition is felt.

Skills do not act in isolation from each other but influence each other. This interaction can in some cases hinder the formation of new skills. This is what we call interference.

The development of musical memory, through singing by heart, from the beginning of studying the instrument, must be one of the important concerns of modern pedagogy. Neglecting the development of memory, whatever the student's natural abilities, will be a brake on the pace required today in the violinist's training process. A well-developed memory will be able to reduce the time of acquiring any skill. Singing on the outside creates the psychic conditions for a free and creative development, so categorically claimed by any artistic activity. In order that this may be achieved, from the very beginning it will be perseveringly pursued that both the technical exercises and the studies are exposed externally, and it will not be limited to the external singing of the concert pieces only.

The young violinist will have to consider playing from memory as an intelligent way of studying, which can help him enormously, saving him a lot of effort on the way he will have to travel.

To obtain a cursive execution of a study or pieces, several procedures can be used. We show one of those that gave effective results.

If all the more difficult passages have been worked on, the prerequisites for a coherent execution have been created.

In order to achieve practical fluency, a slower tempo will be chosen, during which the violinist will be able to discern what he aims to perform, think about the gesture created for it and control the effect produced. Controlling the effect is of particular importance in raising the quality of the execution. Gaining this is achieved through sustained effort.

6. The personality

"Personality is the dynamic organization of the psycho -physical system that determines the unique adaptation of the individual to the environment" (Allport, 1937, p.48, apud. Macsinga. 2003). At a general level, we can establish that personality is the totality of stable patterns over time, emotions, thoughts, actions that determine the stable functioning of the individual.

Temperament is the dynamic-energetic side, character is the socio-moral structure, and skills represent a complex of processes and individual psycho-

physical attributes, components that, following interaction, organization, and relationship with each other, are ranked and give rise to personality.

The peculiarity of instrumental education is that of working in the classroom with only one student, leaving the opportunity for the pedagogue to discover and shape the personality of his students, not just to train them practically to become good instrumentalists. What leads to the double instructive-educational role of the instrument teacher (Răducanu 1994, 13), is the role he cannot play without thorough specialized knowledge, without the desire for continuous improvement, without dedication, without the love for beauty and not in last line, without the joy of sharing his experience.

The teacher who does not discover, respect and shape the personality of his students will prevent the interpretative-creative development, which can be overshadowed by the lack of confidence in one's own strengths. Unique personalities, continuously developing and passing through different age areas, are general characteristics of the students, which the teacher will know and to which they will report their complete evolution. Knowing the personality, the "psycho-physical formula of the student is a condition without which persuasion can neither be directed nor dosed" (Răducanu 1994, 19).

But, by what methods can the teacher know the personality of his students?

The first and most important method is the direct and active observation of the students, through the performance of instrumental activities within the instrument class, individual study, auditions, recitals, exams, competitions. Of course, in addition to these activities, their personality also manifests itself in general culture classes, in relationships with other colleagues, in the family, on the street or playing, etc.

The conversation within the class and outside it, is another method to know the psychological qualities of the student, being an effective means, through which we can discover the feelings, motivations, joys, troubles of the student, the attitude he has towards the instrument or face school.

Subjective opinions and the great mobility of the student's personality, which is constantly changing and developing, can lead to superficiality in the interpretation of students' acts of conduct. Not every isolated fact, recorded by the educator, has a deep and lasting coverage in the student's internal structure. Its confirmation as a defining, significant fact is done through repetition, appearing several times or being noticed by other people. Therefore, all we have to do is to be receptive to the smallest change in discovering and outlining a complete and correct analysis, through an objective assessment of the information regarding the psychological characteristics of the students.

This information will lead to the knowledge of the individuality of each student and will serve to carry out the educational act, in accordance with the real possibilities of the students and to establish lines of perspective regarding their school and professional orientation.

Since each student has his general ability, special skills, emotional, temperamental and character background, family, school and social environment, all these intervene in their own way in the structuring of his personality.

The results obtained by the teacher on the behavior manifestations, in different situations of the students, are usually recorded in the principal's notebook or in the psycho-pedagogical record. It is known that in general culture education, filling out the psycho-pedagogical paper is part of the mandatory duties of the head teacher. In turn, the instrument teacher fulfills the role of conductor, but in our case for the instrument class, the psycho-pedagogical paper can help us decipher the personality of our students and select the most suitable teaching-learning-evaluation methods, for successful guidance of the instrumental study.

In summary, the goal of instrumental education is not just to train students to become good instrumentalists, but also to discover and shape their personalities. The teacher plays a crucial role in this process by observing the students through their performance and behavior, as well as engaging in conversation with them to understand their feelings, motivations, and attitudes towards the instrument and school. The teacher should also be aware that the student's personality is constantly changing and developing, and therefore should approach analysis and evaluation of the student's behavior with objectivity. This knowledge of the student's individuality can help the teacher tailor the educational act to the student's abilities and guide them towards appropriate school and professional orientations. Overall, the teacher should always strive for thorough specialized knowledge, continuous improvement, dedication, love for beauty, and joy of sharing their experience with their students.

7. Conclusions

Building a violin career does not happen by itself. Objective talent and aptitude for the instrument do not automatically lead to recognized career advance. They are considered to be of valuable potential.

It is necessary to carefully notice the behavioral tendencies of each student and, as a result, to develop the possibilities of action of the two hands with the ideal of equalizing them, creating skills that ensure independence as well as their good coordination, in the sense of unhindered rendering of all commands coming

from inner hearing the formation of instrumental skills involves knowing the purpose, making perceptions and representations, exercising, and managing transfer and interference. Knowing the purpose of the study helps the student achieve their goal faster and avoid unnecessary and wrong movements. Making perceptions and representations of the movement before it is performed leads to a correct and prompt execution, while exercise is a fundamental and indispensable condition for the formation of skills. Transfer refers to when old habits help the formation of new ones, while interference refers to when old habits negatively impact the formation of new ones. In addition to simple school skills, artistic interpretation involves the formation of complex skills and abilities based on knowledge from several fields. Learning to play a musical instrument is not just about mastering a musical work, it is also about developing the student's ability to create beauty and becoming a creator.

The primacy of the auditory sphere in relation to the motor centers also corresponds to the autogenetic development process of man. Vernick 's place in the brain, where the auditory center is located, develops in children before Brocca 's center , where the speech center is located. If a child is born deaf, he will necessarily also be mute, because without receiving any external impulse, the motor center of speech cannot develop. The way in which the child learns to speak must be used as a model in the art of instrumental interpretation and in advanced instrumental pedagogy, which tends to the constitution of the auditory determinant.

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Structural Elements in Music Therapy Sessions for Small Groups of Young Adults

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Abstract: *During a music therapy session, the therapist must meet the needs of the clients/therapeutic indications-goals. The following general stages of a music therapy session have been identified: focus of attention, regulation of interest-arousal level, dialogue, and conclusions. This paper presents a case study with practical description of the structure of a music therapy session for a group of young adults, how the input data for the group members is analysed, how the therapeutic objectives are established, depending on the strengths of each member and how the structural elements are managed, from the point of view of the content. Working techniques are described, to address psychodynamic aspects and how to assess the members and the group evolutions.*

Key-words: *group music therapy stages, attention activation*

1. Introduction

During a music therapy session, the therapist has to meet the needs of the clients/therapeutic indications-goals. The following general stages of a music therapy session have been identified (Ridder 2004, 193-200): focus of attention, regulation of interest-arousal level, dialogue, and conclusions.

Attention can be focused with good morning songs (client and young people), or context (adults). The purpose of this initial phase is to establish a stable structure, a specific framework. After focusing attention and entering the atmosphere, the therapist adjusts the client's activation level to a moderate level, with the role of maintaining attention throughout the session. Interventions in this phase are chosen to either stimulate or calm the client. Only after the client is focused and his level of attention and interest in participation are adjusted, can the

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dialogue begin. The dialogue is the phase in which psychosocial needs are addressed, then medical. The closing phase is meant to provide stability, safety, ensuring the client a smooth transition from the music therapy session to the usual context, from the waking state.

This paper presents a case study with practical description of the structure of a music therapy session for a group of young adults, how the input data for the group members is analysed, how the therapeutic objectives are established, depending on the strengths of each member and how the structural elements are managed, from the point of view of the content.

For some people, the idea of using music is very intimidating. 'I can't sing!' is a frequent answer or even 'I don't have a musical ear!'. A therapist understands that in each of us there is a Born Musical Person. It is important to note that injuries, illness or incapacity do not remove the musical personality from a person, and one will notice that he/she will respond emotionally to music (or music will stimulate a movement or a vocal response) regardless of the disabilities. The way the therapist uses music will affect how and when spontaneous responses occur.

The therapist has to reflect, enhance and enrich client's responses through use music and to extract this innate musicality. It is important to remember that these aspects are not only fundamental to our human functioning, but also to our way of communication.

During a music therapy session, a musical world is created, a world that reflects the intensity and tempo of the responses, rhythmic patterns of the client - these can be body movements or the speed of using percussion instruments. It is also important to use the melodies, to understand the quality and intensity client's vocal responses. The type of music one will use, and its harmony will mirror the emotional state of the client. Music includes a range of human emotions and within the musical relationship the therapist will work to establish a trust relationship with the client that will allow them to express their feelings of frustration, irritability, excitement, and pleasure in a meaningful therapeutic environment.

The innate musicality is three-fold: voice-melody, movement-rhythm, feelings/moods/emotions – harmony. Given that music is a primary means of communication in this framework, the developing relationship between the therapist and the client is not dependent on the client's ability to speak. This relationship has important implications for children and young people who are pre-verbal, non-verbal or who can access words with difficulty, as a form of meaningful expression.

1.1. Keys for a client-centred approach

Working with young people groups emphasizes the need for a client-centred approach and for understanding one's behaviour and actions. This will allow a coherent rendering of their verbal or non-verbal communication choices. There are three key theories that structure the young people-centred approach to music therapy: *Mentalization* (Bateman 2012, 225), *Attachment* (Bowlby 1958, 197), *The Attitude of Unconditional, Positive Acceptance* (Rogers 1957, 95–103).

1.1.1. *Mentalization - Behaviour as a form of Communication*

Strong communications are built from the way we behave, and this is the case of young people with special needs. Communicative behaviour is presented in many forms and is a powerful tool for expressing how we feel about something. That is, "actions speak louder than words". The appropriate choice is of vital importance in effective communication and the formation of relationships with others. In group sessions one can consider four different types of behaviour, as a form of communication.

Aggressive behaviour offends or isolates the rights of another person. It can be a demonstration of physical or verbal dominance. Aggressiveness can sometimes be an expression of fear, lack of self-esteem or inability to control a situation in another way. Aggression places the rights of the aggressor above the rights of others and avoids the responsibility.

Submission or Appeasement Behaviour

Reduces anxiety, guilt, or fear by allowing one's opinions and thoughts to be misinterpreted or allow oneself to be taken advantage. This type of behaviour is shown by not wanting to say no, or by not wanting to draw attention to yourself. Submissive behaviour often leads to a build-up of resentment, which can lead to a loss of self-esteem, or an outbreak of these resentments accumulated.

Avoidance Behaviour

Avoidance is sometimes used to escape from any confrontation. People can become very adept at avoiding difficult situations, either by refusing to

participate or by distracting attention from that situation. Quite elaborate plans can be used by the one who wants to avoid a situation.

Assertive Behaviour.

Truly assertive behaviour involves protecting one's own space and rights, while the space and rights of another person are not isolated. It could be that an assertive behaviour does not allow one to "do as one commands" - usually a compromise that works is the best solution that receives the approval of both parties.

Assertive behaviour means declaring one's own feelings and at the same time one recognizes the other person's point of view. This implies clear and constant communication, to defend one's rights and what one believes, while looking for ways to solve a possible problem.

1.1.2. The Attachment issue is decoded observing the affective tuning, considering the intensity, the synchronisation, and the form of the response.

1.1.3. The Attitude of Unconditional, Positive Acceptance allows the development of a genuine relationship with the individual and the group. The attitude of unconditional positive acceptance refers to consideration and respect the person, regardless of behaviour, values, abilities, or beliefs and not to the imposition of therapist's behaviour, values, abilities, or beliefs. But total acceptance means that one still should intervene when the behaviour of an individual client or group may threaten the safety of any participants or instruments involved during the session.

2. The group session structure

For each people in the group and for the group as an entity, one should identify the objectives of the music therapy sessions. These objectives will also help the therapist to choose and adapt activities as well as to evaluate the sessions along the way. Activities are chosen by the music therapist to meet the clinical goals of the participants (Strongwater 2018, 49).

When the activities are chosen, one must consider the following: *basic observations* for each participant, regarding their strengths and needs, *objectives*

identified for each participant in music therapy sessions, if any, objectives identified for the music therapy group, musical instruments, and the resources available.

The session format should be adapted to these considerations and, in general, observes the following structure, categorized into three generalized sections (Wheeler 2005, 236) beginning, middle and end:

Introduction/ Opening (Hello Song / Ritual) - Check-In and Warm – Up / Regulation; **Middle; Closing** - Check Out / Integration and Closing Ritual

The “hello songs” are used to provide contextual cues to orient the group members in the beginning stage aiming for structure and stability and attention focusing. The arousal level of the group is indicated to be maintained at moderate level, to have a good grasp on the activities to follow, tuning a basic level of attention. The therapist will intervene only to either stimulate or calm the group.

The arousal level is critical for the activity content, for any dialogue or transfer and as a substratum for creativity and improvisation. A small group therapy using music addresses massively to the psychosocial needs. Keeping arousal level mostly at moderate will ensure a smooth transition out of session.

Starting with the introduction, including closing phases the therapist will observe and facilitate inclusion, the contact with and within the group, promote musical environment and communication, the anxiety level amidst the group members. The session leader or the therapist is supposed to place and regulate energy at a convenient level having in mind an uptake of the common awareness, out of session.

3. The Group Activity description

This activity was built on the author’s experience regarding groups of young people and children. Working with these age groups mostly means addressing play and social skills, focus on developmental goals. In general, the general objectives for these groups refer to regulation skills, controlling impulses, leadership skills, developing confidence in social settings, working as a team, waiting, turn-taking and joint play, developing listening skills and the ability to follow directions. It is important to emphasize that working with communicative relations is very well possible “regardless of functional level” (Bergstroem-Nielsen 2015, 4).

Introduction into the ambient of the session can be personalized, with hello songs tailored around specific experiences of the group, specific entourage conditions or, simply, the participants names. Rhythmic pulse, sustaining simple melodic lines is one of the simplest and accessible introductory activities.

The warm-up. Materials and instruments used for this activity are simple percussion sticks or little drums/ djembes. This activity can be easily adapted to body percussion variants. The group members are arranged in a semicircle or circle, with sufficient space if the body percussion is used. The therapist introduces a simple rhythmic pattern, changes the dynamics, and introduces new variations on the same pulse, inviting the members to improvise, while others maintain the basic structure of the rhythm.

The figure displays musical notation for rhythmic patterns in 4/4 time, with a tempo of 120. It consists of two systems of staves. The first system shows measures 6 through 10. The second system also shows measures 6 through 10, with 'Impro zone' labels under measures 6-7 and 9-10, and 'Wait and listen' above measure 10. Red eyes are drawn on the staff lines in measure 10.

Fig. 1. Sample rhythmic patterns to use in regulation, impulse control, waiting.

The middle section might refer to the confidence development in a social setting. Materials and instruments used for this activity can be the same as previous activities or simply body percussion, with vocalisation. While the group keeps a pulse, each of the members are invited to take the lead, with commands for intercalated rhythms, small gestures, to be mimicked after the leader. This will help the leader to follow and adapt his/ her proposals to the group abilities, to listen and respect/ accept the others performance. As a variant, the leading game can be transferred to a strictly improvisational performance of that member of the group the leader gives the command to. Another variant is to form pairs of performers, to dialogue with vocal or body percussion, on the pulse maintained by the group.

More activities, also useful for developing relationships and leadership, can be built in small groups upon harmonic or rhythmic agreement. Materials and instruments used: Montessori bells set, or glockenspiel or another visual harmonic musical instrument, a guitar or piano. The therapist proposes a simple melodic structure, playing the guitar and invites pairs of members to tackle the corresponding bells, according to the harmonic context, taking turns.

For turn taking and waiting, the same instruments can be used consequently by each group member, with the scope to create the harmonic base for the song sung by the therapist or one of the activity leaders, nominated one by one.

The integration can be achieved returning to the basic pulse from the opening part, while fading the sounds to a whispering level. The close-up can be done with a “good by song”, along with a respiration sequence, with large, widespread arms and leaning the body in the front. After three to five breathing sets, the group member can rub their palms and gently massage the head down to the shoulders, for better grasp on the *now and here*.

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The Dobrudjan Traditional Ballad

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Abstract: *Among the countless categories of works entitled “ballad”, we have structured this paper - for both objective and subjective reasons - around the one which distinctly represents the epic creation to which we are referring, from a certain area of the Romanian territory, i.e., Dobrudja. On the one hand, the subject is too generous in terms of the number and value of the information it entails so as to approach it by referencing a larger area than the one between the Danube and the Black Sea, and on the other hand, as a Dobrudjan, we have naturally considered the references to field recordings, which allowed the creation of collections of texts and the production of melody transcriptions of these pearls of Romanian millenary traditional genre.*

Key-words: *folklore, tradition, structure, poetic text, melodics.*

1. Introduction

The dictionary defines the ballad as “Narration in verse that relates a heroic action, a legend, a historical event, etc.”, or as “Musical composition with an epic feature”(DEXI, 2016 p.94). However, the term ballad also appeared in France and Italy where it defined a certain fixed form of the medieval lyric poetry, as well as in England and later in the rest of Europe (*the romantic ballad*) for lively supernatural stories in verses. From a strictly musical point of view, but which cannot be framed within folklore, the term refers either to “the (vocal) composition with piano accompaniment, typical of the Romantic period, with a slow rhythm and a descriptive epic character”, or to “the rhapsodic interpretation of a piece by a soloist accompanied by an orchestra through soft chords”, in jazz music. (DEXI, 2016 p. 94)

From archaeological research, as well as from the writings of ancient Greek authors, it is known that since before the 6th century BC, Dobrudja was populated by numerous Getic tribes with a remarkable culture, who preserved throughout the ages their traditional customs with an ancient background, no matter how fundamental/permanent or temporary the historical events have been unfolding

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over the centuries. This last statement refers primarily to the conquest by the Romans, but also to the movements within time and space of various populations - for various reasons - or of the migratory tribes from different parts of the world who remained here partially, temporarily, or permanently. It is natural to deduce and understand that the mix of populations over the centuries has led to interferences in current customs, but it is equally easy to deduce, understand and verify that each has preserved 'sacredly', we might say, its own traditional folkloric elements.

Ballads are performed on an epic recitative, on a doina melody or on a folk song melody and rhythmic. The number of verses is often very large, even reaching up to 1,000, narrating events or happenings that shed light on the physical and moral portrait of the characters and revealing the relationships between the heroes and their environment. In terms of subject matter, heroic deeds and acts of bravery predominate.

In order to understand what the traditional Dobruđjan ballad meant and means, we have proposed, in the following, a synthetic analytical presentation of this type of folkloric creation, by grouping the examples collected according to the thematic categories in which they fall, noting in the tables below the titles, the number of verses and the place (village/commune/small town) from which they were collected and making brief comments corresponding to each category, including for the musical examples of transcriptions in the cases where the recordings allowed transcriptions.

2. An analytical and synthetic presentation of the types of ballads

2.1. Supernatural

No.	Titles	No. of lyrics	Origin
1.	The Sun and the Moon	298	Harsova City
2.	The Snake	210	Com. Ciobanu
3.	The Snake	197	Dunareni Village Alimanu Commune
4.	The Snake	248	Dunareni Village Alimanu Commune
5.	The Snake	57	Gîrliciu Commune
6.	The Snake	138	Niculișel Commune
7.	At the Fountain of Frost	183	Niculișel Commune
8.	Letinel bogat (Letinu bogat)	290	Niculișel Commune

Table 1. *Fantasy Ballads*

Supernatural ballads are part of the oldest folkloric layer, and they are poetic transpositions of myths, legends, supernatural stories.

In Dobrudja, one of the legends with the greatest value and widest circulation is *Șarpele/The Snake*, with multiple versions, but essentially having the same idea of content and the same pretext: the “curse”, a symbol of a tragic end. The cursed serpent or the cursed dragon - present in all ballads of this category, but with different stories, texts and musical interpretations, depending on the area and the performer (bard, rhapsode) - represents the zoomorphisation of all the forces of nature that are hostile to man in his actions and lead to a fatal outcome.

ȘARPELE

Rubato

Toa-ie vet-dea bo-bu — lui

Giacoso

Co — lo-ri luz-gul dru-mzu-lui, La crean-ga sal-

ci-mzu-lui Cte-șie floa-tea cim-pu-lui

Și ru-i floa-tea cim-pu — lui.

Fig. 1. Dumitru Galavă.

From the popular tradition of Dobrudja, p. 165

ȘARPELE

Andante

1. La un colț de gir-li cioa-ră, 5-a ră-
2. S-a ră-scut d-un pruc în ca-să Și d-un
scul de-un pruc în ca-să Cre-șlea voi-ti-
șaf pe pe sub tal-pă. Cre-șlea
cel, cre-șlea Și șaf-pe-le-a-se-me-nea
Și șaf-pe-le-a-se-me-nea măi.

Fig. 2. Dumitru Galavru
From the popular tradition of Dobrudja, p. 165

The two examples of transcriptions are extremely significant in terms of the musical presentation of the ballad: the first one, in *Tempo rubato*, has a predominantly fluent melodic, with frequent indications of metrical changes from one measure to another in order to ensure that the narration has the fluency desired by the performer, with flourishes typical of the *doina*; the second one has the character of a song, with a steady tempo indication - *Andante* - with little metrical variability and uniform rhythmic, with the structure of a couplet - constructed in the high area of the Dorian mode on *D* - and a refrain, with the melodic in the lower half of the mode, except for the sounds marking the ending. The ornaments are few and in the form of brief slides of the voice at the attack or end of a few sounds, infusing those moments with a character close to the spoken one.

2.2. Heroic

<u>Nr. Crt.</u>	<u>Titles</u>	<u>No. of lyrics</u>	<u>Origin</u>
1.	At the Plough (<u>Gruia</u>)	152	<u>Pecineaga</u> Commune
2.	At the Plough	182	<u>Valea Teilor</u> Village <u>Izvoarele</u> Commune
3.	<u>Gruia</u>	156	<u>Trestinic</u> Village <u>Nalbant</u> Commune
4.	<u>Novac's Vochita</u>	802	<u>Trestinic</u> Village <u>Nalbant</u> Commune
5.	The Kidnapped Son	190	<u>Trestinic</u> Village <u>Nalbant</u> Commune
6.	<u>Nita</u>	201	<u>Trestinic</u> Village <u>Nalbant</u> Commune
7.	Brave Marc	242	<u>Niculitel</u> Commune
8.	Outlaw <u>Miu</u>	186	<u>Dunareni</u> Village <u>Alimanu</u> Commune

Table 2. Heroic Ballads

MARCU VITEAZU

Vioi

(și) foa-ie ver-de și-o la-lea, foa-ie
ver-de și-o la-lea, Tot la miz-dră
ca-fe-nea, Tot la miz-dră ca-fe-nea,
Ni-me-ti-1-a po-po-sit

Fig. 3. Dumitru Galavu
From the popular tradition of Dobrudja, p. 168

Among the heroic ballads, the only transcription that could be carried out was Marcu Viteazu/Mark the Brave (the example above), the other collected ballads being presented by rhapsodes as epic recitatives. The characteristics of the above example are those of a song. The tempo – *allegro*– is indicated for the entire performance, the ambitus/range is an octave, the melodic is simple, with some slightly varied motifs' repetitions, but without ornaments; the metrics, although it shows changes, does not disturb the fluidity of the melody at all; however, depending on the text, it brings the sung interpretation closer to the narration of the facts described by the song.

The characters most often encountered in this category of ballads are Baba Novac/Starina Novak (one of the closest collaborators of Mihai Viteazul/Michael the Brave in the fight against the Ottomans) and his sons, Gruia and Vochita, with descriptions of impressive battles, cavalcades, kidnappings, etc. in which the three folk heroes are involved (in fact, the folk rhapsode dedicated the ballad with the largest number of verses, i.e., 802, to Novac's Vochita).

2.3. Historical

<u>Nr. Crt.</u>	<u>Titles</u>	<u>No. of lyrics</u>	<u>Origin</u>
1.	<u>Negru Vodă</u>	43	<u>Saraiu Commune</u>
2.	<u>Burcel's Mound</u>	132	<u>Saraiu Commune</u>
3.	<u>Petru Maje</u>	63	<u>Saraiu Commune</u>
4.	Tudor	123	<u>Agighiol Village</u> <u>Valea Nucărilor Commune</u>

Table 3. *Historical Ballads*

During the period in which the heroic ballads were made, the folk creators also created historical ballads, having at the center of the action the rulers (as "main" characters) and describing through verses events or facts from everyday life. Unfortunately, none of the four ballads collected and listed in the table benefits from a melodic transcription, their presentation being made by the rhapsodes from Saraiu and Agighiol in epic recitative.

2.4. Social

Nr. Crt.	Titles	No. of lyrics	Origin
1.	Strong Foreigner	73	<u>Dunăreni Village</u>
2.	The stranger	104	<u>Niculitel Commune</u>

Table 4. Social Ballads

VOINICEL STRĂIN

Allegretto

1. A mar si-uz pe li nu
2. Si hoz ma li nu

Voi ni cel stră i-nu-i Ca uz

mar din dru-mu.

Fig. 4. Dumitru Galavu

From the popular tradition of Dobrudja, p. 169

STRĂINUL

Rubato

Toa-le ver-de si-uz li pan ma Ple-cai zi-le tol de-uz az

Dinz ho-tar pi-nă-n ho-tar, Sa fac dinz pe-lin za-har.

Fig. 5. Dumitru Galavu

From the popular tradition of Dobrudja, p. 169

The difficult life, troubles, bitterness led many to take the path of wandering, making them bear the pain of alienation from their beloved and those like them and to feel more deeply the social differences, through the inhumane, even aggressive treatment from the rich. In both examples, wandering through foreign countries proves to be so hard to bear that the “heroes” want nothing more than to return to their country: “Take me from the foreign country, / Take me to the Romanian homeland!”

“Voinicel străin/The Brave Stranger” has an Allegretto song structure with a six-measure couplet, made by repeating the first three, each with a different meter indication. The chorus, also made up of six measures but in an ambitus of fifths/quint, also built with a single type of descending cells of two sounds each, is overall an “arched”, extremely expressive phrase.

“The stranger”, from which the first four sung verses are transcribed, has an interesting structure. The tempo is Rubato, thus the interpretation is of the doina type, this character being evident also through the highly ornamented melodic writing of the first two measures covering an octave range; moreover, the two closing measures - on a fifth range, with equal values (only the syllables at the end of the verse are longer) – convey a conclusive character to the previous section.

2.5. Pastoral

<u>Nr.</u> <u>Crt.</u>	Titles	No. of lyrics	Origin
1.	<u>Miorita</u>	135	<u>Nalbant Commune</u>
2.	<u>Macovei</u>	160	<u>Dăeni Commune</u>

Table 5. *Pastoral Ballads*

From the studies and writings carried out over time, it is known that in our area, shepherding and agriculture constituted the basic occupations of the inhabitants over the course of approximately two millennia. It was, we could say, impossible for shepherding not to find its place as a subject in the thousand-year-old Dobrudjan ballad. Unfortunately, however, we have no examples of either of the two mentioned in the table. Nevertheless, let us not forget that research over time has led to the inventory of over 1,600 versions of *Miorita*; even if the number is exaggerated, the real number would still be impressively large for someone to take the trouble to pick one, two or three to analyze and present to those interested in

seeing, reading, singing them. As for the *Macovei* ballad, having “revenge” as its thematic pretext, the whole action takes place in the pastoral environment” which is why the ballad was included in this category.

2.6. Outlaw

<u>Nr. Crt.</u>	<u>Titles</u>	<u>No. of lyrics</u>	<u>Origin</u>
1.	<u>Outlaw Miu</u>	432	<u>Scărișoreanu Commune</u>
2.	<u>Ghită Cătănută</u>	291	<u>Scărișoreanu Commune</u>
3.	<u>Vidruta</u>	203	<u>Izvoarele Commune</u>
4.	<u>On the Hillside</u>	75	<u>Crucea Commune</u>
5.	<u>Radu from Greci</u>	92	<u>Ciobanu Commune</u>
6.	<u>Răducă</u>	128	<u>Niculitel Commune</u>
7.	<u>Iancu Jianu</u>	83	<u>Făgărașu Nou Commune</u>
8.	<u>Tudor Dancu</u>	216	<u>Dunăreni Commune</u>
9.	<u>Ciuciu</u>	183	<u>Niculitel Commune</u>
10.	<u>Mantu</u>	68	<u>Niculitel Commune</u>
11.	<u>Gherghisan</u>	52	<u>Niculitel Commune</u>

Table 6. *Outlaw Ballads*

Many ballads were inspired by outlawry, a social phenomenon which appeared and intensified as a result of socio-political changes over centuries in the Balkan Peninsula and in Dobrudja. As a form of class struggle, it manifested as the armed struggle of rebellious bands made up mainly of peasants who were fighting against their oppressors. The people’s love and appreciation for them determined the creation of ballad heroes endowed with unusual physical, mental and moral qualities, setting the dramatic conflicts in magical spaces, assigning grandiose elements to the action.

MIU HAIUCUL

Rubato

Hai hai hai! Frun-ză ver-de lo-bo-dă
La cur-tea lui Ște-fan Vo-dă, Șau știeș bo-te-fii la vor-bă
Și la vor-bă și la șfai Vor-ba dom-nu-lui și-au dai,
Și cu lo-șii ș-au ju-ra-lu, Pe Mi-u să-i dai le-ga-tu
Și mi-au fă-cul ju-ră-mînî, Să mi-l scoa-ță din pă-mînî,
Din pă-mînî din iat-bă ver-de, Pe Mi-u să mi-l vi-ne-ze.

Fig. 6. Dumitru Galavu. From the popular tradition of Dobrudja, p. 172

MIU HAIUCU

Frun-ză ver-de mu-ti-le Mi-u-le hai -
du-cu-le Ne-te-ze-știeși ge-ne-le,
Ne-te-ze-știeși coa-le-le Ca și min-dra
coap-se-le Mai ne-te-ze-știeși mu-șta-ța mîi
Cum ne-le-ză min-dra fă-ța

Fig. 7. Dumitru Galavu. From the popular tradition of Dobrudja, p. 172

TUDOR DANCU

Rubato

Ha-i pe cel deal, pe cel col-nic, Se i-vi-se
d-un voi-nic, Mult e nati ge-fu-mu-se-lu, De nu tre-ce jo-licu
e-lu, Um-blă cu mi-ni-le goa-le, La briu cu no-
vă pi-soa-le, La briu cu no-vă pi-soa-le.

Fig. 8. Dumitru Galavă

From the popular tradition of Dobrudja, p. 168

For the people, among the most celebrated outlaws from Northern Dobrudja were Cocos, Terente, Gherghisan, Virlan, Ciuciu, and in Southern Dobrudja Tudor Dancu was famous. We are presenting next two ballads on Miu Haiducu and one on Tudor Dancu. We consider that the writing of the last two is quite similar to that of the previously analyzed examples, so that the similarities and differences are easy to notice. The first example, however, differs from the others by the uniformity of the time value for the syllables and, melodically, by the recitative character of the process.

2.7. Parenthood

Nr. Crt.	Titles	No. of lyrics	Origin
1.	<u>Oleac</u>	201	Town of <u>Constanta</u>
2.	<u>Gorjan</u>	232	<u>Valea Nucărilor</u> Commune
3.	<u>Ilincuta Sandrului</u>	179	<u>Niculitel</u> Commune
4.	Sisters	273	<u>Pecineaga</u> Commune
5.	The old mother	71	<u>Ciobanu</u> Commune
6.	The unhappy fiancés	60	<u>Gîrliciu</u> Commune
7.	At the Edge of a Forrest	54	<u>Turcoaia</u> Commune

Table 7. Parenthood Ballads

OLEAC

Violin I

Presto

Vinde trei toi la-te Vinde trei gra-na-te
La bal-iă, la bal-iă, La mă-gu-to 'nal-iă

Fig. 9. Dumitru Galavă

From the popular tradition of Dobrudja, p. 176

La ceu — cea de pia — ță, Ceat — ță
mi se ceat — ță. Da ci — re se ceat — ță
Do — uă su — ra — te — le
Do — uă Cum — ră — te — le Viăj — bi —
te 'n tre e — le Ca niș — te că — te — le.

Fig. 10. Dumitru Galavă

From the popular tradition of Dobrudja, p. 177

The last two series of ballads – *Familial* and *Oral journals* – are considered by some folklorists as forming a single category with a heterogeneous content, while having a common basic element: the family.

Therefore, family relationships, ordinary events from the daily life of the family members, as well as all kinds of unforeseen events which contribute to the coagulation of the actions narrated in the ballads, are presented.

We have attached to the “familial” category an example from *Oleac*, being interpreted somewhat differently by the bard; before starting its sung “narration”, the ballad is provided with an instrumental introduction in ternary measure performed by violin with specific ornaments, in a very lively tempo: Presto. The long finale of the introduction is followed by the ballad song, with frequent metric changes, but with a fairly uniform sequence of time values overall. The highlighted conflict is the quarrel between two sisters-in-law.

2.8. Oral Journal

<u>Nr.</u> <u>Crt.</u>	Titles	No. of lyrics	Origin
1.	On the Road From the Valley	71	<u>Dunăreni Village</u> <u>Alimanu Commune</u>
2.	The Eighth Day of Sixty-two	93	<u>Somova Commune</u>

Table 8. *Oral Journal*

PE ȘOSEAUA DE LA VALE

Rubato

foa-ie ver-de trei ma-ga-le în-tr-o zi de săt-bă-toa-te,
 în-tr-o zi de săt-bă-toa-te, Jal-nic tre-ce-o nun-tă ma-te,
 Jal-nic tre-ce-o nun-tă ma-te, Pe șo-se-a-u-a de la va-le.

Fig. 11. Dumitru Galavă
 From the popular tradition of Dobruđja, p. 177

The oral journal *Pe soseaua de la vale/On the road from the valley* is also connected to the idea of family. With specific melodic and rhythmic patterns and in *Tempo rubato*, the ballad was sung like a *doina*, reproducing the pain of the family and of the villagers in the procession leading to the burial of a newly married young man from the village.

3. Conclusions

The ballad is one of the most valuable achievements of the folk genius, of monumental proportions (there are ballads whose dimensions reach 1,000 verses), with an amazing force of expression, with a unitary and well-coagulated action, capable today as it was in the past to educate and develop the heroic spirit. Along with the other traditional customs with an ancient background (paparuda/the Perperuna, caloianul/the Caloian, cucii/the Cuckoos, călușul/the căluș, New Year's wishes and carols, disguising and masking accompanied by parades, etc., customs related to life and work), the ballad has traveled through space and time, being preserved even today with all the strength and vigor in the areas where the social changes produced over the years have favored its permanence. Such customs, which even today have a special appeal, being loved and cherished everywhere amongst the people, must have enjoyed special attention in ancient times - some of them with a magical function or having cult elements.

Synthetic presentation of the characteristics of the 44 ballads studied

No.	Categories	No. of Ballads	No. of lines	No. of ballads with less than 100 lines (verses)	Ballads with the largest no. of verses
1.	Supernatural	8	1621	1 57v = Șarpele (Snake)	238v = Soarele și Luna (Sun and Moon)
2.	Heroic	8	2111	0	802v = Vochița lui Novac
3.	Historical	4	361	2 43v = Negru Vodă 63v = Petru Maje	132v = Movila lui Burcel (Burcel's Mound)
4.	Social	2	177	1 73v = Voinicel străin	10v = Străinul (Foreigner)
5.	Pastoral	2	295	0	160v = Macovei
6.	Outlaw	11	1823	5 52v = Gherghișan 68v = Mantu 75v = Pe costița dealului 83v = Iancu Jianu 92v = Radu de la greci	432v = Miu Haiducu
7.	Parenthood	7	1070	3 54v = Pe sub poale de pădure 60v = Logodnicii nefericiți 71v = Cea maică bătrână	273v = Suratele
8.	Oral Journal	2	164	2 71v = Pe șoseaua de la vale 93v = A opta zi din șazeci doi	
		44	7622	14	

Table 9

Note: The texts of the examples have not been enlarged since the language used in the ballads, being very old, cannot be translated in such a way as to preserve the exact meaning, the beauty and the originality of the expression being closely connected to the rhythmic and melodic of each piece.

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Rhetorical Analysis Benchmarks in the First Part of Shostakovich's Quartet no. 8

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Abstract: *Quartet No. 8 in C minor, op.110 is perhaps the most appropriate direct testimony of the composer, having a special status among his 15 quartets, which he acquired both through the prism of the conjuncture in which it was conceived, as well as through the symbolic charge of the self-readings in its content. We will assume a rhetorical perspective over the opening part of this work, in order to trace, at the level of the score, the immediate manifestation of the composer's intimate persona through scientific means of classification.*

Key-words: *Musical Rhetoric, affective charge, DSCH.*

1. Introduction

The fascination that surrounds the personality and creation of Dmitry Shostakovich is due, in part, to the mythology that has been perpetuated in the Western space at the expense of the most favorable element in the development of such a plurivalent semantics – the unknown; it seems natural to speculate on account of what we do not know or know only partially. This is the case of the more than forty years in which the unknown has occasioned speculations on both sides of the Iron Curtain, speculations on the basis of which statements have been made in accordance with the expectations, knowledge, opinions of the broadcasters. Thus, the West saw in Shostakovich what it considered imperative to see: the seditious artist who is forced to encode his credo with subtlety and prudence in the substrate levels of his creation, for fear of the oppression of the regime (Hakobyan 2017). More often than not, this perspective on the composer has emerged clichédly around his symphonic works.

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In a completely different light, Shostakovich's chamber creation is singularized, especially the quartets, which represent a case of intimate nature to the creative personality from which they descend. Given the narrower scope of a chamber work, compared to symphonic work, it could not have been otherwise. It should be borne in mind a second aspect conducive to this singularization, namely that the realist-socialist propaganda could be delivered much more efficiently through a large apparatus such as the orchestral one, which is why it was precisely these means of dissemination that were subjected more rigorously to the attention and Party control (Wilson 1994).

2. Quartet no. 8 – Overview

Composed entirely over the course of only three days in the summer of 1960, in Germany, where Shostakovich had been asked to compose the music for the film *Fünf Tage, Fünf Nächte* on the bombing of Dresden in The Second World War, the Quartet no. 8 in C minor, op. 110 is officially dedicated to “the victims of fascism and war.” Out of the records, it was considered by its author a personal confession, dedicated to himself under the impulse of possible suicidal intentions, as it follows from the confessions made by Shostakovich to his friend, the critic Isaak Glikman („I reflected that if I die someday then it's hardly likely anyone will write a work dedicated to my memory. So I decided to write one myself. You could even write on the cover: <<Dedicated to the memory of the composer of this quartet >>” – Shostakovich, Glikman 2001).

Op.110 subscribes to the manner of composition in cyclic and palindromic form at the same time. At the rhetorical level, the choice of this recurrent unfolding of the five parts carries a deep spiritual charge, in accordance with the testamentary intention of the work: the end means the return to the origin, in an infinite circular motion.

2.1. The Quartet as a perspective towards the composer's work

The musical motif of the DSCH monogram, present as a binder throughout the work, serves on the one hand as an autobiographical reference and, on the other hand, as a thematic source for the musical material of each part. When iterated on the original sounds it functions as a stabilizing element of the tonality of the quartet (C minor), through the tonal relationship implied by the relationship with the leading-tone B (Reichardt 2008, 92).

2.2.1. *Musical citations*

Along with the DSCH monogram, are inserted during the work citations from the previous compositions of Shostakovich, as follows: in the first part – the incipit of the first Symphony (1925), which marked the graduation of the Conservatory of Leningrad at the age of 19; in the second part is the theme of the last part of the Piano Trio no.2 (1944), a work dedicated to his friend Ivan Sollertinsky, who died in the same year and from whom Shostakovich learned notions about the klezmer musical tradition of the Ashkenazi Jews – the theme in question subscribes to this stylistics; the third part, a grotesque waltz in the style of Mahler's grotesque dance (Sheinberg, E., 2000), proposes a quote from Concerto No.1 for cello and orchestra in E ♭ Major (1959), also dedicated to a friend – cellist Matislav Rostropovici. In contrast to the first three parts, the following two do not include the monogram (Part III) or other quotations (Part IV).

2.2.2. *Form*

On the level of form, part I – Largo – is atypically assembled in a palindromic ABCB'C', with the mention that it does not resolve at the end, because the last two measures, a G# unison in the second violin, viola and cello, anticipate the key of the quartet's second part, which follows attacca (in fact, like all subsequent parts).

3. Rhetorical analysis

At the rhetorical level, Largo can be perceived as an Exordium of the whole work, as it foreshadows almost entirely, in the form of a slow introduction, the thematic material to be processed the thematic material to be processed and approached from both convergent and divergent perspectives and faithfully mirrors the final part, which has an obvious Conclusio role. This Exordium is in turn structured in accordance with the principle of the stages claimed by Quintilian in the unfolding of an artistic manifestation with rhetorical potential. The incipit of the part unfolds in a fleeting manner: each voice starts on the upbeat to state the DSCH monogram on different pitches, in ascending order of the register. The cello starts with the notes on the original pitch, after which it retreats to the position of harmonic support, to allow the affirmation of the motif at the immediately superior voice (example 1).

Violino I

Violino II

Viola

Violoncello

Largo $\text{♩} = 63$

Example 1. *DSCH* monogram, mm. 1-7.

A frugal look at the intervallic sequence that composes the monogram motif is suggestive in outlining a valid perspective on the affective meaning it carries: $2m\uparrow$, $3m\downarrow$, $2m\downarrow$, $2m\uparrow$ – therefore, only negatively charged intervals, anxious, even gloomy, juxtaposed in a predominantly descending melodic profile. Measures 11-12 reiterate the motif on the original sounds, within an ambitus spread over three octaves, in cello and violins (example 2).

11

12

13

dim.

sfpp

dim.

pp

dim.

pp

dim.

pp

Example 2. *DSCH* motif reiteration on original pitch, mm. 11-13

Until measure 18, each voice is assigned in turn the role of *ison*, when it does not expose the motif at hand. The following is the citation from the first Symphony

(example 3a) between measures 16-21, citation shared fragmentary between the first violin and the viola (example 3b).

Allegretto. $\text{♩} = 162$

1 Flauto picc.
2 Flauti.
2 Oboi.
2 Clarinetti in B.
2 Fagotti.
I
II
4 Corni in F
III
IV
2 Trombe in B.
1 Tromba in F
C-Alta.

Example 3a. *The First Symphony*

11
20

Example 3b. citation from the *First Symphony*, mm. 16-21.

This intervention leads, through a final reiteration of the DSCH motif from the incipit of the part, with dynamic emphasis on the leading-tone, to the first explicit cadence in the tonality of the work, C minor, under measures 23 to 26 (example 4).

The image shows a musical score for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in C minor (three flats) and 4/4 time. A red box highlights measures 23-26. The score includes dynamic markings such as *mf espress.*, *f dim.*, and *pp*. The number 20 is written at the beginning of the Cello/Double Bass staff.

Example 4. *mm.* 23-26

Between measures 28-47, the first violin proposes a lamento built on all 12 chromatic sounds (example 5), which stretches spectrally over an ison in the lower register on the degrees I and V. The rhetorical figure pathopoeia is resorted to here. Thus, between each of the sounds of the lament in the first violin and the continuing ison of the other three voices, intervals with a pronounced affective charge are formed, which tilts once again the balance in favor of an anguished, anxious perspective. Also, the absence of a defining degree for the quality of the mode (major or minor) within the ison only enhances the tonal ambiguity and, at the same time, the ambiguity of the proposed affective resort – one of the distinguishing marks for Shostakovich's music. It is worth remembering the interrogative motif (example 6) built on the sounds of an Augmented triad (measures 32-33), and of a Minor triad, respectively (measures 37-38).

Example 5. *mm.* 28-47

Example 6. *mm.* 32-38

The rhetorical figure anadiplosis, found in the measures 39-40, prepares and draws attention to the climax of the theme, located in *sectio aurea* ($24 : 1,618 = 14,83\dots$; 24 represents the number of measures of the theme). It is opportune to note that Shostakovich proposes us a negative climax, confirming once again the introspective and distressed character of this theme (example 7).

Example 7. *mm.* 39-40.

On measure 55, the first violin exposes a new phrase of eight measures, this time intertwined with the countermelody of the second violin. The viola and the cello keep their role as harmonic support by maintaining a pedal on C, with the only exception of measures 67-70, where it shifts to the dominant G. This phrase would be incomplete without underlining the complementary role of the second violin, which emphasizes the contradictory potential of the phrase in relation to the previous lamento. In measure 62, the second violin introduces in the harmonic context the third degree augmented, E natural, which helps manifest the C minor – C Major progression (example 8).

Example 8. *mm.* 55-62

The heard and felt effects produced by this insertion shows a potential rhetorical role of refuting the argument previously represented between measures 28-49 (lamento). The phrase is repeated three times in the preparation of the actual climax of the part, which takes place in *sectio aurea* in measures 79-84 by reiterating in *ff* the monogram motif to all voices, with the C minor cadence (example 9). Finally, the short recapitulation (the return of the incipient sections) is prepared at measures 99-101 by a *passus duriusculus* in the cello, then continued in measures 102-103 by the first violin (example 10). As mentioned before, the end of the part carries in the substance of the last two measures the implication of a subsequent *Allegro molto*.

Example 9. mm. 79-84

Example 9. mm. 79-84

Example 10. mm. 99-103

Example 10. mm. 99-103

4. Conclusions

Thus, we can conclude that Part I of Quartet No. 8 fits to a large extent on the principles of musical analysis from a rhetorical perspective. We have already established that the incipit structured in fugato manner is equivalent to the Exordium section of the classical rhetoric stages identified by Quintilian. Next, we can appreciate that the quote from the First Symphony exposed to the viola replaces the Narratio stage. As for the lamento theme, built on the chromatic sounds, we can attribute to it the role of Propositio – the proposed argument. As follows from the architecture of this passage, it is clear that the proposed argument favors the pessimistic ontological perspective. In contrast, the phrase repeated three times from the first and second violins, through that unexpected major insertion made by the second violin, appears as a counterargument in relation to the previous musical events – so we are dealing with the Confutatio stage. Since the part in question, Largo, is not completed by any final harmonic or structural conclusion, we consider it devoid of Conclusio, and to the small recapitulation we can attribute the function of Confirmatio. Following the coordinates of interpretative-analytical thinking rendered above, a contour with a great potential for rhetorical realization is clearly presented – after all, we must not forget that the purpose of a rhetorical approach lies in the last stage, Actio, in the actual interpretation of what would otherwise stagnate in the sheet music as a mere graphic unfolding.

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Structural Innovations in the First Movement of Beethoven's Sonata W. O. O. 47 No. 2 in F minor *Kurfürsten* (1783)

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Abstract: *The article discusses the use of original compositional methods in the first movement of Ludwig van Beethoven's Piano Sonata W. O. O. 47 No. 2 in F minor "Kurfürsten", adopted to innovate the sonata on a structural level, but also to offer it a greater variety of characters. The alternation of slow sections with fast ones within the movement, the opening of the work with a slow introduction, repeated in the recapitulation, which was first used by the composer at the age of 13, as an absolute premiere in music history, gave rise, years later, to a masterpiece of the 18th century, the Sonata Op. 13 in C minor "Pathétique", one of the best known, innovative and impressive works written by him, but also to another important and creative work from the beginning of the 19th century, the Sonata Op. 31 No. 2 in D minor "Tempest".*

Key-words: *works without opus number, Kurfürsten-Sonaten, innovative structure, variety of musical characters*

1. Introduction

I chose to bring to the readers' attention this less-known sonata to both academics and music lovers because I considered it to be a chronological and musical landmark of the masterpieces that will consecrate the composer as the last of the most important representatives of the classical style and the first representative of the new romantic style brought about by the change of the century. Although many analysts and performers considered the composer's countless works without an opus number (*Werke ohne Opuszahl*) to be conventional, imitative, uninteresting, and childish, they were only partially correct because the works contain numerous innovations and seeds of ideas to which the composer would later return to create the masterpieces that we all admire. Avoiding the exposure

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of these works in concerts or public recitals by performers has caused them to become mostly unknown by music lovers, even though they are valuable works that have the potential to please any audience fully. Johann Baptist Cramer did not exaggerate when he noted the creative potential of young Beethoven, stating about the *Kurfürsten* Sonatas in *Magazin der Musik* in 1783 that they are "*an excellent composition of a young genius*" (Mauser, 2015, 18-21) and that they are worth placing next to the works of great masters such as Haydn and Mozart, his later musical masterpieces proving that he belongs to the universal compositional elite.

In his early sonatas, also known as *Kurfürsten-Sonaten*, after their dedicator, Maximilian Friedrich, the Prince-elector of Cologne, written probably during the years spent in Bonn (1782-1783), Haydn's influence is not yet traceable. On the contrary, it is to be assumed that these works were under the influence of Carl Philipp Emanuel Bach, passed through Beethoven's teacher, Christian Gottlob Neefe (who in 1773 had already dedicated twelve piano sonatas to Bach) but also to the members of the Mannheim School, in particular Johann Stamitz. His preference for themes formed by broken chords in the opening of Sonata No. 2 in F minor, W. O. O. 47, voice-leading in parallel motion by thirds or sixths, and sudden dynamic changes from *forte* to *piano* within the themes are frequently found in the composer's symphonies. (Mauser, 2015, 18-21)

The tempo, key signature, and meter of this sonata are as follows:

Sonata No. 2 in F minor

Larghetto maestoso/Allegro assai	F minor	4/4 / 4/4
Andante	A flat major	2/4
Presto	F minor	2/4

A common structural feature of the movements in this sonata is the kinship with the dance form from the Baroque suite, from which they distance themselves through the individualisation of the two themes and the apparent differences in character (Mauser 2015, 18-21). The first movement of this work is in sonata form with a well-defined and vigorous first theme in F minor with its characteristic dynamic swings, above mentioned, and a second cantabile theme placed in the relative major; towards the end of the exposition, a short codetta is written which closes the section, containing numerous musical figurations and sequences, with a transitional role. The development is concise and does not become a space for intense thematic labour or the kind of drama the composer got us accustomed to in his mature works. Still, numerous dynamic and character swings offer the

listener a unique experience, very different from the common practice of the time within this musical genre. The recapitulation repeats the exposition in the primary key and brings to it a short transition before the coda that concludes the first movement of this sonata.

2. Objectives

The article is aimed at discussing the structural use of a slow introduction inside the sonata form within the first movement of Beethoven's Sonata No. 2 in F minor W. O. O. 47 in a completely innovative and original way and its unexpected reappearance in the recapitulation, a practice generally associated with symphonic works and not solo piano ones. The composer's innovation consists in bringing back the slow introduction from the debut of the sonata movement at the beginning of the recapitulation in the form of a recitative. The alternation between slow and fast characterises this sonata movement, with its diversity of musical characters, which visibly distances itself from the works of its predecessors and opens the compositional path to its future masterpieces. Although the composer was only 13 years old in 1783 when he first used this structural integration, he would return to it in his first period of Viennese glory, in 1799, when he published the Sonata Op. 13 in C minor, *Pathétique* in which he masterfully developed a brilliant combination of slow and fast sections, building very diverse musical characters, but also numerous musical contrasts that highlight the characteristic Beethoven imprint. The composer will resume his idea of alternating sections in different tempi in his Sonata Op. 31, No. 2 in D minor, *Tempest*, of 1801-1802, a period in which he begins his great compositional experiments at the keyboard and his works distance themselves from the common practice of the classical era which further individualises his music and directs it to the new romantic aesthetic that began at the dawn of the new century.

He would use for the first time the concept of free improvisation highlighted using recitatives in his Sonata Op. 31, No. 2 in D minor, *Tempest*, which earned the work its association with the play of the great English playwright, William Shakespeare. (Rosen 2002, 164-178)

3. Content

The first movement of the composition is written in sonata form, where the exposition and the recapitulation are almost identical in length – the exposition has

36 bars, and the recapitulation in the primary key has 37 bars. There are many similarities between these two sections. The recapitulation (except for the recurring slow introductory section and the final coda) is identical to the exposition from a structural point of view. The slow section from the recapitulation is slightly extended, further developing the musical material from the exposition, thus offering a greater variety of characters and key changes.

The slow introduction at the beginning of the exposition brings key changes between the tonic, dominant, and subdominant and is ended with an expectant perfect cadence. Interesting to note here is the fabric of the musical writing that perfectly resembles orchestral sonorities through the presence of four-note chords and of double intervals such as thirds, respectively sixths, which are formed between the two melodic exponents. Also, the symbolic congestion of musical writing is continued in the second motif of the introduction through the double octave interval placed in the right-hand melody under a fast-paced Alberti bass formula of semiquavers, brought by the left-hand accompaniment.

N^o 2.
Larghetto maestoso. Componirt im Aller von 11 Jahren.

Sonate N^o 34.

Allegro assai.

Fig. 1. L. V. Beethoven – “Sonata No. 2 in F minor W. O. O. 47 “Kurfürsten,” first movement”, bars 1-4 and 8-12

The first theme begins forcefully in a loud dynamic, *forte*, with a vigorous downward formula in the primary key of F minor, in rapid motion, and achieves an extreme contrast of character between it and the previous musical material of the slow introduction. The first theme is theatrical and evokes anger and restlessness. It consists of a musical period of two phrases and has a length of eight bars that are perfectly symmetrical.

I note the lack of a bridge/transition section between the two main themes, its function being taken over by a quaver rest with an elliptical role on the last beat of bar 17, which also marks the beginning of the second theme.

The second theme brings different musical ideas from the ones presented in the first theme in the key of the relative major, A flat, adhering to the common practice. It evokes a gentle character and a suggestion of cantabile. It consists of a slightly longer phrase of ten bars in which symmetry is preserved. I also take note of the typical dynamic contrasts brought through the subito technique *f-pp*.



Fig. 2. L. V. Beethoven – “Sonata No. 2 in F minor W. O. O. 47 *Kurfürsten*”, first movement, bars 18-25

The conclusion of the exposition brings a rhythmic acceleration of the melodic line and an increase in tension with this musical process, but also another suggestion of orchestral sounds coming from the piano by introducing the tremolo formulas of semiquavers in the right hand, which resemble typical figuration of the string section. The exposition is concluded, adhering to the common practice, in the key of A flat major, the relative of F minor.

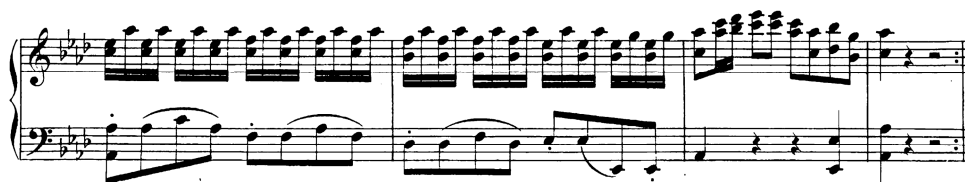


Fig. 3. L. V. Beethoven – “Sonata No. 2 in F minor W. O. O. 47” *Kurfürsten*”, first movement”, bars 33-36

Although the development section is concise, compared to Beethoven's usual sonata form middle sections, of only nine bars, it is made up of musical elements from both themes; it has a solid dramatic effect through its melodic outline and its ending in the key of F major, the homonym of F minor. The recapitulation repeats the exposition in the home key, with minor changes, all of them mentioned above.

Bar number	Large sections	Themes	Periods/ Stanzas	Phrases/ Sen- tences	Motifs/ Cells	Tonality (Modal structure)
1	Exposition (36 bars)	Slow Introduction I1(9)	P1(9)	F1(9)	4(2+2) +	F minor/ C major 7 B flat major/ C major 7 Cadenza
10 13 16					4(2+2) + 1	
18		First Theme T1(8)	P2(8)	F2(8)	3(1+2) +	F minor/ C major 9/ F minor/ C major 9
22					3(1+1+1) +	
26					2(1+1)	
28		Second Theme T2(10)	P3(10)	F3(10)	4(2+2) +	A b major/ E b major 7/ A b major/ E b major 7/ A b major
31					4(2+2) +	
35					2(1+1)	
37					Development (9 bars)	
41	4(2+2) +					
47	Recapitu- lation (37 bars)	Slow Introduction I2(10) with a developing character	P6(10)	F6(10)	4(2+2) +	B b major/ F major/ B b major/ Modulating/ E b major/ Modulating/ C major
51					4(2+2) +	
55					2(1+1)	
57		First Theme T1(8)	P7(8)	F7(8)	3(1+2) +	F minor/ C major 9/ F minor/ C major 9
60					3(1+1+1) +	
63					2(1+1)	

Bar number	Large sections	Themes	Periods/ Stanzas	Phrases/ Sen- tences	Motifs/ Cells	Tonality (Modal structure)
65 69 73		Second Theme T2(10)	P8(10)	F8(10)	4(2+2) + 4(2+2) + 2(1+1)	F minor/ C major 7/ F minor/ C major 7/ F minor
75		Transition (Bridge) T1v(3)	P9(9)	F9(3)	3(2+1)	A \flat major/ B \flat major/ F minor
78 82/83	Coda (6 bars)	Coda C2(6)		F10(6)	4(2+2) + 2(1+1)	F minor/ B \flat major/ C major/ F minor

Table 1. *Structural scheme of the first movement (macro-structural analysis)*
(Ştefan, 2021, Vol. 1, 69-74)

The surprising integration of a slow introduction within the first movement in sonata form inside the exposition becomes extremely interesting from the analyst's point of view and the listeners. The slow introduction thus becomes an integral structural element of the exposition. It would then be brought inside the recapitulation - an innovative concept that would be used by the composer many years later in his first movement of the Op. 13 *Pathétique* Sonata, composed between 1797-1798, published in 1799 and dedicated to Prince Lichnowsky. This became his first sonata with an opus number in which he uses a slow introduction, inspired by orchestral works, such as the symphony, and his 1793 sonata, but at the same time by J. S. Bach's music by directly quoting aspects of melody, harmony, rhythm, and polyphony of the first movement, *Sinfonia*, from Partita No. 2 in C minor, B.W.V. 826 of the great master from the Baroque.

Beethoven returned to Baroque music later in his life by writing fugues of great lengths within his piano sonatas Op. 101, Op. 106, and Op. 110, but also in his string quartets, such as *The Great Fugue*, Op. 133. Integrating slow sections within the fast ones dramatically increases the tension of the musical discourse and offers a much greater variety of characters within the sonata movement. (See Figure 1)

Komponiert 1798/99 Opus 13

Grave

147

⑪ **Allegro di molto e con brio**

Fig. 4. L. V. Beethoven – “Sonata No. 8, op. 13 in C minor “Pathétique,” first movement”, bars 1-2, 11-17

Grave. Adagio.

Sinfonia.

Fig. 5. J. S. Bach – “Partita no. 2, B.W.V. in C minor, Sinfonia”, bars 1-4

Integrating a slow introduction inside a fast movement within the sonata form is associated with orchestral works of the time rather than piano solo ones. Mozart did not use this procedure in any of his piano sonatas. He used a version of a Fantasy in a slow tempo that precedes the sonata itself in his work K 457 in C minor.

Likewise, Haydn did not use this technique in his piano sonatas. There are exceptions, however, and precedents, such as the first movement of Sonata Hob. XVI:30 in A major, in two movements, where the composer structurally integrates a slow ending section marked *Adagio*, reminiscent of the Baroque style, dating back to 1776. The introduction functions as a slow movement of the sonata or a short

improvisation, which is intended to prepare the Theme with Variations in *Tempo di Menuetto* of its second movement, and the last, which could also be viewed as a third movement, in my opinion.

Haydn's concept is not new; it was used in a well-known ensemble work by J. S. Bach, namely the Brandenburg Concerto No. 3 in G major B.W.V. 1048. Here, between the two fast movements of the work, he writes a bar with *Adagio* with two minims, the last of which has a pause above it. These minims sound A minor in first inversion and B major in root position and imply to both the conductor and performers the realisation of a short transient improvisation towards the new rapid movement, adhering to the common practice of the time, and of a different character that separates the musical expositions of the two main movements.

A similar example of an ending of a sonata movement we can find in the first movement of Haydn's Sonata Hob. XVI:16 in E flat major (a divertimento), dating from the 1750s, where, after an *Andante* section, the movement is ended in a fast tempo through an alert coda, which also functions as a transition section to the next movement.

4. Conclusion

The effect of using original compositional methods, inside the first movement of the Piano Sonata W. O. O. 47 No. 2 in F minor *Kurfürsten* by Ludwig van Beethoven brought about innovation to the sonata form and gave it greater variety of characters. The usage of this procedure for the first time in solo piano music by Beethoven at the age of 13 gave birth, years later, to a masterpiece of the 18th century, the Sonata Op. 13 in C minor *Pathétique*, one of his most famous, innovative, and impressive works, but also the remarkable work from the beginning of the 19th century, the Sonata Op. 31 No. 2 in D minor *Tempest*.

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The Role of the Piano In Romanticism Approached by Serbian Composers

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Abstract: *Serbian piano literature can be divided, quite meaningfully, into several categories if one takes into account the classification criteria: a) the origin of the compositions, b) the level of their content and c) the level of success of the piano performance. Piano performance survived for several decades as the only form of creative expression of Serbian citizens.*

Key-words: *romanticism, piano, Kornelije Stanković*

1. Introduction

„The most recent archival studies of preserved musical material have challenged the view, accepted until recently in local musicology, that Kornelije Stanković's *Ustaj, ustaj, Srbije* written in 1853 is considered the first Serbian work for piano.” (Jeremić-Molnar 2001, 247). It turns out that the beginnings of Serbian piano music have to be looked deeper into the past - up to 1841 - and that the author of the original piano work, the waltz *Pozdrav srpskim devama*, was Aleksandar Morfidis-Nisis. He was, taking into account the information available today, the first author who allowed music lovers among the Serbian citizens of Vojvodina to enrich their musical library at home with piano works created in their national and close cultural environment. The term offered does not, of course, exclude the possibility of further corrections.

2. Objectives

Serbian musical romanticism undoubtedly coincided with the romanticism of European countries, primarily Austrian/German, considering the political,

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sociological, cultural orientation towards the Habsburg Monarchy. In this sense, it is necessary to clearly define what is meant by the term „Serbian music” in the period that in the history of Serbian culture and art received the status of the beginning of a new era. „Namely, taking into account the profile of culture and art and specific periodization, the beginning of the 19th century did not exclusively mean the beginning of a new era in the artistic sense, but the beginning of a new period in Serbian history, politics, social order, in consequence in culture and arts”. It is a period that marked an almost direct transition from the medieval spiritual world to the modern age embodied in romanticism.

Thus, the Serbian people lived in two different regions, Austrian and Ottoman, and Serbian culture developed in two different contexts. As a result, the musical discourses of musical romanticism indicate the greatest kinship with German romanticism - in relation to French or Italian, although there are undeniably unifying signs of a single basis of European romanticism as a whole - which is also obvious from a perspective on the level ideological of the musical discourse. In addition, the centers where not only the ideology of Serbian romanticism was formed, but also achieved notable results in diplomatic struggles for the political status of the country, transmitted influences on the formation and life of the new Serbian bourgeoisie, and even formed their Serbian cultural identity (the publication the first dictionary of the reformed Serbian language, literature in the Serbian language and even sheet music with Serbian music, for example) were Vienna and other cities of the Habsburg Monarchy, as well as Leipzig.

A comparative view of the European music, i.e., German/Austrian and Serbian, is justified precisely in the communicative role of the musical discourse. Except that, due to historical and social circumstances, in Serbian music (especially in Serbia itself) there were no opportunities to cultivate music of all genres (symphonic, concert music, for example), mixed programs characteristics of the musical life of cities have analogues in Serbian music. Thus, the words "mixed programs ... of the concerts, in which the symphony, except from the operas, and virtuoso solo pieces, prevailed until about the middle of the century revealing that education and entertainment had not yet become permanent functions" can almost be applied to music without modifications.

The reasons for the late writing of Serbian piano music were numerous - lack of instruments, lack of adequate professional staff, need and interest in creation - and all originated in the unfavourable position of the Serbian people, caused by the oppression of centuries. Moreover, the necessary first step - placing the piano in the cultural discourse of the Serbian population - had to be preceded by the profiling of the social formations as primary consumers and carriers of piano music. Class, property, status and educational differentiation of the population, which

allowed the emergence of citizens and elites, was an essential condition for the reception of all attributes of the European enlightened society, among which the piano could (and should) be included without hesitation. Its elitist nature, which has persisted in Europe for decades, was most strikingly apparent in an environment inhabited by Serbs. The instrument required financial power and implied a certain degree of cultural awareness. It could only be available to members of those social circles that either satisfied the former or harmoniously synthesised both necessary assumptions.

It is therefore certain (although there is no reliable information about when exactly and in which family the piano was played) that the first stringed instruments on Serbian inhabited territory appeared in Vojvodina, a more culturally progressive environment. "Judging from the information presented in the musical catalogue of Emanuel Janković's German-French library in Novi Sad, printed in 1790, spinet and pianos had already begun to form, together with stringed instruments, the instruments of the wealthier Serbian families in this town at the end of the 18th century" (Radujko-Rade 2000, 26). Even more careful authors, who have not identified a piano in those instruments, have stated that "already in the first decades of the 19th century, in the context of the spread of the Biedermeier from Vienna to the urban areas of the Habsburg monarchy, piano playing received great importance in the cultural life of the inhabitants of Novi Sad" (Stajić 1951, 306). One thing is certain: the playing of music that began to take place in the salons of the wealthier Serbs of Vojvodina and the intelligentsia was evidence of the adoption of elements of the cultural life of their immediate European environment.

There was also no agreement on the exact date and city in Serbia where the first piano was transported. From a musicological-sociological point of view, the idea of importing the first piano to Serbia is less important. Much more relevant is the fact that this instrument was purchased by a member of the wealthiest and most powerful family in Serbia to enable his daughter, a representative of the newly formed court elite, to highlight her privileged status by playing it. The piano, however, did not remain unknown for long, bound to the court space and available only to the ruling circles in Serbia. Social restructuring and the accumulation of monetary wealth made it possible to integrate the piano among the privileged classes.

The new social position, based on money and education, required appropriate status symbols. The piano was one of the most important symbols of civic life. Owning an instrument, a collection of printed musical literature and home visits by a music teacher were evidence of prestige and fashion, indicators of class membership, signs of a high social standard that needed to be maintained and

improved. However, they meant more than that. The placing of the piano sound in an era when nationally oriented choral and solo vocal music had already acquired a certain status in the cultural discourse of the Serbian population is undoubtedly also a kind of modernizing movement. In a traditional, petrified but development-oriented society, the integration of the piano into the structure of social life at its beginning must be marked as a social leap. It was one of the symptoms of modernisation in the most general sense of the term: in the sense of introducing the new into various social areas. The modernizing effect of piano music was most visible in the sphere of culture and lifestyle.

In addition to enriching the content of everyday life, changing its quality and monotony, the piano has significantly extended the range of creative activity. The integration of piano music into various levels of social life and into the cultural content of the Serbian people contributed to the gradual familiarization of piano literature, the acquisition of instrumental and indirect compositional techniques, and the awakening of creative curiosity. It turned out, however, that piano playing survived for several decades as the only form of creative expression of Serbian citizens. It has been shown that it took much more time, effort, skill and knowledge to adopt the principles, forms and genres of piano music and then to apply them in the process of building national standards. Aleksandar Morfidis-Nisis was among the first to notice the need for piano literature, and the waltz *Pozdrav srpskim devama*, which was distinguished by appropriate attributes of the piano style, marked the establishment of the composer's activity in Serbian inhabited territory in 1841. „The piano creation of the Serbian people from that time until the First World War - over a period of seven decades, whose otherwise slow pulse was disturbed by occasionally pronounced productive oscillations, was created and developed gradually (insufficiently explicitly), attempting to establish a kind of (admittedly incomplete and uneven) dialogue with European piano music.” (Šuvaković, Pejović, Veselinović-Hofman 2008, 409).

Writing the pages of the first chapter in the history of Serbian piano creation, composers of varying degrees of musical knowledge, talents, ambitions and interests were assembled. The educational profile of the composing staff was built by cooperative amateurs and those for whom music was a professional commitment. The above-mentioned contrast, characteristic of the Serbian cultural space of the 19th century as a whole, was significantly mitigated by the participation of foreign musicians, especially Morfidis-Nisis, of Greek origin, the Italian Dionysius of Sarna-San George and numerous Czechs, having completed their studies generally at eminent Prague institutions, among whom Alois Kalauz and Robert Tolinger stood out. Robert Tolinger's piano creation had the power of a turning point in the development of the genre. However, the significance of the

turning point was not given, because in the decades that followed the end of Tolinger's creative involvement, there was a lack of artistic authors on the Serbian piano scene who were genuinely interested in piano creation. It was not until the beginning of the 20th century, when the quantitative growth of piano music finally gave way to the quality of works, that R. Tolinger received worthy successors.

„The line of professional piano creativity, which was initiated by Kornelije Stanković in the mid-19th century and became stronger in the fin de siècle period - when contributions to piano music were made by a number of educated Serbian composers, members of different generations (we refer to: Božidar Joksimović, Vladimir Đorđević, Stanislav Binički, Petar Krstić, Isidor Bajić and their younger contemporaries: Petar Konjović, Stevan Hristić, Miloje Milojević, Milenko Paunović) - was characterized by discontinuity.” (Šuvaković, Pejović, Veselinović-Hofman 2008, 410). The gap in the trained productive staff was filled by amateurs, whose works completely escaped oblivion thanks to lithography and, occasionally, printing. This was significantly influenced by the mood of the performers of piano literature, who eagerly awaited any new attempt at creation, however simplified, and adopted it with relish.

Composers of piano literature - as connoisseurs of the demands of the domestic market and the structure of the consumer population of which they themselves were a part - correctly judged that responsive piano forms and genres of utilitarian function would communicate most fully with the needs of a civilian audience with insufficiently refined musical taste but with strongly developed national sentiments, deep in content in the sphere of folk dances and songs (patriotic and lyrical themes) processed in a simple compositional style, albeit a technically tempting one. They decided to write appropriate dances and marches, to harmonize folk melodies, to stylize current social dances with an international character (polonaises, waltzes, mazurkas and gavota) and to compose themes with variations, fantasies and rhapsodies, of which only the most effective pianistic examples gained a position on the concert podium. The pool of forms used, borrowed from Western European musical literature, was enriched over time with more compositionally and technically complex forms - such as fugue (J. Marinković, P. Krstić), sonatina (J. Marinković, J. Urban), sonata (V. Čolak-Antić) - as well as various miniatures that composers (R. Tolinger, I. Bajić, M. Milojević, P. Hristić, J. Urban) have largely combined in collections.

(Example 1)

4

Гђн Видн Вулко.
À madame Vida Voulko.

НА ИЗВОРУ.
À la Fontaine.

(Etude mignonne.)

И. Бажан.
I. Bajitsch.

Presto. M.M. ♩ = 184.

Example 1. *Na izvoru* - Isidor Bajić

The choice of the above-mentioned genres of piano music, which gradually multiplied over time, was determined to a significant extent by the composer's level of education, creative ability and ambition. The corresponding, on average, modest results of most composers had a decisive influence on the fact that the constant features of Serbian piano creation were and remained simple in terms of form and harmony, and in a large number of works one can notice the lack of the necessary physiognomy of the piano, related to dynamics or agogics.

Robert Tolinger's piano creation had the power to become a turning point in the development of the genre. However, the significance of the turning point was not given, because in the decades following the end of Tolinger's creative involvement, there was a lack of artistically strong authors on the Serbian piano scene who were genuinely interested in piano creation. It was not until the beginning of the 20th century, when the quantitative growth of piano music finally gave way to quality works, that R. Tolinger received worthy successors.

(Example 2)

One of them, Isidor Bajić, surpassed most of his contemporaries in melodic inventiveness and his ability to write a correct form. At that time, I. Bajić solved the current dilemmas between past and future, traditional and new, i.e., between popular and independent folklore, with a compromise. By opting for writing piano compositions in the national style, striving towards the tempting pianistic realisation for a concert only in *Serbian Rhapsody*, the composer preserved the thematic, partly artisanal continuity of the national piano production. His mature artistic attitudes and awareness of the necessary material and stylistic progress came to the fore in his miniatures, first and foremost in *Album kompozicija*, I. Bajić's most mature and significant piano work. The work is characterized by a pleasing, rich and varied melody and a suitably realized character of each individual miniature and of the whole itself, which consists of independent but firmly integrated pieces. Instead of the dysfunctional pianistic style with unwieldy technical formulas that had been present until then, the performer is confronted with a more elaborate piano chord resulting from the appropriate use of the instrument's technical potential.

Two achievements of Miloje Milojević and Petar Konjović's conceptually, compositionally and technically distant youth, the *Minijature* collection and the fantasy *Legenda*, have transparently promoted the demand that Serbian piano creativity be directed towards the future. Similar in purpose, the functional selection of pianistic solutions and texture, characterized by a lively and independent world of inner and accompanying voices, but different in scope (concise pieces versus an extremely extended fantasy), character (chamber miniatures versus a concert work), complexity of formal arrangement (revised, a form of miniatures organized in sentences; as opposed to a completely particular composed solution, (of course, in the context of Serbian music), a previously unused, compositionally and technically perfected solution to the musical discourse of the *Legenda*) and the type of piano processing (a more airy miniature piano chord, not requiring a good command of the instrument's technique; as opposed to the more refined, sometimes complex, dense chord and ample piano technique of the *Legenda*), these compositions suggested new stylistic horizons, but failed to develop them.

3. Conclusions

R. Tolinger, I. Bajić and, above all, P. Konjović and M. Milojević are the ones who stylistically modernized Serbian piano music through the reception and assimilation of certain elements of the European Romantic tradition of the late 19th century,

whose belated presence can be traced back to the second decade of the last century. With elements of the early Romantic stylistic sphere present, the youngest composers in their early piano works, composed in the period of their search for creativity, maturation and wandering in an attempt to define personal expression and resolve the essential dilemmas of the time, gradually alluded to and integrated elements of the musical language of late Romanticism and early Impressionism.

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The Attitude towards School of the Children who Study a Musical Instrument, Compared to the Attitude of the Children who Do not

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Abstract: *Music has positive effects on the physical, emotional and cognitive development of children. Playing a musical instrument activates multiple areas and networks of the brain, facilitating super memory. Music is visibly effective in the therapy of the children with special educational needs. Studying music requires ambition, discipline, dedication, focusing, coordination, time, a lot of practice, competitiveness, communication abilities, conscientiousness, and perseverance. It also leads to increased self-esteem, self-control, self-discipline, inner harmony and creativity. This paper aims to observe the impact of music on children and whether there is a significant relationship between playing a musical instrument and the general attitude of the students towards school. We will argue that playing an instrument significantly enhances the attitude of the students towards school.*

Key-words: *musical instrument, attitude towards school, playing an instrument.*

1. Introduction

Music – what a wonderful gift offered to humankind! (Balteş 2012, 34). Since ancient times, music has been regarded as a fundamental means of perfecting the human soul, of creating a well-balanced, harmonious personality. This noble art accompanied man in all areas of his life (Vasile 2004, 3), influencing his perspective about himself, his aspirations, his decisions and his actions. Music enhances and refines thoughts, affections, and will; it increases cognitive abilities, stimulates imagination and creativity, and has the potential to convey feelings and emotions in a unique way.

2. Music and Humans

2.1. The impact of music on the brain. Both listening to music and, even more, making it, trigger complex cognitive processes in the brain, involving numerous neural networks, connecting the majority of the regions of the brain

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(Collins 2014). Music engages brain structures and neural circuits that no other activity engages (Levitin 2013, 247).

2.2. The impact of music on fetuses. Early auditory stimulation is essential for achieving musical performance. Clements showed that fetuses prefer Mozart's music, while J. Feijoo together with Busnel appreciate that unborn babies should be exposed to pre-classical auditions regularly, for the purpose of cognitive and psychomotor development (Nantais 1999, 370; Iamandescu 2011, 150).

2.3. The impact of music on children with special needs. Under the influence of music, especially of playing a musical instrument, delays in the development of children on the autism spectrum, psychopathologies, or emotional difficulties, can be mitigated, and communication can be greatly improved. Through music, these children can benefit from the enhancement of their memory, their cognitive and communication skills, their language and management of emotions, and their concentration of attention (Boso et al. 2007, 709). The use of motoric-rhythmic components in interventional music therapy contributes to achieving visible improvements in the cognitive acquisitions of children with autism (Jansen and Thaut 2018, 1).

2.4. The impact of music over the human body. Music supports the health of the mind and its optimal functioning. Positive effects have been observed at all age stages of human development, from prematurely born babies to adolescents, young people and adults. Music delays the decline of patients suffering from mental illness, even dementia (Rickard and McFerran 2012, 1). Music has the potential to soothe, calm, or, on the contrary, invigorate and excite. Music accompanies the individual in organizing and synchronizing his work and activities (Sacks 2009, 11). It causes major mental effects: it diminishes negative emotions, reducing depression and anxiety; improves mood associated with recalling previous emotions; it has an energizing effect in various activities, develops memory and can even increase the IQ (Schellenberg 2004, 511-514).

2.5. The influence of music over the development of human personality. The communicative role of music is associated with its expressive, cognitive, but also aesthetic and educational role. Thus, music offers numerous ways of influencing the human being, having positive effects on the entire human being (Iamandescu 2011, 59). Music has also significant benefits in other adjacent, non-musical fields: it stimulates personality development and has a positive impact on children's attitude towards school, the grades they acquire, their

time management, their ambition, perseverance, patience and memory (Cabanac et al 2013, 256). Together with the development of musicality, the ability to sing also has a beneficial effect on some personality traits in the formation of small children: it can be observed how they become more creative, more spontaneous and more communicative, leaving aside shyness and closedness. The benefits associated with early music education are also visible later in adolescents, in the spheres of creativity, relationships, and cognitive development.

2.6. The influence of the family in the musical training of children. The development of the child, in general, and his artistic evolution, in particular, is influenced by a lot of factors, among which the most important, even essential, are: the genetic heritage, the family environment, the social circle and the education received. However, in terms of performance in the field of music, a defining role is played by the family environment. A strong link has been observed between early stimulation and exposure to music at an early age and later success. The involvement of parents, their presence in the child's instrument lessons, represents an essential element, most of the time a motivating factor for the child (Comeau et al. 2015, 181-194). However, for students who do not benefit from family support, the school can take over this role (Freeman 2000, 98-101). Children who listen to harmonious music in the family or who study a musical instrument will prove more self-control and high self-esteem in various situations of life and a greater openness to knowledge, having a good physical, intellectual, emotional and spiritual balance.

3. The benefits of studying a musical instrument

The study of a musical instrument consists in the participation of the body, the mind, and the emotions. This involves the visual, auditory and motor cortices, a complex act through the participation of both rational thought and affectivity (Coman 2009, 138). Based on my experience as a piano teacher, together with the academic literature review, I was able to identify a plethora of benefits that the study of a musical instrument brings to the development process of children of any age, proving to be truly significant for their balanced development, in all the spheres that define the human being: physical, mental, emotional, social, spiritual, etc. Among these positive effects and skills acquired as a result of musical activity, I underline:

- the development of the power of concentration and distributive attention in order to read the score and to play with both hands; the development of both visual and auditory memory during individual study, but especially at the time of public appearances, by making different, opposite or parallel movements by

the two hands, reading and playing more and more complex score, using the previous training of fine movements of the fingers on the keyboard, strings or keys of wind instruments, with speed and precision, and increasing hand-eye coordination;

- emotional expression, self-expression through art, along with managing emotions by “expressing away” personal feelings;
- getting awareness of the existence of rules in life and the connection between different aspects of life;
- focusing on a well-defined objective, on a target, on a precise and identifiable ideal;
- deepening the relationship between parent and child by supporting him emotionally and financially in his artistic activity;
- integrating the student into a support group and deepening relationships based on communication on common topics with friends in the group;
- increasing the child’s self-confidence, based on participation in competitions, shows, festivals and other events, strengthening the sense of personal fulfillment, by experiencing joy in the case of success and developing perseverance in the case of failure.

4. Research methodology

The present paper aims to summarize research carried out during 2017-2018, which sought to identify the impact that the study of a musical instrument has on students’ attitude towards school. For this purpose, the same questionnaire was offered both to a group of students who were not studying a musical instrument, but also to a group of students who were engaged in this activity. The research, carried out in the Giurgiu County, discovered significant differences in the case of all analyzed variables, underlining the positive effects of studying a musical instrument on students’ attitude towards school.

4.1. Objectives of the study. The aim of the paper was to verify whether studying a musical instrument determines a difference in attitude towards school and its associated elements in the case of students who study an instrument, compared to students who are not involved in this activity. A series of variables were operationalized, such as *academic self-perception, motivation and self-regulation*, but also *students’ attitude towards school, towards teachers or peers, towards personal goals and objectives*.

4.2. Type of research. The study used instruments whose results are expressed by numerical data, indicating the *quantity*. It was descriptive research because it

described the actual condition of the chosen population. The study was *correlational*, as it was emphasized that studying a musical instrument represents a significant element of students' attitude towards school. The questionnaire being applied only once, the study was a *transversal* one. Therefore, the research was *quantitative, descriptive, correlational and transversal*.

4.3. The population consisted of 710 students enrolled in four schools: two music schools and two secondary schools within Giurgiu County. The sample included 110 students from grades II–VIII: 50 of them were studying a musical instrument (piano, violin, wind instruments), and the other 60 students were not. Most respondents were secondary school students: 5th grade - 24, 6th grade - 28 and 7th grade - 33. The age of the students was between 8 - 15 years, 91 of them were between 11 - 14 years. Of the 110 students, 36 were boys and 74 were girls. The majority of students (89) came from cohabiting families, while 21 students were cared for by a single parent (they had separated/divorced parents or one parent deceased).

To assure the confidentiality of the data, a list of students in the sample was formed, each one being randomly assigned a certain number. Research participation was based on these numbers. The group of students studying a musical instrument consisted of 25 children from the "Victor Karpis" Secondary School of Fine Arts, 20 children from the People's School of Fine Arts and 5 children studying in a private system, in total - 50 students. The group of students who did not study a musical instrument consisted of 35 children enrolled in the Băneasa School and 25 children studying at the Daia School, 60 students in total.

The selection of subjects was done randomly. The samples were of independent type, taking into account differences in age, sex, level of schooling or type of studies completed (those studying a musical instrument, or those not studying). The sample construction models were of an empirical type, based on knowledge of the population structure.

4.4. There were five monitored **variables**: *academic self-perception* - with 7 items, *attitude towards teachers or colleagues* - with 7 items, *importance given to targets* - with 6 items, *motivation and self-regulation* - with 10 items and *general attitude towards school* - with 5 items. The instrument used was the evaluation questionnaire created and validated by McCoach in 2002 (and in the Romanian language in 2011). The evaluation scales were of the Likert type, with increasing values from 1 to 6, from *strongly disagree* to *strongly agree*.

4.5. Data collection was carried out by preparing the research instrument (the questionnaire) and completing it on a single occasion by all selected students. In this way, the variable of the *time of testing* could be controlled. The same

type of questionnaire was distributed to all students, for individual completion, the duration of the process being 20 minutes. The data collected were confidential, and the students' decision to participate in the research was in no way conditioned by constraints or benefits.

4.6. Limits of the study. The research had a number of limitations, such as being carried out within a single county in Romania (Giurgiu County) and the fact that children's attitude towards school is also influenced by a number of other factors besides learning a musical instrument (elements such as personality, interpersonal relationships, the age of the students or the family and social environment they come from). Another limitation of the study was the insufficient research of international studies on the impact of music on human personality. Also, the results of the present research cannot be automatically applied to another population or generalized to other children. However, the study can easily be replicated in another geographic area.

4.7. Defining terms of the research. Music is art, science and language. It represents a projected chain of sounds, the interplay of which constitutes harmony. Music is a very complex sound construction, which transcends melody, rhythm, harmony, intensity, tempo, timbral color or other technical elements, becoming capable of communicating emotional states that express attitudes, ideas and emotions.

Musicality represents one's ability to simultaneously differentiate the frequency (pitch) of sounds, differences in intensity or harmonic combinations (Răducanu 2014, 76). The child gifted with musicality possesses a lively, fluid intelligence, a special imagination, motivation and strong will, particularly important elements in his musical development (Bălan 1995, 7).

Playing a musical instrument represents the full (physical, mental and emotional) participation of the human being in the activity of creating music.

Students' attitude towards school is formed by their social beliefs, which will lead students to think, understand, feel and act towards the proposed educational benchmarks and objectives. Attitude towards school is one of the important factors that contribute to the success of the educational act.

5. Results

Following the operationalization of the variables and the use of the statistical method, important results were obtained. The rejection of the null hypothesis and, consequently, the validation of the hypothesis of the study, was highlighted by the average of 5,268 for students who studied a musical instrument, in contrast to the

average of 4,701 for students not involved in this activity (following the application of the t-test for independent samples). We have therefore shown that there is a clear statistical difference between the two groups in terms of attitude towards school. Studying a musical instrument proved to be useful, positive and significant for the students' attitude towards school (provided the activity takes place in the absence of coercion).

Among other significant results of the study, we mention the fact that students involved in making music reported understanding complex processes in school subjects up to 12% more than their peers who were not involved in studying an instrument (this analysis was carried out with the help of the *academic self-perception* variable).

Likewise, up to 64% higher results were also found in the *motivation and self-regulation* variable, where it was observed that the interest in doing homework or making an extra effort in order to achieve very good school results was higher in the case of to children studying a musical instrument.

In the case of the variable *importance given to goals*, 92% of students studying a musical instrument gave the highest score to the statement that getting good grades in school is important to them.

I believe that the results of this research are eloquent and significant. They reinforce the conclusions of the already abundant specialized literature in this field, which proves that music has multiple beneficial effects in children's development, education and training. It provides benefits both in the emotional and cognitive spheres, but also in the aesthetic, moral and spiritual development. I believe that the evidence presented to us by both scientific studies and common experience is more than sufficient to constitute a strong motivation in determining parents to choose musical training for their children, in order to ensure them a balanced, complex and complete development, regardless of the career path they will eventually choose for adult life.

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The Specifics of Sacred Music of the Transylvanian Space. The Context. The Course. Representative Figures

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Abstract: *The political, social and even religious context in which the Transylvanian musical culture developed beginning with the second half of the 19th century until the 20th century, led to the shaping of a special artistic landscape, with specific identity sounds, different from the other historical provinces of the country. Ethnic and confessional mosaic generated influences regarding sacred singing, for the Eastern Church Byzantine music representing the secular analogion chant, integrated and framed into the church tradition, which was touched by the regional influences that created the musical ethos of a particular cultural area.*

Key-words: *sacred music, tradition, Orthodox Church, Byzantine music.*

1. Introduction

The coordinates of the political regime did not offer a fertile ground for Romanian manifestations to assert and promote the nation, even if, according to historians, Romanians have consistently represented throughout history, more than half of the population of the Principality of Transylvania. Even from the beginning the 17th century, the new ruler of Transylvania, the Habsburg Empire, tried to consolidate his rule by catholicizing the Romanians, who, being the majority in the region, could successfully be opposed to Hungarians, who had largely joined the Reformed Church. The Austro-Hungarian Empire, being in its entirety one of the most heterogeneous European political constructions, limited the emancipation of the Romanian nation, which it was deprived of an educational system in its own language, education, culture, art not being the elements that the country should support.

From this perspective the legislation that has governed the socio-political thinking of the political leaders of Transylvania over time, can be understood as:... we, not being able to understand those who belong to the cult of the Wallachians or Greeks and who are temporarily tolerated throughout the kindness of princes

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and the inhabitants of the country- *Approbatæ Constitutiones Pars I, tit. 1 art. 3*; ... although the Romanian nation is not one of the favourites among the states in this country- *Approbatæ Constitutiones Pars I, tit. 8 art. 1*; although the Romanian nation is admitted in this country for the public benefit, but without realizing its inferior state - *Approbatæ Constitutiones Pars I, tit. 9 art. 1*.

In this social framework, the Romanian culture had its own trajectory, which sometimes took the form of survival or of the minimum existence and it was supported especially by the Metropolitan Church of Transylvania, which played a major role in preserving the Romanian identity and its resilience in this geographical area. Religious music, although strongly influenced by elements of the Transylvanian folk song, continued to be the vector through which Romanian culture developed, resolutely promoting Romanian values in a multi-ethnic and implicitly multi-religious space.

Romanian choral art draws its essence from the authentic folklore, which, through its irradiating force, aroused the interest of several composers, urging them to reveal its mystery and to valorise it in the creations of high artistic inspiration. Thus, choral music, consolidated in the second half of the 19th century and the beginning of the 20th century, was built on the foundation of Romanian folk art, expressed through monodic folk song, peasant dance and church melody. The effort of artistic production in the field of music was concentrated, especially in the last part of the nineteenth century and the period immediately following, in two major directions, which integrated the recovery of two centuries of European tradition in the field of compositional technique and musical stylistics and the achievement of national-folk specificity within the limits of a local colour obtained by quoting and imitating the so-called national songs.

2. Composers from Ardeal

2.1. Gheorghe Dima, representative of the German school of composition

One of the leading representatives of the Romanian choral movement in Transylvania was the teacher, composer and performer Gheorghe Dima (1847-1925), author of important sacred choral opuses, some of them still representing majestic musical pages, part of the repertoire of choirs in Romania. He reorganized the choir of the Metropolitan Cathedral of Sibiu, with which he had a special missionary-artistic activity, participating in numerous church and cultural events in Ardeal.

The creative personality of the musician Gheorghe Dima, vigorously outlined due to his studies in Vienna, with Otto Uffmann, later in Graz, guided by professors Ferdinand Thieriot and also at the Leipzig Conservatory, with famous pedagogues such as Jadassohn, Rebling, Reinecke and Rust (counterpoint, fugue and

composition), was for the history of Romanian music from over the mountains, an important landmark and vehement supporter of the Romanian cause in Transylvania, expressed through artistic manifestations. Synthesis between the European harmonic language and the ethos of the Romanian song, either folkloric-popular, ecclesiastical or analogion chant, proposing works having certainly European valences, (about 100 sacred choral -Opus type, including two harmonized Liturgies), it represents, even today, an important part of the musical repertoires within the divine services.

Promoting the artistic life which next to the moment of founding of the Reunion of songs, animated the cultural environment in Sibiu at the end of the 19th century, with which the composer will take steps forward regarding personal development, made possible his presence in the urban life events for almost 18 years. Thus, reaching the leadership of this choral musical group, Gheorghe Dima will offer the testimony of his own science linked to the improvement of the technique, by performing on stages of great concerts that illustrate the level of knowledge of the great European music. He will conduct complex vocal-symphonic works, such as *The Seasons* and the Oratorio *Creation* by Joseph Haydn, *Stabat Mater* by Gioachino Rossini, *Night of Valpurgis* by Mendelsohn Bartholdy, *Missa Solemnis* by Ludwig van Beethoven or other compositions by Johannes Brahms or Franz Schubert.

Through his works, the composer contributes to the emancipation of the public and cultural life of the city, reaching to perform in 1895 in the great hall of the Romanian Athenaeum in Bucharest.

Due its maturity and prestige the Reunion of songs from Sibiu, conducted by Gheorghe Dima, is very appreciated. These features determine the *Hermanstädter Männergessang-Verein* choir to request the presence of the conductor Gheorghe Dima, a unique fact in the German musical history of Transylvania- a Romanian to conduct such a choir. From this position he will also contribute to the development and promotion of choral singing in the area located "in the heart" of Transylvania.

The sacred musical compositions, object of the successful preoccupations of the great musician who, benefiting from a generous instrument of interpretation, the Choir of the Metropolitan Cathedral of Sibiu, will bring to light very expressive liturgical Opus scores. Even nowadays are part of the repertoire of church choirs. The two Liturgies in G Major and A Major, as well as the tender harmonizations of the funeral songs, are part of the large number of musical works with a church character, original pieces or harmonizations. Regarding the original church choral creations, it should be emphasized that Gheorghe Dima composes some scores with a high degree of complexity, with a dramaturgy sometimes less common to the audience, using the principle of contrast, looking for variety in dispersing the choir in adjacent ensembles and ensuring the unity through harmonic thinking and polyphonic technique.

Dima was involved in an extensive process of systematization and transcription of Byzantine church music, by translating psaltic songs into linear notation, in order to make church singing as accessible as possible. Together with Gavriil Musicescu and Grigore Gheorghiu, notable musicians of the time, the author printed the work *Anastasimatarul* in 1883, their effort continuing in the following years with the sustained help of Bishop Melchizedek of the Roman, at whose expense will be published the *Structure of the Liturgy of St. John Chris* 1886), *Scale for Divine Service* (1884): four cherubikons, four axons and a Hymn at the bishop's moment of unclothing. He will also harmonize, in all 8 voices, liturgical songs from all over the year, totally eleven volumes. However, they will not receive the permission, from the church authorities from the Principality, to publish them, due to the fundamental consideration of the impossibility to faithfully reproduce the traditional psaltic microintervallic using the guidonic notation system.

The religious composition activity of Gheorghe Dima, the former Rector of the Academy of Music and Dramatic Art from Cluj Napoca (1919-1925), leading position that he received following the rehabilitation after his release from prison, can be framed (according to some expressed opinions of the musicologist Doru Popovici in three main categories (Popovici 1980, 104). The first one is the romantic style or manner of composition, which includes the two Liturgies in G Major for men choir and in A Major, for mixed choir; the second category integrates funeral songs, choral compositions built in the German neo-romantic style, with less common melodic intervals and garnished sound speeches, the last category highlighting harmonizations made towards the end of his life, which have some musical themes, songs set in linear notation by Dimitrie Cunțan.

The liturgy for men choir in G major is considered a standard of genre creation, in which the composer used with great inspiration and originality polyphonic structures in harmonies which remind us the German School of Composition. The work is transposed into a composition on original themes, the Litany, the Cherubic Hymn, and the final part of the Liturgy being built in original thematic structures, specific to the composer. The Great Answers ... The Father ... The Mercy of Peace ... Worthily ... or We Praise You ... are compositions that explore the Byzantine themes of chants for the reader, the old Romanian church songs (Negrea 1941, 5). The author of the Liturgy in the G, knowing these songs that are specific to reader, he could not get over their beauty so adopting them in his Liturgy, he coated them in such a bright harmonic style that they look like the old Byzantine icons. The clear expression of Dima's counterpoint concept is given in his funeral works (Funeral Songs). The discourse of the religious melody of these creations is modern; neo-romantic procedures being relevant. In this case we notice the presence of melodic phrases made up of less common intervals, unexpected

bounces, passages of virtuosity (*coloratura*), linearism, more complex procedures, such as *fugato*. From time to time, the melodic discourses attributed to the choral parties imprint instrumental valences, this aspect requiring a very rigorous theoretical musical training but especially of vocal-interpretative technique.

2.2. Sacred music in the vision of Ion Vidu

Ion Vidu (1863-1931), another representative composer of Romanian choral music, author of three Choral Liturgies, the Liturgy for men choir, for mixed choir and the Liturgy of St. John Chrysostom for schoolchildren, with rich harmonic “vestments”, as well as Timotei Popovici (1870 -1950), the least owes to the Greek Liturgy, written by the Ranthantinger, the multiple elements of melodic inspiration, both represent other authentic paradigms of the Romanian religious composition effort, which outlined a special identity in the choral literature of the intra-Carpathian area.

The composer Ion Vidu built his musical work relying on the card of simplicity (Ardereanu 2017, 142) meaning that the techniques of compositions he used during of the creative act, integrate mainly, simple musical procedures, homophony, heterophony, harmonic pedal reminding the ison of the psaltic music and in some place’s short polyphonic insertions. Relevant to the musical currents of the time, and this needs to be emphasized, is that this technique is not exclusively present in Vidu's creation, but it is only imposed as a constituent element, Vidu using as base material in his compositions, two musical different musical categories that certainly can be found in the hearts of all community members. to whom his entire work is destined: the orthodox church music of Byzantine tradition from Banat and the popular and patriotic music from the west of the country. Within his liturgical creations, these two syntaxes are found in a successful harmonic synergy, the composer managing to preserve the spirituality of Banat music and also the mother lode of the Romanian ethos through the church music transposed in the European harmonic language. Along with the composition, in his entire activity, he was preoccupied collecting, taking notes and processing the musical folklore from Banat.

The musical language and the thinking of the harmonic structure of the composer Ion Vidu concentrate largely on the mainly use of the major-minor modes with the specific ending on the sixth stage of the mode. In most cases, harmonization procedures are limited to the use of harmonics of the main steps. Representative for his choral composition is the Liturgy of Saint John Chrysostom for the parishes and people, designated for an ensemble of four voices and transposed on oriental music by Archdeacon I. Mardale, Râmnicu Vâlcea, Cozia Printing House, 1930.

2.3. Composer Timotei Popovici, creator of choral religious music with Byzantine specifics

Timotei Popovici (1870-1950), who was dedicated to the sacerdotal service, is a landmark of the musical cultural movement in Ardeal, due to his skills that led him in taking many positions: conductor, teacher, composer or being main part of artistic and church life. Conductor of the Choir of St. Nicholas Church in Șcheii Brașovului, but also of other groups of this city located near Tâmpa, the composer will train young talents in a large choral instrument, the Choir of the Metropolitan Cathedral of Sibiu, which will become a standard formation for Romanian artistic events in Ardeal.

At the time when he was a teacher of vocal and instrumental music at the Școala Normală from Sibiu, joined Candid Popa and Aurel Popovici, Timotei Popovici, teachers also, in order to make changes in the second edition of Church Songs by Dimitrie Cunțan, decision considered imperative being imposed by needs and requirements of the time and due to the oral transmission characteristic of church singing. Starting from the premise that for the discovery and promotion of church music in Transylvania it must be admitted that folk music is structurally linked to church singing, Timotei Popovici will enrich the liturgical choral heritage with many church musical harmonized opuses, filtered and inspired by local artistic resources, including the Songs of the Liturgy of St. John Chrisostom for children choir (1902), the Liturgy for men choir, the Liturgy Songs for two and three equal voices (1942) and, the most famous and common religious choral composition for divine service, the Liturgy for mixed choir (1943). The creations are accessible to both the listener and the choir who perform the harmonization, which are often simplistic, and the polyphony almost non-existent (Popovici 1966, 341).

The picture of the Romanian liturgical choral art is completed by the suggestive, for the space it represents, musical opuses, which integrate the perfume and the influence of the popular ethos, relevant for some Banat and Transylvanian compositions. Antoniu Sequens (1865-1938), Romanian conductor and composer of Czech origin is the author of seven harmonized Liturgies (the first one being strongly influenced by the sound of the melodies from Banat), which are, next to Nicolae Popovici's Liturgy, few of the paradigms of the effort to build a choral literature with a Romanian identity. This in the same context in which in this part of the country, the Viennese Liturgy of Randhartinger, composed on Greek songs chanted in the Greek church from Vienna, was sung for many years, in the first half of the 19th century, especially by Serbs from Banat (Vancea 1944, 15).

Some of these songs were performed during services in Romanian churches, being much easier to be assimilated by both choristers and participants at the

divine service as the opuses integrated the ethos and fragrance of the ethnic specificity of popular music. Despite of his Slavic origin, Sequens imposed himself in the history of music as an appreciated Romanian composer, his artistic work expresses a strong and authentic Romanian national imprint especially after his arrival in Caransebeș and after he started to work for the music department from the Orthodox Theological Seminary. It can be noticed even from the catalog of his liturgical creation: Liturgy in F major, op.11, Liturgy in G major, op.12 - for male choir, Liturgy in G major for mixed choir in six voices, op. 9 (1903).

2.4. Iacob Mureșianu and his role in promoting Romanian sacred music

Following the same history, the artistic effort of the composer Iacob Mureșianu (1857-1917) will be related to his musical activity and to the musical schools from the Western Europe. His choral creation is imposed by an accentuated dynamic, fragments of his works sometimes expressing a pronounced dramatic character, by introducing the solos, as in the Cherubion in A minor, for male choir, baritone solo, Great Answers ... Holy, Holy, Saint ... solo tenor, etc. Although he expresses his opinion that music is one of the most powerful elements of civilization, the composer still confesses that the Romanian people in this historical region, due to circumstances, could not cross the boundaries of folk music, musicians having the responsibility to collect folk songs and to harmonize them in order to spread them among the people (Sbârcea 1976, 199). Iacob Mureșianu offered religious choral literature 10 Harmonized Liturgies, in a consistent search for his own style.

Particularly expressive is the sound of the Liturgy in G Major, for male choir, which suggestively reflects the sensitivity and compositional refinement of the author. The appreciation at that time highlight the relationship between the text and the music, of the author's liturgical compositions: The text and the melody are braided with such admirable perfection that it seems impossible to separate them. The song and the text are both the warmest prayer of the poor human soul (Suciu 2007, 147). Iacob Mureșianu also enriched the liturgical repertoire of the Greek Catholic Church, especially after his appointment to the music department of the schools from Blaj, but a large part of his choral creations is also found in the repertoire of the Romanian Orthodox Church choirs, the composer being always guided by the most honest intentions to serve the cause of Romanian music. Part of the dominant current of the era, the one of the discoveries and the valorisation of the national musical treasure, in order to promote of the art of sound with Romanian inspiration, Mureșianu saw in the seductive melodic waves of our musical speech, the second national language of Romanians (Stoianov 2005, 34).

3. Conclusions

Music serves the evangelical word, but when it is not close to the spirituality, developed and inherited by the Church, the one validated by time and the challenges of history, this music is only a means of facile propaganda, relaxation and entertainment, in which a person finds a momentary aesthetic and artistic satisfaction. However, church music - by its very essence - can shed light upon the night of a human heart in order to later enjoy the light that exists beyond the heart boundaries. The Transylvanian composers seeking, through the creative effort, to promote the national identity, bringing to light precious gems, choral creations, whose sonority charms, even today, with its vigor, dynamics and artistic sensitivity.

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An Overview of the Codes and Conventions of Drama Film Music

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Abstract: *This article is, a part of a larger chapter, which treats the analysis of also other drama soundtracks, with various plots, directing visions and kinds of typologies in order to draw a line between the conventions and codes in music. Still, it is hard, since the final result is mostly an eclecticism between program music, large types of audio layouts, applied accordingly to the script and the personal craft of the composer.*

I identified some general approaches in drama film music, such as: the large usage of strings, or the highlight of melodic parameter, the minor keys and so on. I believe, for a composer it is essential to know the tools one needs to choose before writing music for a film. Even more, the codes found in an soundtrack are necessary because of the fact that they „talk” about the composer's style, his trademark.

Key-words: *film music, scoring, soundtrack, interference, composing, research*

1. Introduction

Research sources regarding cinematography and, implicitly, film music are numerous, varied and found mainly in countries that have a tradition in this regard. Moreover, film studios with big budgets, universities of theater and film, respectively of film music contribute enormously to the creation of an environment conducive to the discovery and support of future composers, orchestrators, arrangers, etc. If we refer to the example of the United States of America, from the very beginning there is a selection even before the entrance exams, as affordability decreases due to the enormous tuition fees. The educational process itself aims at performance, the disciple's unlimited access to education, facilitated by capable professors and practitioners, modern, reliable technology, as well as extremely clear ends: independent projects supported or not by organizations or foundations, internships in the studios, or even job offers suitable for the students' specialization.

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2. Objectives

The main objective on which I am currently working is to go with my research to a larger scale, to analyse more scores, to classify, to clarify aspects in which the authors did not dive in, maybe, too much. After the editing part, I intend to publish a book in which I would like to write about the codes and conventions in film music. Also, I do not want to ignore my composer activity, since no matter how difficult it can be for one to score for film, a good theoretician should be a hardworking practitioner.

3. General aspects of drama film music

The drama genre is perhaps the broadest cinematographic category, because it includes a wide spectrum of themes, which are based on the inner conflict of the individual with himself, or between one and other people or even with the forces of nature: conceptions of society, social differences topics, social class differences, racial/sexual/social discrimination, traditions and rites of an ethnic community/minority, violence, poverty, abandonment, mental disorders, addictions etc. As can be seen, in general, the themes (Weis, Belton, 1985) are oriented either towards society, towards the collective, or towards the individual². Narratives can be fictitious/inspired by real events or both at the same time³ and reveal the traits of human nature in moments of balance, extreme states, significant events, incidental or repetitive. Very often, however, the elements that define the drama, imitating the model of reality, are mixed precisely to provide a deep, complex image of the scenario. Moreover, the sudden appearance of new elements, the relatively violent rapidity with which significant moments follow each other or, on the contrary, the creation of the sensation of static, exactly as if nothing major is happening, are typical features of drama. In any case, accessing emotion at a deep level, manipulating it among viewers so that they can temporarily transpose themselves into the narrative, defines, perhaps the recipe for success in drama films.

² During the censorship period in Hollywood and during communism, in Europe, in order to avoid unpleasantness, conflicts of ideologies and opinions, scenarios focused on society were avoided in favor of those that focused on the individual.

³ There is, however, a greater share of one category than the other.

The enormous thematic diversity led to the classification of several subgenres⁴: *Epics (Historical drama)*, *Crime films*, *Courtroom dramas*, *Biopics (Biography)*, *Romantic Genres*, *Melodrama*, *Sport Drama*, *Religious Drama*, *Showbusiness Drama*.

About the specific codes and conventions used in each of these, a thorough analysis is, of course, appropriate not only within in this article, but rather in an independent work, therefore, I will summarize in series, essential features through the prism of edifying examples, which I will identify, define and abstract, with reference to various productions.

In studying the dramas, I noticed that there was a strong tendency in Hollywood to "dress up" the subjects in an artistic color, exploiting the dramatic moments in a slightly softer form that allows greater accessibility to the viewer and to facilitate the understanding of the cinematic content. Although not devoid of violence or shocking events, symbols and characters, they focus on the individual and diminishes the high degree of violence slightly by enhancing the artistic element. In short, in general, it was aimed that through drama, comedy and thriller, the film would become a blockbuster. In Asia, on the other hand, directors were more focused on producing films as forms of cultural-artistic manifestation, to be made with patience and quality, outlining the plan of reality as faithfully as possible, spending a lot of time in the pre-production stage. At the same time, the subjects were addressed to larger masses of individuals, in films with war themes, historical events or in those with social themes.

4. The eclecticism in Ran` film music.

Ran (1985), directed by Akira Kurosawa, is one of the reference productions for the drama genre. Working for about ten years⁵ in the pre-production stage, the director prepares everything in the smallest details, even painting the storyboard sketches of the important frames, putting special emphasis on chromatic, dynamic, on capturing beautiful landscapes, highlighting the intimate, mysterious relationship of man with nature. At the same time, it uses the symbol of sunrise and sunset to communicate, on a

⁴ I opted for notating them in English, because, in Romanian, for some of them, word-for-word translation is almost not possible, and a contextual one requires the use of several words. Also, most of the classifications were made by American film critics, which implies from the beginning, a series of names specific to the English language.

⁵ Meanwhile, a series of events happened in his personal and professional life: other films under his direction were released, he lost his wife, taking only a day off to mourn her, etc. He was an extremely deep, dedicated director who did not let compromise enter his work.

subtle level, data about the course of action. For example, before the start of the war between the brothers, in which a considerable number of people lost their lives, the sky at sunset was a bloody color with purple iridescence.

The symbolism is strongly aspected, starting from the title - *Ran*, which, in Japanese is translated as rebellion, madness, chaos, being portrayed with the help of several dimensions: social, philosophical, psychological, chromatic and dynamic. The social one reveals social aspects of samurai life, norms and customs, as well as typologies and types of mentalities, while the psychological and philosophical⁶ aspects continue to outline the principles of the mentalities of that period, conclusive for the creation of a credible reality regarding the time and space of the action.

Rhythm is another characteristic dimension of Kurosawa's films; each character has its own dynamic, its own rhythm, which suggests a certain type of personality, alternated with the movement of objects and/or elements in nature (the breeze that makes the curtain flutter, the swaying of tree branches, etc.).

Chromatics plays an overwhelming role in understanding the message conveyed; the director assigns meanings to the colors, giving the scenes complex meanings: white, yellow-light, hope, while red-bright, purple-death, chaos, the end. Although the director shows a predilection for landscapes, pale, pastel shades predominate, while contrasts appear only at key moments.

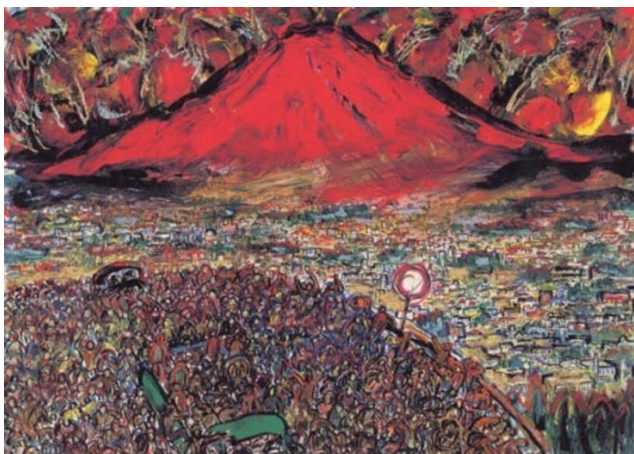


Fig. 1. "Dream"- sketch from the storyboard made by the director Akira Kurosawa, for the film "Ran"

⁶ About the philosophy behind the film, Kurosawa states that: "What I was trying to get at in *Ran* and this was there from the script stage, was that the gods or God or whoever it is observing human events is feeling sadness about how human beings destroy each other and powerless to affect human behavior."

The script is based on Shakespeare's tragedy, *King Lear*⁷, but the action is set in the medieval period, in the Asian space⁸, and has as its subject the desire of Emperor Ichimonji Hidetora to leave the kingdom and wealth as an inheritance to his three sons: Taro, Jiro and Saburo. The main themes are: inheritance, the theme of the family, the antithesis between the traditional society with well-rooted traditions (Dennison, Hwee 2021, 156-157) and the modern one, the impotence of the gods in the face of the choice of people. At the same time, Kurosawa addresses "key" feelings in the action, such as: revenge, anger, greed, pride.

The soundtrack has, however, undergone numerous serious modifications and changes. If at first Kurosawa wanted the music to be written in the tategoe manner - a style of strident vocal performance without instruments, he later proposed to the composer Tōru Takemitsu to write a score in the true sense of the word, similar to Mahler's compositional language. It was, however, significantly influenced by the Japanese karmic concept of interpreting *ma* as a surplus of energy surrounding an abundant void. He said: "My music is like a garden and I am the gardener. Listening to my music can be compared to walking through a garden and experiencing the changes in light, pattern and texture." (Craig 2021)

Codes used for drama genre:

- chordophones: often using a compact writing, i.e. without encompassing a considerable scope, Takemitsu proposes that the music for chordophones is a whole, unitary body, as a single identity. Going further, this seems to be the voice of the tragic, the dramatic, the suffering that lies behind the struggle for power and possession. The timbre of the chordophones is more than defining for the drama;
- high-pitched violins, in octaves (Davis 1991): sad, melancholic, depressing sound, often used in dramatic scenes or foreshadowing drama;
- diminished intervals: if they usually describe a feeling of anguish, of unhappiness, this time, moreover, they announce the passing of a tragic event, deeply unpleasant, with an unfortunate outcome;
- the rapid alternation between the ascending and descending meaning: chaos, unnatural;

⁷ The director is not at the first "attempt" to be inspired by Shakespeare's creation. "The Body of Blood" is also inspired by Shakespeare's creation.

⁸ The fact that the film's script is based on a British text, but the action takes place in Japan, proves that the director had in mind the universal character of behavioral typologies, of social problems, turning it into one of the classic productions of the cinematographic collection.

- the abundance of percussion instruments: their use is justified in the present analysis by the war drama subcategory, in which the film falls. However, there are also the color ones, which depict the spirit and wisdom of the samurai, as well as the religiosity of the Lady Sue character;
- repeated rhythmic formulas: in my opinion, they can easily be classified as a thriller, because they basically announce, through repetition, the imminence of a danger, a disaster. Any repetition has the minimal role of dynamic growth and tension. As in a nightmare, Emperor Ichimonji realizes the ominous turn that his desire to share the power of the three sons takes, being caught in a kind of hypnotic consternation;
- second overlays⁹: together with sound pedals, create textural sounds, describing large masses of people and complicated contexts;
- minor chords with a minor seventh: the emperor's sadness, helplessness and resignation in the face of his sons' blinding desire to each have the entire kingdom for themselves;
- the alternation I-IV-I: successfully used in so many productions already analyzed, as well as here, it denotes a tragic situation, with no escape, which has an essential role in the evolution and psychological shaping of the characters. Unfolding on the same harmonic basis, they also refer to the impotence of the divinity to intervene in people's choices;
- sequences of minor chords (Adorno, Eisler 1947): arranged at intervals of ascending second or descending third, refer to the drama of the general context, the extremely high degree of violence and danger and the transformation of the two sons - Taro and Jiro - into two tyrants hungry for power;
- piccolo flute: its timbre will always stand out and have the effect of cutting the sonority of the orchestral apparatus. In the soundtrack to be analyzed, his interventions can be detected in many of the important scenes, transmitting to the audience at a subliminal level, the presence of a danger, through his shrill timbre;
- tremolo, clusters and the abundance of chromaticism: the mystery, the suspense, the state of expectation. Although the film has a slightly static pace, there is a constant tension, played not only by the music, but also by the changing colors of the sunset.

⁹ Kurosawa's films have always impressed with the enormous number of extras used, bringing a significant dose of realism and grandeur to the war scenes.

Ran is an impressive film, a classic of cinematic productions, and also an example of what followed in the Asian space, in the way Kurosawa perceives the approach of all parameters: complex typologies that reflect Asian thought, a large number of extras, symbolism rich as well as impressive settings.

5. Accomplishments

One of the best results I have at the present moment is that I teach film music at *George Enescu* National University of Arts in Iași, as an optional discipline. When I teach, I try to offer the students the best quality in matter of informations, based on interference of genre in film music and based on composition technical skills. As a consequence, I get an interactive lesson, in which I use many methods, trying to make it as diverse as possible. Also, I can materialize some parts of my research, by providing good content, tips and useful tricks, following the final result, which is creating a solid film music young composer's generation.

6. Conclusions

Drama film music can be defined by several aspects. For example, the heavy use of chordophones in broad articulations, wide breathing, in themes with a sad, dramatic profile, such as in the productions of *Talented Mr. Ripley*, *Jane Eyre*. But even the whispered singing in the film *Ran*, or the dissonances and sounds produced by the synthesizers in *A few good men* are no less dramatic. Everything depends enormously on the scenario, on the character typologies, on the instruments chosen by the composer and on his own code, which, after all, ensures the originality of the sound content.

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