



MUSICA

1/2021

STUDIA UNIVERSITATIS BABEŞ-BOLYAI
MUSICA

1/2021

JUNE

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Front cover:

HALS, Dirck

Music-Making Company on a Terrace
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Oil on panel, 53 x 84 cm

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Source: <https://www.wga.hu/index1.html>

Beginning with 2017, *Studia UBB Musica* has been selected
for coverage in Clarivate Analytics products and services.

Studia UBB Musica will be indexed and abstracted
in *Emerging Sources Citation Index*.

**YEAR
MONTH
ISSUE**

**(LXVI) 2021
JUNE
1**

PUBLISHED ONLINE: 2021-06-30
PUBLISHED PRINT: 2021-06-30
ISSUE DOI:10.24193/subbmusica.2021.1

S T U D I A UNIVERSITATIS BABEŞ-BOLYAI MUSICA

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STUDIA UBB EDITORIAL OFFICE: B.P. Hasdeu no. 51, 400371 Cluj-Napoca, Romania,
Phone + 40 264 405352, office@studia.ubbcluj.ro

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ORGANS IN TRANSYLVANIA PART 1 – THE ORGANS OF THE BAROQUE PERIOD

NOÉMI MIKLÓS¹

SUMMARY. The following study represents the first chapter of a series, which is intended to shed light on the development of the Transylvanian organ landscape throughout the centuries. It offers relevant information regarding the first historical sources which indicate the presence of the organ within the Transylvanian region, and details about the organs built during the baroque period.

Keywords: Transylvania, organ, baroque period, organ builders, stops, positive organ, restoration.

Since the fall of the communistic regime, intensive efforts have been made to recreate a historically accurate portrait of the Transylvanian organ landscape. Organ builders and organists alike have made important steps in identifying and classifying most of the instruments which still exist today. For example, Franz Metz, one of the important organ builders and restorers of the late 20th century, had made an extensive research of the organs built by the Transylvanian organ builders. The results of his research are comprised in his book *Orgeln in Siebenbürgen (Organs in Transylvania)*, which contains relevant information regarding the life and work of the most significant organ builders of the baroque period and the early romantic era. Further classifications have been made by the Evangelical Church of Transylvania, which had issued an *Organ Registry* containing information regarding the organs found in its churches²; and by the Hungarian organist and researcher Dávid István, who had edited an extensive catalogue of the organs found

¹ Lecturer professor, PhD, Babeş-Bolyai University, Faculty of Reformed Theology and Music, Music Department. E-mail: miklos.noemi1981@gmail.com

² <http://orgeldatei.evangel.ro/>

throughout the entire Transylvanian region, entitled *Műemlék orgonák Erdélyben* (*Monument Organs in Transylvania*). Furthermore, organist and music academy professor Erich Türk has carried-out extensive research regarding the organ landscape of the North Transylvanian regions, which resulted in his book, *Die Orgellandschaft dreier Nordsiebenbürgischer Landkreise: Cluj, Sălaj und Bistrița-Năsăud* (*The Organ Landscape of Three Transylvanian Counties: Cluj, Sălaj and Bistrița-Năsăud*).

The first evidence regarding the presence of the organ in Transylvania can be traced back to the Middle Ages. In the Codex of Gyulafehérvár³ (today Alba-Iulia) from 1367, one can find an initial which represents a monk playing an *organetto*. Additionally, on the stone portal of the evangelical church in Petersdorf (Petiș), on the winged altar of Grossprobstdorf (Târnava) and on a fresco in the reformed church of Nagyalambfalva (Porumbeni Mari) one can find depictions of angels playing the portative organ. Based on this evidence one can conclude that the organ was well known and used within these parts⁴.

According to historical sources, the ones responsible for the establishment of the organ within the Transylvanian region were the Saxons, who had colonized the southern parts of Transylvania, beginning with the reign of King Géza the 2nd of Hungary (1141-1162). Thanks to the permanent connections of Transylvanian noblemen with the western parts of Europe, it was a certainty that the mainstream organ building techniques and the newest musical styles would eventually reach these regions. For example, Prince Sigismund Báthory (1573-1613), who was particularly fond of music, played several instruments and wanted to learn how to play the organ, had commissioned his ambassador István Jósika (?-1598) to travel to Italy and purchase the latest organ methods and musical scores. As a result, the composer Girolamo Diruta had dedicated his organ method to prince Báthory⁵. In the early 17th century, prince Gabriel Bethlen (1580-1629) commissioned an organ for the Catholic Cathedral in Gyulafehérvár (Alba-Iulia), which after his death had been donated to the Saxon community of Hermannstadt (Sibiu). This was because during that period, the cathedral had belonged to the Calvinist congregation, whose leaders did not tolerate the use of an organ during service⁶.

³ The *Codex of Gyulafehérvár*, found at the *Batthyaneum* Library, Alba Iulia, Romania, R. III. 89

⁴ Binder, Hermann, *Orgeln in Siebenbürgen* (*Organs in Transylvania*), p. 11

⁵ Diruta, Girolamo, *IL TRANSILVANO, dialogo sopra il vero modo di sonar organi, et istrumenti da penna [...]*

⁶ Binder, Hermann, *Orgeln in Siebenbürgen* (*Organs in Transylvania*), p. 10

Beginning with the 14th century, the Transylvanian Saxons have regularly commissioned organs for the churches in their most important cities: Kronstadt (Braşov), Hermannstadt, Bistritz (Bistriţa), Mediasch (Mediaş) and Schässburg (Sighişoara). In the national archives of Sibiu one can find many written sources, such as contracts and written testimonies regarding the construction of these instruments, and the activity of professional church organists. In 1568, the National Assembly of Turda proclaimed religious freedom, a circumstance which allowed people to practice their belief freely, regardless of their religion. As a result, during the 17th and 18th centuries, many organs have appeared in Lutheran and Catholic churches. Most of the instruments built during this period, were smaller, positive organs, with 4-8 stops, which were only suitable for accompanying the religious services. In Transylvanian cities where Hungarians represented much of the population, organs had been banned from the churches due to the Calvinistic reform. The region of Székelyföld had been an exception, because the seklers remained true to their catholic belief. The most important personality of the Székelyföld region during the 17th century was the Franciscan monk and respected scholar Kájoni János (Johannes Caioni), who had also built several organs in Csíksomlyó (Şumuleu-Ciuc) and its surroundings. Sadly, none of the instruments built by him have been preserved. From the middle of the 18th century, the Reformed and Unitarian congregations also began to allow organs in their churches, and thus more instruments were commissioned from different local or foreign organ builders.

One of the most important organ builders of the Transylvanian region was Johannes Vest (1630? - 1694), who came from Neusohl (today Banská Bystrica), and settled in Hermannstadt in 1671. He had built several high-quality instruments which sadly have not been preserved. However, in the Evangelical churches of Hermannstadt and Schässburg, one can still see the front of two of his most important instruments (Image no. 1).

Image 1



The front of the Vest organs in the evangelical churches of Hermannstadt (Sibiu) and Schässburg (Sighișoara)⁷

The organ built by Johannes Vest in the church of Hermannstadt in 1673 had three manuals and the following stops:

Manual 1 (*Hauptwerk*):

Gross Principal 8', Salicional 8', Quintaden 8', Gemshorn 8', Posaun 8', Octav Principal 4', Hohlflöt 4', Spielflöt 4', Quint 3', Mixtur 2', Zimbel, Subbass im manual Gedeckt 16', Grossflot 8', Pauck

Manual 2 (*Brustpositiv*):

Principal 2', Octav 1', Spiel flöt 2', Zimbel, Mixtur ½

Manual 3 (*Rückpositiv*):

Principal 4', Koppel 8', Octav flöt 4', Octav Principal 2', Super Octav 1', Quint 3', Mixtur ½, Salicional 4', Regal 8', Tremulant, Guckguck, Vogel Gesang

Pedals:

Subbass offen 16', Octav 8', Pomord 16', Hohlflöt 8', Quintadena 16', Posaun 8', Rausch Pfeiffen 3', Octav hohlflöt, Mixtur 4⁸

⁷ <https://hermannstadt.evangel.ro/kultur/stadtpfarrkirche/http://orgeldatei.evangel.ro/organ/view/683>

⁸ Binder, Hermann, *Orgeln in Siebenbürgen (Organs in Transylvania)*, p. 43

Based on the stop list, one can observe that Vest was up to date with the mainstream European organ building techniques and had built an instrument which corresponded with the high artistic and technical standards imposed by western organ builders. Today, there is a new instrument installed behind the front of the old organ, built by the Sauer organ factory from Frankfurt, Germany. The instrument has 4 manuals and 78 stops and is provided with electro-pneumatic action.

The oldest still existing organs of Transylvania have been built during the 17th and 18th centuries. The organ of the reformed church in Pócsfalva (Păucișoara) was built in 1693. Regarded as the oldest instrument still in use, it has been recently restored (Image no. 2) and is kept in its original state, except for the front pipes which have been replaced during the restoration process. Its builder is unknown, however, due to its ornaments, for a long time it had been regarded as a Johannes Vest organ. Today, Hermann Binder, who had carried-out the restoration works, locates its origins in Eastern Slovakia. The organ once belonged to the evangelical community of Zagăr and had been sold to the reformed congregation of Balavásár (Bălăușeri), who in turn sold it to the community of Pócsfalva, where it stands since 1885⁹.

Image 2

Stoplist:
Födött (Stopped fl.) 8',
Principal 4'.
Födött (Stopped fl.) 4'
Octav 2'
Quint 1 1/3
Mixtura



The organ of the Reformed Church of Pócsfalva¹⁰

⁹ Türk, Erich, *Fonte di Gioia meets Romania's oldest organ*, CD Booklet, TransilVANTIqS, 2013

¹⁰ <http://transylvantiqs.ro/fonte-di-gioia-meets-romania%27s-oldest-organ>

The smallest positive organ of Transylvania is found in the St. John the Baptist Chapel of Bánkfalva (Bancu), Harghita County (Image no. 3). The instrument has only two registers, a *Flöte 4'* and a *Principal 2'*, and was brought to its present place by the organ builder Kolonics István in 1883. The exact year of its construction is unknown, but the embellishments of its front indicate the late 17th century. Thanks to the short path from the keys to the valves, it has an extremely sensitive touch, thus offering the possibility of accurate articulation. Due to its small size, it does not offer too many possibilities, however it is suitable for chamber music and for interpreting works from the early baroque repertoire, which do not require a large instrument.

Image 3



The organ of St. John the Baptist Chapel Bánkfalva¹¹

Most of the instruments found in the Székelyföld region have been built in the 19th and 20th century, except for a few organs, such as the ones found in Csíkszentgyörgy (Ciucsângiorgiu), Csíkszentmihály (Mihăileni) and Nagybacon (Băţanii Mari), which have probably been built during the late 17th and early 18th centuries, by unknown organ builders. However, during

¹¹ Photograph made by the author.

the late 18th century, Thomas Boltres¹², an organ builder from Braşov had been active within the Székelyföld region, building organs in Nagygalambfalva (Porumbenii Mari), Székelymuzsna (Mujna) and Székelyvaja (Vălenii).

The organ of Reps (Rupea) was built in 1699 (Image no. 4). It has been restored in 2012 by the C.O.T. organ construction and restoration company and is now installed in the Black Church of Braşov. The organ has a short octave, like many of the organs found in Transylvania, and is provided with a mechanical tracker action.

Stoplist:

Manual: *Principal 8', Koppel 8', Principal Octav 4', Flött 4', Quint 2 2/3', SuperOctav 2', WaldfFlött 2', ManualMixtur*

Pedal:

Subbas 16', Pedaloctav 8', Pedal Oct. Min. 4', Pedal Mixtur (vacant)
Tremulo

Image 4



The organ of Reps in the Black Church of Braşov¹³

¹² Wrongly named *Thomas Balthasar* by Dávid István in his book *Műemlék orgonák Erdélyben* (*Monument Organs in Transylvania*).

¹³ <https://www.forumarte.ro/?portfolio=2258>

The organ of Michelsberg (Cisnădioara) built by an unknown master in 1724, has been restored by the organ builder and restorer Hermann Binder, and is currently used during holy service and in concerts (Image no. 5).

Image 5



The organ of the Evangelical church in Michelsberg¹⁴

Stoplist:

Manual:

*Principal maior 8', Viola da gamba 8', Flöt maior 8', Principal Octav 4'
Flöt minor 4', Quinte 2 2/3', Superoctav 2', Sedecima 1', Mixtur 3 fach*

Pedals:

Subbass 16'

Pedalkoppel

A particularly interesting instrument is the procession organ built in 1752 by Johannes Baumgartner (1714-1758) (Image no. 6), which had been donated to the Historical Museum of Cluj-Napoca by the Armenian

¹⁴ <http://michelsberger-spaziergaenge.evang.ro/orgel/>

Catholic community of Dumbrăveni (Erzsébetváros). It represents a fine sample of craftsmanship, because despite its small size, it comprises 6 registers and 300 pipes, a *tremulant* and six other extra sound effect stops. The organ is provided with two fronts, and to maintain its authenticity, the wind supply of the instrument is provided by two wedge shaped blowers on its top. Sadly, this instrument is kept away in the cellar of the museum and is seldomly used.

Stoplist:

Großflöth 8', Kleinflöth 4', Principal 2', Quinta 1 1/3', Oktava 1', Mixtura 2fach

Diskant, Fortekoppel, Pauck, Guckuck, Vogelgeschwey, Stern, Tremulant

Image 6



The Baumgartner procession organ¹⁵

One of the most important Transylvanian organ builders of the baroque period was Johannes Hahn (1712-1783). Born in Leutschau (today Levoča), Hahn settled in Hermannstadt and established an organ shop

¹⁵ Photograph made by the author at the Museum of Art in Cluj-Napoca.

from where he provided high quality organs for the southern regions of Transylvania. Many of his instruments have been preserved and restored and are still in use. One of the finest instruments built by Hahn is the organ of the evangelical church in Mediasch (Medgyes), and instrument with two manuals and pedals, which comprises all the characteristics of a Hahn organ (Image no. 7).

Image 7



Hahn organ in the Margarethenkirche in Mediasch¹⁶

The organ was originally built with a short octave, which has been completed to a full octave by Wilhelm Hörbiger during the restoration works carried-out in 1873.

Stoplist:

Pedal:

Violon 16', Subbass 16', Octavbass 8', Cello 8', Flöte 4', Posaune 8'.

¹⁶ <http://orgeldatei.evang.ro/organ/view/437>

Manual I:

Bourdon 16', Principal 8', Spitzflöte 8', Viola di Gamba 8', Octav 4', Spitzflöte 4', Quinte 2 2/3', Superoctav 2', Waldflöte 2', Quint 1 1/3', Mixtur 5-6 fach.

Manual II:

Coppel 8', Fugara 4', Flöt 4', Principal 2', Sedecima 1', Mixtur 3 fach, Regal 8'. Tremulant, MK, HW/P, Pos/P

Johannes Prause (1755-1800) was the most prolific organ builder of the Burzenland (Țara Bârsei) region during the baroque period. The largest organ built by him is the found in the Evangelical church in Bistritz (Bistrița), which is currently under a restoration process carried-out by the COT¹⁷ organ construction company (Image no. 8).

Image 8



The Johannes Prause organ in the Evangelical church in Bistritz¹⁸

¹⁷ <http://pipe-organs.com/ro/despre-noi>

¹⁸ <https://www.siebenbuerger.de/ortschaften/bistritz/bilder/19201.html>

Stoplist:

Manual I:

Bourdon 16', Principal 8', Gemshorn 8', Flaut 8', Gamba 8', Gedackt 8', Octave 4', Salicional 4', Nasard 4', Quint 2 2/3', Mixtur 4f

Manual II:

Geigenprincipal 8', Liebl. Gedackt 8', Viola 8', Aeoline 8', Fugara 4', Flöte 4', Weitflöte 2', Sesquialter 2f

Pedals:

Principalbaß 16', Violonbaß 16', Subbaß 16', Octavbaß 8', Cello 8', Tuba 16'
Couplers: RP/HW, HW/Ped.

Other instruments built by Prause can be found in the Evangelical Churches of Bucharest, Felmer, Fogarasch, Honigberg (Härman), Zeiden (Codlea), etc.

Generally, Transylvanian organs of the baroque period were built in accordance with the mainstream European organ building techniques, but, except for a few organs, mostly found in larger cities, the instruments were smaller, probably due to limited financial resources. Naturally, the choice for smaller instruments was also because the congregations in Transylvanian villages had smaller churches (sometimes there were 5 different congregations in one village), which could only be equipped with positive organs that did not require a lot of space. These positive organs are spread throughout most of the Transylvanian region, and are exceptionally reliable instruments. Due to the short path between the keys and the valves ensured by the so-called *stecher* (trigger) mechanics, these instruments have a very precise sound and touch. In addition, due to their small size, their maintenance does not require considerable financial resources, an aspect which made them particularly popular. These instruments are usually provided with 4-6 stops and are suitable for playing chamber music.

The organ music which had emerged in Transylvania during the baroque period was uncomplicated. The most important music collection of the period was the *Codex Caioni*, which had been edited by Joannes Caioni and his colleague Mátyás Seregély between 1634-1671¹⁹. The collection contains sacred and popular, vocal, and instrumental works of different genres. The *Codex Caioni* is one of the most important musical documents of the region, since it reflects the way Transylvanian musicians have perceived

¹⁹ Diamandi, Saviana and Papp, Ágnes, *Codex Caioni saeculi XVII, vol. 14a*, Musicalia Danubiana, Budapest, 1994, p. 15

and adapted their music to European mainstream standards. The different instrumental works found in the codex, such as the preludes, *canzonas*, fantasias and the *ricercar*, can also be played on the organ. Although in most of the cases the author of the different works is unknown, the influence of early Italian baroque music is obvious. For the rendition of these works one does not need a large organ, a positive organ with a few registers being sufficient for their interpretation.

Another composer who had dedicated works to the organ was Daniel Croner (1656-1740). His organ works are compiled in a tabulature entitled *Tabulatura Fugarum at Praeludiorum*, which is currently in the possession of the archives of the Black Church in Braşov²⁰. These pieces belong to the usual baroque genres, such as the prelude, fugue and the fantasia. They are short, uncomplicated pieces, mostly written for three voices, which are particularly suitable for the small positive organ type found in the majority of Transylvania.

Martin Schneider (1748-1812) had been active as an organist at the Black Church in Braşov, between the years 1772-1792. Aside a series of vocal-instrumental works, he had dedicated a series of pieces for keyboard instruments, such as coral preludes, preludes, sonatas, which had been collected and published by Steffen Schlandt, organist at the Black Church in Braşov²¹. Schneiders works are situated at the border between the baroque and classical styles, polyphonic and classical elements being present in them at the same time. Most of the works can be played on the organ and on the piano, whilst some of them, especially the ones which were created under the influence of the galant style, are suitable for the harpsichord too.

Since the Revolution of 1989, there had been a growing tendency to restore the organs which are in dire need of repair works. Sadly, many of the instruments have been altered by people who lacked the necessary know-how for a proper restoration. These interventions have literally destroyed the original state of the instruments, which in many cases cannot be recreated anymore, due to the lack of information and original materials. Such is the case of the Hahn organ in the Central Reformed Church of Cluj-Napoca, where the front of the organ still exists, but the original pipe work has been sold, and in lack of necessary information, it cannot be recreated.

²⁰ Schlandt, Steffen, *Daniel Croner, Preot și compozitor braşovean al secolului al 17-lea, (Daniel Croner, Priest and Composer in Braşov During the 17th Century)*, <http://tara-barsei.ro/>, p. 3

²¹ Schlandt, Steffen, *Martin Schneider: Werke für Tasteninstrumente (Martin Schneider: Works for Keyboard Instruments)*, Edition Musica Coronensis, 2009

In a brighter note, thanks to the restoration efforts carried-out by the local organ building and restoration companies, many of the instruments are used for concert purposes in the concert seasons organised by different congregations and cultural organizations. In the future, it would be auspicious to include these instruments in a cultural tour, which could lead to the recognition of their value and would be a possible way to raise the funds necessary for their proper restoration and preservation.

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AN ANALYTICAL STUDY OF THE FOLK MUSICAL INSTRUMENTS OF MEGHALAYA

JOYANTA SARKAR¹, ANIL RAI²

SUMMARY. Meghalaya is a richly inhabited Indian state. Drums, flutes of bamboo and hand-held small cymbals are a common ensemble. The advent of Christianity in the middle of the 20th century marked the start of a decline in tribal popular music. Over time, Meghalaya's music scene has evolved, attracting many talented artists and bands from both traditional and not-so traditional genres. Any of the most recent Meghalaya musicians and bands is: The Plague Throat, Kerios Wahlang, Cryptographik Street Poets, etc., Soulmate, Lou Majaw, and Snow White. Meghalaya's music is characterised by traditional instruments and folk songs. The Musical Instruments of Meghalaya are made from local materials. Meghalayan people honour powerful natural forces and aim to pacify animistic spirits and local gods. The instruments are made of bamboo, flesh, wood, and animal horn. Any one of these musical instruments is considered to have the ability to offer material benefits. The Meghalaya musical instrument is an essential part of traditional folk music in the region. In this article, we offer an overview of the folk musical instruments of Meghalaya.

Keywords: Idiophone, Aerophone, Chordophone, Membranophone, Trumpet.

1. Introduction

There is worldly music everywhere in this wonderful country (Aman 2007). Equally, because any art needs a powerful medium to communicate its apparatus and individuality, a musical instrument is a medium to communicate the 'Nada' artistic, which has a worldwide significance (Balaji 2009). In Indian music, instrumental music plays a major part. The musical instrumental is also called the *Vadhya Sangeet*. It is one of the three elements of the music (vocal, instrumental music and dance) known as the

¹ *PhD Scholar, Birla Institute of Technology and Science, Pilani, India.*
E-mail: joyanta35032@gmail.com

² *Assistant Professor, Birla Institute of Technology and Science, Pilani, India.*
E-mail: anilrai@pilani.bitspilani.ac.in

‘Sangeet’ of Indian Music. From the beginning of instrumental music and instrumentalist or instrumental players (artist), the two components have been incredibly significant. The music art is difficult to convey in the absence of one of the above elements. Music is regarded as a direct channel to express emotions from ancient times. Vocals consist of powerful words of any language and musical notes, also called ‘Swaras.’ While Swaras is the same with instrumental music, in Boles there is also a language consisting of words. Musical instruments play music in the boles on the musical notes. In compositions of pricked instruments, for example, boles are played such as: Da, Dir, Dara etc. As previously mentioned, the Classical Indian Music is mostly individualistic (Chattarjee 2001). Our instruments are often designed for solo reproduction as well. Indian musicians views music as a gateway to the godship and thus participates in swarasadhana (tone culture) throughout singing or playing. He is so absorbed by his activity that his character is completely apparent from his setting and fuses into ‘Nadabrahma.’ The solo character of our musical instrument is solely unique. There are since no sets or prewritten compositions in Indian Classical Music. Of the instrumentalist himself is the composer and is free of the limits of an exposition of a raga to handle the medium of his choosing. Eminent musicians have recently attempted, in the manner of western orchestral compositions, to use Indian instruments in a group to create an orchestral effect but have not been extraordinarily successful (Chakraborty 2017). Most instruments in a group sound small and ineffectual, because only the arrangement and arrangements are to be played in solo and thus not able to have the musical influence they like. Musical instruments have played an important role in the history and growth of Indian Classical Music. A large overview of Indian Instrumental Music history and development is available. To comprehend this large representation, an effort was made to separate it frequently based on cycles of time, middle and present like old, mediaeval, and modern times.

Khasi (of Mone-Khmer descent), Garos (of Tibetan and Burmand origin), and Jaintias, considered to come from Southeast Asia, are each one of the major ethnic groups of Meghalaya and their own distinctive practises and cultural traditions. The popular characteristic in all three cultures is their matrilineal scheme, which is used by the mother from which the family lineage is extracted. Meghalaya people are famous for their hospitality, pleasure, and friendliness. The Khasi claim that their religion is offered to God and that it is founded on the faith of one supreme God. The founder ‘U BleiNongthaw’ is a human who has a sublime religion and an immense love of life. He knows life is the best blessing of God, and in the future, he will have to take account again. The Jaintias and Khasis have the same faith, but they are influenced more frequently by Hinduism. It is superstitious that Jam, like

the KhasiThlen, is a malicious spirit that brings its controller wealth and sicknesses or their victim's death. Garos trust in one sole Maker, Rabuga, who is the world's maintainer and chief. The other ghosts are the True Creator members (Fauji 2001). Sacrifices are created to please the ghosts linked to Garo's farm life but never adored. The headman is representative of the village and is morally responsible. However, several Khasi, Garo and Jaintia have been Christian, and in the Meghalayas you can see many churches and temples, mosques, gurudwaras, and monasteries. KaPemblang Nongrem Dance, a five-day religious festival of the Khasis, is held annually in the Smit village, 11 km from Shillong. The second week of April is Shad Sukmyysieum, another Khasis Festival. Bahdienkhlam, Jaintia's biggest and most vibrant festival, is held annually in October-November in Jowai Jaintia Hills. Bangladesh is held in July for a week to celebrate the Garos' Saljong. The overwhelming Christian community of the state enjoys Christmas. The rhythm and dance abode are Meghalaya. The dances are related to festivals and seasons and must be celebrated during the year. Most dances are ceremonial, educational, pastoral, funeral, and leisure. The sound of flawless pace, beautiful singing, and classical music reverberates on the ground. Musical-instruments are important to themselves. You are used to dancing, musical music, displays and devotional actions. Instrument playing varies by time and position.

2. Folk Musical Instruments of Meghalaya

In their religious rituals, holidays, marriages, and other festivities, the Meghalaya people use different kinds of musical instruments. In dance, singing, piety gathering, and other public presentations, Meghalaya musical instruments are used. The Meghalaya music is distinguished by traditional instruments, folk songs, and music (Govinda 2000). With many Punk Music Artists, the State of Meghalaya has also a flair for western music. The organ plays a significant role, and the music is an essential part of the Northeast. In the area, you can find many ingenious musical instruments.

Some of them are as follows:

Except for Garo, contemporary musical instruments, and songs, Garos' music is traditional. In general, the traditional musical instruments of Garo can be grouped into four categories (Harsh 2013).

- A) Idiophones:** Self-resonant and resonant materials – Kakwa, Nanggils, Guridomik, and Kamaljakmora, gong of all sorts, Rangkilding, Nogri, Rangbong, etc.

- B) Aero phone:** The tone of a wind instrument that vibrates in a pipe when blown– Adil, Singga, Sanai, Kal, Bolbijak, Illep or Illip, Olongna, Tarabeng, Imbanggi, Akok or Dakok, Bangsi rosi, Tilara or Taragaku, Bangsi mande, Otekra, Wa'ppe or Wa'pek.
- C) Chordophone:** Stringed Musical instrument – Sarenda, Dotrong, Chigring, Dimchrang or Kimjim, Gongmima or Gonggna.
- D) Membranophone:** which are spread over a frame with skins or membranes – Ambengdama, Chisakdama, Atong dama, Garaganching dama, Ruga and Chibok dama, Dual-matchi dama, Nagra, Kram etc.

3. A Description of some famous musical instruments of Garo Community:

3.1. Kram

It has a drum smaller than a Dama. It is made from wood and cowhide covered at the ends. On one side, the Kram is bigger and on the other side it tapers much thinner. They are only seen on solemn occasions, such as funerals and some annual religious events, While the Duma is still used. The Kram cannot be separated from the house of the owner except during such serious times or the Garos is feared to inflict any misfortune.

Figure 1



Kram Musical Instrument

3.2. Dama

It has a long, thick drum that's the thickest in the midst and shrinks on either end. It can be 4 to 5 metres long and consists of timber. A cylindrical bifacial wooden drum. Both faces are skin covered, laced with red belts. Golden and red colors, light. Has been horizontally suspended from the neck and both hands played. Used by tribes from the Meghalayan hilly regions.

Figure 2



Dama Musical Instrument

3.3. Nagra

It is a fantastic drum made of cowhides filled with pot of barrels. It is just to be beaten to call people for a festive or entertainment rally in Nokma's home. The Nagra is a holy property and as such can be owned by the Nokmas only; it cannot be removed from the Nokma building. The Garos claim that if Nagra is taken out of the house of Nokma, the disaster is likely to visit the founders. The Nagra can only be defeated by its owner or a partnership, and not by someone else.

Figure 3



Nagara Musical Instruments

3.4. Gongmina or Jew's Harp

The Jew harp consists of an approximately 4 cm long, half inch high, fine slit of bamboo. It is so sliced that the middle of the brief with just one end flows down a small tongue. One end of a little string is tied to the Jew's harp and a little handle is connected to the other end. It is positioned between the thumb and forefinger of the left hand so that it touches the tooth, and the cord is fastened with a sharp pull of the right handle.

3.5. The Trumpets

In the accompaniment of the drums, there are two types of Garo trumpet.

a) Adil - It is a thin, bamboo-mouthed trumpet built with a buffalo horn on top of it. It takes about six inches.

b) Singga - It is literally the entire horn of the buffalo and only two to three times a breath can create the sound.

3.6. The flutes

Any Garo flute is made from only bamboo. They are not painted or registered.

a) Otokra - It is a large bamboo flute with a diameter of around 3 feet and 1 inch with just 2 holes.

b) Illongma - It has a tiny three-step bamboo flute.

c) Bangsi - The flute is slightly smaller than other notes.

d) Imbingi - It's another kind of flute shaped from a small bamboo fragment, closed on one end and open on the other. The exterior hard cover of the bamboo, leaving the soft white section underneath, is pooled. The mouthpiece is a half-inch square opening from the top of the closed end. A slight slip or tongue is cut from the mouthpiece downward through the top surface of the stripped bamboo, by cutting them down to about half an inch on both sides.

e) Dakok - It has a Flute Longest.

3.7. Rang or Gongs

The Rangs and gongs are brass, brass, or basin covers. They are used by the Garos for different purposes. The dances and festivals are played as musical instruments. They are often seen as a gold deposit, when the wealth and social status of an individual is defined by the amount of rank that you wear. Before the cremation, a dead Nokma is put on the line. The coupable needs to pay the fine in Rangs in the event of court disputes. These gongs have age significance.

3.8. Cymbals

The Garos are found in two styles of cymbals. The following are they.

a) Kakwa - This is a rather similar cymbal to that which the Hindus use in the plains.

b) Nenggilsi - It's less than the first cymbal. It looks like two little brass cups. These cymbals are used in tune with another instrument by striking each other.

There are other instruments besides those played by the Garos. Different drums such as Kynphong, Naila, and Padiah are available. Normally they are circular, but several are angled on their heads like a cucumber in the middle. Having adequately dried and oiled, the wood frame is hallowed by chopping oak, the heads are left bare and then covered with skin pads. In both cases, these drums are hanged from the two sides of the shoulder to the chest with a wire and the drummer beats his head with his hand. Like drums, the harps are distinct, like Singdiengphong, a simple harp that is built on eight strings from the soft bamboo of the bark and reeds of bamboo. Diengphong is done as a song or tune accompaniment.

1. **Natik:** Small accompaniment drum
2. **Dimchang/Kimjim:** Flat instrument made of bamboo
3. **Chengchap:** Cymbals
4. **Chigring:** Stump of bamboo with strings.
5. **Serenda:** It is a violin type of instrument.

4. A Description of some famous musical instruments of Khasi and Jaintia Community:

Music is an essential part of Khasi existence, and whatever it lacks in the formal refinement of existing schools and types of music; in skillful rendering it constitutes simplicity, elegance, and a certain complexity. Music in Khasi Life-every birth-to-death festival and ceremony is loaded with music and dance (Mukherjee 2005). The natural sounds enmeshed in the songs can be heard the buzz of bees, the cries of birds, the cry of a wild animal, the gurgling of a creek. One of the essential types of Khasi music is the 'phawar,' which is more like a 'chant' than a song and is mostly written on-the-spot, impromptu, to accommodate the moment. Other music styles include past ballads & lines, famous heroes' deeds, and martyr lamentations. Moreover, fascinating are Khasi musical instruments (Ksing Shynrang, Ksing Kynthei) because they support the dance and tune. It uses flutes and drums of different kinds. The ubiquitous drum plays the most prolific position. Not only do drums have the festival rhythm, but they are also used to 'invite' people to the gathering (Orcher 2005). "Tangmuri" (a form of flageolet); "Shaw Shaw" (Cymbals); percussion instruments of different kinds, including "Nakra" (Big Drum) and "Ksing Padiah" (small drum); "Besli" (flute for "solo" recitals) and a number of other wind instruments such as "Sharati", "Shyngwiang" (sad or joyful for various occasions); the "Duitara" (a stringed instrument played with a wooden string); Today the "Spanish Guitar" is more popular and is commonly used for both seasonal and general entertainment occasions.

People of Jaintia are rich in their traditional patrimony. The customs, poetry, dances, art, and crafts of the Jaintia tribe are reflected in their culture. The tribe is known for their creative weaving, woodcarving, cane, and bamboo. This is the tribe's primary trade, as well. They are also known for weaving carpets and silk and producing musical instruments, jewelry, and articles from pineapple fibres. This district's residents are fond of music. The Pnar people expressed their praise by music for rivers, hills, valleys, land, etc. Ramynthei, duitara, ksing / nakra, ramynken, shawiang, tangmuri, etc are traditional musical instruments (Zakir 2011).

Some Traditional Musical Instruments of Khasi and Jaintia:

1. **Beslie:** It is a Bamboo Flute.
2. **Tangmuri:** Clarinet
3. **Duitara:** Guitar-like musical instrument with muga strings.
4. **Ksing/Nakra:** Drums were applied on numerous occasions.
5. **Dymphong:** Flat instrument made of bamboo.
6. **Maryngod**
7. **Marngthing**
8. **Padiah:** Small drums with fine sticks to beat.
9. **Singthap:** Beat side drums with a stick on one side and hands on the other side.
10. **Tanglod:** Bamboo Flute
11. **Ksing Kynthei:** The drum was only reserved for women performers. Applying Wax on one hand
12. **Shaw Shaw:** Cymbals
13. **Sharati:** Used flute at death ceremony.

Figure 4



Khasi Musical Instruments

4.1. Duitara - Duitara is a two-stringed, religious guitar-like musical instrument. It is the traditional Meghalayan Khasis and Jaintias musical instrument. Composed of sturdy hard wood, you can play Duitara with a

wooden pick. It has 4 holes at the top, mounted to keep the string in tune with wooden pegs. The Duitara body is coated with animal skin.

Figure 5



Duitara

4.2. Ksing Shynrang: A cylindrical bifacial wooden body bound by parchment and laced by leather straps to the body. Rings of iron are threaded into the drum tuning braces. Your right cheek is bigger than your left one. The tiny face played with a stick, and the bigger left face played with a fist. It is used by the Khasi culture of Jaintia hills in a religious dance festival called "Ka Shad Nong Krim."

4.3. Ksing-Phong: Fifteen tubes of bamboo bound together, about two feet tall. The skin of the bamboo sticks is isolated from the body and discarded. Between the skin and the sticks on both corners are two bamboo sticks and two long sticks in the middle. Kept with a fist and hit with a hammer, with the other fist rhythmically. Used in Khasi of Jaintia hills and neighbouring areas in religious and festival dances.

4.4. Tangmuri: The tangmuri is a double-edged conical bore wind musical instrument used in the north-eastern region of India by the Meghalaya state's Hynniew Trep people. The tangmuri is used by musicians playing for folk dances and other local ceremonies such as cremations performed according to the indigenous faith, Niam Khasi. When played by the musician, the tangmuri delivers a very high-pitched sound. The instrument consists of a twisted conical-bore wooden chanter, approximately 20 cm long, with seven finger holes on the front, and a separate flared

twisted 15 cm long wooden bell connected by a push-fit to the chanter. The double-edged tube is connected to a thin conical-bore metal tube c.3 cm long, woven with thread to keep it in place in the chanter.

Figure 6



Tangmuri Musical Instrument

4.5. Sharati: This Flute was used during the ritual of burial. Another flute is the sharati, with some eight major holes. Her noisha is twisted slightly.

4.6. Tanglod: It is a Flute of Bamboo. Tanglod is a flute with both noisha and reading attached to it.

4.7. Beslie: It is a Flute of Bamboo. Besli is a pipe that is reduced from a thin bamboo cut in between the two sides, the bark is properly scrapped with six or seven holes drilled into its surface and is much like the eight-hole chuwiang.

4.8. The Trumpets

Two styles of trumpet are played. Ronsing and Turoi are primarily trumpets.

- a) **Ronsing** is a naturally bended horn of a buffalo, the interior is hallowed, and a small opening is made on both sides.
- b) **Turoi** is a trumpet with a broad rim made of solid brass with further elongated bends upward.

There are few cymbals in which the Kynshaw consists of two smooth copper plates (with several markings and markings gravitated on its surface). The Majra is made of brass with two curved or pointed surfaces.

They are played at large dances by smashing them together with drums and flutes.

4.9. Bom: A single large kettle drum started out, chiseled from soft oak. With the aid of leather belts, the broad mouth covered with thick hide attached. Playing with two sticks and padding. Typically used in public advertisements, called "Pyrtá Shnong" and used in Meghalaya dance festivals.

4.10. Mieng: A bamboo harp made of Jews. In the middle, a vibrating tongue is cut off. Firmly held between the lips and plucked by fingertips with one hand. The mouth is behaving as a resonator. It is used by Meghalaya and adjacent cowherds and shepherds.

4.11. Khasi tribe guitars: It is played like a sitar. It is made of wood. The structure of this guitar is a little bigger than our acoustic guitar and Hindustani Slide guitar. This guitar is played in various orchestras in Meghalaya.

Figure 7



Khasi Tribe Guitar

4.12. Khasi tribe violins: This instrument is a famous instrument of Meghalaya. It is made of wood. It is played by both hands. Used by tribes of hilly areas of Meghalaya. This violin is played in various festivals, puja, and orchestras in Meghalaya.

Figure 8



Khasi Tribe Violin

4.13. Serja: It is a type of instrument used by the Bodos which has four strings and a small bow made of bamboo strips is traditionally played. The bow string is made of a small bunch of hairs from the tail of a horse. The log of Sijou (*Euphorbia splendens*) is the best known for making Serja.

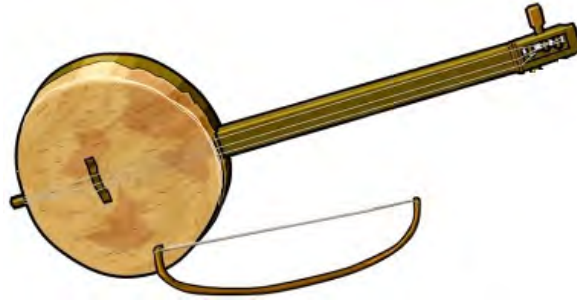
Figure 9



Serja Musical Instrument

4.14. Kum Dang Dong: It is a Ektara like musical instrument. It is used in religious dance festivals, various orchestras of Khasi community of Jaintia hills.

Figure 10



Kum Dang Dong

4.15. Marynthing: The Marynthing is an ancient, single-string string instrument. It is used as an instrument for a drone. Another five-stringed Marynthing was also demonstrated. It is used in the Khasi Culture of Jaintia Hills religious dance festival.

4.16. Saranga: It is a string musical instrument. It is made of wood. The people of Tiwa Community play this instrument. It is used in the religious dance festivals of Tiwa community.

Figure 11



Serja, Kum Dang Dong, Marynthing and Saranga

5. Conclusion

Meghalaya Instrumental Music likewise should broaden its frame of reference and acquaint new structures to staying up with the effect of technological turns of events. Meghalaya Instrumental Music has its own basics which depend on earlier examinations of the contemporary craftsmen of that time. This unrest has additionally energized new trials in various parts of Meghalaya Instrumental Music. New examinations bring about the development of new idea designs, new practices, new structures, and better approaches to act. These angles have been shrouded in the exploration work while talking about arrangement and combination music in a performing perspective and creation of new instruments in assembling parts of Meghalaya Instrumental Music.

Acknowledgements

We are deeply grateful for your great support and encouragement in the job, Dr Jowhar Lal Sarkar, Dr Troilee Datta, and Uttam Dey. We thank everyone who has contributed in some way at various stages of this project.

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DEVELOPMENT OF CHILDREN'S SINGING VOICE

ANDREA ASZTALOS¹

SUMMARY. The purpose of this paper is to present which are the most common children' singing voice production problems and to demonstrate what role it is the posture, articulation, breathing, movements, imaginations and vocal warm-ups in correction of children's vocal production problems. The research methods used included observations and self-studies. 100 school children participated in this study. This research identified five key vocal production problems: 1. singing exclusively in the chest register; 2. "compressed" singing voice; 3. "too airy" or "veiled" voice; 4. "skinny" voice; 5. out-of-tune singing. The reasons for and the characteristics of several different kinds of vocal production issues and several remedial exercises for them are described in this paper.

Keywords: children, development, singing ability, singing voice, vocal problems

Background

The Kodály Concept of Music Education is a way of developing musical skills and teaching musical concepts beginning in very young children. Its methodology utilizes folk songs, Curwen hand signs, illustrations, movable-do, sol-fa, and rhythm symbols and syllables. It was first introduced in Hungary but is now used in many countries, either alone or in combination with other approaches. The voice is the main musical instrument of this way of teaching. In Kodály's own words, singing connected with movement and action is a much more ancient—and, at the same time—more complex phenomenon than is a simple song. Various rhythm and tonal instruments are also used, including simple xylophones and recorders. Although Kodály instruction is sequential, the materials used in teaching musical concepts vary depending on

¹ *Department of Music Education, Juhász Gyula Faculty of Education, University of Szeged, Szeged, Hungary, Assistant Professor, E-mail: asztalos.andrea@szte.hu*

the age of the student. The general sequence may be simplified as: listen – sing – understand – read and write – create.²

We should first learn to love music as human sound and as a life-enriching experience. Kodály addressed the efficacy of teaching singing before teaching an instrument. The voice is the most natural instrument and one which every person possesses. Kodály called singing “the essence” of this concept. Singing is a powerful means of musical expression. What we produce by ourselves is better learned; and there is a stronger feeling of success and accomplishment. Learning through singing should precede instrumental training because it is in the child’s best interest to understand the basics of reading music before beginning the difficult task of learning the technique of an instrument. Singing best develops the inner musical ear. If we ourselves sing often, this provides a deep experience of happiness in music. Through our own musical activities, we learn to know the pulsation, rhythm, and shape of melody. Such enjoyment encourages the study of instruments and listening to other pieces of music as well.³

In the classroom we can encourage singing for enjoyment and at the same time promote correct intonation and proper singing tone. The instructor’s vocal example can significantly improve students’ singing and the development of good vocal intonation. Young voices have less volume, less endurance, and naturally higher ranges than adult voices. The adult instructor must modify his or her voice to accommodate this. A cappella singing will allow children to hear their own voices and enjoy active music making. Kodály addressed the importance of a cappella singing in the music classroom as well as in choral rehearsals and performances. Kodály believed that music should belong to everyone and not just to a musical elite. It is the right of every citizen to be taught the basic elements of music, to be handed the key with which he can enter the locked world of music. To open the ear and heart of millions to serious music is a great thing.⁴

Development of Singing Ability

The foundations of singing development originate in the auditory and affective experiences of the developing foetus during the final months of gestation, particularly in relation to the earliest perception of melodic variations in the mother’s voice. As the mother speaks or sings, the prosodic features of her voice (melody and rhythm) are conveyed to the developing foetus by

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the sound waves that transfer through her body tissue and that also are reflected from surfaces in her immediate environment. At the same time, the mother's affective state as she speaks, or sings is encoded hormonally in her bloodstream through neuroendocrine activity. This emotional state is believed to be experienced by the foetus relatively concomitantly with the sound of the mother's voice because of an interfacing of the foetal and maternal bloodstreams.⁵ The outcome is an interweaving of acoustic (prosodic/melodic) and emotional experiences pre-birth that are likely to underpin the developing infant's subsequent interactions post-birth with the sounds of the maternal culture. For example, our ability to determine particularly strong emotions in vocal behaviors in speech and singing.^{6 7 8} Is likely to originate in these earliest dual-channel (acoustic-affect) experiences and, arguably, to create a certain bias towards the association of particular vocal timbres with positive and negative feelings. (termed "emotional capital"⁹) Six-month old, for example, exhibit endocrine (cortisol) changes after listening to their mothers singing¹⁰ becoming calmed when upset and more alert when sleepy.

The common roots of singing and speaking are the nonverbal vocalizations of the infant, which are an immediate expression of his-her basic feelings. Parents intuitively tune in to the child's noises to establish communication with the infant. These child-directed vocalizations are called "motherese" and can be seen as a prelinguistic alphabet.¹¹ These vocalized communications represent at the same time prelinguistic and premusical means of expressions.

The earliest vocal behavior is crying. It contains all, of the ingredients of subsequent vocalization, including singing, with variations in intensity and pitch, as well as rhythmic patterning and phrasing.¹² Usually by the age of two months, cooing and vowel-like sounds are already in evidence and being shaped by the maternal culture.¹³ Aspects of "musical babbling" that

⁵ Welch, G. F. Singing as communication. In D. Miell, R. MacDonald & D. J. Hargreaves (Eds.), *Musical Communication*. New York: Oxford University Press. 2005a, pp.239-259.

⁶ Johnstone, T., & Scherer, K.R. Vocal communication of emotion. In M. Lewis & J.M. Haviland-Jones (Eds.), *Handbook of emotions*. New York: Guilford Press. 2000, pp. 220-235.

⁷ Sundberg, J. Emotive transforms. *Phonetica*, 57, 2000, pp. 95-112.

⁸ Nawrot, E.S. The perception of emotional expression in music: evidence from infants, children and adults. *Psychology of Music*, 31(1), 2003, pp. 75-92.

⁹ Welch, G. F. Singing as communication. In D. Miell, R. MacDonald & D. J. Hargreaves (Eds.), *Musical Communication*. New York: Oxford University Press. 2005a, pp. 239-259.

¹⁰ Trehub, S.E. Musical predispositions in infancy. In R. J. Zatorre & I. Peretz (Eds.), *The Biological Foundations of Music* (Vol. 930). New York: Annals of the New York Academy of Sciences. 2001, pp. 1-16.

¹¹ Papousek, H. „Musicality in infancy research: Biological and cultural origins of early musicality". In I. Deliège & J. A. Sloboda (Eds), *Musical beginnings: Origins and development of musical competence*. Oxford: Oxford University Press. 1996, pp. 37-55.

¹² Vihman, M.M. *Phonological development*. Oxford: Blackwell. 1996.

¹³ Ruzza, B., Rocca, F., Boero, D.L., & Lenti, C. Investigating the musical qualities of early infant sounds. In G. Avanzini, C. Faienza, D. Minciocchi, L. Lopez, & M. Majno (Eds.),

contain definite musical features, such as pitch and rhythmic patterns, are also generally apparent from two months onwards.¹⁴ Their incidence and quality appear to be related positively to the amount of time devoted to daily singing behaviors by the mother: the greater the amount of maternal singing, the increased likelihood of earlier musical babbling. By the age of three to four months, the infant is able to imitate his mother's exaggerated prosodic contours that characterize infant-mother interaction.¹⁵ Vocal play emerges around the ages of four to six months.¹⁶ By the age of one year, infants are sufficiently cued into the language of the maternal culture for elements to be reflected in their own vocalizations.

A few authors agree on the fact that most of these melodic contours consist of descending glissando figures after the first 3 or 4 months of life.¹⁷ Papousek¹⁸ describes four different types of melodic contours of vocalization in early childhood (descending, ascending - descending, ascending and complex, and repeated ascending and descending), the frequency of which depends on the age of the infant and the situational context. Descending contours prevail in the first months of life, but later the melodic contours become more varied, and the proportion of other contours increases.

The first year of life is characterized by a shaping of the infant's vocal production through interaction with the acoustic characteristics of maternal culture. Parents, for example, typically employ rich musical properties when interacting with infants: they speak and sing at higher pitch levels, use a wider pitch range, longer pauses, often at a slower rate, and use smooth, simple, but highly modulated intonation contours.^{19 20 21} In general, the first year of life is characterized by increasingly diverse vocal activity. The first

The neurosciences and music (Vol. 999). New York: Annals of the New York Academy of Sciences. 2003, pp. 527-529.

¹⁴ Tafuri, J., & Villa, D. Musical elements in the vocalisations of infants aged 2 to 8 months. *British Journal of Music Education*, 19(1), 2002, pp. 73-88.

¹⁵ Masataka, N. Pitch characteristics of Japanese maternal speech to infants. *Journal of Child Language* 19, 1992, pp. 213-223.

¹⁶ Papousek, M. Intuitive parenting: a hidden source of musical stimulation in infancy. In I. Deliège & J. Sloboda (Eds.), *Musical Beginnings*. Oxford: Oxford University Press. 1996, pp. 88-112.

¹⁷ Fox, D. B. An analysis of the pitch characteristics of infant vocalizations. *Psychomusicology*, 9, 1990, pp. 21-30.

¹⁸ Papousek, M. *Vom ersten Schrei zum ersten Wort. Anfänge der Sprachentwicklung in der vorsprachlichen Kommunikation*. Bern: Huber. 1994.

¹⁹ Thurman, L., & Welch, G.F. (Eds.). *Bodymind and Voice: Foundations of Voice Education*. Revised Edition. Iowa City, Iowa: National Center for Voice and Speech. 2000.

²⁰ Welch, G. F. The musical development and education of young children. In B. Spodek & O. Saracho (Eds.), *Handbook of Research on the Education of Young Children*. Mahwah, N.J.: Lawrence Erlbaum Associates Inc. 2005b, pp. 251-267.

²¹ Welch, G.F. Singing and Vocal Development. In: G. McPherson (Ed.), *The Child as Musician*, New York: Oxford University Press. 2006, pp.311-329.

vocalizations of infancy, with their communication of affective state (discomfort and distress, then also comfort and distress), are expanded to include quasi melodic features (2-4 months), developing vocal control (4-7 months), with vocal pitch behaviors that are directly linked to the prosodic features of the mother tongue. By the end of the first year of life, it becomes possible to separate singing and speaking in the preverbal vocalizations of most children. Children themselves experiment with the voice and seem to try out its range and possibilities in "vocal play".²²

It is possible to understand vocal play in Piagetian terminology as a kind of sensorimotor play. This kind of behavior typically appears between the 12th and the 18th month of life. The two fundamental cognitive processes that underlie vocal play and imitation are assimilation and accommodation.²³ Accommodation takes place when children are trying to adapt their imagination and vocal expression to a given model such as the phrase of a song. Assimilation occurs when children receive new information (a new melody) and integrate it into an already-existing schema.

Another kind of singing was characterized by Dowling²⁴ as an articulation of syllables with vowels that are slightly prolonged and appear on stable pitches. The author also observed a sequential organization of the song, referring to more, or less stabilized tonal patterns. According to Dowling, the first actual singing can be observed between the 6th and the 18th month of life. At first, these glissando-like improvisations on single syllables occupy only a narrow pitch range. Later they turn into recognizable songs, often with a sequential organization of the sounds. Thus, a typical song of an 18-month-old-child consists of a frequently repeated phrase with a steady melodic contour at a continuously changing level of pitch. The song is quite often interrupted by breathing; however, its rhythmic scheme usually remains within the phrase and sometimes even stretches over several phrases. These songs are often derived from the rhythm of spoken language.

In their second year of life, children are, able to sing single short phrases of a song, frequently turning them into spontaneous improvisations and repeating them quite often.²⁵ Microtonal figures in spontaneous singing slowly make way for more accurate intervals, resulting in an overall impression

²² Stadler Elmer, S. *Kinder singen Lieder: Über den Prozess der Kultivierung des vokalen Ausdrucks*. Münster: Waxmann. 2002.

²³ Stadler Elmer, S. *Kinder singen Lieder: Über den Prozess der Kultivierung des vokalen Ausdrucks*. Münster: Waxmann. 2002.

²⁴ Dowling, W. J. The development of music perception and cognition. In D. Deutsch (Ed.), *The Psychology of Music*, 2nd Edition, London: Academic Press. 1999, pp. 603-625.

²⁵ Gembris, H. The development of musical abilities. In: Colwell, R. (Eds): *MENC handbook of musical cognition*, Oxford University Press, New York, 2006.

that is clearly related to the diatonic system.²⁶ Between the ages of 3 and 4, children combine different songs and song fragments into something like a medley. They can repeat songs they hear and increase phrase contour of the presented song by trial and error. Other researchers observed that children could reproduce all, of the lyrics, the main rhythms, also the formal segments of a song starting at the age of 4.²⁷

Singing development in preschool is characterized by an increasing interaction with the sounds of the previously experienced maternal culture. This interaction is reflected in a mosaic of different singing behaviors that are evidenced between the ages of one and five years. They relate to the young child's inquisitive, playful, creative, and spontaneous nature as they engage with and make sense of their "local" musical world. The variety of vocalizations includes: two-year-old' repetition of brief phrases with identifiable rhythmic and melodic contour patterns²⁸, three-year-old' vocal interplay between spontaneous improvisation and selected elements from the dominant song culture, which are termed "potpourri" songs²⁹, and "outline songs"³⁰ in which the nature of the figurative shape of the sung melodic contour (its "schematic" contour) is thought to reflect the current level of the young child's understanding of tonal relationships.³¹

According to Stadler³², the different concurrent theoretical approaches to the development of singing can be categorized into three groups. The first group comprises the speech-dominated theories of sequence. The principal argument here is that songs are learned in a certain order, namely, lyrics, rhythm, melody contour/phrases, precise intervals.^{33 34 35} A second group

²⁶ Moog, H. *The musical experience of the pre-school child*. (trans. C. Clarke). Schott, London, 1976.

²⁷ Shuter-Dyson, R, Gabriel, C. *The psychology of musical ability*. London: Methuen. 1981.

²⁸ Dowling, W. J. The development of music perception and cognition. In D. Deutsch (Ed.), *The Psychology of Music*, 2nd Edition. Academic Press, London, 1999, pp. 603-625.

²⁹ Moog, H. (1976). *The musical experience of the pre-school child*. (trans. C. Clarke). London: Schott.

³⁰ Hargreaves, D.J. The development of artistic and musical competence. In I. Deliege & J. Sloboda (Eds.), *Musical Beginnings*. Oxford: Oxford University Press. 1996, pp. 145-170.

³¹ Davidson, L. Songsinging by young and old: a developmental approach to music. In R. Aiello with J. Sloboda (Eds.), *Musical Perceptions*. New York: Oxford University Press, 1994, pp. 99-130.

³² Stadler, S. *Spiel und Nachahmung: Über die Entwicklung der elementaren musikalischen Aktivitäten*. Aarau: Nepomuk, 2000.

³³ Hargreaves, D. J. *The developmental psychology of music*. Cambridge: Cambridge University Press, 1986.

³⁴ Moog, H. *The musical experience of the pre-school child*. (trans. C. Clarke). London: Schott, 1976.

³⁵ Welch, G.F., White, P. „The developing voice Education and vocal efficiency – A physical perspective". *Council for Research in Music Education, Bull. no. 119*, 1994, pp. 146-156.

consists of explanations that implicate the order of intervals. Here intervals or successions of notes appear developmentally in a specific and unreversible succession, namely, first the fifth, followed by the third and fourth and then the sixth. This theory assumes innate structures that are supposedly based on the acoustical properties of the harmonic series.³⁶ The third group could be labeled contour theories. Proponents of this approach advance the notion that the learning process begins with the melodic contour and that pitch and tonality follow. Learning to sing is thus assumed to proceed from global to more local features. According to Davidson's theory of contour schemata³⁷, the development of a contour schema starts with a falling third into which the other intervals are placed. The contour schema will then expand with the child's age: at first to a fourth and up to a sixth, which is mastered by the age of around 6 or 7. One author suggests the following course of development.³⁸

1. Early beginnings; vocalizations as the expression of an infant's basic feelings.
2. Shifted imitations; development of rituals and extended vocal play.
3. Imitation without understanding of rules and inventing of arbitrary rules.
4. Generalization of examples; ability to sing larger units.
5. Implicit integration of conventional rules into actions; increasing control of one's own singing.
6. Beginning reflecting on one's own actions, means, symbols and terms; use of notation for the production and reproduction of music.

Children's singing voices are unique in their own way, differing from adult singing voices in terms of vocal timbre, range, and expression. Young voice has less volume, less endurance, and naturally higher ranges than adult voices. Prior to puberty, boys and girls have vocal mechanisms that are similar in size and structure. This results in young boys having a similar vocal range as young girls, and sometimes even sing higher than girls.

Children will have acquired the singing range of an octave with all its steps once they are 6 or 7 years old.^{39 40} Although they still might miss certain pitches, this does not mean they are unable to recognize the pitches.

³⁶ Metzler, F. Strukturen kindlicher Melodik. *Psychologische Beiträge*, 7, 1962, pp. 218-284.

³⁷ Davidson, L. Songsinging by young and old: a developmental approach to music. In R. Aiello with J. Sloboda (Eds.), *Musical Perceptions*. New York: Oxford University Press, 1994, pp. 99-130.

³⁸ Stadler Elmer, S. *Kinder singen Lieder: Über den Prozess der Kultivierung des vokalen Ausdrucks*. Münster: Waxmann, 2002.

³⁹ Davidson, L. Song singing by young and old: a developmental approach to music. In R. Aiello with J. Sloboda (Eds.), *Musical Perceptions*. New York: Oxford University Press, 1994, pp. 99-130.

⁴⁰ Minkenbergh, H. *Das Musikerleben von Kindern im Alter von fünf bis zehn Jahren*. Frankfurt: Peter Lang, 1991.

The vocal reasons for children's singing problems may be:

- respiratory diseases (acute or chronic respiratory diseases, allergies, asthma, pseudo-croup, persistent coughing)
- the absence of singing practice, which results in no interaction between hearing (auditory) and vocal organs⁴¹
- imitation of bad singing exemplars (e.g., imitating the voice of some pop singers who are singing with pressure, vocal pressing or a nasal, hoarse voice)
- "high breathing" with its consequences of breathing too loudly; taking too little of a breath, or a separate breath for a very short motive; high larynx
- singing in too low of a register
- starting with too aggressive phonation
- a rough, hoarse, and pressed voice⁴²

The harmonious relationship between hearing, brain function, and the development of the vocal organs plays a central role in voice production. If proper coordination is not established between these three areas, there are errors and disturbances in voice production.⁴³

The development of the ability to sing comes to an end around the age of 8 years. Generally, by this time children are, able to sing a song correctly. This ability remains at this level unless music instruction and practice follow. As always, however, a broad range of inter-individual differences are observable. The singing abilities of untrained adults are not much different from those of 8 to 10-years-old children.^{44 45 46}

Until now, no research has been carried out to study: 1) which kinds of children's voice production problems exist, how to group them, what their characteristics are; and 2) what sorts of developmental activities can effectively improve the various types of children's singing voice production problems.

⁴¹ Nietzsche, N. *Die Pflege der Kinder-, und Jugendstimme*. Mainz: Schott, 1970.

⁴² Mohr, A. *Handbuch der Kinderstimmgebung*. Mainz: Schott, 2013.

⁴³ Mohr, A. *Handbuch der Kinderstimmgebung*. Mainz: Schott, 2013.

⁴⁴ Davidson, L. Song singing by young and old: a developmental approach to music. In R. Aiello with J. Sloboda (Eds.), *Musical Perceptions*. New York: Oxford University Press, 1994, pp. 99-130.

⁴⁵ Minkenberg, H. *Das Musikerleben von Kindern im Alter von fünf bis zehn Jahren*. Frankfurt: Peter Lang, 1991.

⁴⁶ Stadler Elmer, S. *Kinder singen Lieder: Über den Prozess der Kultivierung des vokalen Ausdrucks*. Münster: Waxmann, 2002

Aims

The purpose of this paper is to present the different problems of children's vocal production and to demonstrate how we may correct them while developing the quality of children's singing in primary school.

Participants

100 primary school children participated in the observation phase of this study. In Hungary, children attend primary school from 6 through 14 years of age, therefore primary school education lasts for 8 years. Further, 10 primary school children (4th and 5th graders) participated in the self-study and 260 primary school music teachers filled out the questionnaire. Semi-structured interviews were done with 5 proficient music teachers / choral conductors.

Methods

The research methods employed were observations and self-studies. Data were analyzed using qualitative and quantitative analysis protocols.

Aim of the *observations* were:

- to reveal, observe and examine primary school children's vocal production problems.

The observation phase lasted for five years. Observation criteria were the children's posture, breathing, articulation, and vocal sound production while singing.

The longitudinal self-study lasted for 2 years. Aims of the *self-study* phase were:

- to work out how we can correct the children singing voice problems at primary school,
- testing of developmental exercises (self-study)

Observation results

Four key concerns were found across all participants of children's singing voice building problems were observed:

1. singing exclusively in the chest register
2. "compressed" singing voice
3. "too airy" or "veiled" singing voice
4. out of tune singing

Self-study results

Singing exclusively in the chest-register

The technical difference between “head voice” and “chest voice” has to do with how vocal cords vibrate when singing. We use the terms “head” and “chest” to designate where vibrations are most strongly felt when singing. When singing in “head voice”, the vibrations are felt behind your nose and your cheeks. When singing in “chest voice”, vibrations are felt in your throat and chest. When children learn to sing, they normally sing in their chest voice and need help finding their head voice.

The reasons of this vocal problem are isolated chest-voice, full vibration without border vibration.

The following problems seem to exist in posture, breathing, articulation and vocal sound:

Table 1

Problems of singing exclusively in the chest-register and correction of problems

SINGING EXCLUSIVELY IN THE CHEST-REGISTER		
	PROBLEMS	CORRECTIONS OF PROBLEMS
posture	more strained body-posture high elongated head-posture protruded chin, mandible, hoisted shoulders	correction of body-posture correction of head-posture relaxation of mandible
breathing	high breathing	midriff activation, deep breathing
articulation, lips activity	too big mouth opening	articulation exercises singing with feeling of gape and feeling of smile
sound	too loud singing, too low singing, poor high tones, voice cracks in the area of register transition, less elasticity, less flexibility, poor dynamics, less expressive capabilities	“mezza voce”, starting from piano, development of singing voice from head-register glissando exercises, vocal exercises with following vowels: “i”, “e”, (“ü”, “ö”), “o”, “u” and the most conductive consonants: “n”, “m”, “ng”, “s”. softly singing, singing in high register

“Compressed” singing voice

The reasons of this vocal problem are too much breath pressing and blow-pressing blast the vocal cords. There are following problems in posture, in breathing, in articulation, in singing and, in vocal sound.

Table 2

Problems of “compressed” singing voice and correction of problems

“COMPRESSED” SINGING VOICE		
	PROBLEMS	CORRECTIONS OF PROBLEMS
posture	stiff, strained posture cramped neck, shoulders, hands, elbows, and throat strained and tense ventral- wall too raised head high-ranking larynx hoisted shoulders protruded chin, mandible	correction of body-posture correction of head-posture relaxation of mandible relaxation of face-muscles bodily relaxation, small head-movements (yes-no, right-left) going shaking-movements (hand-, and elbow-movements)
breathing	inactive midriff	relaxation of respiration breath is not damed breath flow, stream
articulation, lips activity	stare facial expression	articulation exercises
sound	cramped and pressed singing voice poor head-voices raspy voice too big volume poor flexibility hard tone starting register-divergence little voice register intonation problems	sing softly sing with movements vocal exercises with following vowels: “u”, “o” and the most conductive consonants: “p”, “t”, “k”, “f”, “s”, “m”, “n”; sing with more head-voice sing songs with facile and softly characters

“Too airy”, or “veiled singing voice”

The reasons of this vocal problem are the vocal cords cannot close complete and breathing air escapes audible. There are following problems in posture, in breathing, in articulation, in singing and, in vocal sound:

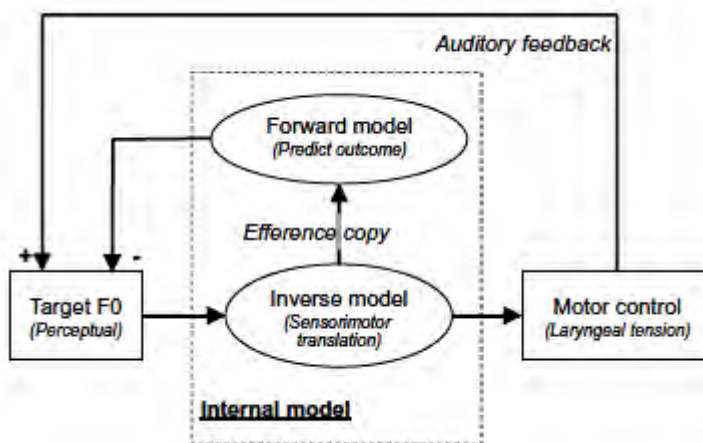
Table 3**Problems of too “airy” or “veiled” singing voice and correction of problems**

“TOO AIRY” or “VEILED SINGING VOICE”		
	PROBLEMS	CORRECTIONS OF PROBLEMS
posture	shrunk posture	straighten of body posture body-posture activation
breathing	poor breathing support high-breathing	inhale with wondering staccato exercises sing with feeling of inhalation sing with feeling of draw
articulation, lips activity	small lips activity poor mimic poor articulation	mouth opening (long, narrow) chewing movements articulation exercises
sound	too airy veiled voice little voice volume	vocal exercises with following vowels: “i”, “e”, “ü” and the most conductive consonants: “b”, “d”, “g”, “r”; affected, dramatically singing sing with different timbres sing songs with more cheerful or more verve characters

Out of tune singing

The term “tone deafness,” commonly applied to singing off key, suggests that the cause lies in faulty perception and problems lie in production, memory, and/or sensorimotor integration.

Those children are called "out of tune singers" who cannot sing a melody accurately. These children suffer from a lack of functional connections between hearing (auditory), brain processing, and vocal organ activity. In other words, there is a coordination disorder between hearing and singing.

Figure 1**Vocal imitation of pitch⁴⁷**

There are three types of out of tune singers:

1. *“singing only in speech range”*

They can “sing” only in their speech range.

They cannot perceive where the melody moves.

They cannot perceive either direction of melody or pitch of tones, so they do not know how to sing.

They have no experience of how to produce different-pitch of tones with their voice-forming organs. (vocal organs)

2. *“false singing”*

Bigger pitch changes are often perceived as minor changes and are thus reproduced. For example: perfect fifth interval is perceived major second.

3. *“singing too low”*

They always sing all too low; they growl.

Some out of tune singers do not know they are singing falsely until someone tells them this.

Coordination of the vocal organ and hearing can be taught to most “poor-pitch singers”, but this requires a lot of time, patience, experience, and good teaching approaches.

⁴⁷ Pfordresher, P. Q., & Mantell, J. T. Singing with yourself: Evidence for an inverse modeling account of poor-pitch singing. *Cognitive Psychology*, 70, 2014, pp. 31-57.

Correction of out of tune singing:

- body contact: the direction of the melody, the pitch differences must be manually displayed,
- eye contact: "sing the tone in my eyes!"
- ear training exercises: low, high
- concentration exercises:
Give a pause for the thinking before reproducing, singing the given tone.
Hearing – Thinking – Singing
- Buzzing exercises: from bottom to top (rocket, elevator, uphill-downhill).
- imitation exercises (imitation of animal sounds)
- "Tone-ball" carrying, throwing, transferring.
- Find common tone, pitch.

A single exercise can be used to address multiple vocal and musical considerations. Exercises may address matters of breath, vocal production, vowel formation, and vocal development. Each exercise used for this particular study is labeled with its fundamental purpose, although many functions in several capacities. In two years, all singing problems were remediated. Children's singing development is both varied and multifaceted, and this has considerable implications for teaching and assessing singing as well as other forms of music-making that depend on singing and the quality of singing during the school years.

Conclusions

The body needs to be balanced for students to project a beautiful singing tone. Breathing exercises teach children to inhale and exhale correctly. Vocal warm-up exercises and vocalizations such as encouraging students to vocalize high and low sounds as well as soft and loud sounds help to develop beautiful singing. A healthy childhood singing voice should be light, smaller than adults' voice, in the nature of the head-register, shiny, sonorous, soaring, floaty, mobile, not veiled nor sophisticated, without pressing, not too loud, soft in the chest register. Well-planned and efficiently executed vocal development activities and exercises are essential for developing good singing habits. Because the vocal cords constitute an extremely sensitive organ, they need special care and training in order, to produce healthy singing attributes.

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PROPOSAL OF ACTIVITIES TO UNLOCK CREATIVITY USING REAPER SOFTWARE

ALEXANDRA BELIBOU¹

SUMMARY. Using technology in a creative-based approach to music learning is beneficial when we refer to the development of creativity as the finality of artistic musical education. In its permanent movement, we notice that the educational process progressively removes everything that becomes dysfunctional outdated. Therefore, both through the act of teaching learning and through the act of evaluation, as the blockages of any nature that stand in the way of creativity are discovered, they can be diminished. This article proposes musical activities that use Reaper software, which provides a good environment for grooming students with aesthetic sensibilities that should always accompany technical knowledge. Moreover, this article serves as a starting point for teachers hoping to develop creativity through music software.

Keywords: Reaper, software, creativity, music education.

Introduction

Starting from my opinion that using applications and music software in the teaching and evaluating process helps the teacher to observe both the process of training and development of his students' musical skills, as well as their artistic products, this article proposes musical activities that use Reaper software to unlock creativity.

According to the Oxford Learner's Dictionary of Academic English, creativity is the use of skill and imagination to produce something new or to produce art. Regarding the concept of creativity and its connection with music education, research has begun to focus increasingly on both the educational process and the results obtained (Barrett, 1998; Folkestad, 1998;

¹ Lect. PhD, Transilvania University of Braşov, Faculty of Music, xela_irig@yahoo.ca, alexandra_belibou@unitbv.ro

Morgan, 1999; Macdonald & Miell, 2000). However, analyzing and observing the factors which affect creative music making remains one of the least studied aspects of music education. In a 2009 study, Oscar Odena and Graham Welch offered a generative model of teachers' thinking on musical creativity, to develop over time, another perspective on the subject, towards music education that encourages and develops students' creativity (Odena, Welch, 2009).

A 2013 case study described the development of creativity in high school students through their participation in a music technology course. The central question on which this research was based was: *"How do music teachers and students describe the students' development of creativity through their participation in a music technology course?"* The result of the research was a positive one, and the author concludes that *"future research into how music technology may enhance the collaboration of creative projects will be important"* (Nielsen, 2013). Also related to the connection between creativity and musical technology, another research from 2013 argues that it is necessary to find new ways to engage students in music education. As the authors claim, *"teaching with music technology provides an affordable point of entry for nontrained music students to express their musical sensibilities. Computer based tools have become the standard for the music industry. We posit that music technology classes serve as an excellent environment for creative development, offering self-awareness of one's creative process, experiential flow learning, and creative thinking skills"* (Rosen, Schmidt, Kim, 2013).

In his book - *Using Technology to Unlock Musical Creativity*, composer and educator Scott Watson proposes a set of principals in music education assisted by computer technology. From the classroom research that the teacher undertook, these formulated principles are those that have ensured success in developing creativity through ICT-based music education. Of these, we would like to mention those for which the applications proposed below provide a valid answer. Thus, we consider the principle that aims to allow students to share themselves, the one that claims to use parameters and limitations that remove distractions during activities, and finally, the principle that proposes to facilitate improvisation (Watson, 2011, xix).

Discussion

Reaper is a digital audio workstation (DAW) software and MIDI sequencer created by Cockos. As any DAW software, Reaper is used for recording, editing, and producing audio files. *"The term digital audio workstation*

refers to a single software application that allows for many aspects of music production, including audio and MIDI recording, editing, and mixing” (Watson, 2011, xxv).

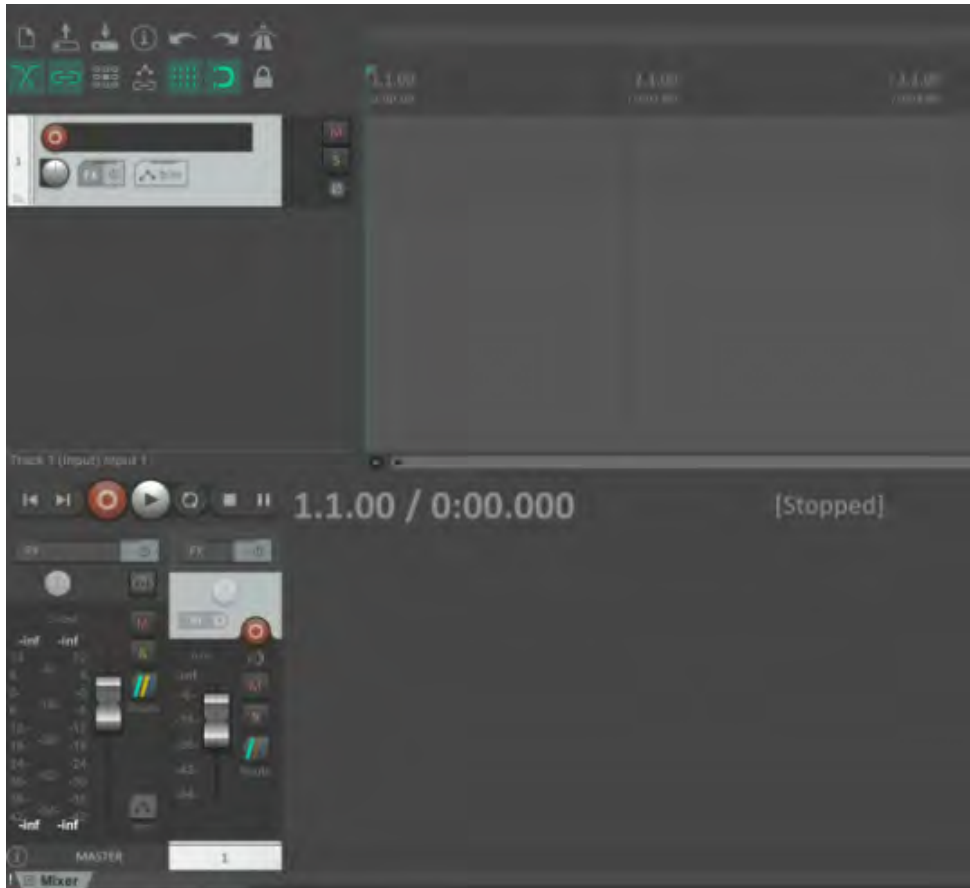
In the following lines, I will propose some musical activities that use Reaper software and aim to develop creativity for students of all ages and all levels of musical training. In the traditional sense, music education focuses on performing music and factual knowledge about music, and less on self-expression through music, self-knowledge, and musical creation. The proposed activities bring a paradigm shift, without dethroning the other objectives of music education, so they can be incorporated into classroom music activities, but not in an exclusive way.

1. Musical collage - *This is me*

This activity involves individual work and refers to the creation of a musical collage of maximum 2 minutes long, comprising a minimum of 3 distinct musical pieces (in whole or fragments). The student is invited to present himself / herself through a collage of his / her favorite pieces of music. This musical activity respects the principles we discussed earlier, inviting students to share themselves in front of the group, after the collage is ready. Moreover, the success of the activity depends largely on the limitations and rules imposed - the total collage time and the number of pieces that students can use. We do not consider it necessary to limit the musical genres chosen for the collage, so that students have real freedom of expression.

This activity is only possible after completing the basics of using Reaper software. Therefore, the preconditions are students need to know how to import audio media, to work with tracks and windows, and split, cut, overlap, and glue audio items. After this technical knowledge is assimilated, the proposed activity verifies their acquisition.

E.g. 1



Main window - Reaper

The objectives of this activity are:

- Self-knowledge.
- Ability to express oneself through musical choices.
- Ability to be creative in overlapping and / or gluing songs together.
- Ability to be creative in placing the songs/fragments in a certain order.
- Ability to comply with imposed limitations (related to time and musical material).

This activity (or variations of it, like sharing one's favorite sounds), does not require specialized musical skills. Eventually, as students gain confidence in this type of creative process, they will want to share their melodic or rhythmic phrases, in-work or complete compositions at any level. As you can see, today's technology tools make this type of activity easy to do.

2. Placing the notes in a certain order

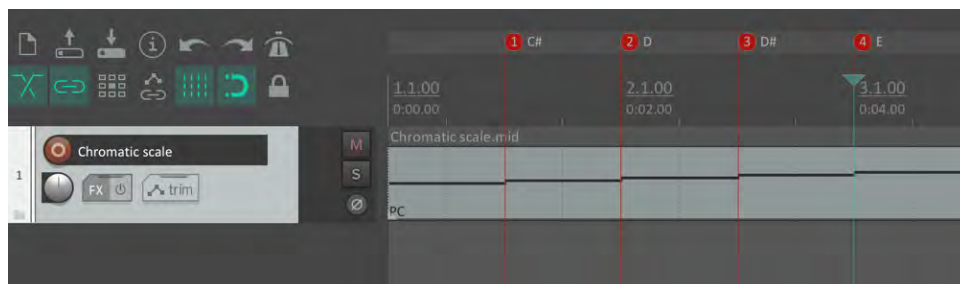
The second activity I propose involves the same principles, which we talked about in the previous lines. The individual activity involves the teacher offering students a recorded chromatic scale on an octave, as an audio file. Students insert this audio item in the Reaper main window and, with the help of tools, split the scale into distinct notes, and then place them in the order they want. For the placement of the notes, the students receive various questions, to which they must answer musically, with the help of the melodic fragments created from pieces of the chromatic scale.

Types of questions the teacher can ask:

- What does today sound like to you?
- What does friendship sound like to you?
- What does be angry sound like to you?
- What do seasons sound like to you?

As required parameters, the teacher can limit the melodic fragments that students generate to a fixed number of sounds. Because the chromatic scale offered as the audio material to be processed has only equal note values, only the melodic parameter will be considered, and not the rhythmic one. Therefore, this activity involves exclusively the expression through the interval relations between sounds.

E.g. 2



Chromatic scale to use

The objectives of this activity are:

- Ability to express through melodic relationships.
- Ability to comply with imposed limitations.

This type of creative project, and variations of it, should and could be used as a vehicle to demonstrate the understanding of musical concepts – melody (with this activity), harmony (with an activity using harmonic relationships to express feelings and ideas), and rhythm (with an activity using rhythmic relationships to express feelings and ideas).

3. Rhythmic improvisation over a given audio file

For this activity, the student will receive a music fragment as an audio file and will be encouraged to record a rhythmic accompaniment based on body percussion for it. This type of activity facilitates rhythmic improvisation.

The prerequisites for this activity are knowing how to set up inputs, arm tracks and audio records from the laptop / headphone microphones. After the student records the required rhythmic accompaniment, it is necessary for him to render the whole project as an audio file, so that his rhythmic improvisation can be heard publicly over the original musical fragment. This type of activity is subject to improvisation pedagogy, that is often equated to learning a new language. *„The end goal is to be able to participate in musical conversation in real time with other musicians. Learning a new language consists of four interconnected practices: listening, reading, writing, and speaking. In this analogy, improvisation is similar to speaking the language being learned.”* (Carmona, 2016, 10). Recording of improvised parts brings the possibility of self-assessment through repeated listening, so the use of Reaper software is welcome.

E.g. 3



Track armed for recording, using a laptop microphone

Depending on the level of musical training of the participants, a variation on this activity involves the vocal or instrumental recording of an improvisation over a given piece of music - pre-recorded by the teacher. If participants have a beginner level in terms of melodic improvisation, they can be encouraged to use a limited number of sounds, with a clear mention of them. Therefore, the recorded melodic improvisation can be limited to a certain musical scale imposed by the teacher. Moreover, you can combine the activities mentioned above, by going through the steps from activity number 2 - cutting some notes from the chromatic scale and tying them in an order desired by the student, as a melodic improvisation over an audio file provided by the teacher. Thus, we notice that the principle of introducing various limitations works differently, depending on the level of preparation of students, but the common goal remains to encourage the unlock of creativity through Reaper software.

Conclusions

The involvement of students in creative activities using music technology must go beyond technological instruction emptied of the goal of music education. Not everyone who knows how to handle a DAW software is called a musician, but, as can be seen from the applications listed above, these technologies provide a good environment for grooming students with aesthetic sensibilities that should always accompany technical knowledge.

The blockages that students encounter in the development of creativity can be easily overcome when activities with clear rules are proposed, adapted to the level of musical training, and when the technology is used for beneficial purposes. What is admirable and noteworthy about DAW software, as is Reaper, is that software designers have made the technical side of these technologies invisible so that users can see the creative side more easily without distractions. Therefore, I think it is encouraging to use music technology in music activities, especially when we aim at unlocking creativity.

The creative projects presented above are extremely flexible and adaptable depending on the students' and teachers' level and experience, and available technology. Adding creativity to our pedagogical activity, facilitated by appealing technology tools, will allow both teachers and students to see a different facet of the musical self, and keep recordings regarding one's evolution.

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COGNITION OF MUSICAL INSTRUMENTS AS AN INTEGRAL PART OF MUSIC TEACHERS COMPETENCIES

RYTIS URNIEŽIUS¹

SUMMARY. This article aims to reason the importance of the knowledge about musical instruments by future music educators. The cognition of musical instruments include competencies necessary for the handling of the instruments by instrument teachers, ensemble leaders, teachers-arrangers and teachers-composers. Another important field of knowledge is the characteristics of instruments and their artistic possibilities that teacher has to explain for pupils in their classes while listening to the music and discussing it. Considering these activities as an essential element of music educators' work, the ability to distinguish the timbres of the most common professional instruments by ear should be treated as one of the fundamental abilities of pedagogues.

Keywords: instrumentation, orchestration, timbre, music education.

Introduction

The necessity for the music teachers to know the technique and the possibilities of the artistic expression of musical instruments presumably do not demand any reasoning. This kind of knowledge is essential for instrument teachers, school ensembles leaders, teachers-arrangers and teachers-composers. Apart from these activities, music teachers have to explain the peculiarities of instruments and their artistic possibilities in classes while listening to the music and discussing it. Teachers should be able to explain the importance of timbre in the spectrum of musical means of expression to achieve a perception of the music creation as a whole. Thus the cognition of musical instruments in the educating of music teachers has a twofold purpose: as knowledge necessary for the handling of instruments in

¹ *Doctor of Humanities (Musicology), Professor at Vilnius University Šiauliai Academy, Lithuania, Višinskio St. 25, LT-76351 Šiauliai, rytisur@gmail.com; rytis.urniezius@sa.vu.lt.*

performing practice and as a theoretical knowledge which is manifested in the fields of music history and analysis². To conclude, the cognition of musical instruments is necessary for music teachers because of numerous reasons.

Regrettably, this field is not always sufficiently represented in the process of the future music teachers education. For instance, in Lithuania, which is considered a country of old and rich singing traditions, a music teacher is habitually a choirmaster who can play keyboard instruments on a more or less proficient level. This model in recent years is changing, teachers acquire skills in guitar, electronics and other instruments. However, the basis of instrumental music of European tradition – the variety of professional musical instruments, is usually considered as a matter of less importance.

Some items of the practical application of musical instruments knowledge were mentioned in the publication by the author of this article concerning the arrangement skills of the music teachers³. Yet, the cognition of musical instruments is a much broader field of experience. The current article is focused on the grounding of the importance of instruments knowledge by future music educators. The small-scale empirical research described here was intended to show the peculiarities of teachers' ability to distinguish the timbres of the most common professional instruments by ear – one of the fundamental abilities of instrumentation⁴ knowledge.

The timbre of musical instruments as an essential means of musical expression

The variety of musical instruments and their timbres is an important vehicle of artistic expression used by composers in their works. However,

² It has been proved that teaching primary school children to recognize and distinguish the timbres of different instruments positively affects the development of their speech and is helpful in the therapy of speech disorders (see: Buzás, Zsuzsa, and Dudás, Eleonóra. "Testing the Knowledge of Musical Instruments of 10-14-year-old Students in an Online Test Environment." *The Wind Music Research Quarterly / Mitteilungsblatt der IGEB*, 2021 March, International Society for Research and Promotion of Wind Music, p. 27, <https://www.igeb.net/uploads/1/1/4/6/114653395/2021march.pdf>).

³ Urniežius, Rytis. "Arrangement Competences of Music Teachers: Readiness to Meet Unexpected." *Musicologica Brunensia*, vol. 55 no. 2, 2020, pp. 139-147.

⁴ The meaning of the term *instrumentation* is unambiguous: in some sources, this term means the act of scoring for different ensembles from small chamber groups to a full orchestra (in this case the meaning of the word *instrumentation* is close to the word *orchestration*). Other authors use the word *instrumentation* to name the knowledge of musical instruments: their technique, application, possibilities, etc. Music dictionaries and encyclopaedias often present all versions of the meaning (*Music Dictionary*, 2017. <https://www.dolmetsch.com/defsi1.htm>; *The Free Dictionary by Farlex*, 2003-2021. <https://www.thefreedictionary.com/instrumentation>). In this article the term *instrumentation* is used in the second meaning, i. e. it indicates the knowledge of qualities of the musical instruments.

the complaints that orchestration (hence the role of instrumental timbres) is a neglected field in musicological research can be found in the music literature sources of different times. Even the role of the timbre in musical art is often underestimated. For example, Julian Rushton described the attitude by Frederick Corder expressed at the beginning of the 20th century in *Grove's Dictionary* that music should not be assessed as artistically important until it passes "simple but infallible test": the "black and white test," when the orchestral work transcribed for piano is assessed without any timbre variety⁵. Johnathan Stock criticizes the limitation of music analysts who "generally discounted" the timbre of instruments restricting their method with "monochrome note-heads of the short score".⁶ The question of why music theorists generally ignore the orchestration aspect is discussed in the dissertation by Timothy Cutler.⁷

The reasons for the underestimating of the instrumental timbre are most likely numerous, however, the most important of them can be highlighted. The pitch and duration have obvious priority over two other qualities of musical sound: volume and timbre. As a result, melody, harmony and rhythm, which are based on pitch and duration, are considered the most important constituents of music. Dynamics and orchestration thus are considered as the means of expression of secondary importance: while changes of rhythm and pitch would distort musical theme even beyond recognition, the changes of timbre and loudness would only change the character of the still recognizable theme. Although such assessment seems reasonable at first sight, the overall aggregate nature of the piece of art should not be forgotten: no musical work can be performed without at least minimal dynamic nuances and variety of timbres which are vitally important moulders of the dramaturgy of the musical piece. Also, the historical evolution of musical language reveals that at least during the last two centuries the significance of timbre in music grew immensely. Thus music in our days cannot be treated as a two-dimensional art thrust into the space of two-axis – pitch and duration, but as at least a three-dimensional phenomenon that acquires depth and fullness when complemented with the dimensions of dynamics and timbre.

⁵ Rushton, Julian. "The art of Orchestration." *The Cambridge Companion to the Orchestra*. Ed. by Collin Lawson, Cambridge University Press, 2003 (first published), 2005 (reprinted), 2009 (digital), p. 92-93.

⁶ Stock, Jonathan P. J. "Orchestration as Structural Determinant: Mozart's Deployment of Woodwind Timbre in the Slow Movement of the C Minor Piano Concerto K. 491. *Music & Letters*, 1997, vol. 78, no. 2 (May), p. 210.

⁷ Cutler, Timothy S. *Orchestration and the Analysis of Tonal Music: Interaction between Orchestration and Other Musical Parameters in Selected Symphonic Compositions, c. 1785-1835*. Doctoral dissertation. Yale University, 2000, UMI ProQuest Digital Dissertations, <http://wwwlib.umi.com/dissertations/>.

Thus, although different opinions about the discussed item could exist, generally there is no ground for ignoring the timbre of instruments in the instrumental compositions, especially after the enhanced development of orchestration in the 19th century and the multitude of experiments with timbre in the works by the composers of the 20th and 21st centuries. The widely known statement by Rimsky-Korsakov: “orchestration is a part of the very soul of the composition”⁸ generalizes the achievements of instrumental expression during Romanticism. Concerning the general trends of the later period, Julian Rushton wrote: “The history of thinking about the orchestra in more recent years is connected to the liberation of timbre, or orchestral colour, as an expressive element in its own right”⁹. Megan Lavengood expresses similar ideas: “Traditionally, music analysis of this sort is done with a printed musical score; therefore, music theories have tended to favor musical domains captured in that medium, like rhythm, pitch, and structure. Timbre is only an abstract idea in the musical score, and thus historically, timbre has typically been neglected in music analysis. Yet timbre is one of the most immediate aspects of our musical experience, so many contemporary music theorists have recently become interested in timbre analysis”¹⁰.

The survey of ideas presented above underpins the necessity for the educated musician (music teachers are not an exception) to treat the timbre as an important means of musical expression and, consequently, the necessity to obtain sufficient knowledge on this subject to pass it to their pupils: “The ability to accurately perceive, evaluate, and identify the sounds produced by musical instruments is a skill at which all music educators should excel. <...> In elementary general music curricula, teachers challenge students to develop the ability to identify musical instrument timbre.”¹¹. Yet it can be presumed that considering still occurring cases of the underestimation of musical instruments timbre, the knowledge of music teachers in this field could also be insufficient. Regrettably, the skill of aural identification of timbres and the ability to analyse the manifestation of timbre expression in one or another piece of music by the future music teachers does not attract much attention from researchers in music education. Therefore it is difficult to find appropriate publications on this subject. But those sparse sources which mention the timbre identification skills regard them as important and sometimes even point to the shortcomings of the future teachers’ education.

⁸ Римский-Корсаков, Николай, *Основы оркестровки*. [Rimsky-Korsakov, Nikolai, *Principles of orchestration*], Государственное музыкальное издательство, Москва, Ленинград, 1946, p. 8.

⁹ Rushton, Julian. “The art of Orchestration”, p. 94.

¹⁰ Lavengood, Megan, “A Musicological Approach to the Analysis of Timbre.” *Timbre 2018: Timbre is A Many Splendored Thing*, Program and abstracts, 4-7 July, 2018, Montréal, Québec, p. 115.

¹¹ Cassidy, Jane W., and Schlegel, Amanda L. “The role of initial attack and performer expertise on instrument identification.” *International Journal of Music Education*, Vol. 34(2), 2016, pp. 186-187.

For example, Christine Condaris declares that the study of pedagogy in the development of aural skills is “hugely undeveloped” and puts the skill of the identification of the instruments by ear as the first item in a list of 9 aural abilities which should be obtained by music education students. Notably, the author claims that the students should “name instruments playing simultaneously, even at the same volume and pitch level”,¹² which is quite a high standard for hearing ability. It can be presumed that attention towards the necessity to train future music teachers to recognize instrumental timbres differ in higher education institutions of different countries.

Two tests on recognising the instrumental timbre by future music teachers

The results of the study performed in 1999-2003 were presented in the publication by the author of this article in 2004¹³. 57 full-time students – future music teachers at Šiauliai University (Lithuania) participated in this research. Respondents had to indicate the names of sounding instruments while listening to the recordings. Excerpts from the orchestral and chamber compositions were chosen for this test. The character of the musical texture was similar in all recordings: a melody with an elementary accompaniment, however, the instruments intended to be recognised played solo, their timbres were not significantly influenced by the accompanying instruments and could be distinguished clearly. The instruments played in the most common part of their range but not in extreme registers. The results are presented in Table 1.

Table 1

Instrument	Correct indications	Instrument	Correct indications
1. Flute	56	6. Trumpet	51
2. Oboe	13	7. Trombone	21
3. Clarinet	39	8. Violin	53
4. Bassoon	29	9. Viola	24
5. Horn	28	10. Cello	33

Timbres of instruments recognized by respondents in the 2001-2003 research (N=57)

¹² Condaris, Christine. “Correlating Methods of Teaching Aural Skills with Individual Learning Styles.” *Athens Journal of Humanities & Arts*, 2019, Volume 6, Issue 1, p. 1.

¹³ Urniežius, Rytis. “Organognostika muzikos mokytojų rengimo sistemoje” (“Organognostics in the system of music teachers training”). *Tiltai, Priedas: mokslo darbai*, Nr. 20, *Muzikinis ugdymas mokykloje: tradicijos ir inovacijos*, 2004, pp. 63-68.

The relationship between recognized and unrecognised timbres of instruments was respectively **60,88%** and **39,12%**¹⁴. This percentage of recognition of timbres should be treated as low considering that the sounding excerpts were long and only the most popular and widely known instruments sounded¹⁵. Besides, only senior (the 3rd and the 4th years) students were involved.

In addition to the test for the full-time students, in 2003 the same test was delivered to the part-time students – already experienced music teachers at that time. In the latter case, the percentage of recognized and unrecognised timbres was significantly better: 86,4% and 13,6% respectively. Moreover, the discussion with part-time students revealed that almost all of them paid much attention to the cognition of musical instruments, their means of expression and developing the ear for instrumental timbre while working with their pupils. Also, a conversation with part-time students revealed a demand for an instrumentation discipline in the curricula of music teachers studies. Some of these students directly expressed a regret that such discipline was not established in the time of their studies (unfortunately the results of this conversation were not recorded thus they are not documented). Thus the researcher concluded that the vacancy in the teachers' knowledge about the instruments and the ability to distinguish their timbre cannot be filled without a special higher education course.

Seventeen years after the above-described research was carried out, it appeared topical to examine the competence of the future music teachers once again in the context of a contemporary time. The recent test (which was too modest to be called research) was delivered to the students at the beginning of 2021. Yet over the past years, notable changes have been made in the curriculum of the Music Teachers study programme of Šiauliai University¹⁶: several years after the results of the 1999-2003 test were published, the discipline of instrumentation and the instrumental arrangement was implemented. The second-year students obtained an opportunity to learn about musical instruments and the ways of their application. Although

¹⁴ The analysis of the results of the above-described research encompassed more aspects, for instance, some respondents indicated the wrong instruments (confusing of the instruments of suchlike timbres were more frequent than those of different timbres).

¹⁵ Obviously, in that case, there was no reason to investigate the students' possibilities of recognising less frequently heard instruments, also the same instrument playing with or without vibrating or even presenting sounds with cut-off attacks and decays – as it was performed in sophisticated experiments which took place in some recent researches. In such cases, the respondents would be much more disorientated.

¹⁶ Since the 1st of January 2021 Šiauliai University became a department of Vilnius University; currently, the higher education institution in Šiauliai town is called Vilnius University Šiauliai Academy.

the course is short (one semester), the basis for music teachers to feel more confident in recognizing and handling musical instruments was established. To check the efficiency of this course, two groups of students were questioned: the first group (G1) consisted of 13 first-year students who had not studied instrumentation course up to that time, and the second group (G2) consisted of 14 second-year and third-year students who had already completed the course.

This test also included only the most common professional instruments and only the main representatives of instruments families, i. e., students listened to the timbre of the clarinet but not bass clarinet, flute but not piccolo or alto flute, etc. Unlike in the 1999-2003 test, the timbre of the instruments was isolated, i. e. no other simultaneously playing instruments could be heard in the recordings. The sounding excerpts were sufficiently long: the duration of the seven excerpts was from 40 to 50 seconds, four excerpts lasted for 30-40 seconds, and only one passage (trumpet) was 23 seconds long. A large part of the range of each instrument and its different registers were demonstrated in the recordings. The musical excerpts were presented in random order.

The results of the test are presented in Table 2.

Table 2

Instrument	Correct indications	Instrument	Correct indications
1. Flute	11	7. Trombone	4
2. Oboe	6	8. Tuba	10
3. Clarinet	7	9. Violin	11
4. Bassoon	2	10. Viola	6
5. Horn	3	11. Cello	9
6. Trumpet	13	12. Double bass	11

**Timbres of instruments recognized by the first-year students (G1)
in the 2021 test (N=13)**

The percentage of correct indications is **59,6%**. It should be assessed as low, especially considering the conditions named above.

The results of testing the students who had already studied the instrumentation course (G2) are presented in Table 3.

Table 3

Instrument	Correct indications	Instrument	Correct indications
1. Flute	14	7. Trombone	7
2. Oboe	11	8. Tuba	13
3. Clarinet	10	9. Violin	13
4. Bassoon	10	10. Viola	11
5. Horn	8	11. Cello	13
6. Trumpet	12	12. Double bass	14

Timbres of instruments recognized by the second-year and the third-year students (G2) in the 2021 test (N=14)

As it could be expected, the results of the students who have recently studied the discipline of instrumentation and instrumental arrangement are significantly higher than of the students who have not studied this discipline yet: the percentage of correct indications is **80,9%**. Naturally, the most common instruments (flute, violin, trumpet, cello, double bass) were distinguished most successfully. Wind instruments were identified less successfully than strings, however, of interest is a good recognition of tuba.

Of course, the small quantity of respondents does not allow to make any weighty conclusions. Also, the contingent of each group might be not homogeneous: some of the first-year students could be already experienced in working with musical instruments; on the other hand, some elder students might have been not very diligent learners who did not acquire all the necessary knowledge during their instrumentation lectures. Yet the trend of a positive influence of instrumentation course (at least at this particular higher music education institution) can be observed.

Discussion / Conclusions

The conclusions of this article seem simple, clear and unambiguous: timbre is one of the main means of expression in music, thus the cognition of musical instruments – the devices which are the main implementors of this means of expression – should be an essential part of the future music teacher education; the acquiring of the knowledge in this field could be achieved with the help of a special course in the music teacher study programmes. Although the scale of the test in 2021 was too small for coming to important conclusions, it likely underpins the proposition which arises naturally: music education students who studied the course of instrumentation are much better aware of the musical instruments than those who had not.

The teacher should not appear ignorant when pupils ask about the instruments or instrument groups they hear performing one or another composition. And it is believable that pupils will certainly ask such questions: in many cases, inexperienced listeners (children among them) would pay more attention to timbre and dynamics rather than to melody or rhythm¹⁷. The findings presented in this article could serve as an inducement to increase the attention to the item especially in the countries where the cognition of musical instruments is not among the most important tasks of music education. It can be assumed that ideally the teachers' ear for timbres should be developed up to the level when they would be able to distinguish not only the main representatives of all instruments groups but also less common variations of their construction (bass clarinet, alto flute) as well as other instruments in all their variety (plucked strings, pitched percussion, etc.).

The necessity of distinguishing timbres of acoustic instruments is obvious even considering the variety of electronic sounds: the majority of these sounds produced by computer or keyboard synthesizer have their predecessors in the "real" instruments world. Many names of electronic timbres come from acoustic instruments names. Therefore a person (music teacher in this case) who work with electronic instruments have to correlate the quality of a particular timbre with its primary sources (acoustic instruments). This ability can even allow assessing the quality of electronic equipment from the point of similarity of an electronic timbre to the original one.

The establishing of effective methods of instrumental timbre recognizing for future music teachers is a topical task for music educators at higher education institutions. Meanwhile, it is important to notice one important factor that enhances the recognition of timbres: the familiarization with instruments construction, especially the technique of their sound-producing. The instrumentation and arranging course presented for Vilnius University Šiauliai Academy Music Pedagogy programme students include not only aural identification of instruments timbres but also acquaintance with their technical characteristics. The main goal of this knowledge is to enable students to employ instruments in their arrangements or compositions, however, the secondary effect of the study of instruments nature is a better aural recognition of their sound. The perceiving, for example, the way the double-reed of oboe works and correlating it with the characteristic of its timbre (dependent on the inherent nature of the reed) would leave an imprint in the memory of a student: the material determinants would be associated with the character of the sound. Such integrated knowledge

¹⁷ Piličiauskas, Albertas, *Muzikos pažinimas. Objektas, būdai ir adekvatumas. (The Cognition of Music. Subject, Method and Adequacy)*. Vilnius, Vaga, 1984.

would allow identifying the sound of an instrument hopefully unmistakably. The research carried out in 2002¹⁸ revealed that music students who play an orchestral instrument are much more successful in distinguishing instrumental timbres than their colleagues who play the piano, guitar or sing. Apparently, playing in an orchestra inevitably puts its participants in a position when observing orchestral instruments at close range allows noticing numerous aspects of their sound-producing and subtleties of their mechanisms. Such experience develops a “feeling of instruments” which enables orchestra members to distinguish timbres in different conditions much better than their colleagues who do not attend orchestra rehearsals.

The significance of instruments technical characteristics determinant was not underpinned by the empirical data, however, the contents of the instrumentation discipline at Šiauliai Academy includes the basics of instruments construction, thus the respondents of the G2 group were aware of these characteristics. It would be relevant to explore the importance of instruments technical qualities knowledge for timbre recognizing more comprehensively in the future.

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¹⁸ Srinivasan, Asha, and Sullivan, David, and Fujinaga, Ichiro. “Recognition of isolated instrument tones by conservatory students.” *Proceedings of the 2002 International Conference on Music Perception and Cognition*. April 2002, <https://www.researchgate.net/publication/260402276>.

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THE TOOLS OF MUSICOLOGY (A TALE IN 12 POLEMIC HYPOTHESES)

OLEG GARAZ¹

SUMMARY. Though undeclared, the issue dealt with in this text is accessibility. Arranging the words into sentences and building a coherent discourse requires a mandatory clarity of the purposes and, implicitly, of the methods that enable the transmission and acquisition of information. Thus, the most effective genre of the discourse is the *tale*, also joined by the non-invasive quality of *hypothesis*: a tale in several hypotheses. At the heart of this tale is *musicology*, the most non-musical way to approach music, but also the most powerful epistemological tool to know its meanings, structures and images. The non-musicality of this scientific discipline lies in its *notionality*, standing in a radical opposition to the *intuitiveness* of composition as an art. But by positioning the art of performance between the two seemingly “irreconcilable” poles, it becomes clear that all three practices are in reality three inseparable functions of a whole that is *musical thinking*. And musicology acquires the chance to overcome the “stigma” of *literariness* through the “synesthetic” relationship with myth and poetry.

Keywords: Tale, Musicology, mousike techné, logos, myth, poetry, Univers and Brain

Hypothesis 1.

The term *musicology* borrows the ancient Greek etymology: μουσική (mousikē; Lat. *musica*) and λόγος (logos).

The first word designates the daughters of Zeus and Mnemosyne, the Greek goddess of memory (Μνημοσύνη – Mnemosyne, where *mnēmē* means *remembrance, memory*), who are the *Muses* (Μοῦσαι – Moûsai) and in particular their *art*, but with a focus on the *song (music)*, allowing the insertion of the *aulos*) and on *lyrical poetry* (emotional-subjective and, obviously, sung).

¹ *Musicologist, Associate Professor, PhD, "Gh. Dima" National Academy of Music, Cluj-Napoca, Romania, E-mail: oleg.garaz@gmail.com*

This is the Muse Euterpe. The contemporary term *art* (with its adjective *artistic*), despite coming from the Latin word *ars* (a craft activity demanding a high level of technical ability), does not have the same meaning as in Greek.

The phrase here in question is, in fact, – **μουσική τέχνη** (*mousike tehne*) – meaning the *art of the Muses as a perfect technique or craft, where by craft is understood production as action, singing as an act, the skill and ability to sing*, because for the ancient Greeks *art* was inferior to *craft*, i.e. to the skilful dexterity or dexterous skill.

The second word has a panoply of meanings related to the *notional utterance*, such as *speech, account, narrative, discourse*. It should be noted that *music* incorporates only half the meaning of the term *mousike*, with the spoken language being an inherent part of music as an act: the modulated sonority of speech and the intoned sonority of music. Thus, the etymology indicates the precise meaning of *musicology* as a *discourse on the art of the Muses*: with the meanings of the words having as reference the meanings of music.

And not a word about Terpsichore, the Muse of dance.

Observation 1: But where do the Muses live and what would the place inhabited by them be called? As there are nine deities, each with their own cultural attribution, their habitat should be a sacred place, but also spacious enough for the eternal *hora* [a round dance - translator's note] producing history (Clio), dance (Terpsichore), tragedy (Melpomene), epic poetry (Calliope), music and lyric poetry (Euterpe), pastoral poetry and comedy (Thalia), astronomy (Urania), sacred poetry (Polyhymnia) and love poetry (Erato).

The space inhabited by the Muses also bears their name through the word **Μουσείον** (*Mouseion* – in Lat. *Museum, museums*) – the sanctuary, place or temple dedicated to the Muses. Or, in historical reality, the *Museum* or *Mouseion* of Alexandria, together with the famous *Library* (as a repository of texts), was founded by Ptolemy I Soter (367-283 BC) or, more likely, by Ptolemy II Philadelphus (309-246 BC) and was conceived as an *Institution of the Muses*, an *academy* (after the Platonic model) of the arts and sciences where, as in a *university*, the most famous professors of Antiquity were gathered.

So, it turns out that museums are not dusty repositories of some archaeological remains, spaces for collections of anachronisms or artefacts of venerable and almost palaeontological ages, but rather a sacred place, a sanctuary of culture as religion, a protected space for the admiration and worship (from the Lat. nominative *veneratio* – reverence and deep respect; or could it be also from Venus? Lat. genitive *veneris* – beauty, love, desire) of the diaphanous beauty of Mnemosyne's daughters. A privileged place of Beauty and, implicitly, of Eternity. Thus, we arrive at a completely unexpected kinship between *music* and *museum*, between the *arts of the Muses* and the *sacred place* destined for the learning (for us, mortals) and practice (for them, the Muses) of these arts.

Euterpe, however, claims a place of her own, dissatisfied with the *hustle and bustle* of the *museion*. And she succeeds in doing so through her *love for harmony* – **φιλαρμονικός**, **φίλος** (filos – love) and **ἁρμονιά** (harmony, derived from the root **αρμός** – to bring together) –, hence also *philharmonic* (in English), *philharmonique* (in French) and *filarmonico* (in Italian), a place destined solely for music, also populated by **ὀρχήστρα** (orchestra, derived from **ὀρχέομαι** – orheomai, to dance) and **χορός** (horos – a band of singers and dancers).

Nowadays, however, with the reversed values compared to those of the Antiquity, *museum* is understood in its Renaissance meaning as a collection of works of (ancient and modern) fine art, collected by the great families of the Italian Renaissance such as Medici (Florence), Gonzaga (Mantua), Sforza (Milan), Orsini (Rome), Este (Ferrara), Borgia (Rome) or Farnese (Parma). From here to Anatol Vieru's *Musical Museum* there was only one step to take. That which for the ancient Greeks was a transcendental projection of the Sacred – *mouseion* as the *temple of the Muses* –, for a composer of the Romanian avant-garde of the '60s became a *repository of anachronisms*, both obsolete and futile, and, in any case, of *cultural objects whose validity has expired*.

Observation 2: Two young and beautiful Muses of the ancient mythological imaginary are the holders of the *two primordial musical genres*, with Euterpe presiding over *singing* and Terpsichore over *dancing*. Or, the very term **ὀρχήστρα** designates the theatrical space dedicated to *dancing* and *singing*, while the root of the word – **ὀρχέομαι** – is the verb *to dance* itself. In turn, the term **χορός** refers this time to the two groups of performers – *dancers* and *singers*. And not a word about any instrument.

Just as for Euterpe and Terpsichore, for Boethius (477-524), *musica instrumentalis*, a third genre, is only an *interface*, a *mediator*, an *accompanying* support that validates its value only when animated by the breath or fingers of a living being. Music is an organic attribute of the living. For the ancient Greeks, instrumental music was related to the performance of the acrobats and clowns and was therefore excluded from the official list of the musical genres admitted. However, we do find the *guitar* in the hands of the Muse Erato (love poetry), the *aulos* between the lips of Euterpe (music and lyric poetry) and the *lyre* held close to the chest of Terpsichore (dance).

In the modernity of the 18th (1739 in France) and 19th (1813 in England) centuries, the *philharmonic* was the institution destined for the performance of *instrumental music*. And the name *Teatro Filarmonico di Verona* (1716) appears as an *oxymoron*: it is either a *theatre* (of opera), or a *philharmonic*. Even though, we are speaking essentially about the ancient meaning – theatre as a space dedicated to the love for harmony. The Baroque period witnessed a revival of musical practice, although both *singing*

and *dancing* (both practised in the French opera) were already accompanied by the *orchestra* of instruments, with Wagner being the only one who lowered the orchestra out of sight into *the orchestral pit*, leaving only the singers and dancers on stage, as in *Tannhäuser*. Ancient meanings end up being perverted in a bewildering way, so that today, even if we use Greek words, their meanings have nothing in common with the original ones.

For Rousseau, as for Boethius, instrumental music holds a similar connotation, with musical instruments viewed as *mechanisms* and *inanimate objects*, and with Rousseau's special emphasis on the value of vocal music. Rameau, in turn, overthrows this conceptual stronghold in favour of instrumental music, while E. T. A. Hoffmann already affirms the new opposition, where the *dance* is no longer present – the concept of *pure instrumental music* (Beethoven) accompanied only by *pure vocal music* (Palestrina). *Absolute music*, a concept invented and adopted by Wagner himself, but previously debated by Herder, Wackenroder, Tieck, etc., is, by definition, instrumental music, and, at the same time, invisible, non-representational and, in fact, non-referential. However, it acquires its primacy only as a refusal, censorship and sublimation of the first two – the voice and body. The great music of the Baroque, of Viennese Classicism and of Romanticism thrives by casting out Euterpe, but also Terpsichore, replacing them with an inanimate *musical machine* and only thus continuing their cause. By inventing the new discipline – *Musikwissenschaft*: the science of music –, Adler has only Euterpe as an imaginary reference, with her *aulos*, singing longingly about Terpsichore.

Observation 3: as an antipode to **μουσική** (*musike*), there is the term **αμούσος** (*amosos* – without muses), but also **αμουσία** (*amusia*), which, like the previous one, has nothing in common with *amusement*, but rather with its opposite – the inability to perceive, produce or reproduce vocal or instrumental musical sounds. A fatal syndrome for musicians. As a learning disability, *amusia* falls within the same range of terms that are antonyms for **λόγος** (*logos*), such as **δυσφασία** (*dysphasia* – a moderate inability to produce and understand spoken language), or **αφασία** (a severe form of dysphasia), or **δυσλεξία** (*dyslexia*, the inability to relate the sounds of speech with the written letters and words).

Hypothesis 2.

There are no meanings of music outside the meanings of words. The representable is primarily a descriptive-notional representable. Other possibilities of representation are related to the *synesthetic dysfunction*, a condition that causes the senses to intertwine. Thus, the notional language acts as a universal mediator outside the meanings of which the reality of

consciousness ends. However, this assertion can be essentially reworded as follows: **There are no meanings of music outside the poetic contents of the words.**

In the context of music, the *poetic* appears as an attribute of the *artistic* and, even more, of the *subjectivity of artistic substance* and, at the same time, as a *reference* of the musical content and expression, but with a major stake in a first and strong *affective-emotional* impact. This is the effect of the *invasive insertion* of the musical sonority, which is all the more visible, the less “eroded” perception is, especially in the case of children. The transfer into *musical* obviously occurs through liminal states such as *amazement*, *surprise* and the *overwhelming* of consciousness as conditions of the transfer and of the location in a semantic habitat that is different from the utilitarian, descriptive and pragmatic habitat of the meanings of speech.

Hypothesis 3.

What cannot be explained and understood through notional assertions, can also not be perceived other than as an accident, an error or at all. Something comes into existence only through the existence of an accompanying notional explanation. In other words, there are no specific musical meanings outside the meanings of the notional language. Or, to put it otherwise, there are no non-notional meanings other than those translatable into notional ones. The meanings of the notional language set the limits for the understanding of the meanings of music.

Thus, the phrase *absolute music* coined by Wagner does not carry the meaning of *abstract music* and does not allude to non-referential music, but literally indicates the concept of the *Wagnerian musical drama* as a pertinent reference in the sense of the supreme union of music and poetry. Wagner takes as reference *The Fourth Movement* of Beethoven's *Ninth Symphony*, an unfinished concept (in Wagner's opinion), which, however, finds its ultimate solution precisely in the tetralogy *The Ring of the Nibelung*. Neither Hanslick's phrase *sounding forms in motion*, nor Hauer's preoccupation with *tropes* as an expression of *musical purity* saves the idea of *semantic autonomy* of music from an obvious irrelevance.

Hypothesis 4.

The invention of the elements of music is possible only in a pragmatic-perspectival sense, notionally translatable. The expressible has a fundamentally notional meaning, while the other types of expression can be understood as techniques of symbolic mediation through non-notional means, but which eventually find their explanation in the same notional meaning. Only thus does the intersubjective as well as the historical transmissibility of a set of meanings work.

At its institutional beginnings (temple and theatre) already established as an urban culture, music was included in the *χορεία* (choreia – a circle dance accompanied by singing, hence also *χορός* – a group of performers), along with dance and poetry. Hence the expression *foot of verse*, as a suggestion of the consubstantial practice of the versified rhythmic declamation along with the dancing movement of the legs and of the whole body and whose rhythms (a succession of accented and unaccented *beats*) followed the contour of the sung melody. It was not a question of complementation, but rather of a type of *syncretic* execution through a *consubstantialized* set of means – a true circle dance, the *choreia* – which is unimaginable today, in the age of the autonomous arts. At most, one can imagine a *function of coordination* through poetry, that is, of connecting the dance and song to the expression of the meanings, images and states suggested and sustained through the versified utterance.

Hypothesis 5.

The structure of music finds its meaning as a logically organized structure in the meanings of logic, and not in those of music. There is no musical logic, but rather a logic applied to music. Logic is a tool with universal applicability. Musical imagination finds its realization through an intentional process that can be formulated as a logic of articulation with its three implicit stages: the interaction stage, the evolution stage and the completion stage. The dramaturgical functions *initio-motus-terminus* are, in fact, three *invariants* that define the specificity of the development of any process-as-event – natural, social, cerebral. In reality, we are speaking about a set of universal patterns of thinking existing at a basic level of consciousness and defining the articulation of thinking and reception. Or, in a different sense, *initio-motus-terminus* allude to the processual states of *energy* – *ἐνέργεια* (in Greek *energeia*: activity, *ἐνεργός*/energos: active and *ἔργον*/ergon: work) – emergence-expansion-vanishment.

In this respect, Russian musicologist Khristofor S. Kushnaryov regarded Bach's counterpoint as a most faithful mirror of the organization and articulation of the processes of the human psyche. In other words, the very idea of counterpointing is a sonic emulation of the cerebral activity. And, the entire history of polyphony – from Léonin's *organum* to Ligeti's *micropolyphonies* (the multiple canon) – is, in fact, a history of cultural exploration and assimilation with regard to the *sonic simulation* of the *structural complexity* and *processual dynamism* of *consciousness*. And this is not a singular process, because simultaneously with the *shaping* of the psychic processes, the invention and assimilation of the *musical sound* also takes

place, with a history of the formulation of the four parameters (pitch, duration, intensity and timbre), as well as the assimilation of its constitutive *harmonics* – the prime and the octave (the Gregorian chant), the fourth and the fifth (the Notre-Dame School polyphony), followed (beginning with 1420, through the contribution of John Dunstable) by the sixth and the third, and only after which the musical Renaissance of Dufay and Busnois up to Lasso, Gesualdo and Palestrina becomes possible.

Observation 1. Here is a possible addition to Kushnaryov's idea. The image of the cerebral activity, as well as that of the brain, could serve as a *mediating explanation* (historical and scientific) both in the case of the *sacred acoustics* of Pythagoras and in that of Boethius² (477-524 A D), as both of them associated arithmetic with music, as scientific emulations of the universal harmony and order. And this connection between the image of the macroscopic structure of the Universe, determinant for Pythagoras (the intervals as arithmetic proportions), Boethius (*musica mundana*) and Kepler (the music of the spheres), and the image of the (microscopic in this line) structure of the brain, becomes a working hypothesis serving the biunivocal explanation of the cerebral function, but also of the interaction between galaxies³. The matter of the galaxies interacts in a similar way to neurons – structuring itself into an *expansive network*, while the brain cells, like the black holes, produce electromagnetic radiation. The neuron has the same unit of vibration frequency as a segment of the Universe, while the human capacity to *tune* its own thinking to the Universe itself serving as *pitch pipe* might not be a metaphor at all.

This ancient intuition regarding the interdependence between the human brain and the Universe is no less fascinating than the *atomistic intuition* of Democritus (460-370 BC) and continued by Epicurus (372-270 BC), considering the absence of the particle accelerators and of an elaborate conceptual apparatus. In the same situation are also the first two who

² From the vast work of Anicius Manlius Severinus Boethius, it is, perhaps, only the famous treatise entitled *De Institutione Musica* that musicians are familiar with. However, starting even from his no less famous last treatise, written in prison while awaiting execution – *De Consolatione Philosophiae* –, one could say that, in reality, Boethius found his true consolation in the disciplines of the *quadrivium*. Or, in the course of his life, Boethius wrote a treatise for each *member* of this *epistemological community*: *De Institutione Arithmetica*, *De Institutione Geometrica*, *De Institutione Musica* and *De Institutione Astronomica*. This *consolation of the quadrivium* found an original interpretation in the text of Michael Fournier (Associate Professor at Dalhousie University, Halifax, Nova Scotia, Canada) – *Boethius and the Consolation of the Quadrivium*.

³ See, in this regard, *The Quantitative Comparison Between the Neuronal Network and the Cosmic Web* by F. Vazza and A. Feletti. The text is available on the Internet and can be downloaded from: <https://www.frontiersin.org/articles/10.3389/fphy.2020.525731/full>

formulate the idea of the relationship between *musica humana* and *musica mundana*, despite the lack of any astrophysical research in this respect, or of an equally necessary neurosurgery.

Hypothesis 6.

Musical processuality becomes intelligible within the limits of the meanings of the notional discourse. Between thinking and the notional language there is a dialectical interdependence, with no possibility to determine whether language is constructed as a function of the psychic processes, or the functioning of perception and thinking emulates the structure and articulation of the notional language as the only tool of assimilation of reality. In other words, whether the notional language is an expression of the need to express thinking or, on the contrary, thinking itself has been shaped through the invention and acquisition of the ever new verbally expressible contents.

But, besides the *logic* correlative, both the notional discourse and the sonic-musical one also has as referent the *mnemonic* correlative. Only the meanings that do not exceed the limits of the memorization space are assimilated. Thus, memory is the repository of the *references* that are recalled each time for identification (recognition) through comparative matching.

In the beginning, in the absence of notation, music was an *art of memory*, as it is still today in the tradition of *oral* practices and as was once also poetry. In both cases, the more consistent the library of *invariants* (models) stored in the memory was, the higher the (creative) generative quotient. This is how things stood in the Middle Ages as well, according to Anna Maria Busse Berger's fascinating monograph entitled *Medieval Music and the Art of Memory*. After all, the main correlative is *consciousness* itself, a space in which the need for specific contents articulated through specific means of *expression* is formulated.

Hypothesis 7.

There is no music art other than as part of the universal artistic field imagined as a system of communicating vessels. The interaction with literature, poetry, theatre, fine arts or philosophy is the expression of artistic existence as a cultural-historical and psychological-cognitive given. **Each type of artistic activity exerts a concomitant influence on how to perceive the other arts, as well as on how to formulate their contents.** The explanation through *symbols* or *concepts* borrowed from other fields works as a *semantic compensator* in the process of *metaphoric synesthesia*: (a) music is architecture/sculpture in motion (it captures the structural aspect),

(b) music is a sonic representation of time itself (it captures the processual aspect), (c) music is poetry in sounds (it captures the specifically musical idea of organization of the content and expression).

Music can work only when included in this system of *mutual crediting* through a *mutual borrowing* of terms, concepts, analogies and images. Semantic “synesthesia” is a necessary constant of artistic thinking. Rimsky-Korsakov resorts to the *synesthesia* between tonalities and colours, and, together with Wagner, he resorts to *symbolic tonal representations*, where, for example, the Eb major key evokes the aquatic world. Scriabin resorts to *light-sound synesthesia*. Mikalojus Čiurlionis, a Lithuanian symbolist painter and composer, in his more than three hundred paintings, does the opposite – using the *musical sound* as reference for the images –, as proven by the titles of his paintings, such as *Sonata of the Sun*, *Sonata of the Spring*, *Sonata of the Sea* or *Stellar Sonata*.

The *music-text* interaction is, in turn, an implicit constant and a determinant function of the evolution of musical thinking. Likewise, the articulated sound creates a *reference image* in the consciousness, regardless of its contents and of how they can be deciphered. Each type of artistic activity acts as a compensatory informational complementation of a virtual field of the intelligible. The taxonomic complexity of the artistic activities is the expression of the organization and functioning of consciousness. The artistic thus becomes a part of the ensemble encompassing the fields of religion, sociology, economics, science and politics.

Hypothesis 8.

There is no science of music outside the other humanities. The autonomy of the science of music is a nonsense. Musicology stands as a positivist synthesis between the humanities (history) and the natural sciences (biology, physics). The art of music itself is born as a sound-mediated expression of the fundamental transcendental meanings (the inexpressible and the irrepresentable) in the basic pool of religious practices. In this context, the **relationship between the notional language and musical thinking is mediated through myth**. In other words, the identical relation of the myth and of music to the notional language makes them appear as *alternative, imaginary, secondary* or even *transcendental ontologies* to the sensory and physical reality in terms of the notional expressible contents. Both myth and music transcend, each one in turn, the two features of the notional language – sound and content. For music, *sound* is the *working matter* itself, and not just the *acoustic support* meant to convey meanings to the recipient. For the myth, although its form is notional, its *contents* are a non-pragmatic or instrumental form of symbolically encoding the imaginary,

social and cultural experience. In Lévy-Strauss's view, both music and myth take off from the notional language, continuing from where the last one stops.

Hence, however, a single observation: both music and myth have in common the poetic, no matter how notional its substance, because the poetic too, in turn, takes off from the *prosaic* as well as from the *non-artistic utterance* (the *pragmatic, instrumental* speech and communication). Thus, all three take their flight through the *metaphoric* to represent the irrepresentable of other *versions* or *layers* of some possible realities.

In terms of education and of emotional-imaginative experience, the practice of music *transcends* the pragmatism of everyday life and thus determines the formation and support of a *secondary sensibility*. Both sensibilities – one with its referentiality anchored in the objective reality and the other one in the fictional or imaginary reality – communicate with each other as in a system of communicating vessels.

Hypothesis 9.

The meaning of the musical art lies in the (vocational and devotional) focus on the mediation through sound of the set of fundamental meanings of reality-as-world, of man and of man-in-reality.

In other words, music is made by people, about people and for people. Music is by definition an expression of both the anthropological (the genres of the *voice* and *body*) and the human, in the deepest, archetypal meanings of its nature. Even the simplest understanding of any musical work will not be possible, firstly, without the study of the original cultural pool and, secondly, without the assimilation (even at the simplest level) of the philosophical conceptualization, because music is also itself a *formulation technique* and a *vehicle* for the fundamental problems of utmost generalization focused on *nature, society* and the *human being*: Bach aligns himself with Leibniz, Mozart with Kant, Beethoven with Hegel, Wagner with Feuerbach, Schopenhauer and Nietzsche, Schoenberg with Freud (and Einstein).

The assimilation and assumption of the contents is possible through the consensual meanings prevailing in the historical context of the artist-musician's existence: Palestrina (Renaissance), Bach (Baroque), Beethoven (Viennese Classicism), Wagner (Romanticism) and Schoenberg (early Modernism) mediate through sound the deep states of the determinant (specific) human nature of each historical context.

Hypothesis 10.

Thus, **musicology is a science of the necessary explication**, given that composition and performance are practically confined within their own empiricism (motivated vocationally and devotionally), without providing

what is sufficiently necessary for understanding, assimilation and assumption. As a philological science representing a notional discourse, musicology employs the devices of logic (coherence and pertinence) to explicitate the genesis and typology of elements, structures and processes, as well as those of philosophy (truth), psychology (goodness) and aesthetics (beauty) to explicitate the contents.

Hypothesis 11.

Musicology fulfils three major tasks required in articulating the musical existence: formative-propaedeutic (growth-accumulation), descriptive-analytical (understanding-assimilation) and critical-evaluative (assumption-incorporation), with a major stake in the propagation and formulation of the socio-cultural consensus on the normative meanings of the musical activities. The science of musicology stands as an epistemological generator, offering a set of assertions required by composition and performance in order to legitimize their object, method and purposes. In other words, in order to learn the profession of composer or performer, assuming the musicological stance will function as a key condition.

Hypothesis 12.

Even before being a discipline and a science and together with performance and composition, musicology is a constitutive function of a larger whole, irreducible to its component parts. All three can be represented as three ontologies and, implicitly, three identity typologies that can be formulated according to the operator's position in relation to the *sound object* that can be realized as a cultural fact. All three activities (Composition-Performance-Musicology) acquire meaning only in synchrony, potentiating one another as *mutually shared attributes*, merging into a whole known by the phrase *musical thinking*. As in the case of the *metaphoric synesthesia* required in the process of borrowing means from one field of artistic thinking into another, in this case too, *synesthesia* creates a *balance of comprehensibility* between the three *constitutive functions* of musical thinking. In a broader sense, these functions can be represented as *processual functions*, where the composer embodies the function *initio*, the performer – *motus* and the musicologist – *terminus*, with all three providing a *dynamic image* of musical thinking.

Thus, a musician focused on the *musicological* function can practice it in its fullest sense only if he has, in a latent or explicit and in any case practicable form, the possibility to resort to the means of expression of the other two, i.e. *composition* and *performance*. In the essay entitled *Gândirea muzicală* [Musical Thinking], composer Pascal Benteoiu states that only a

composer can (fully) understand the meaning of another composer's work. By its obvious radical reductionism, this statement claims to be an *absolute truth*, acting as a *metanarrative* under a regime of *interdiction* and *exclusion*, and, at the limit, – of autonomy –, which is, obviously, both erroneous and unacceptable. And this is because all these three *functions* define both the completeness and the pertinence of *musical thinking*, while the *exclusive* option for only one and in the absence of the other two is not confirmed in the objective reality. For example, the process of assembling the structure is accompanied by the evaluation of its *pertinence* and *sonic coherence*. At the same time, whatever the *intuitive* contents to be expressed, the entire compositional process implies the *emulation* of certain referential models.

It is only in such sense that we can speak about the completeness of a musical identity, one in which the invisibility of the *song* (the intuitional of feminine substance) would belong to the composer, the factual materiality of the *dance* (the volitional of masculine substance) would belong to the performer, while the suggestiveness along with the metaphorical and transcendental fatalism of the *poetic* (the rationality of *instrumental* substance) would fully represent the identity and restored honour of musicology.

Translated from Romanian by Marcella Magda

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CONCEPTS “MONUMENTAL” AND “MINIATURE” IN ART: HISTORY AND MODERNITY

MARYNA VARAKUTA¹, DARYNA KUPINA²

SUMMARY. The article deals with the issue about the relationship between the notions of “monumental” and “miniature” in various types of art. A very conditional division of these notions is noted. These notions are characteristic of artistic creativity in general and, as a result, determine the genre definitions of creative achievement in each of the types of art. It has been established that the results of this process are directly embodied in the genre system of musical art, which is influenced by the action of general trends and reflects general processes with a significant degree of mediation. It is noted that the manifestation of “monumental” and “miniature” in different types of art is characterized by a common basis, but different ways of embodiment, which are explained by the various systems of artistic creation means. The historical variability of the notions “monumental” and “miniature” is traced in accordance with the change in aesthetic preferences of a particular historical era. The tendency of unification of the notions “monumental” and “miniature” in the system of contemporary art as special concepts, the mixing of which sets out the pluralism of postmodern cultural space (the idea of space in space), is indicated.

Keywords: art, monumental, miniature, genre system, means of expression.

Introduction

Art, as one of the forms of reflection of reality, is the sphere of human activity, which has the potential to embody and implement various aspects of the surrounding world. This is confirmed by the centuries-old history of the development of artistic creativity. For centuries, the formation of various types of art led to the diversity of reality reflection forms.

¹ *Ph.D. in Art, Docent, Professor at The Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka, Lyvarna str. 10, Dnipro, Ukraine. E-mail: amilomarina@i.ua*

² *Ph.D. in Art, Associate Professor at The Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka, Lyvarna str. 10, Dnipro, Ukraine. E-mail: emirdarina@gmail.com*

A historical and retrospective review of the forms of art, as well as the analysis of their current state, allows researchers to make a hypothesis about the differentiation of various types of artistic creativity into monumental and miniature. Such a separation of their characteristics, at first glance, occurs according to external, “quantitative”, features and is associated with large and small. However, a deeper look at the features of monumental and miniature art demonstrates the fundamental difference not only in their external expression, but also in their internal content.

Differentiation of the monumental and miniature to a greater or lesser extent can be found in practically every form of art, such as architecture, painting, literature, music, etc. In some types of art, these notions become fundamental, while in others they serve as an additional characteristic of the general system of expressive means.

The objective of the work is to identify the correlation of notions “monumental” and “miniature” in different types of art.

To achieve this objective, it is necessary to solve the following tasks:

- to analyze scientific works on the researched issue.
- to identify the features of “monumental” and its depiction in different types of art.
- to define the peculiarities of monumental genres in music.
- to determine the characteristic features of “miniature”;
- to substantiate the principles of interpenetration of “monumental” and “miniature” in modern art.

Research Methods

To achieve the objective, we have used the following methods that correspond to the nature of the investigated phenomenon and the above tasks, namely:

- analytical method (identification of the features of “monumental” and “miniature” in different types of art).
- comparative method (a comparative analysis of the depiction of these signs in different types of art and the justification of conclusions regarding the features of the embodiment in each of them).
- cross-cultural methods (search for common and distinctive features in monumental and miniature compositions in different types of art considering semantic, aesthetic, genre-style, stylistic, and other parameters).

- information analytical method (screening of visual and audio content on the websites of galleries, personal Internet resources of individual composers, artists, sculptures, etc.).

Literature review

Considering art as a creative phenomenon, it is necessary to compare the semantics of the notions of "monumental" and "miniature" to reveal the characteristic features more deeply and distinctly and detect the most important properties of each of them. The objective of the work is to identify the correlation of notions "monumental" and "miniature" in different types of art. The study of special literature related to the disclosure of issues of artistic creativity, showed that the problem of the relation between the notions of "monumental" and "miniature" in art was not specifically developed. At the same time, the notions of "monumental" and "miniature" were defined in scientific articles by E. Korotkina³, V. Tolstoy⁴, R. Halyshych⁵, M. Graves⁶, S. Layla Diba⁷, etc. and publications of reference and encyclopedic content. They were also developed in theses.

The **scientific novelty** of the work consists in identifying common processes that encompass different types of artistic creativity, including musical art, at the level of the relation between the notions of "monumental" and "miniature". It is noted that the manifestation of monumental and miniature in different forms of art is characterized by a common basis, but different ways of embodiment, which relates to the system of means of artistic creation.

Results and Discussions

Monumental in Art

Monumental art (from Latin *monumentum*) is defined by the modern dictionary references on art as "art designed for mass perception and acquiring the final figurative completion in the corresponding architectural or

³ Korotkina, Ye. The concept of "monumental" in the history of culture and aesthetic theories. Monumental art. Moscow: Sovetskiy painter, 1984.

⁴ Tolstoy, Vladimir. On the basic concepts of monumental art. *Soviet art history*, no. 5, 1982, pp. 202-221.

⁵ Halyshych, Ruslan. Monumental-decorative art of the Ukrainian churches outside of Ukraine of XX century. (Ph.D. dissertation). Lviv, Lviv Academy of Arts, 2002.

⁶ Graves, Margaret. The Monumental Miniature: Liquid Architecture in the Kilgas of Cairo. *ART HISTORY*, no. 38 (2), 2015. 304-323.

⁷ Diba, Layla S. Making History: A Monumental Battle Painting of the Perso-Russian Wars. *Artibus Asiae*, 66, no. 2, 2006, pp. 97-110.

natural ensemble”⁸, this is “a kind of fine art, whose works are distinguished by the generalization of form, large proportions, significance of ideological content”⁹. Works of monumental art – monuments, sculptures, wall paintings, etc. – are characterized by the generalization of forms and the proportion of the embodiment. Monumental art was especially actively developed in such epochs, the artistic culture of which was imbued with a pronounced pathos of collective expression and approval of the ideas of mass consciousness.

Monumentality is related to the aesthetic category of the sublime. And this feature has a direct impact on the content of artworks of a certain sphere, whether it is sculpture, painting, architecture, music, literature, or cinematography. According to Gestalt psychology, *modus operandi* (a = type of human perception) has a high flexibility, an ability to exchange information, cooperate, unify, and activate each other. An analogy for this is the phenomenon of monumentality.

The inclusion of etymological discourse demonstrates the fact that monumentality is a special feature of a structured human being that does not belong to a separate art form. Latin word *monumentum* is translated as “memory” or “monument”. The word *monere* is cognate with Latin word *monumentum*. Word *monere* is translated as “suggest”, “remind”, “inspire”. Thus, realizing the wide range of adequate interpretations of the term should be noted that spatiality is not the core category of monumentality.

In this case, the memorial (temporal) orientation of this phenomenon becomes important; hence, the objective historical functions of monumental genres and, consequently, their epic features appear.

Clearly, in this context, the memory mechanism comes to the fore – monumental works of art are designed to testify to the past, thereby immortalizing it. However, during the process of immortalization in a literary piece, an architectural structure, or a piece of music is performed differently.

The origin of monumental art is the culture of primitive society and early civilizations. In ancient cult statues and cave paintings, which are still amazing researchers, the primitive man’s ideas about the power of nature are embodied, man’s first labor skills are recorded.

In different historical epochs, monumental art had its forms and expressed certain ideas of the time. Thus, the monumentality and statics of the art of ancient Egypt had to contribute to the assertion of the idea of the deification of the sovereign personality. The works of the Renaissance embodied the idea of the power of the human mind. The monumental art of our days, continuing the traditions of the great masters of the past, seeks for new forms and puts modern content into the works.

⁸ Modern dictionary-guide to art. Moscow: Olympus, AST, 2000. p. 43

⁹ Dictionary of the Russian language, 2003, p. 65.

Focusing on the mass perception, monumental art affects the consciousness of many people, directing their thoughts and emotions. Starting from the Renaissance, it sets itself the task of introducing a self-realized person as a personality to the big world, to take him or her beyond the narrow confines of his private "I"¹⁰.

The specificity of the manifestation of monumentality in different types of arts

The specificity of monumental art is manifested in its artistic forms. First, it is due to a large (sometimes grand) proportion. Describing the degree of generalization of the form of monumental art, researchers usually note the external generalization of the silhouette outlines and the spatial size peculiar to it. It can be explained by the observation of this art from a great distance. The consequence of it is such qualities as the increased "intonation" of the artistic language, the enlargement of outlines, the distinctiveness of lines, flashiness, and lapidary. However, there is a lack of excessive expressiveness which is typical for the spectacular arts, and it is more characterized by calmness and balance, clarity and simplicity, integrity, and greatness.

Architectural structures, monuments, various decorations of buildings (sculptural, pictorial, mosaic, etc.), city and park sculptures, fountains, etc. belong to monumental art. A common beginning for all of them is a certain image that expresses the ideas of its time and its epoch. Therefore, for example, architectural structures of monumental art (churches, temples, palaces, memorial ensembles) are characterized by a special sublime nature, since all of them are designed to perform an important religious function, to express the idea of sacredness, to cause unified people's reactions. Therefore, not only the monumental buildings and their ensembles, but also the decoration of these buildings with columns, towers, sculptures, and various kinds of decorative elements, which are also objects of monumental art, specify, and emphasize their purpose. Some of them carry a certain ideological and historical load (for example, monuments), others play the role of "architectural accompaniment", decoratively organizing the surface of walls, facades, and floors.

In monumental art, space tends to expand into the universe, and time tends to be eternal, because of which artistic images acquire cosmic significance. In this case, the phenomenon of monumental in architecture and sculpture is large-scale (both semantically and physically), meanwhile

¹⁰ Con, Igor. Discovery of "I". Moscow: Publishing House of Political Literature, 1978.

in musical art only the semantic aspect is the most obvious. Physical “large-scale” is the result of the recipient’s experience, reinforced by a variety of associations.

The skill of handling time and space in music, according to G. Orlov¹¹ presupposes the existence of a certain mental space in which these objects are placed and correlated. The scale of a piece of music is realized in three projections – horizontal, vertical, and depth. And as if everything is relatively clear with the horizontal projection – the scale of the work can be measured by the number of pages (although this parameter is not a sign of monumentality), and a real register scope becomes the vertical projection, then the depth projection is expressed in the special feature of the textured organization, which creates a sense of depth, perspective, and the exact architectural monumentality. First, timbre, purely acoustic features of the material have a direct impact on it.

In music, monumental spatiality is often perceived by composers as one of the most important features of the musical composition, which is emphasized by the titles of their works, in which the overarching idea of synthesis is actualized. The real or assumed physical space of the monumental becomes a special artistic topos, a poetic or constructive idea of the artwork.

The question arises whether the monumentality can be just a certain program feature generated by architectural primary sources? Or is it a specific feature of matter or energy, which in each of the art forms is embodied with a different force of mediation and is realized at the genre level?

To understand it, you need to deepen into the essence of a monumental as an abstract characteristic. Internal basis of the category of monumental is the rhythm, which specifically organizes the space and time of any artwork.

For example, “the perception of an architectural form is based on a hidden motion ... Rhythm in architecture gives an inner dynamic tension to the architectural form. Proper ratio of the elements to each other and to the whole creates the effect of large-scale proportionality and harmonious balance. Whenever it is done successfully, architecture, in terms of the strength of its emotional impact, is likened to music – to a kind of “music of space” addressed directly to the inner spiritual world of a person”¹². The rhythm of any artwork is a way of formation, in the broadest sense of the word, which performs the function of disassembling and integrating an aesthetic impression. The peculiarity of the monumental rhythm in music is some duration, as a “presentiment” of infinity, as well as the interaction of various rhythmic patterns in the separating plane layers. Nevertheless, each textured layer is

¹¹ Orlov, Genrich. *Tree of music*. Saint Petersburg: Composer • Saint Petersburg, 2015.

¹² *Ibidem*.

endowed with its own rhythm and tempo-like layers of monumental architecture. The coexistence and interaction of textured layers in music generate the monumental shape of the artwork in the listener's perception.

Peculiarly, even providing the "withdrawal" of the program, the feeling of spaciousness in the artwork of the monumental plan does not disappear, and that suggests the beginning of the formation of a monumental style in music.

The genre style according to Ye. Nazaikinsky¹³ is recognized by two characteristics – personal and situational. Each genre style "is characterized not only by its typical aesthetic norms, social and cultural features of figurative spheres, but also material, purely physical conditions, moreover, in all the subtleties and characteristics"¹⁴. The genre style also reflects a typical situation and a typical instrumentation. "Massive" timbers are not coincidentally relevant for monumental artworks (symphony, orchestra, organ). Penetration of the monumental style in chamber works evokes a solo instrument to sound differently, often creating orchestra music. The spatial features of the genre communication are reflected at the level of the dynamic features of musical matter, as well as purely physical features (for example, the reverberation parameters inherent to a church or a concert venue).

According to Ye. Nazaikinsky, the genre style develops as a postgenre state when the genre is remotized from the primitive existence, with its intensive development as reflected. Exactly at this very moment, its purely musical manifestations play the initial role and are called a genre style. In the case of the monumental style (if it is understood as a category of the genre style), the primary genre exists dispersed in the system of other genre phenomena. The memory of these genres, unified by the category of the monumental, rebuilds real contextual connections that revitalize in the form of associations (often backed up by a program title). The general modus of some monumental spatiotemporal quality of a musical work is preserved, which is replicated in every artwork of a given genre group.

In music, a monumental genre style has been formed throughout the history of music. Monumentality lies in spatiotemporal relationships: «Construction using sound material is the main purpose of sophisticated strategies and techniques, which have been developed, enriched, and refined by contemporary composers throughout the last millennium... Having been embodied in sound time becoming viewed as a certain construction material, which can be measured, divided into parts... tiered like bricks or stone blocks, allowing to construct larger and larger unities and to continue to do so until a large-scale musical form achieves necessary magnitude, greatness, perfection of "cathedral of sound"»¹⁵.

¹³ Nazaykinsky, Yevgeniy. *Style and genre in music*. Moscow: Humanist. ed. center VLADOS, 2003.

¹⁴ Nazaykinsky, Yevgeniy. *op. cit.*, p. 150.

¹⁵ Orlov, Genrich. *Tree of music*. Saint Petersburg: Composer • Saint Petersburg, 2015.

For example, the organums composed by Leonin and Perotin may qualify for the monumental genre style, since this genre was developed in tune with time to construct the sound space of the epoch. "Music was getting a part of a cathedral: it was emerging as its sound projection"¹⁶. V. Zharkova points out the unprecedented magnitude of Perotin's organums that is comparable to the enormity and tiered structure of a Catholic temple: "Perotin's work, so to say, the occupied space resonating through its stained-glass windows, decorative stone elements, sculptures, colorful tapestries"¹⁷. These musical works with a minimum of expressive means marked an important step for mankind in relation to the conquest of a sound space. An important parameter of organums as a monumental genre became its collectivity, as well as the involvement in religious ceremonies, and therefore deep meaning.

The scope of non-program "monumental" music historically extended primarily under the influence of those genres that were formed under the arches of a temple. The process of monumentalizing intensified in Baroque music and manifested itself in such genres as mass, oratorio, cantata, parts, concertos, which apart from solving the main task of Baroque art (emotional impact on a person) are also characterized by spatial volume, balance, clarity, integrity, and greatness. For example, according to N. Herasymova-Persydska partes concerto interprets the space in a particular manner – "volume and play with volume (though as well as the play with light and shadow coloration) ..." ¹⁸.

The system of musical art during Classical and Romantic periods featured a symphony as a central monumental genre, and it proved possible to reveal the problems of existence, life, and death, and the conflict between man and the world in the frame of a symphony. Certainly, the genre "substrate" of a symphony is not limited to a realization in a monumental style (for instance, chamber symphonies are distinct from monumental areas). Nevertheless, it is in the frame of a large-scale classical symphony that the monumental style could be fully and consistently expressed.

However, monumentality often stands not as a category of genre and style, but as a program heading, which is, by the way, refers not directly, but through the system of associations. Examples of such works may be found both among the monumental and chamber genres. Thus, the monumental image was developed in B. Bartok's opera "*Bluebeard's Castle*",

¹⁶ Zharkova, Valeria. Ten views on the history of Western European music. Secrets and desires of Homo Musicus. Part 1. Kyiv: ArtHuss.

¹⁷ Zharkova, Valeria. *op. cit.*, p. 140.

¹⁸ Herasimova-Persidskaya, Nina. Music. Time. Space. Kiev: SPIRIT AND LETTER, 2012, p. 219.

N. Rimsky-Korsakov's opera "*The Legend of the Invisible City of Kitezh and the Maiden Fevronia*", D. Milhaud's cantata "*Le château de feu*", G. Bizet's symphonies "*Roma*", O. Respighi's symphonic suite "*Fountains of Rome*", V. Runchak's (Ukraine) piece for pipe organ "*Two Cathedrals*" etc.

It is interesting how monumentality enters the area of chamber genres. Thus, images of monumental architecture serve as a program for such works as C. Debussy's "*La Cathédrale Engloutie*" (The Sunken Cathedral), M. Mussorgsky's "*The Old Castle*", "*The Bogatyr Gates*", "*Roman Tomb*" from "*Pictures at an Exhibition*", Lesia Dychko's (Ukraine) "*Castles of Luara*", "*Alcazar... Bells of Aragon*". There is an attempt to transfer an image that is expressed by architectural language from visual perception to auditory perception, which is based on the spatial association system. The influence of architecture on music resulted in the enrichment of expressive means of music and widening of its spatial boundaries. A clear example of this may be I. Xenakis' "*Metastaseis*", a graphic, the notation of which looks like the schematic drawing of Philips Pavilion that was designed by the composer himself.

Without going into details regarding program orientation in music, it should be noted that in the case of a monumental image, the picture program often transfers into a program of the symbolic order, especially regarding the works dating between the late 20th century and early 21st century. Such opuses do not have any program headings that relate to monumental images. Thus, in the second movement of the symphony «*Asyla*» by Thomas Adès, according to the composer, there is an image of a monumental cathedral, which becomes a place where a man can find refuge, his spiritual retreat. In this case, the physical contours of the cathedral are invisible, in contrast, the composer strives to convey the feelings of a man who got into the cathedral using orchestral colors. In this case, the cathedral and then wider – monumentality become a feature of the spiritual world, an equivalent of spiritual search. The choice of expressive means is adjusted to this orientation. Starting from introduction, the combination of the percussion group and the prepared piano arouses associations with the sound of bells ringing that creates an atmosphere of tranquility and calm. The image of a cathedral is also created using the techniques of Renaissance polyphony that accentuates a spiritual atmosphere. Polyphonic texture arouses associations with a collective prayer with bells in the background.

It is an interesting situation, when a monumental genre of architecture or painting serves as grounds for the forming of a music genre. Such precedents include already mentioned musical frescoes, which overcome the program orientation and start functioning at the level of a genre. Some examples include Lesia Dychko's "*Carpathian Frescoes*" for pipe organ,

choral concertos “*Spanish Frescoes*”, “*French Frescoes*”, “*Swiss Frescoes*”, V. Kikta’s (Ukraine) “*Frescoes of St. Sophia of Kyiv*”. We shall note that these works attract attention due to their instrumental type. Musical frescoes are consonant with the timbres of an organ, pipe and a choir, which, in their turn, are a part of the monumental space of a cathedral.

Miniatures in Art

Isolating from a more detailed consideration of the notion of monumental in art, we focus our further attention on the miniature. *Miniature* is one of the most important components of the genre system of the main types of artistic creativity (painting, literature, poetry, choreography, theatrical art, etc.). With all differences in the system of means of expression, characteristic of various types of art, miniature is characterized by a few features that distinguish it from the genre palette of artistic creation.

Miniature is a work that is distinguished by its small size and subtlety of artistic technique. Among the existing genre models, the miniature is the smallest one, and it focuses on itself, the genre system of small forms of art. The miniature has a single artistic nature and function which are common to all types of art. In the field of fine arts, music, literature, miniature is a genre associated with the specific principles of artistic organization that unite the genre varieties of miniatures into a holistic phenomenon. This is the minimum degree of concentration of content and accentuation of each semantic detail, which leads to laconism and concentration of artistic composition. Chamber space compressed and concentrated time (literature, music), the psychology and aesthetics of the genre, associated with the subject of creativity (the image of a person), characterize the miniature as the smallest genre model capable of reflecting the world picture in a concentrated way.

Initially, the term “miniature” was related only to painting. The term originated from the Latin word *minium*, meaning the name of the material (red lead paint), which was painted with ornaments and initial letters of handwritten books, then this name was turned into illustrations of manuscripts, and later – into small images, mostly portraits adorning books or things of applied art. With the lapse of time, this term has spread to other types of artistic creativity, where it was used to refer to works of small form.

Various forms of art are characterized by the individual features of the implementation of miniatures. Book portraits and lacquer miniatures are widely spread in painting, as they reflect the nature and forms of fine art creation.

A book miniature, which existed in ancient Egypt, as well as in the ancient culture and reached its heyday in the Middle Ages, is a handmade graphic and decorative element of the design of handwritten books, e.g.,

drawings, multicolor illustrations, initial letters, headpieces, endings, etc. For the decoration of the text of the book with color images, the old masters usually used gouache, watercolor, and glue paints.

A portrait miniature, which emerged in Europe in the Renaissance as an independent genre and flourished in the XVIII century, is a pictorial or carved (embossed) portrait of a small format (from 1.5 to 20 cm), autonomous or inserted into a snuff box, clock, ring, medallion, etc. It was made with watercolor and gouache, sometimes with oil or ceramic colors, as well as in the technique of enamel on various types of paper, metal, or porcelain. By the middle of XIX century, portrait miniature was replaced by daguerreotypes and photography and disappeared in its classic form. The pictorial or graphic portrait image, which had an autonomous, independent character, was a specific type of miniature.

A lacquer miniature, which appeared in ancient China, is a small-sized image made with lacquer oil or tempera on the surface of small items. They could be separate lacquer plates, but more often such images decorated objects of functional and household purpose, such as dishes, decorative vases, jewelry boxes, and applied to wood, papier-mâché, or metal. The procedure of applying lacquer was quite complex and multistep. Lacquer miniature is known in Europe from the XV century, and its own production appears in Germany, France, England, in XVII-XVIII centuries. Another type of miniature in fine art is the sculptural miniature, which is a full-volume, or embossed small (miniature) image made of bone, metal, hard wood and stone, etc.

In literature and poetry, the term "miniature", borrowed from painting, is used to denote a few genres of dramatic or lyrical epic content. It can be a story, play, sketches, short story, essays, and other works which are small. The term "miniature" (referring to a small literary form) appeared in the Concise Literary Encyclopedia and was later approved in literary criticism of the 1970s and 1980s.

As a literary fact, a small form – a miniature – manifested itself in the second half of XIX century, which first occurred in the works of I. Turgenev ("Poems in prose"). By the end of XIX century, the miniature genre in the Russian prose became widespread in the works of M. Gorky, V. Korolenko, V. Garshin, S. Skitalets, and later in the works of I. Bunin, A. Kuprin. The reflection of the processes occurring in the literature at the turn of the century is the rethinking of traditional genres, overcoming the existing genre structures and creating on their basis new genre forms, including miniatures. The appearance of miniatures is causally related to incompleteness, vagueness, fragmentary thinking in literary directions.

According to literary critics, the main representative of a small form of literary prose is the story. Its features – a lyrical beginning, a completely undeveloped plot, the absence of the traditional stages of the deployment of an action (exposition, denouement, etc.) – relate to the author's desire to express feelings, thoughts, and experiences. The events described in the story can be layered on a story plot that has a space-time extent but is beyond the scope of the narration. Thus, there is a fragmented narration and brevity of the literary form.

The miniature genre becomes a kind of indicator of a writer's craftsmanship, because in this genre, the author desires to fit a rather significant content into an extremely small amount of form that needs to be concentrated, thickened, condensed, thereby expanding the artistic space of the miniature.

According to D. S. Likhachev, “a medieval man, seeks to embrace the world as completely as possible, more widely, reducing it in his perception, creating “a model” of the world – like a microworld”¹⁹. Putting the model of his own world into the narrow framework of a miniature, the writer faces an insoluble contradiction of content and form. Following the external formal laws of the miniature genre, one should not sacrifice the content and reduce the wealth of the individual and the personal to the universal and the world of images – to the system of symbols. Following the content, the writer must either expand the miniature, thereby destroying it as a genre, or create a cycle of miniatures – a paradoxical and unique genre formation that allows, while preserving the form – sometimes purely external – to express the integrity of the worldview.

In theatrical art, the notion of “miniature” refers to a one-act or multi-act play, which takes up only a part of a theatrical evening. The production of this kind of plays is usually done by specially created theaters of miniatures. The repertoire of such theaters mainly consists of small one-act plays and other types of so-called small art forms (monologues, couplets, skits, variety dances, circus acts, etc.). The theater of miniatures has a propensity to comedic and satirical, such as grotesque, parody; thus, an important place is given to a miniature.

In music, miniature is a special kind of chamber genre. However, the distinction between miniature and monumental form occurs not only in terms of size (that is why the notions of “miniature” and “small form” should be distinguished). In miniatures, attention is focused on detail and nuances. K. Zenkin describes the peculiarity of the artistic time organization in musical miniatures in the following way: “the temporal process appears as

¹⁹ Likhachev, Dmitriy. Historical poetics of Russian literature. St. Petersburg: Aleteyya, 1999. p. 137.

one state it is placed inside it and in many respects is "skimmed" in it"²⁰. Thus, "miniature" as a property of musical matter (space) becomes nothing more than a reflection of the "artistic picture" of the world. Nevertheless, miniature genres are the result of the "life activity" of any historical background, with the difference that in one epoch they manifest themselves more vividly, in another they hide behind a great collection of monumental works (often being their constituent parts).

Speaking about the music art, we must note that miniature thinking was always inherent in it and manifested itself mainly at intonation and genre-style levels, which became the main factor of the compositional unit formation (small form).

Miniature, in addition to small volumes, presupposes the preservation of the same proportions between the constituent parts which exist in the corresponding large object. That is why monumental plots can be placed in the context of miniature genres. Applying to the literature, any work can be called a miniature. It should only comprise, in terms of the volume of its images or ideas, the same range as a large literary work, and not limited to any one moment snatched out of the context. In this case, the phenomenon of the so-called *synécdoche* (from Greek – comprehension) is realized – the transfer of a common name to a particular one, an expansion of the meaning.

Naturally, the question arises whether any compression (of artistic time and space) is the evidence of the inclusion of a work in the genre plane of a miniature. And if everything is understandable with works of visual art, then with works of a spatiotemporal nature the discourse loses its unambiguity.

Miniature in any form of art makes it possible to consider the complex interactions of a person with the outside world, through understanding the physical properties of matter and its kernels. The miniature emphasizes the independent properties of the object, its semantic qualities, thereby "positioning" them in the space of entities. The concept "a piece of music" ("piece" – a part, a piece) evokes a representation or presentiment of the whole. It is a particular musical realization of the universal order. It is no coincidence that K. Zenkin points out that it was romantic subjectivism, as well as the desire to comprehend the "immense" in a separate moment, that became the impetus for the instrumental miniature crystallization.

In music, miniaturization is not limited to the compression process, but is complemented by the possibility of a freeze frame as a reflection of a moment of pure duration. Sharpening in the present moment, immediacy, "frozen moment" are the essential basic miniatures in music. In modern musical

²⁰ Zenkin, Konstantin. (1996). Piano miniature and ways of musical romanticism. (Ph.D. dissertation). Moscow, Tchaikovsky Moscow State Conservatory, p. 9.

art, a moment form has become the quintessence of this principle, presented only at the level of individual moments. The correlate of this formative idea is the concept form that is realized at the level of the general concept.

Summarizing the various musicological views on the issue of miniature in music, let us name its permanent genre characteristics: following the principle of "big in small", symbolism and metaphorical features of the emotional-figurative sphere, duality and ambivalence, semantic tension of intonation, compactness and laconicism of the form, the tendency to supplement with words and color, the intonation conditionality of the form, the intensification of internal dramatic processes, as well as a subtle response to various artistic concepts. It is no coincidence that the desire for miniaturization was actualized in the chamber work of romantic composers (J. Field, Fr. Schubert, F. Mendelssohn, etc.), which related to the need for detail as a manifestation of individualism, the awareness of personality as a creative force.

A characteristic feature of miniatures, such as musical monads, is their ability to unite in cycles. In this process, one can feel the movement of the miniature towards the opposite result – monumentalizing. However, this process does not affect all miniatures, which is due to the aesthetic and cultural advantages of a particular epoch. N. Burlina²¹ defines the category of the genre as a certain formalized invariant of the world's model, the human being's concept, and the epoch's thinking. Following this definition, it becomes obvious why cyclization was the most important criterion for shaping the music of romanticism (this is associated, in our opinion, with the desire to express the idea of unity in diversity). On the contrary, in the music of the late XX – XXI century, the need for multiple compositions is eliminated. The influence of the post culture of modernity, devoid of integrity and striving for fragmentation and openness, has led to the compression of artistic time within the framework of even monumental genres. That is why musical miniature partly becomes a "concentrate of the 21st century style"²², which expresses the paradox of the current situation, when, within the framework of the imaginary simplicity of the miniature genre, composers manage to rise to large-scale common human issues.

In the modern cultural space, musical miniature is almost the best way to embody musical ideas. A vivid demonstration of this status of miniatures are projected by contemporary composers and performers, in the center of which is miniature.

²¹ Burlina, Yelena. Culture and genre: methodological problems of genre formation and genre synthesis. Saratov: Saratov University Publishing House, 1987.

²² Burlina, Yelena. *op. cit.*, p. 26.

A relatively traditional cycle is *Three Mazurkas* by **Thomas Adès** (2009, duration 8 minutes), which are close but not like Chopin's miniatures because of its dotted rhythm in triple time and its shifting accents. These mazurkas (*Moderato, molto rubato, Prestissimo molto espressivo, Grave espressivo*) demonstrate different aspects of the same genre, gotten in a stranger world, interpreted according to Adès's style (the first theme based on a pattern of widening intervals of descent) and "Tonality, which in the case of Berceuse is described by Adès as 'irrationally functional'"²³.

In modern music, programmatic miniature remains relevant, but the facets of programs are significantly expanding. Thus, "Fractal Miniatures" (2012) for orchestra by **Roger Zare** is a cycle of eight miniatures (I. Sierpinski Triangle, Iteration I, II. Flowsnake, III. Newton Fractal, IV. Dragon Curve, Iteration I, V. Mandelbrot Set, VI. Dragon Curve, Iteration II, VII. Nova Fractal, VIII. Sierpinski Triangle, Iteration II), which reflects the composer's impression of contemplating fractals as a piece of art. Eight parts (total 11 minutes) are arranged symmetrically around the fifth part, which becomes the center of the fractal movement process. The outer parts, rhythmic and unyielding, beating in a continuous rhythm in massive waves and falls, reflect the Sierpinski Triangle pattern. The second movement, Flowsnake, reflects a snowflake pattern and is a Gosper curve fractal, so the music consists of smooth lines in the parts of different instruments, spiraling around each other, culminating in an ensemble tutti and dissolving into a flute-clarinet blow.

The third and seventh movements begin in the same way with an ensemble of cello and percussion instruments, which transcend unearthly into a pointillistic texture. The third movement, Newton Fractal, continues this idea in combination with various instruments replacing each other. The seventh movement, Nova Fractal, develops more linearly, with a muted trumpet solo over the amorphous texture of the trills of strings.

The fourth and sixth movements are named after Dragon Curve – sharp and explosive, with sharp attacks and caustic passages – are almost exactly mirror images of each other. The central part of the cycle is named after a fractal called the Mandelbrot Set. The musical form of this miniature is a characteristic convex fractal shape. Ostinato in 7/8 time, which is transmitted from one instrument to another, creates the basis for fast lines and unusual harmonies.

A lot of miniatures of the 21st century have a memorial theme that becomes a method of composition. *Six Fugitive Memories* for piano (2015) by Russian American composer **Vera Ivanova** dedicated to composers

²³ Church, Michael. Thomas Adès: In Seven Days etc. *Classical Music*.

<https://www.classical-music.com/reviews/instrumental/thomas-ades-in-seven-days-etc/>.

who had anniversaries in 2016. The author removes her compositional style and using quotations and allusions about the pieces of composers to whom each miniature is dedicated. Composition No. 1 quotes Galina Ustvolskaya's piece "*Dona nobis pacem*" for piccolo, tuba, and piano and stylistically alludes to her Piano Sonata No. 6. Piece No. 2 dedicated to Sergei Prokofiev and uses the style of his works. Piece No. N. addressed to Morton Feldman and his Vertical Thoughts and Triadic Memories. Miniature "*Quasi una ciaccona*" is a portrait of Sofia Gubaidulina and quotes her Chaconne. "*Playing Cimbalom*" dedicated with dedication to György Kurtág. At least "*Debutie*", which concludes this cycle of memories, is a collage, addressed at the same time to Claude Debussy's and Eric Satie and contains quotations from their miniatures.

Interest is also attracted by such a phenomenon as the **metacycle of miniatures**. Ten Piano Miniatures, by **Mohammed Fairouz** are an open loop that began in 2005 with a small piece called "*Nocturnal Snapshot*" and continues until nowadays. Piano Miniature No. 1 was inspired by Hanon exercises, one of that becomes the accompaniment to the main tune. Piano Miniature No. 2 is a slow dance of arpeggios without dissonance. Piano Miniature No. 3 consists a citation from Bach's "*Art of the Fugue*". Piano Miniature No. 4 is identified by the author as a musical joke. Piano Miniature No. 5 is a contrapuntal piece that based on a twelve-tone theme that is also a musical joke out of two academic concepts. Piano Miniature No. 6 "*Addio*" is dedicated to the departure of a beloved person. Piano Miniature No. 7 is a little song as an attempt to capture the peace and warmth of the Pacific sunset. The subject of Piano Miniature No. 8 is Bargemusic that is a classic music venue and cultural icon in New York. Piano Miniature No. 9 "*Lullaby for a Chelsea Boy*" is a tender and static song dedicated to Kathleen Supove. Piano Miniature No. 10 "*Liberace*" is a little character piece captured dedicated to pianist Steven Blier. Piano Miniature No. 11 "*For Syria*" is a lullaby for two children victims of terror in Syria. Piano Miniature No. 12 is a song without words dedicated to Seamus Heaney. Piano Miniature No. 13 "*America never was America with me*" was written as reaction to the death of Trayvon Martin.

At least the last four miniatures formed a series of character pieces in which the composer sketched out the attributes of characters of villains from the comic book series. Piano Miniature No. 14 "*Mr. Freeze*" imitates the sound of a music box that Mr. Freeze created featuring an ice sculpture of his wife. Piano Miniature No. 15 "*Scarecrow*" is extremely fast that imitates the increased heartbeat of a terrified victim of the main character. Piano Miniature No. 16A/16B "*Two-Face*" dedicated to Harvey Dent who makes all his decisions on the flip of a coin. This miniature contains the features of an aleatoric when the pianist flips a coin to determine whether the audience will hear miniature 16A (Harvey Dent) or 16B (Two-Face).

Miniature 16A is a chorale ever reaching upward and 16B, based on the transformed motifs of 16A, which demonstrates the violent blackened psychotic character of that character. Piano Miniature No. 17 “*Riddler*” based on seven-note motif that spells out “*R-I-D-D-L-E-R*” using a modified version of the 19th century “French” system of generating musical cryptograms. The second motif spells out “*H-A-N-D*” that is an answer to the favorite composer Riddler comics.

Composers continue experimenting with instrumental compositions and forms of miniatures. However, the main feature of the work is the deepening of the content, the use of philosophical subtext, and the metaphorical nature of the statement. An example of this are “*Miniatures*” (2013) by **Glauco Veiner** for piano, gongs, bells, and metal. *Miniatures* is dedicated to a Friulian poet Mauro Valoppi. That pieces demonstrate the philosophy of their author “*Ritual*” opens with an unmistakable Bertoia, proving that ruptures in the space-time continuum, regardless of what science fiction would have us believe, are in reality subtle “events comprised of countless microportals” (Grillo, 2019). Other miniatures have symbolical names as well – “*Byzantine Icon*”, “*Prayer*”, “*Serenity*”, “*Abstractio*”.

Four-minute miniature for strings “*Agea*” (2007) by **Joseph Phibbs** is a frenetic and virtuosic piece, with expressive solos for the violin. According to the composer’s style, this piece unites the emotional language of Phibbs and echoes Monteverdis and Purcells styles by using an aria structure. Despite its small scale, the miniature is characterized by a concentrated musical language. “When four minutes bring such concentrated thought as Joseph Phibbs’s *Age*, who’s measuring?”²⁴.

In modern music, a lot of concerts and albums are dedicated to miniatures. An example of this is the Musical Miniatures project (Jul 13/2018), which featured miniatures by Krzysztof Penderecki, André Cormier, Jeff Morton, Anna Höstman, Alex Eddington, Vera Ivanova, Mohammed Fairouz, Roger Zare. Each of the miniatures (or groups of miniatures) used represents the composer’s personal microcosm. This project combines works for different ensembles – from solo piano, chamber duet, string, quartet, and orchestra.

A similar project on Musical Miniatures is the album “*À chacun sa miniature by esemble Quatuor Bozzini*”, which contains 31 miniatures by contemporary composers. This is a vibrant portrait of the modern Canadian music that diverse aesthetics of our time. The collection is a 31-part mosaic of pieces by 31 modern composers who are alumni of the Composer’s Kitchen between the years 2005 and 2010.

At the same time, miniature be considered an independent genre (more precisely, a genre, class, or type), as it appears on the pages of

²⁴ Phibbs, J. <http://www.josephphibbs.com>

works by I. Govar, K. Zenkin and Ye. Nazaikinsky? Based on the definition of the genre by Ye. Nazaikinsky, the answer to this question is devoid of unambiguity, although, unlike the situation with the monumental, it seems clearer. Only the form of its embodiment is constant for a miniature, which is certainly associated with time scales (life purpose, conditions, and means of performance, as well as the nature of the content become mobile characteristics of the genre), which, in our opinion, is not enough to fix the genre name.

Perhaps it would be more accurate to use the term “miniature (genre) style”, within which there are a lot of genre names and strategies for their implementation that musical art has got.

Finally, within the problem of miniature and monumental in art, the issue of boundary phenomena should be raised – monumental miniatures and miniature monuments, the relevance of which has increased in recent years, confirmed by numerous references to such phenomena on the Internet. Examples of this kind of manifestation are the *Miniature Monumental project* (2013), the *Monumental Miniatures* (I-III) exhibitions, sculptures by **Phyllis Thelen**, the projects of Nemanja Nikolic Prika, Renato Nicolodi and others. The works of **Renato Nicolodi** are interesting because of their philosophical meaningfulness. A monument in the etymology of the English language is directly associated with the concept of a monument as a memorial or ruin. A memorial is a demonstration of an important historical phenomenon, a warning sign, or a symbol message from the present to the future about the past. For Nicolodi, the ruins are not just a memorial, a fetishized remnant of the past of humanity, which participates in anchoring the present person in myth and history, a message from the past to the present about the future. A monument for an artist often overcomes the collective will and becomes an individual project. The monument is a manifestation of M. Foucault's hero otopy (space within space) in the artist's work. Nicolodi's works, in accordance with this judgment, go beyond the collective space into the space of the individual. Their ritual value is removed, and from the environment the monument becomes an object, a symbol through which the participant can interact with the tradition, continuing or violating it.

The situation is similar in the sphere of music. Musical miniatures, often integrated into the framework of the epoch of finishing of traditions, become aphoristic sketches, in which composers increasingly turn to genre-style models of the music of the past. These are memorial dedications, however, made in a miniature manner. There are a lot of examples of this kind of miniatures – works by D. Shostakovich, V. Silvestrov, M. Shukh, J. Adams, and others. Speaking about the play “*I / still / play*” by **J. Adams**, Kevin Wilt of the South Florida Classical Review wrote, «A short, curious piece ... Absolute Jest, it plays in the sandbox of other composers to Adams's

clear enjoyment ... Adams here toys with fragments and progressions borrowed from Bach and Beethoven, allowing Denk to provide a whimsical spin on a familiar language»²⁵.

Conclusions

Comparing the semantics of the notions "monumental" and "miniature", given in various definitions, it should be noted their indisputable belonging to the system of fundamental, basic notions of art, the formation of which occurred throughout the entire history of the development of spiritual culture, in the conditions of changing of social historical formations. Although the specific semantic content of the notions "monumental" and "miniature" in each epoch turned out to be fundamentally different, which related to the peculiarities of artistic creativity of a particular historical period, their conceptual essence remains unchanged, that gives grounds for their recognition as objective categories of the whole history of art.

The problem of the relation between monumental and miniature in various areas of artistic creativity can be considered in several aspects:

- from the point of view of the communicative function of art in its focus on the audience and the resulting correlation as "work – spectator (listener)".
- from the standpoint of studying, the environment of existence, quite different in each case.
- in the aspect of the study of specific forms and expressive means peculiar to monumental and miniature.

One of the features of monumental art, focused on mass collective perception, is its richness of broad content, open social character, dimensions, "squareness", representativeness. Based on the idea of large-scale participation, monumental art seeks to go beyond itself to evoke, organize, and subjugate the emotions of many people.

Miniature art associated with a private "home" interior, the nearest chamber surrounding by an individual, or a small group of people, is designed for a personal, intimate type of communication. It kind of confidentially introduces the spectators (listeners) into its environment, allows them to go

²⁵ Wilt, Kevin. Denk brings poised artistry to a program of somber variations at the Kravis Center. South Florida Classical Review. Fri, Dec 7, 2018, 4:22 pm. <https://southfloridaclassicalreview.com/2018/12/denk-brings-poised-artistry-to-a-program-of-somber-variations-at-the-kravis-center/>

deep into themselves, and establishes a “quiet”, sincere, personal contact with them. The miniature tends to laconicism, chamberness of the artistic form, special subtlety of expression, and variety of intonations and shades.

There is an interesting question about the general correlation of monumental and miniature with the surrounding world – on the one hand, and a human being themselves – on the other one. There are two possible paths in art: the path leading from a person to the universe, and the path of deepening into a unique human microcosm, the path up and the path inward. The first direction is represented in monumental art, which seeks to introduce a person to the world around them, to bring them beyond their own personality, to make them feel their scale significance, and come closer to understanding complex, general philosophical concepts, such as the structure of the universe (cosmos). Therefore, monumental art has a propensity to the impersonal, universal, eternal beginning and represents the ascent to the higher spheres, erasing the boundaries between the collective and the individual. Miniature, on the contrary, is ready to bring the whole world to a person, to remake it to the subject of their personal, separate, sometimes even momentary experience. It goes from universal to individual, from large to small, and from this small to open its depth, which could be comparable with the space depth, and seeks to reflect the whole world in the human “I”.

Thus, the notions of “monumental” and “miniature”, with all their differences, which are confirmed by the definitions given in various sources, are nevertheless interrelated and together constitute an inseparable unity. They manifest themselves in different ways in each form of art. For some, the prevalence of a particular trend is characteristic for others – organic synthesis of monumental and miniature.

A comparison of the notions of “monumental” and “miniature” and a comparative analysis of the main qualities of monumental art and miniature showed that the miniature, which is one of the areas of artistic creativity and is peculiar to various types of art, is embodied in the desire for brevity, the use of small forms, the tendency to reflect the main idea in the so-called “pure” form, without the need to focus on secondary artistic tasks. Due to its genre versatility, the miniature has a wide spectrum of reality reflection and allows to turn to different aspects of life, to put in the center both social and philosophical issues.

Prospects for further investigation indicate that the subject of the article, related to the study of the relation between the notions of “monumental” and “miniature”, can be continued in projections on the genre system of musical art.

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DYNAMICS OF THE LEVEL FORMATION OF STYLE HIERARCHY IN MUSICAL ART

YULIYA KAPLIYENKO-ILIUK¹

SUMMARY. Style, as a category of musicology, has been studied by scholars of different times. It has a wide range of questions under inquire. The problems of forming a system of style levels have repeatedly been the subject of scientific research. The article is devoted to the study of scientific information sources that consider the principles of style hierarchy, individual, national levels, and their importance in higher systems – the style of genres and eras. Based on research of scholars' opinions in the field of music style, conclusions about features of hierarchy of style levels, dynamics of their formation are made. Individual style is dominant in the formation of other style levels, in particular styles of genres and era. At the heart of the problem of the individual style study is the personality of the composer with the characteristic features of individual oeuvre. The national style is formed based on social factors, professional national creativity, and folk traditions. The national style manifests the features of the historical category, therefore over time it acquires new characteristic features. Epochal style is a complex coexistence of national music cultures; it subordinates the styles of genres. Thus, the study of the category of style, its theoretical problems, in particular the dynamics of the formation of style levels, demonstrates the timeliness and the need for further exploration.

Keywords: music style, individual style, national style, genre, era.

In the study of musical art, special attention is paid to the problems of style as an important category of musicology. The style is characterized by multi-leveledness, therefore scholars often interpret it from different perspectives and points of view. However, a stable hierarchical system of main levels has been formed, characterized by the qualities of individual style, creative genre, national school, historical style or the style of the era. This fact has been recognized by scientists of various times and has

¹ *PhD in History of Art, Associate Professor of the Department of Music of Yuriy Fedkovich Chernivtsi National University, Ukraine, ORCID: 0000-0002-6114-9680. E-mail: yuliyakaplienکو@gmail.com.*

become the basis of modern studies. This attitude is highlighted in the article by Olha Lihus and Valentyn Lihus which points to “the dialectic of particular, special and general through a hierarchy of individual and collective (historical and epochal, national, school styles and genres) styles.”² In our opinion, such a classification is quite universal and systematizes the multilevel category of style as part of the process of musical and creative thinking.

Michael Mykhailov³ organizes a hierarchical system of style levels in a different way. For him, the epochal style is the highest level, and all other styles are subordinated. Many modern researchers believe that such a division does not correspond to the “specificity of style forming processes in music, to that pervasive interpenetration that prevails in these processes.”⁴ This point of view has become especially relevant, i.e., it has a dialectical connection with the process of strengthening the role of the individual in the Romantic era. Such differences in the style hierarchy are because, as Valentina Kholopova points out, “the phenomenon of style in general is ancient, the phenomenon of individual composer style is relatively recent.” The researcher explains: “The problem of the first is scientifically solvable and relatively solved, the problem of the second must be solved, but for some reason it cannot be grasped.”⁵

The problem of style, in particular the style hierarchy, has repeatedly appeared in the works of musicologists from different countries, but requires systematization, generalization, and modern scientific research in the field of style levels. There are works of past centuries, where the system of style research in music is given much attention. The concept of “epochal style”, its formulation is associated with Johann-Joachim Vinkelman,⁶ in whose works the historical-evolutionary approach to the study of ancient Greek art, which he considered as exemplary, “classical”, was manifested. As far back as the XVIII century, there appeared studies by Giovanni Battista Martini, John Hawkins and Charles Burney who began to apply the concept of “style” to music.

Much attention is paid to the “style of the era” in the works of Herman Laroche,⁷ where the art critic contrasts different styles, specifying the

² Olha Lihus, & Valentyn Lihus, *The problem of style in musicological research: the experience of systematization*, in: A young scientist, issue 1(2), 2018, p. 674.

³ Michael Mykhailov, *Style in music*, Music, Leningrad, 1981.

⁴ Olha Katrych, *Performer musician's style (theoretical and aesthetic aspects)*, Renaissance, Kyiv – Drohobych, 2000, p. 8.

⁵ Valentina Kholopova, *Towards the theory of style in music: unsolved, solvable, unsolvable*, in: Academy of music, issue 3, 1995, p. 165.

⁶ Johann-Joachim Vinkelman, *Selected works and letters*, Academia, Moscow, 1935.

⁷ Herman Laroche, *Collection of musical critical articles*, The partnership of I. N. Kushnerev, Moscow, vol. 1, 1913.

differences between them. The researcher insists on the need for musicians to understand the stylistic patterns as “customs” on which, like verbal language, musical language is based.

The phenomenon of individual style became a priority in the system of components of the style category since its special significance in the history of musical art has been confirmed by many scholars. M. Mykhailov notes that “the work of individual artists is the basis on which the collective style levels appear.”⁸ The researcher believes that it is at this very stage that the most important processes of creative and stylistic relationships, the combination of general and special, take place. Victoria Sukhantseva also expresses solidarity with this understanding of the role of individual style and notes that “creative style exceeds the style of the era”, “brings the cultural and historical norm to the limit, displaces and obscures it, as a result of which the style of classicism becomes the style of Mozart and Goethe; the style of romanticism is repeatedly personified – from Heine to Wagner, from Byron to Chopin.”⁹ Thus, it is the composer’s work, his individual style, being the object of analytical research, that becomes the formative stage, more precisely, the source of the emergence of style genres, eras and national characteristics of the style. At the same time, the concept of individual style often replaces the general meaning of the term “style”, as indicated by Valentina Kholopova¹⁰ and Irina Kokhanyk.¹¹

Individual composer thinking is in constant dynamics of development since, as Antonina Chubak states, “any style system tends to constant renewal and evolution; changing qualitatively, it seems to expand its own stylistic boundaries.”¹² As a result, the style has certain stages of renewal which are often divided into the following components: “early”, “mature” and “late” within the individual style. However, this is not the only unified system that reveals the essence of the process, but one that reflects it most clearly and precisely. The problem of the evolution of style is developing among scholars in two directions: style as a variable category, and style as a “signature” that remains unchanged. Both positions seem justified to us. Alternatively, Yevgeniy Nazaykynskyi,¹³ agreeing with both, considers the second position

⁸ Michael Mykhailov, *op. cit.*, p. 107.

⁹ Victoria Sukhantseva, *Music as a human world. From the idea of the universe to the philosophy of music*, Fact, Kyiv, 2000, p. 136.

¹⁰ Valentina Kholopova, *op. cit.*, p. 166.

¹¹ Irina Kokhanyk, *On the issue of the dialectic of style and non-style in the process of style formation*, in: Scientific Bulletin of the National Academy of Music of Ukraine, issue 37, 2004, p. 38.

¹² Antonina Chubak, “Non-stylistic and stylistic dimensions of the composer’s creative maturity”, Dissertation for the Degree of Candidate of Arts, Lviv, 2017, p. 133.

¹³ Yevgeniy Nazaykynskyi, *Style and genre in music: a manual for students of higher educational institutions*, Humanitarian Publishing Center VLADOS, Moscow, 2003, p. 46.

to be the closest, as it is determined by the genetic aspect of the style which remains unchanged. The same opinion is held by Oleksandr Kozarenko who considers the basis of creativity, including individual composer's style, a sign system that forms a peculiar and original "pan-significance", which the musicologist defines as a "set of invariable semantic elements ("signs-edges" according to M. Kotsyubynska) that are especially significant for the composer, and which the author transfers from one composition to another throughout his creative life."¹⁴

At the "early" stage of individual style, two tendencies were expressed in the composers' musical compositions: the use of traditional school norms and attempts to overcome them, which gave rise to rather abrupt and unexpected decisions. However, this kind of protest leads to the path of becoming individual and innovative in art. Yelena Markova argues that in the emerging author we find a "stylistic core", which is at the "intersection of a consciously chosen stylistic landmark (Wagner's "idol" in the 1830s was G. Meyerbeer) and an unconscious desire for the intonational idea, the content's fractures of which are palpable rather intuitively than intonationally and precisely."¹⁵

The most concentrated, in terms of the accumulation of innovative features, is the mature period of the artist's work, with a certain hierarchy of opuses. Anatoliy Lunacharsky's remark will be significant in this respect: "Vivid expression of style can be seen only in some, so-called central, works, while on the periphery there will be works either transitional to another style, or those which have insufficiently expressed character of this style."¹⁶ At the same time, researchers claim that in the mature and late periods of creativity there is a tendency to simplify musical language, refusal of farfetchedness, technical tricks, etc., which leads to the subordination of recognized and traditional means to individual principles. But the mature period of creativity demonstrates the formation of worldview, aesthetic foundations and thematic preferences. Often the late style becomes a continuation of the mature, but there are some signs that contribute to their conventional demarcation. The transition to the late style is associated with a change in genre priorities, means, forms and methods of realization of the idea and, of course, with life circumstances.

¹⁴ Oleksandr Kozarenko, *The phenomenon of the Ukrainian national musical language*, Shevchenko Scientific Society, Lviv, 2000, pp. 88–89.

¹⁵ Yelena Markova, *The intonation of musical art: a scientific rationale and problems of pedagogy*, Musical Ukraine, Kyiv, 1990, p. 117.

¹⁶ Anatoliy Lunacharsky, *Aesthetics, literary criticism. Articles, reports, speeches (1928–1933)* / eds. I. S. Chernoutcan, & U. A. Guralnik, in: *Collected Works. Literature Studies. Critique. Aesthetics* / ed. I. Anisimov, vol. 8, Imaginative literature, Moscow, 1967, p. 470.

The category of individual style can also include the problem of the style of the composition since the composer is a subject of a certain style level, while a musical composition is an object of stylistic thinking that reflects the process of composer's creativity and absorbs features of his individual style. In the stylistic system of a creative individual, a composition, or a series of compositions, is distinguished and where we can see completely different, even opposite features, not inherent in his work, or compositions that outline an independent stylistic category, represent a stylistically complete whole, influencing not only the future process of style formation of the artist but also the style of individual national schools or genres, forming a stable system of compositional thinking of the era. Thus, the compositions of Claudio Monteverdi's opera "Orpheus", Johann Sebastian Bach's "Well-Tempered Clavier", Ludwig van Beethoven's "Ninth Symphony", Richard Wagner's opera "Tristan and Isolde" and others were the hallmarks of the era. A musical composition is a carrier of a specific form, content, system of images, genre, etc. This stylistic specificity distinguishes this level from the style of the individual, or style of genre, composer school. However, a single composition, even having a high level of individualization, cannot be perceived outside the artistic processes that take place in each era. "A complete and deep understanding and explanation of the style of a particular composition, as Alexander Sokolov points out, requires an appeal to the connections in which it is created and lives."¹⁷ Thus, it is impossible to understand the special and original in style without understanding the general, because the general, characterized by the unity of features, forms the science of style.

At the heart of the problem of the individual style research is the personality of the composer with the characteristic features of individual creativity. "Personality is what generates and gives birth to a unique composition in style or its performance. The genetic connection with the source is an essential, central criterion of stylistic quality", said Ye. Nazaykynskyi.¹⁸ The process of formation, evolvment and development of innovative style is long and complex since it is based on a high level of talent in combination with professional training, worldview, life experience, knowledge of folk and professional art. Individuals produce culture, become an expression of national art, form styles of genres, eras, and the viability of culture depends on them. Such individuals are called passionaries. According to Ivan Liashenko, "the passionarity of ethnic groups forms a mosaic culturogenesis of the peoples of the world, the origin of the national identity of their cultural traditions, and hence the ethnic genotype of the first (national –Yu.K-I.) and

¹⁷ Alexander Sokolov, *Style theory*, Art, Moscow, 1968, p. 182.

¹⁸ Yevgeniy Nazaykynskyi, *op. cit.*, p. 19.

then of the second (international – Yu. K.-I.) national-historical tendencies in the cultural development of nationalities and nations that follow the mentioned genotype but are included in a more complex socio-historical progression.”¹⁹

Thus, the composer's thinking is the basis of the national style, enters a corresponding dialogue with it. As a result, we observe the correlation of the processes of their formation and development where the inevitable complementarity of the features of individual and national art takes place. The connections between various categories of style are different in relation to the age classification of an individual style. After all, at the beginning of creative activity, the subject of creativity uses traditional techniques and methods, characteristic of the “symbolic structures” of the historical style or style of genre, the composition school more actively. However, over time, in the process of evolutionary development of composer thinking, the author's individual or special becomes more expressive and dominant, i.e., stylistic.

Individual style produces collective styles, while becoming part of them. Therefore, collective styles are formed based on the richness of individual creativity, and personal composer features depend on the genre to which they belong. Such a close correlation in the process of style creation leads to differences in issues of style levels (individual, national, style of genre and era) and their place in the style hierarchy.

One of the levels of the style hierarchy is the national style, which Michael Mykhailov defines as “a form of expression of musical and image content that reflects worldviews, perception of the world, ideas, emotions specific to a particular national culture.”²⁰ The researcher emphasizes: “National schools have historically occupied such an important place that they allow us to consider the concept of national style as an independent style level.”²¹ Givi Ordzhonikidze connects the national typicality of the creative style with “the expression of the national-characteristic, i.e. peculiarities of mentality, worldview, temperament, artistic views, ethical and aesthetic credo of the people.”²²

Nadezhda Goryukhina derives the definition of “national style”, focusing on its procedural nature, based on a mixture of tendencies of “formation of the logic of national forms of thinking” and “convergence of national forms with the universal logic of thinking”. According to N. Goryukhina, “national

¹⁹ Ivan Liashenko, *National and international in music*, Scientific thought, Kyiv, 1991, p. 19.

²⁰ Michael Mykhailov, *Essays on style in music: articles and excerpts*, Music, Leningrad, 1990, p. 255.

²¹ Michael Mykhailov, *Style in music*, Music, Leningrad, 1981, p. 210.

²² Givi Ordzhonikidze, *Some characteristic features of the national style in music*, in: *Musical contemporary: collection of articles*, issue 1, 1973, p. 144.

style is a holistic system of artistic thinking which is in constant formation, in interaction (crossing, diffusion, blending, even in opposition) of general and special – universal norms of thinking and individual forms of its manifestation in national culture.”²³

National style is formed based on social factors. Therefore, if a musical composition or other piece of art embodies life, the world around it, then it necessarily manifests national characteristic features. Thus, I. Liashenko considers national originality in art in different national planes which he defines as “external”, i.e., subjective features of the psychology of specific socio-ethnic groups and objective specific conditions of economic life, socio-historical existence of these groups, and “internal” factors that are “related to the consistent patterns of artistic thinking in sound images”. The researcher refers to them as “style-forming patterns and national traditions materialized in specific samples of art.”²⁴ N. Goryukhina sees the formation of a national in line with the spiritual reflection of ethnic processes. The researcher writes: “The national is formed as an individual system of thinking of the nation and people, which is constantly dependent on and interconnected with the system of human thinking.”²⁵ During active state formation, national thinking is also formed, and it contributes to the establishment of national schools and styles.

The active establishment of national music schools in Europe took place in the nineteenth century, during the Romantic period. At this time, folklore is becoming a source of self-expression of the people and the basis of creativity of the individual which was opposed to the negative processes of socio-cultural change. Professional creativity is filled with intonation ideas of national folklore, with its various genres of songs, principles of musical language. A new type of hero is being formed – a defender of national interests, offended and disadvantaged. The monologue of the utterance comes to the fore, which O. Markova characterizes as “a first-person utterance and affirmation in the artistic image of the right to be heard for those who have acquired their individual voice in art and are socially “silent”.”²⁶

Ye. Nazaykynskyi suggests that the formation of nations, which took place in Europe during the Renaissance, contributed to the previously formed various ethnic communities within which “their own culture was developing and the preconditions for the formation of local regional features of musical culture were realized, especially that part of it associated with

²³ Nadezhda Goriukhina, *National style: the concept and experience of analysis*, in: Problems of musical culture: collection of articles / ed. I. N. Iudkin, issue 2, 1989, pp. 58–59.

²⁴ Ivan Liashenko, *op. cit.*, p. 17.

²⁵ Nadezhda Goriukhina, *op. cit.*, p. 56.

²⁶ Yelena Markova, *op. cit.*, p. 104.

folk art.” At the same time, according to the researcher, these features were combined with the influence of the church which demanded “unity of forms, content and language of Catholic sacred service”. Ye. Nazaykynskyi singles out the interaction of two forces – “integrating” and “differentiating”, where the first is associated with the spread of Christianity, intensive economic and cultural ties, and the second one “acted from the depths of ethnic groups, nationalities, national languages and dialects that seek to preserve their integrity, purity and specificity.”²⁷ Such components of the national style were continued in subsequent periods; a similar tendency does not disappear in our time either.

As was already mentioned, collective styles, including national style, are formed based on a set of individual style systems that are closely linked to the creativity of the people, folklore sources and the specific worldview of a culture. Many researchers consider folklore, which nourishes the work of composers with its intonations, to be the defining category of the national style formation. Thus, Nellie Shakhnazarova argues that folk art in music is “the basis of its means of expression and originality of style, the basis of its thinking, the basis, often, of its imagery.”²⁸ At the same time, not only the folklore elements of national schools are important, but also their professional national oeuvre. M. Mykhailov sees the expression of national identity in music in these two features and considers the connection with folklore sources to be the “most “tangible” and relatively stable feature of the national”, and the connection with “national professional creative work, with its different traditions and style trends” as an important, but not always well-appreciated factor of expression of national identity in music.²⁹ Analyzing the interaction of folk and professional art, I. Liashenko argues that “folk traditions nourish the national composer schools”, affirming their own intonation folk model in the pan-European musical thinking. It becomes a kind of subsystem in the hierarchy of historical styles, eras, and the core of the stylistic subsystem becomes national as such. The researcher originally considers this style system on the basis of Hegel's concept of triads: “The functions of the thesis are assumed by the national-specific (monoethnic), the functions of the antithesis – by the international (polyethnic), the functions of synthesis – by nationally special as a monostylistic nucleus overgrown “from within” with mono- and polyethnic, and “externally” – with non-ethnic stylistic strata.”³⁰

²⁷ Yevgeniy Nazaykynskyi, *op. cit.*, p. 49.

²⁸ Nellie Shakhnazarova, *Intonational “dictionary” and the problem of nationality*, Music, Moscow, 1966, p. 34.

²⁹ Michael Mykhailov, *Style in music*, Music, Leningrad, 1981, p. 231.

³⁰ Ivan Liashenko, *op. cit.*, p. 61.

Thus, a multi-layered system of stylistic structure is formed, where elements of folklore perform a fundamental function, forming specific features of the national style.

Alexander Sokolov suggests using the concept of “national styles” in plural, since “the richness and diversity of national art is not expressed in one style.”³¹ National art has a long history of existence and development, so it is impossible to generalize all manifestations of the national with one style system. However, each nationality creates its own national culture which makes changes in the general levels, or can be separated from them, creating their own stylistic patterns, which allows it to rise above other styles. The formation of individual local cultures is based on the involvement of elements and means of folk art in professional art. Such separate folklore centers form a national style based on certain communities, which Ye. Nazaykynskyi divides into two nationwide tendencies: socio-cultural, socio-psychological aspects of culture and the influence of the general “unified system of speech (phonetic, grammatical, intonational).”³²

The understanding of style as a “typological pattern of thinking” (I. Liashenko) in close connection with the national musical language is found in the study of O. Kozarenko. He considers music, its language as a “semiological system”, and the national musical language, in his words, is manifested “in specific local sign systems which are the author's speech codes.”³³ “National musical language, according to the researcher, is a characteristic non-verbal sign system that provides fixation – preservation – reproduction – transmission (in synchronic and diachronic dimensions) of emotional and figurative information essential for the ethnos with the help of specific music means.”³⁴ Thus, the national musical language is one of the main features of the national style, its expresser.

National style is a rather dynamic phenomenon that is developing historically but is not replaced by a new style formation. It is unique for the whole national culture and, at the same time, acquires new features under the influence of time, the development of society. Thus, we can observe a certain dynamic of the features of the national style due to the development of nations. The degrees of formation of national features in the national style conceptualized by N. Goriukhina demonstrate clear boundaries of its manifestation and dynamic processes of their formation. The researcher creates such a hierarchical line of features according to which purely national features at some point may become universal. She singles out: “syncretism of nationwide and national features”, “formation of nationally colored language

³¹ Alexander Sokolov, *op. cit.*, p. 193.

³² Yevgeniy Nazaykynskyi, *op. cit.*, pp. 50–51.

³³ Oleksandr Kozarenko, *op. cit.*, p. 12.

³⁴ Oleksandr Kozarenko, *op. cit.*, p. 57.

means in art in line with folklore tradition and identification of national style", "achievement of national art level of universal, expanding the range of means of expression and enriching national style with achievements of other national schools", "the entry of outstanding achievements of national art into universal culture, spiritual unity with a clear orientation of art to its national style."³⁵

An important criterion of the general national style is the moment of imitation, attention to traditions. The style of each musician is directly dependent on the atmosphere of formation of creative personality, historical conditions, the national circle of traditions that contributed to the birth and growth of nationally characteristic individual. National style is a historical category that is constantly evolving, acquiring new characteristics, enriched with unique features. Moreover, the traditions continue to influence the process of historical development of national culture and style. G. Ordzhonikidze, analyzing the peculiarities of the national style, notes: "Tradition is a natural support of any artistic discovery, and it makes no sense to oppose continuity in thinking to innovation. The normal evolution of artistic culture presupposes the dialectical unity of these two factors." Tradition presupposes the relative stability of certain aspects of culture, however, as the researcher points out, "the condition of its existence, its effectiveness is a constant internal renewal, the ability to change according to the requirements of time."³⁶ Thus, the new appears based on traditions, on the terms of the creative method which will promote the integrity of the national style. Innovation in the national style is mainly based on an individualized approach to folk elements, involves not only a successful selection of folklore sources, but also the ability to identify the deep foundations of creativity, "undermeanings", and to professionally transform, re-intone them, find new colors etc. I. Liashenko defines the mechanisms of tradition formation as follows:

"From the very beginning of the emergence of music as an art, the peculiarities of the psychology of the ethnic groups that gave rise to it are objectified only through the associative-intonational "recoding" of these features into artistic image and sound matter. Experiencing intonation-image modification, relatively stable ethnic features of collective psychology become an artistic tradition in music which, in turn, contributes to the consolidation of some features of social psychology, creates certain, constant types of psycho-reactions through the practice of music-intonation communication and thus, leaves its noticeable imprint on the cultural heritage of future generations."³⁷

³⁵ Nadezhda Goriukhina, *op. cit.*, p. 58.

³⁶ Givi Ordzhonikidze, *op. cit.*, pp. 147–148.

³⁷ Ivan Liashenko, *op. cit.*, pp. 22–23.

The dynamics of the emergence of national style is associated with a change in traditions. G. Ordzhonikidze considers the process of their development as “a process of incessant individualization, crystallization from more general properties of such moments which at first can be perceived as partial, insignificant, and during the evolution of the creative process become unique and at the same time regular.” The valuable achievement of the national is the classical traditions which have gained some realization, influenced future creative processes, and were reflected on the principles of artistic thinking. Another process is possible, and the researcher defines it as “coagulation, attenuation of certain impulses,” i.e. the disappearance of certain features of artistic thinking.³⁸

At the same time, the process of forming a national style is likely to be enriched by “non-national” artistic traditions. In this aspect Sergey Tyshko aptly defines the national style as follows: “National style in music is a correction of individual and historical styles in the conditions of this national culture and in the processes of adaptation and generation of stylistic features, based on the system of selection, accumulation and synthesis of stable features of folklore and professional music of the people, as well as the assimilation of elements of non-national musical cultures...”³⁹ However, the researcher's definition overemphasizes style categories, understanding the national style as an integral part of individual and historical styles.

Artist's or musician's awareness of being a part of one or another nation to some extent depends, as Ye. Nazaykynskyi points out, on the “interaction of native culture with non-national cultures and their elements and on what other nations and cultures (languages, art, etc.) the person encounters. Moreover, it can be claimed that the very phenomenon of the national is conceivable only in the system of nations, and for an isolated people it would be unconceivable.”⁴⁰

I. Liashenko expresses the opinion about the direct dependence of the formation of separate, in particular national, style systems on the experience and traditions of world art. Realizing the role of the non-national factor in the dialogue of cultures, the researcher convinces that “without a deep, truly creative comprehension and rethinking of the world progressive composer experience gained in the cultures of the world on the basis of the original ethno-style, folk-music traditions, the formation of original artistic and stylistic patterns is out of the question...”⁴¹ The researcher devises a

³⁸ Givi Ordzhonikidze, *op. cit.*, p. 150.

³⁹ Sergey Tyshko, *The problem of national style in the Russian opera. Glinka, Mussorgsky, Rimsky-Korsakov, P. Tchaikovsky* Kyiv State Conservatory, Kyiv, 1993, pp. 7–8.

⁴⁰ Yevgeniy Nazaykynskyi, *op. cit.*, pp. 53–55.

⁴¹ Ivan Liashenko, *op. cit.*, p. 221.

“specific law of music development of ethnic groups”, according to which since the emergence of the national factor in music, two interdependent tendencies operate simultaneously:

1) “progress in the sphere of national differentiation of music cultures, their internal development on their own traditional ethnic basis”.

2) progress in the sphere of “their international consolidation, the development of their international basis.”⁴²

Non-national influence occurs because of involving of both the elements of professional creativity and the folk intonations of another people in one's own national culture. M. Mykhailov distinguishes two types of approaches:

1) “non-national folk intonations are acquired in the process of assimilation of stylistic elements (especially in the melodies. – Yu. K.-I.) of any other representative of another national school;”

2) “deliberate experiences of reproduction of non-national (more precisely, intonation and image) atmosphere of another nationality, usually associated with the involvement of real (or relatively real) folk genre material from folklore collections or records.”⁴³

During the assimilation of extramusical features, the latter, combined with the originality of the author's style and their own national traditions, lose significantly. This kind of totality of “national-heterogeneous elements” (M. Mykhailov's term) causes the phenomenon of polystylistics.

At the same time, there is a kind of intersection of the national style with other levels of style – with the style of genres, historical styles, styles of eras and individual styles. Within the epochal style, the coexistence of different national music cultures is possible; the style of genre may be limited to one national school, but it can also demonstrate a multinational pattern. A. Sokolov defines the national style as “a higher level of stylistic unity compared to the style of genre.” From the standpoint of unity, the researcher characterizes the style of the genre, revealing it as “the commonality of those stylistic features that bring together the work of artists in this genre.”⁴⁴ Thus, the style of the genre does not have clear specifics like its other “single” manifestations, but it becomes a generalization of individual styles. These categories of style show a certain interdependence, correlation of the processes of existence and development. As a result of such a ratio, there is a “stylistic selection” of the most significant features which will become the defining features of the genre and separate the superfluous and the “weak” in meaning.

⁴² Ivan Liashenko, *op. cit.*, p. 15.

⁴³ Michael Mykhailov, *Style in music*, Music, Leningrad, 1981, p. 232.

⁴⁴ Alexander Sokolov, *op. cit.*, pp. 175, 193.

The style of the genre differs in the absence of a specific author's coloring, as the latter has a characteristic unity of features, methods, ideological and figurative content, and the style of the genre does not have such unity. It combines different stylistic manifestations, assumes the functions of "the style of styles." "Different style genres," as M. Mykhailov writes, "are usually combined by certain national traditions, as well as by the inevitable "seal of time."⁴⁵ However, as the researcher notes, the main thing is the features that distinguish the genres from each other. Both the individual elements selected by the style of the genre and the ways of their use, which have found commonality with other genres, become important. M. Mykhailov believes that "the number of genetically distinctive elements between synchronous style systems in general cannot be very large", and argues that "for any composer of a certain era, regardless of the genre which he joins, there is a range of phenomena with which a hereditary connection is somehow almost inevitable at a given historical moment."⁴⁶ Having the intonation "dictionary" of the era is very important for composers because, as noted by N. Shakhnazarova, "completely ignoring it, the composer risks being left alone, and his music will be socially non-functioning."⁴⁷ The intonations of the era perform a civic function and are reflected in various spheres of life. "What intonations the era was full of," Boris Asafyev writes, "that's what it sought to hear in music." The meaning of the "dictionary of the era" is widely considered in the works of a scientist who believes that it is impossible to speak or sing outside a certain emotional and intonational dictionary of the era... "Each stage of the evolution of music," notes B. Asafyev, "has its inherent music intonation system and is constantly replenished through new perceptions of music phenomena with oral, a kind of music-intonation dictionary which is stored in the living memory of contemporaries and listeners, and significantly affects the general tastes, their changes, the perception and evaluation of <...> performed musical compositions and the passion for certain intonations."⁴⁸ The sources of formation of the intonation fund are folk music and developed auditory culture.

There are also separate "semantic resources", "genre symbols", "genre models" that O. Kozarenko refers to as "signs of a certain era."⁴⁹ At the same time, analyzing the work of M. Lysenko, the researcher notes the

⁴⁵ Michael Mykhailov, *op. cit.*, p. 208.

⁴⁶ Michael Mykhailov, *op. cit.*, p. 209.

⁴⁷ Nellie Shakhnazarova, *op. cit.*, pp. 51–52.

⁴⁸ Boris Asafyev, *Selected works on Soviet music; Musical form as a process* / ed. I. E. Grabar, in: *Selected Works*, Publishing house of the Academy of Sciences of the USSR. Moscow, vol. 5, 1957, p.127.

⁴⁹ Oleksandr Kozarenko, *op. cit.*, p. 83.

significance of individual tonalities (b-moll, parallel major in the middle of the funeral march).

The style of the genre is subject to the style of the era – a higher level of style hierarchy. To properly evaluate a work of art, artistic, literary or musical composition, to realize its significance, it is necessary, according to Henry Wolfflin, “to understand the general form of contemplation of the known era.”⁵⁰ Thus, in art the general features prevail and are above signs of separate genres. We often find the idea that each subsequent era, each new generation of artists introduces their own new style. However, the style of the era is not limited to one genre, it is formed from different components, and there is a certain advantage of individual style formations which form an idea of the general style of the era. A. Sokolov notes: “There is no style of the era, but there is a style that creates the era in art.”⁵¹ Thus, the art of the era is a complex, multi-layered phenomenon, the components of which can differ or converge significantly. As a result, we find examples of common styles in different arts, combined within one era. Consequently, common patterns in peculiar groups: music with literature, theater, painting, architecture, etc. are typically studied. Identifying the dominants of the era is an important task of modern research in various fields of art which has affected the emergence of a new type of musicology related to adjacent sciences: philosophy, culture studies, aesthetics, literature and linguistics, psychology, psychoanalysis, ethnopsychology and more.

Thus, in different periods of the history of music, certain patterns that characterize the era, intonation reserve, traditions, and experiences, which are passed on to the next generation, become important.

Conclusions

As a result of our research, an attempt to systematize views on the problems of the style hierarchy, the principles of classification of its levels were made. The peculiarities of the formation of individual and national music styles were revealed, the style of genre and era as the highest categories of the style hierarchy were characterized. The priority of an individual style, based on which other style levels arise, is determined. Individual composer thinking is the basis of the national style, which is formed mainly based on folk traditions, as well because of professional national creativity. At the same time, because of the activity of separate centers of the national style, general tendencies are formed, which indicate the correlation in the existence

⁵⁰ Henry Wolfflin, *Basic concepts of art history. The problem of style evolution in new art* / trans. A. A. Frankovskii, Academia, Moscow, 1930, p. xxxiv.

⁵¹ Alexander Sokolov, *op. cit.*, p. 184.

of different national cultures. National style is a historical category, so over time it acquires new characteristics. The epochal style demonstrates the complex coexistence of national music cultures and subordinates the styles of genres.

Thus, the studied issues of the dynamics of the formation of style levels and other issues of the category of style have great prospects. Research in the field of individual, national styles, styles of genres and eras is important in the modern scientific sphere not only in the theoretical aspect, but also in practical application when identifying features of certain composers, national schools, and genres.

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INFLUENCES OF CLASSICAL INDIAN MUSIC IN ALBERT ROUSSEL'S *EVOCATIONS*

NOÉMI KARÁCSONY¹, MĂDĂLINA DANA RUCSANDA²

SUMMARY. An important figure of early 20th century music, the French composer Albert Roussel was deeply influenced by his encounter with India, which led to the composition of several orientalist works. The present paper aims to disclose the influences of classical Indian music in the orchestral work *Evocations*. Despite the Impressionist sound of the musical discourse, a careful analysis reveals the incorporation of several scalar structures in which Hindu rāgas can be recognized. Roussel goes beyond the musical representation of India: his goal is not the creation of a musical work with powerful oriental sound, but the evocation of the impact this encounter had on his creation. Situated at the crossroad of several stylistic orientations, Roussel incorporates Impressionist, Neo-classical and Post-romantic influences in rigorously devised structures, aiming to create an unusual and novel sound.

Keywords: Albert Roussel, orientalism, Impressionism, India, rāga

Introduction

The musical works of the 20th century distinguish themselves due to the complexity of the forms of expression, in which various combinations, overlaps, fusions, and influences between the existing styles can be identified. Thus, regarding the artistic movements and orientations of the 20th century, the following can be mentioned: Verismo, Expressionism, the new national schools, as well as new techniques related to sonorous systems or sources and means of producing sound, going beyond the use of historical instruments, and disclosing the electronic universe³.

The contradiction between various movements will reach its height with the abolition of the tonal center (Schönberg) and the eradication of the concept of work of art (Cage).

¹ PhD, Transilvania University of Braşov (Faculty of Music), E-mail: noemi.karacsony@unitbv.ro

² Professor Dr., Transilvania University of Braşov (Faculty of Music), E-mail: m_rucsanda@unitbv.ro

³ Constantinescu, Grigore – Boga, Irina. 2008. *O călătorie prin istoria muzicii* [Journey through the history of music]. Bucureşti: Editura Didactică şi Pedagogică R.A., p.163.

French music composition of the first decades of the 20th century is marked by the interweaving of various stylistic traits: the post-romantic music language of Vincent d'Indy, which echoes the works of Camille Saint-Saëns, the Impressionism of Claude Debussy and Maurice Ravel, or the Neo-classicism of the interwar period, which may be considered the prolonging of the cultural, political, and religious renaissance which had begun in France in the previous century.

Modern French composers strived to renew the musical language they employed in their works, weaving together the resources of their music as well as those of the colonized countries or regions, but mostly those considered to be *exotic*, crystallizing these influences into a specific mode of expression which also aimed to preserve French tradition.

French music of the early 20th century was influenced by the figure of Claude Debussy, whose Impressionist works would later contribute to the emergence of the Neo-classical trend. Another important figure of the first decades of the 20th century was Albert Roussel, whose compositions were influenced by Debussy and Ravel, but also by the ideas and principles of the Schola Cantorum de Paris. Ever in the search of unique and novel sounds, the works of Roussel distinguish themselves especially due to the unusual harmonic constructions and timbral combinations employed by the composer. In the following, several distinctive features of Roussel's work will be presented, as well as the composer's contribution to the evolution of French musical orientalism. The analysis also aims to reveal the stylistic influences which determined the composer's unique mode of musical expression.

Albert Roussel—Stylistic Traits

The name of Albert Roussel (1869–1937) is most often associated with his orchestral works, nonetheless, his contribution to the evolution of French opera is also important. The guidance he received at the beginning of his musical studies provided Roussel with a solid foundation. The composer was encouraged to continue his education at the Schola Cantorum de Paris, where he studied composition and orchestration under the careful guidance of Vincent d'Indy between the years 1898–1907.

During his years of apprenticeship Roussel also began teaching, passing over his ideas regarding music and the creation of musical compositions to his students, among whom the names of Erik Satie, Edgar Varèse, or Bohuslav Martinu can be mentioned (the latter dedicates to Roussel his *Serenade for chamber orchestra* H. 199 written in 1930).

Roussel's first important orchestral works were the prelude *Résurrection*, Op. 4 (1903) and his first symphony in D minor, *The Poem of the Forest*, Op. 7 (1904–1906). He also composed chamber pieces, works for voice and piano, as well as works for piano solo, in which Roussel's unique mode of expression can be perceived. At the beginning of his career Roussel was influenced by musical Impressionism, but gradually his style of composition became more concrete, and the composer's maturity and understating of his artistic capabilities and possibilities were thoroughly revealed in his opera-ballet *Padmâvatî* (1923). Other representative works of Roussel are the ballets *Le festin de l'araignée* (1913), *Bacchus et Ariane* (1931) or *Aeneas* (ballet for choir and orchestra, 1935), his four symphonies, the composition for orchestra, choir, and soloists *Evocations* (1910–1911), and other works for stage (incidental music, ballets, opera), chamber works and works for solo voice or instruments. What is remarkable regarding Roussel's compositions is the diversity of genres approached by the composer, as well as the fusion between these.

The fashion in which Roussel conceives his musical discourse reflects the balanced, classical personality of the composer, who will gradually approach a Neo-classical manner of expression. From the ambiguity of Impressionist sounds Roussel will proceed to musical representations based on clarity and balance of form, approaching rather the rigor of the tonal-functional system than the constructions promoted by his Impressionist contemporaries. Moreover, what is striking about Roussel's works is the rhythmic vitality of his discourse, a distinctive feature that can be remarked in several of his works. The importance of rhythm could be linked to the composer's interest in jazz—a music genre that will represent a source of fascination and inspiration for the composers of the early 20th century. The attraction towards this music is discernible in Roussel's *Jazz dans la nuit*.

The orchestration of Roussel's works is characterized by the severity of contrapuntal textures, a distinctive trait also promoted by the Schola Cantorum. Nonetheless, it is equally possible for this compositional approach to have derived from Roussel's first teacher of harmony, counterpoint, and fugue, the organ player Giguët (student of Saint-Saëns, whose compositional conception Giguët inherited and presented to his students). Regarding timbre, the musical representations of Roussel are denser and harsher than the subtle and refined discourse of composers such as Debussy or Fauré. The rigor of form and the classical structure of the composer's ideas soothe his often-tumultuous expression, nonetheless, the manner in which Roussel handles the orchestral apparatus indicates the existence of certain elements that belong to the universe of musical Romanticism. This separates Roussel from such composers as Stravinsky of the members of the group *Les Six*. However, although the sound of his works seems denser than that of his contemporaries, Roussel's work can

be clearly distinguished from the post-romantic utterances of German composers of the same period, such as Anton Bruckner or Gustav Mahler.

Roussel's manner of musical illustration reflects the composer's contact with the Orient. As member of the French Navy, he travels to the southern region of Vietnam, and later he could visit India and discover a country that will inspire him to compose several remarkable works. His attraction to the novel and unusual can be observed in Roussel's use of foreign-sounding musical modes, echoing the scales of Hindu music or the ancient Greek modes. Despite this fact, Roussel's exoticism typifies a different perspective than the one promoted by his predecessors or contemporaries, bearing the influence of Impressionism: The Orient evoked in Roussel's works *suggests*, the composer refrains from precise descriptions, striving to reveal the world he encountered as the Occidental spectator of Oriental scenes. His efforts are directed towards the devising of novel means of expression and combinations of timbre, rather than striving to faithfully evoke the sound of the Orient using Orient-inspired elements or accurate transcriptions.

Albert Roussel's orientalism is based to a great extent on the rigorous and academic approach inherited from his instruction at the Schola Cantorum. The composer does not strive to represent certain stereotypes associated with the East, rather his musical depictions evoke Roussel's impressions following the contact with the Orient. Using specific scales, borrowed from the music of India or the Far East, Roussel enriched the harmonic language of his epoch in a particular manner, but without relinquishing the equilibrium of the tonality.

Schola Cantorum de Paris

An institution for superior music education, Schola Cantorum was founded in 1894 as a reaction against the educational vision of the Paris Conservatoire, which prioritized the genre of opera and the idea of virtuosity. The founders of the Schola were organist and composer Alexandre Guilmant, and composers Vincent D'Indy and Charles Border. Notable teachers of the Schola were Isaac Alb  niz, Olivier Messiaen, Darius Milhaud, and Albert Roussel himself, to name only a few.

Initially, the main purpose of the Schola Cantorum was the reform of religious music and the encouragement of compositions inspired by Gregorian chant and Renaissance music. Affiliated with the Institute Catholique, the Schola Cantorum represented a political threat for the republican government which, until that point, had had dominion over music education.⁴

⁴ Pasler, Jann. 2000. *Race, Orientalism, and Distinction in the Wake of the "Yellow Peril"* in *Western Music and its Others: Difference, Representation and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh, Berkeley and Los Angeles, California: University of California Press, p. 91.

The Schola Cantorum supported the analysis and creation of instrumental music, emphasizing the importance of the study of counterpoint for the development of future composers. The members of the Schola reminisced with nostalgia about the period which preceded the French Revolution and paid special attention to the music of the French provinces, the *chanson populaires* considered to be a valuable emblem of French culture and tradition. Pasler remarks the Schola's interest in these *chansons populaires*, believed to have derived from the ancient Greek modes, a preoccupation which was reflected in the publishing of volumes of songs and the organization of events dedicated to this genre.⁵

Exoticism and Orientalism

Although these terms are often confused, it is important to differentiate between them. *Exoticism* is an orientation in European arts and literature, which aims to describe settings and customs of faraway places, which are perceived to be unusual or interesting. Locke considers that *exoticism* „can be broadly encompassing and relatively abstract”, often being related to places that are distant from the West, or to societies that function based on different rules than those considered established by the norm.⁶ Thus, exoticism also encompasses those artistic products which aim to depict the Orient. Lacombe emphasizes that it is important to distinguish between exoticism in general and its *offshoot*, *orientalism*.⁷ Due to the fact that both exoticism and orientalism described what was believed to be unusual for the Western public, it was common to associate these terms with the idea of alterity and the representation of the Other.

The Orient has constituted an important stimulus and source of inspiration for French artists and musicians, while orientalism, genuine or imaginary, represents a recurring phenomenon in the history of French culture. The tradition of musical exoticism was enriched with compositions inspired by the Orient, which contributed to the development of a specific musical language: *musical orientalism*, represented by the works of composers such as Félicien David, Georges Bizet, Camille Saint-Saëns, or Jules Massenet.

⁵ Pasler, Jann. 2000. *Op. cit.*, p.92.

⁶ Locke, Ralph P. 2007. "A Broader View of Musical Exoticism". *The Journal of Musicology* 24 (4), p. 479.

⁷ Lacombe, Hervé. 2001. *The Keys to French Opera in the Nineteenth Century*. Berkeley – Los Angeles: University of California Press, p. 179.

In the works of 19th century composers, the Orient is often a representation of a feminine Other (as is suggested by the titles of some of these works and the assignment of the main parts to female characters: *Le roi du Lahore*, *Samson et Dalila*, *Hérodiade*, *Thaïs*, etc.), different from the powerful and masculine West which extends its domination over it. However, at the beginning of the 20th century this point of view will alter, due to political events which involve the East. Albert Roussel's *Evocations* mirrors this shift in the perception of the Orient: in the last part of this work the composer attributes the most important vocal part to the baritone, thus evoking the image of a masculine Orient. Even though the works of musical orientalism highlight the differences between West and East (the Other) using precise musical elements (intervals, timbres, instruments), Roussel does not aim to emphasize the concept of alterity and the differences between these two worlds. Through his musical depictions, the composer strives to obtain a novel manner of musical expression, based on the impressions which were awakened in him upon the meeting of the Other.

Oriental Traces in Roussel's *Evocations*

Inspired by Roussel's travel to India, the composition for orchestra, choir, and soloists (contralto, tenor, and baritone) *Evocations* was first performed on 18th May 1912 at the Salle Gaveau in Paris, within a concert of the Société National, and gained the acclaim of public and critics alike. The work has three parts, each bearing a descriptive title, faithfully depicted by the musical discourse:

- I. Les Dieux dans l'ombre des cavernes
- II. La Ville rose
- III. Aux bords du fleuve sacré

What is truly striking about this work is its sound, rather related to the specific atmosphere of Impressionist music. Although it was inspired by the composer's encounter with India, *Evocations* is not filled with oriental elements that can be easily identified from the first listening experience: the composer *suggests* the quality and atmosphere of the Indian settings, he does not strive to create an accurate evocation of the encountered culture. Nonetheless, a deeper analysis, supplemented by the knowledge of some of the principles which lie at the core of classical Indian music and its construction, may reveal interesting connections between Roussel's work and the Indian music he had heard during his sojourn in India.

The first part, *Les Dieux dans l'ombre des cavernes*, entirely instrumental, resembles an Impressionist symphonic poem which evokes the harmony and silence of the daytime, followed by the visit to the Ellora caves and the discovery of the Kailāśa temple dedicated to the Hindu deity Shiva, and dominated by three of the traditional representations of the God (as God of dance, God of destruction and God of love). The discovery of the temple is followed by the return to daylight. The transparent and gleaming texture of the musical discourse, as well as the way the composer handles the various instruments, evokes the image of the temples and monasteries in Ellora. But despite the representation of a setting that is important from a spiritual point of view, the musical discourse expresses the emotional impact which the encounter of Indian culture and philosophy had on the composer. This approach distinguishes Roussel's style of composition, situated between the elegance and transparency of Impressionism, the clarity and balance of Neo-classicism, and the overwhelming emotional discourse of post-romantic symphonies.

Pasler remarks on the influence of Ravel or Debussy in the first part of *Evocations*, stating that the descriptions in Roussel's diary—the sounds he had heard and the sights he had seen—may have inspired the opening of this part.⁸ The work begins with a melodic motif comprising an ascending perfect fourth followed by a descending minor third, played by the horn and clarinet and supported by the cello, double-bass, and bassoon, which play the role of the pedal, while the violin and the harp intervene with delicate arabesques (E.g. 1). After the third intonation of the motif, the flute and the oboe will assume the ornamental line of the violin.

⁸ Pasler, Jann. 2000. *Op. cit.*, p.96.

E.g. 1

1 COR ANGLAIS

2 CLARINETTES en Sib

1 CLARINETTE BASSE en Sib

2 BASSONS

1 CONTREBASSON

1^{re} et 2^e CORs en FA

3^e et 4^e CORs en FA

1^{re} HARPE

2^e HARPE

Lent ♩ = 58

1^{res} VIOLONS (Div.)

2^{ds} VIOLONS (Div.)

Evocations: I. Les Dieux dans l'ombre des cavernes, m. 1-2 (opening)
excerpt from the orchestral score

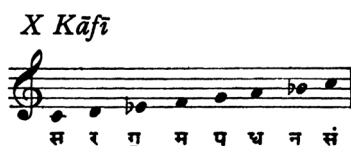
Although the composer does not utilize musical elements with a powerful oriental connotation for the Western listener (such as the augmented second or the incorporation of oriental scales), Roussel's *Evocations* is rich in suggestive musical images, thus following one of the ideas which govern Hindu art: to suggest experiences that cannot be described, to create an atmosphere which conveys specific emotions.

The section marked by the agogic indication 1. *Très lent* reveals the incorporation of melodic structures that can be associated with scales or *rāgas* from Indian classical music. The complexity of the concept *rāga* renders the translation of the term difficult, especially in accordance with Western music theory. *Rāga* is more than a mode, as the term is generally translated, because several *rāgas* may have similar scalar structures. It rather signifies *passion*, or the definite emotional state represented by a certain group of sounds. *Rāgas* can be used with the purpose of creating a certain

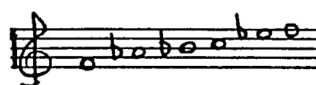
atmosphere, of suggesting a particular aesthetic flavor. Alain Danielou compares *rāgas* to the figured bass in Western music," leaving every possibility open for variations but having the outline of the expression defined in advance".⁹ Other scholars, such as Bruno Nettl, support this idea, regarding *rāga* as a concept situated between melody and scale, embodying the union of melodic elements organized in a manner that evokes a unique emotional sentiment in the listener.¹⁰

The theme for oboe solo (E.g. 3), in the afore-mentioned section, reveals the incorporation by Roussel of the *rāga* Kafi (E.g. 2), reproduced below using Western notation.¹¹ This *rāga* is used in Hindustani classical music and corresponds to Kharaharapriya in Carnatic music. It is usually played in the evening, and its emotional expression is light, contented, gentle, and harmonious.

E.g. 2



Rāga Kafi

The *rāga* extracted from the theme of the oboe (E.g. 3)

E.g. 3



Evocations: I. Les Dieux dans l'ombre des cavernes, section 1. Très lent
excerpt of the line of the oboe from the orchestral score

⁹ Daniélou, Alain. 1943. *Introduction to the Study of Musical Scales*. London: The India Society, p.145.

¹⁰ Nettl, Bruno; Ruth M. Stone; James Porter; Timothy Rice. 1998. *The Garland Encyclopedia of World Music: South Asia: The Indian Subcontinent*. New York and London: Routledge.

¹¹ Daniélou, Alain. 1949. *Northern Indian Music. Volume One—Theory & Technique*. London: Christopher Johnson Publishers Limited, p.130.

In the section that bears the agogic indication 3. *Lent et grave*, the composer discreetly introduces another structure of Indian inspiration: a careful analysis of the double-bass line in measures 43–58 (E.g. 4) reveals the incorporation of *rāga Dhenuka*, specific for the Carnatic music of Southern India (E.g. 5).

E.g. 4



Evocations: I. Les Dieux dans l'ombre des cavernes, section 3. *Lent et grave*
 excerpt of the line of the double-bass from the orchestral score

E.g. 5



Rāga Dhenuka reproduced using Western notation

Carnatic *rāgas* are referred to as *Mēḷakarta* (*mela* or *karta*). *Mēḷakarta* *rāgas* are fundamental scales from which other scales can derive. The equivalent of the *Mēḷakarta* in Hindustani music is *Thaat*. The 72 recognised *Mēḷakarta* *rāgas* are organized in 12 groups or *chakrās*, each containing 6 *rāgas*. *Rāga Dhenuka* belongs to the second group, *Netra chakra*, and is the 9th of the 72 *mela*.

Although the important notes of this *rāga* are E flat and B flat (according to western notation), Roussel grants greater significance to the note G, thus distancing from the atmosphere of this scalar structure. The insistent repetition of the augmented fourth, between the notes D flat and G, also suggests the influence of Indian music.¹²

The mood of the first part of *Evocations*, mysterious and calm up to this point, will gradually alter, as suggested by the motif played by the flute, oboe, bassoon, and horn at the beginning of the *Tres animé* section (the section begins in measure 77). The restlessness of the musical discourse evokes the image of the sacred monuments dedicated to the Hindu deities.

¹² Kaufmann, Walter. 1968. *The Ragas of North India*. Bloomington, Indiana: Indiana University Press, p.75.

Observing the orchestration, the contrast between the opening of the work and the complex chromatic discourse that suggests the image of the temple is discernible. Gradually, the serene ambience is enveloped in the dramatic contour of a melodic structure that suggests the mystical character of the composer's encounter with the monuments in Ellora.

The second part of the work, *La ville rose*, is also instrumental. Roussel's musical depiction was probably inspired by Jaipur (The Pink City): a busy capital, basking in the rays of the setting sun. The composer does not impose the listener the image of a particular setting, offering the possibility of (re)constructing a personal representation, enriched with one's desired details. Unlike the first part of *Evocations*, here Roussel invests his discourse with a marked oriental sound, due to the orchestral writing, the way he utilizes certain timbres, as well as the motifs he employs.

The main theme of this part is pentatonic (beginning with section *Un peu plus animé*, measure 39—E.g. 6) and represents the musical material the composer will elaborate on in the first section. The anhemitonic pentatonic scale, regarded as one of the oldest systems in the world, is known in Hindustani music as *rāga Bhupali* (its equivalent in Carnatic music is *Mohanam*).

E.g. 6

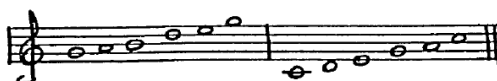
Evocations: II. La ville rose, Un peu plus animé, m. 39–44 The main pentatonic theme (excerpt from the orchestral score)

This scale lacks the two extreme fifths (scale degrees IV and VII) that represent in the modern scale system the elements of tension and roughness (E.g. 7). The absence of F and B (F is the symbol of love, while

B is that of physical pleasure) suggests non-attachment,¹³ which may explain Roussel's choice of using his pentatonic motif in lively discourse.

The overlapping of the syncopated rhythm, played by the 1st violin, with the offbeat intervention of the flute, suggests the sway of dance that characterizes this part of the work. The light and lively quality of the music, as well as the construction of the discourse, suggest a scherzo form.

E.g. 7



Rāga Bhupali reproduced using Western notation

The central section is slow, suggesting the elegance of dance due to the undulating, sinuous melodic line of modal construction and static harmonies. The colorful musical images of this section create no emotional tension, which would ruin the balance of the entire part. The return of the first section, freely elaborated, is preceded by a gradual *accelerando*.

The dance-like quality of the middle section evokes the image of the sacred dances in the Indian tradition, closely related to the concept of *rāga*: the performance of sacred dances is accompanied by certain *rāgas*, depending on the character of the dance and the mood that ought to be conveyed. As in the first part of the work, the composer's efforts are directed towards the musical suggestion of a particular atmosphere, highlighted through the chosen timbres and sound structures.

The third part of the work, *Aux bords du fleuve sacré* was inspired by the city on the banks of the Ganges River, Benares (Varanasi). The part is written for orchestra, choir, and three soloists (contralto, tenor, baritone). The structure and mood of the musical discourse are subordinated to the text provided by writer and music critic Calvocoressi. The prose poem evokes the life-giving force of the sacred river, the image of temples and lotus flowers. Due to its structure and described images, Calvocoressi's text offers a suitable foundation for the unfolding of future musical evocations.

Aux bords du fleuve sacré is introduced by a choral part, which announces the sunset and the proximity of night. Roussel's music illustrates the images described in Calvocoressi's poem: lovers wandering beneath the rays of the moon, charmed by the scent of the night. In the following

¹³ Daniélou, Alain. 1954. *Northern Indian Music. Volume Two—The Main Ragas*. London: Halcyon Press, p. 156.

development, the chorus will sing a melodic line with no text, the melismatic phrases sung on vocals emphasizing the voluptuous atmosphere of the night, slowly progressing towards the climax of the discourse. The melismatic phrases sung with no text are reminiscent of Hindustani vocal music, rich in ornaments and moments of vocal virtuosity. At the same time, the vocal line of the choral part may evoke the chanting of mantras. The musical discourse is fluid and sinuous, due to the modulations which create tonal instability. The mood obtained by the composer using these sound effects (melismatic chanting of vocals and the use of frequent modulations) suggests mystical ecstasy.

The ample choral part is followed by the solo parts dedicated to the tenor and contralto voices. The two vocal timbres can be associated with the image of the lovers described in the poem, the composer's choice for these vocal types possibly being related to the quality and particular characteristics of these: the contralto timbre is often employed in orientalist musical works with the purpose of emphasizing the sensuality connected to the image of the Orient, from the point of view of the Western spectator, while the tenor timbre expresses vitality and strength (this choice of timbres can be observed in Camille Saint-Saëns' opera, *Samson et Dalila*, where the main characters represent the West and the East, the masculine and the feminine).

Roussel advances a novel approach regarding the idea of representation through color: in the vocal distribution of the final part of *Evocations* the most important part is attributed to the baritone. Thus, the composer achieves the evocation of a masculine Orient, situated on the same level of strength and evolution as the West, an idea which is opposed to the approach of his forerunners. The analysis of the baritone solo reveals interesting similarities with Indian classical music from the southern region: the vocal part is rather a continuous musical declamation, which evokes the Carnatic vocal tradition. The text of the baritone solo is emphasized through a mainly syllabic discourse, a chanted declamation that aims for expressiveness, and not the display of vocal virtuosity. This approach facilitates the apprehension of the words, placing the text in the foreground of the musical discourse, the improvisatory character of which is dictated by the structural particularity of the poem (E.g. 8).

The sunrise is announced by the intervention of a choral part, which evokes the morning prayers of Hindu priests. This moment may be compared to a hymn dedicated to the sun, as suggested by the tonality towards which the musical discourse gradually gravitates: A Major. Alain Daniélou explains that in classical Indian music each note of the scale bears a certain expression, a particular effect on the human body and mind, each corresponding to one of the subtle centers (chakra) of the body, thus being attributed a particular color, a mood, a deity.¹⁴

¹⁴ Daniélou, Alain. 1949. *Op. cit.*, p. 116.

The note A, *Dhaivata*, relates to the yellow color, a nuance that will govern the tonal structure based on this note (the tonic A). The conclusive establishment of the musical discourse on the A tonic (full of the strength and vitality connected to the yellow color), after numerous modulations that convey the discourse a sensual feature, emphasizes the resemblance of this section with a hymn to the sun.

E.g. 8

The image shows a musical score for a Baritone Solo. It consists of three staves of music in bass clef. The lyrics are in French. The first staff begins with 'pizz.' and 'Baryton Solo'. The lyrics are: 'Sous le ciel noir et sil . lon . né d'élairs il . lu . mi . nant la . hée, Plus haut que l'œil ne peut atteindre et que l'oiseau ne peut vo .'. The second staff continues: ' . ler, Son front ma . jes . tu . eux montant jusqu'aux palais des im . mor . tels, Se dres . . se la mon .'. The third staff also begins with 'pizz.' and continues: ' . ta . gne sou . verai . ne Son ombre immen . se ter . ri . fie les cœurs ti . mi . des des hu . mains,'. The music features various ornaments and melismatic passages.

Evocations: III. Aux bords du fleuve sacré
Excerpt from the baritone solo

The unity of the final part of the work is ensured by the return of thematic material and a clever processing of the tonal material: the key of A Major will reveal itself as the main key of the movement, despite its late disclosure and the freedom with which the composer handles the modulations in this part.

Here also, the music discloses the influence of classical Indian music: the composer employs musical writing that resembles the melismatic and ornamental character of Indian music, while at the same time evoking the fluidity of water (linked to the image of the sacred river, the Ganges). Regarding the ornaments employed by Roussel, Pasler argues that these allude to the *gamaka*, the ornamentation used in Indian music, which involves the variation of pitch through the oscillation between adjacent and distant notes.¹⁵ These specific elements may be observed in the opening section of this part, where the smooth movement to and away from neighbour tones conjures the *gamakas* (E.g. 9).

¹⁵ Pasler, Jann. 2000. *Op. cit.*, p.96.

E.g. 9

Modéré ♩ = 80

1^{re} et 2^e GRANDES FLUTES
3^e GRANDE FLÛTE
ou PETITE FLÛTE
2 HAUTOIS
1 COR ANGLAIS
2 CLARINETTES EN LA
1 CLARINETTE BÉCAR

Evocations: III. Aux bords du fleuve sacré, m. 1–6
Excerpt from the orchestral score

Although Roussel does not clearly state this in his journal or in his letters, the line attributed to the flute in the section which bears the agogic indication 7. *Modéré* (m.69), through its sinuous flowing and ornaments, alludes to the improvisatory quality of Indian music (E.g. 10).

E.g. 10

1^{re} et 2^e
Gdes Fl.
1^{re} Solo
2^e Solo
1^{re} et 2^e
Gdes Fl.
8

Evocations: III. Aux bords du fleuve sacré, section 7. Modéré (m. 69–76)
Excerpt from the orchestral score

The entire *Evocations* is rich in rhythmic and melodic ornaments, in interesting effects, such as the *glissando*, and in novel combinations of timbre, which reflects the composer's efforts to create a complex musical depiction of the India he had encountered.

Conclusions

Albert Roussel occupies a significant place in the musical scenery of the early 20th century. Roussel can be partly compared to his predecessor, French composer Camille Saint-Saëns: both composers stand out from their contemporaries due to their balanced temperament and rigorous musical conception. To be utterly understood, Roussel's music reclaims thorough immersion in the depth of the score, revealing thus the complexity and beauty of his compositions.

What is surprising about his creation is the balanced use of Impressionist, Neo-classical and Post-romantic elements. Even though the sound structures devised by Roussel are rigorously organized, the message captured by these impressive edifices of classical essence oscillates between the fragility and transparency of impressionist images and the depth of emotion which echoes the romantic longing toward an absolute ideal.

The work *Evocations* was sketched during Roussel's travel to India and reached its final form at his return to France, in 1910. The main purpose of the composer is the evocation of his inner world, of the experiences and emotions provoked by the encounter with India, its complex culture, and philosophy. This may explain the unusual quality of Roussel's musical orientalism, as well as the unique musical discourse of the composer. In his works, Roussel goes beyond the evocation of India: he expresses his own emotions, enwrapped in the exotic scent of the Orient.

The sensuality of sound, associated in the thoughts of the Western listener with the image of the Orient, is subjected to a diligent intellectual process, and despite the lush orchestration and complex harmonic writing, the most surprising features of *Evocations* is its rhythmic vitality and well-defined melodic contour.

Roussel was in constant search for new sounds and impressions, the use of strange or harsh harmonic structures (from the perspective of the early 20th century audience), or the juxtaposition of certain timbres aiming for the creation of surprising sound effects. The analysis of Indian rāgas may be further extended, but it is rather important to establish the modal nature of Roussel's music, which directly influences the undulating melody, with its leaps, displaced accents, chromaticism, constant modulations, and tonal instability, regarded by Hoérée specific to Roussel.¹⁶

¹⁶ Hoérée, Arthur. 1938. *Albert Roussel*. Paris: Rieder.

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POLYPHONY IN THE CHORAL CREATION FOR EQUAL VOICES SIGNED BY DAN VOICULESCU

ELENA-LAURA GREAVU¹, ROXANA PEPELEA²

SUMMARY. This paper represents a more detailed research of one of the defining stylistic aspects for equal voices choral creation composed by Dan Voiculescu. The composer managed to enrich the children's repertoire with important works, starting from the premise that it must be close to the contemporary musical language. Polyphony, in its various forms, gives this type of repertoire stylistic unity and offers many possibilities for modernizing the choral language. Dan Voiculescu uses polyphony to exploit and materialize it in a multitude of compositional devices. The most used polyphonic process in Voiculescu's choral creation is imitative polyphony. It is materialized in various forms, being connected mainly by the tradition of its application from ancient times (Renaissance, Baroque) to the present day.

Keywords: polyphony, Composer Dan Voiculescu, choral music.

Introduction

Dan Voiculescu (1940-2009) was a prominent personality of the Romanian music. He was known as a teacher, composer, pianist and musicologist. The list of his works is a complex one, going through various stylistic stages, which are present in all the approached genres (instrumental, vocal-instrumental, vocal-dramatic, choral). There is a rich creation dedicated to the choir for equal voices. It extends into a composition career with a duration that exceeded four decades and that totals over 110 titles. Most works for equal voices are dedicated to children. They are assembled in four volumes: *Songs for children/Children's Songs* (1974), *Prin timp/Through Time* (1975), *Ecouri/Echoes* (1976), *Jocuri/Games* (1995).

In order to bring young singers closer to the musical language enriched by contemporary expressiveness, Dan Voiculescu aimed to introduce in his works some smaller or more significant musical fragments written in

¹ PhD student, Transilvania University of Braşov, Faculty of Music, elena.matei@unitbv.ro

² Professor PhD, Transilvania University of Braşov, Faculty of Music, r_pepelea@unitbv.ro

modern language. Given that a child's musical skills are not fully developed, the aim of this paper is to explore the native potential of children related to the easy execution of improvisations, chants, declamations and rhythmic or melodic imitations. In the composer's opinion, polyphony is a "precious way to complicate musical discourse"³, emphasizing that choral literature for children has an evolutionary development found throughout music history.

The use of polyphonic techniques is one of the most common practices in the creation of twentieth-century composers, and "the creation of works that re-edit them on a contemporary scale was an extremely necessary step."⁴ In fact, these are analyzed extensively by the musician in the volume *Polifonia secolului XX/Polyphony of the twentieth century*, and scientific investigations on them will influence and stylistically enrich his compositional writing.

Objectives

The objective of this work is to draw up a detailed analysis of the polyphonic compositional style adopted in the choral creation for equal voices by this important musician of the Cluj Composition School and disciple of Sigismund Toduță. There are many ways to modernize his choral language. These are supported by eloquent examples inserted throughout the work, proving a rich fantasy of the composer in creating an expressive music, in which there are strong connections between elements of tradition, taken especially from the Baroque, with some expressiveness of contemporary language.

Polyphonic devices reflected in Dan Voiculescu's creation for choir of equal voices

a) Traditional polyphonic devices

Another important aspect regarding the children's repertoire written for two voices is its didactic role. To facilitate the process of initiating young musicians in two-voice singing, Voiculescu uses certain *primitive polyphonic paths*⁵ that are linked to the enrichment and exploitation of the potential of

³ Dan Voiculescu, *Modalități de apropiere a repertoriului coral destinat copiilor de problemele limbajului muzical contemporan* (Ways of approaching the choral repertoire for children with the problems of contemporary musical language), manuscript, box no. 22, „Dan Voiculescu” Archive, Sigismund Toduță Foundation, Cluj-Napoca, 1982.

⁴ Vasile Herman, „Aspecte ale polifoniei în muzica românească contemporană” („Aspects of Polyphony in Contemporary Romanian Music”), in *Lucrări de muzicologie* (Musicology Papers), vol. 4, Cluj-Napoca, 1968, p.17.

⁵ See Liviu Comes, „Asupra unor mijloace pentru introducerea copiilor în muzica vocală polifonică” („On Some Ways for Introducing Children to Polyphonic Vocal Music”) in *Lucrări de muzicologie* (Musicology Papers), Cluj-Napoca, 1965/1, pp.187-195.

the monodic song from which the composer starts, given that monody is the simplest and most natural form of musical language for the little ones, and "in the arrangement for the children's choir, the given song is not harmonized, but distributed."⁶ This will increase the children's interest in these creations and help make the world of polyphone much more approachable. The two-voice song presents "two sound lines, giving the music a new dimension, similar to the spatiality in the art of painting."⁷ Taking into account the playful qualities offered by the literary text, Voiculescu uses:

1) *Vocal dialogue* – in which the monody is distributed to the two voices on fragments that will be sung alternately, noting the "stereophonic effect of changing sound perspectives."⁸ It is the simplest polyphonic form, highlighting a single sound dimension played antiphonic. This polyphonic device prevails in pieces such as *Ghicitoare/Riddle*, *Primăvara/Spring*, *Crossword puzzle/Rebus*, *Clorofila are treabă/Chlorophyll works*, there are certain musical moments (usually at the end of the verse) in which the voices overlap and two distinct musical entities can be heard.

2) *The onomatopoeic ostinato* – in which one voice exposes the main song, and the other presents a simplified musical line, with a syllable that is always repeated (Hop, hop – in *Baba-Oarba/Blindman's buff*; choo-choo – in *Din tren/From the train*; quack, quack! and whirr, whirr! – in *Pe lac/On the lake*, Chirp, chirp – in *Balada unui greier mic/The ballad of a small cricket*, etc.). This form of counterpoint "is achieved by repeating a small melodic-rhythmic cell, which by addition forms a plane around a main melodic line."⁹ The ostinato in counterpoint used by Dan Voiculescu appears in the form of rhythmic ostinato, melodic ostinato or rhythmic-melodic ostinato.

3) *Pedal (ison)* – in which there are two sound layers: "a static, fixed one (the ison or isons), and a mobile, elastic one (the melody)."¹⁰ In the song *La Tomis/In the city of Tomis*, the return of section A from measure 19 is made only by upper voice, while the lower voice keeps the pedal on the E flat, until the end of the work.

⁶ Roxana Pepelea, *Aranjamente corale (Choral Arrangements)*, 1st vol., Transilvania University Press, Braşov, p. 8.

⁷ Liviu Comes, *op. cit.*, p. 187.

⁸ Roxana Pepelea, *op. cit.*, p. 9.

⁹ Dan Voiculescu, *Polifonia secolului XX (Polyphony of the twentieth century)*, Romanian Music Publishing House, Bucureşti, 1998, p. 13.

¹⁰ Dan Buciu, *Mic tratat de scriitură modală (Small Treatise of Modal Harmony)*, Grafoart Publishing House, Bucureşti, 2014, p. 217.

As can be seen from the figure below made on the first section of the song *Iscoada/The spy*, the melodic phrases alternate from one voice to another, while keeping the tone on the last sound of the melodic phrase:

E.g. 1

Phrase 1 ----- Phrase 2 ----- Phrase 1 ----- Phrase 2 ----- Phrase 3
 Phrase 1 ----- Phrase 2 ----- Phrase 1 ----- Phrase 2 ----- Phrase 3
 ----- = pedal

Melodic evolution in the song *The spy*

In the song *Ecoul/The Echo*, Voiculescu exploits the technique of the isons differently, although there are also two sound perspectives: a voice exposes the song, following the pedal that keeps the last sound. During the pedal, the other voice performs imitations with a small extent on the last two sounds of the song.

At the same time, the ison is often found in the genres of popular or religious music, as an ancient process of enriching the sound lines. Thus, it is also present in Voiculescu's works of folk inspiration, in the carols *Colinda amestecatã/The Mixed Carol* or *Pe un câmp mândru-nflorit/On a Proud Flowering Field*, but also in the works with religious themes, such as *Tatăl nostru/The Lord's Prayer* or *Liturgia modală/Modal Liturgy*.

4) *The canon* represents a more elaborate compositional method, "which requires increased mastery from both the creator and the performers."¹¹ The way the monody is distributed to two temporally dislocated voices helps to obtain a special harmonic effect. Voiculescu uses this writing style on some sections in his works (usually the first section), such as: *Iscoada/The Spy*, *Scoală, gazdă, dă-mi colac/Get up, host, give me a dinner roll*, *Iarna/Winter*, *Târlharul pedepsit/The punished thief*, *Vara la mare/Summer at Sea*, but there are also works written entirely in the form of a canon: *Răţoiul/The Duck*, *Anonimul/The Anonymous*, *Şapte fraţi/Seven Brothers*.

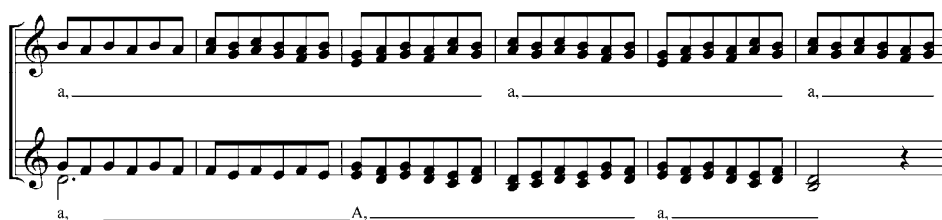
5) *Counterpoint in parallel motion*¹² meaning the accompaniment of the main melodic thread with other songs, consistently keeping the same interval distance. The process is used on small musical segments, to prevent

¹¹ Roxana Pepelea, *op. cit.*, p. 11.

¹² See Dan Buciu, *op.cit.*, p. 145-151.

monotony. We find such a moment in *Printre flori/Among the Flowers*, during six measures, later these movements in thirds become counterpoints for the main song, which joins the third voice:

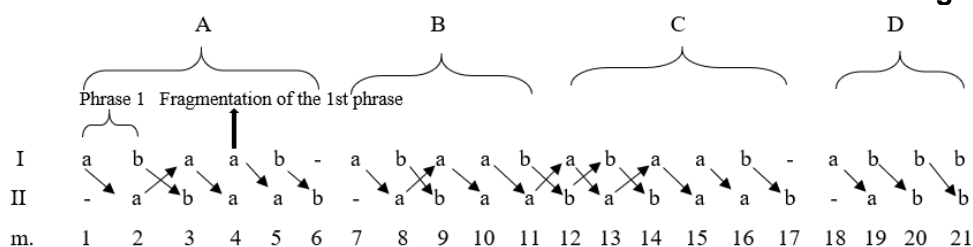
E.g. 2



Excerpt from the song *Printre flori/Among the Flowers* (mm. 24-29)

6) *Reversible polyphony*. A rudimentary example of inserting the double counterpoint in the development of the two melodic lines, "by reversing the place it occupies in the polyphonic combination"¹³ is the song *Viața la mare/Life at Sea*. This device is used very often in Baroque polyphony, being known the composer's affinity for the writing methods and techniques of this period. The voices unfold in strict canon, at a distance of a measure, until the *Coda*, where the resumption of the song to the second voice is transposed with a major second below. The development of the first voice melody is based on a theme of two measures that is later fragmented and transposed on different stages:

E.g. 3



The scheme of the double counterpoint in the song *Viața la mare/Life at Sea*

¹³ Liviu Comes, Doina Rotaru, *Tratat de contrapunct vocal și instrumental*, (Treatise on Vocal and Instrumental Counterpoint), 2nd volume, Grafoart Publishing House, București, 2014, p. 429.

b) Renewed traditional polyphonic devices

Contrapuntal polyphony is a defining device for choral creation composed by Dan Voiculescu. In the following, we will exemplify some types of counterpoints that have also been used to a large extent by other composers of the twentieth century:

1. *Counterpoint in parallel chords (mixtures)*. In the song *Primăvara/Spring* we find the counterpoint in the form of an oscillating song, with reeling and twined gait, predominantly gradual, which develops rhythmically and acoustically in contrast to the other voices:

E.g. 4

Counterpoint example from *Primăvara/Spring*

2. *Polymetry*. Greater complexity is obtained rhythmically when using several rhythmic organizations simultaneously in the melodies of choral voices. This is facilitated by the fact that there is some independence between the main voice and its counterpoint.

E.g. 5

Excerpt from the song *Colinda amestecată/The mixed Carol* (mm. 24-29)

To facilitate interpretation, the composer sometimes uses the dotted barline in *Colinda amestecată/The Mixed Carol* (E.g. 5). The melody is performed in measures of 4/8 alternating with 3/8, but there are moments when the positioning of the accents in the words requires in one of the voices successive measures of the same kind, while in the other voices they appear alternately.

E.g. 6

CÂNTEC PENTRU FLOAREA-SOARELUI

Versurile de LENA CONSTANTE

Calmo ed espressivo (♩=cca63)

pp semplice e non vibrato
Floa - re - soa - re - lui, Mîn - dra - ce - ru - lui,

mp cant. e legato
Din a - din - curi - de lu -

pp
Floa - re - soa - re - lui, Mîn - dra - ce - ru - lui,

Polymetry in *Cântec pentru floarea-soarelui/Song for the Sunflower*

If in the song *Cântec pentru floarea-soarelui/Song for the Sunflower* (E.g. 6) the composer writes the measure for each voice (the first voice alternating the 3/4 time signature with the 2/4 time signature and the second voice using the 5/4 time signature), there are cases of certain pieces that contain moments of polymeter between the leading song and voices exposing counterpoints. For easier interpretation, the composer does not change the measure for any voice, but uses tie over barlines. One such example can be found in *Revedere/Return*, where the upper voices can be framed in the measure of three quarters, while the song expanded by the third voice seems to fit the binary meter more:

E.g. 7

24 *f*

Și go - nind cân - tă - ri - le, Și go-nind cân - tă-ri-le; _____

Și go - nind cân - tă - ri - le, Și go-nind cân - tă-ri-le; _____

Și go - nind cân - tă-ri - le, Și go-nind cân-tă-ri - le; _____

Excerpt from the song *Revedere/Return*

In *Doi zugravi/Two Painters*, the polymetry appears from the composer's desire to create a melodic thread that will act as a counterpoint - an oscillating melody, based on repeated sounds, gradual walking and small jumps, which will be contrasting both rhythmically and metric with the melody of the first voice. As a notation, Voiculescu uses beaming across barlines:

E.g. 8

pen-su - la se plim - bă, zîm - bi -
mit dem lan - gen Pin - sel links und

plim-bă, cînd cu pen-su - la se plim-bă, cînd cu pen-su - la se plim-bă,
Pin-sel wenn er mit dem lan-gen Pin-sel links und rechts mit brei-ten Stri-chen,

toa re, sus pe cer,
rechts mit brei-ten Stri-

zîm - bi - toa-re, zîm - bi - toa-re, sus pe cer, sus pe cer, sus pe
links und rechts mit brei-ten Stri-chen, links und rechts mit brei-ten Stri-chen, links und

Polymetry in the song *Doi zugravi/Two painters* (mm. 35-40)

Polymetry can also be found in the miniature *Plouă/It's raining*. Even if it is not a different delimitation from a metrical point of view for the two voices, this is highlighted by the special notation of durations, which is linked over the barlines. Here, this way of writing intervenes to keep the polyphonic dialogue between the two voices, at a distance of a time:

E.g. 9

più mosso (Tempo III)

f *mf*

Ța - ra noas-tră creș-te-n soa-re Ca și spi-cul pe o - goa - re. Pii - nea bu-nă

f

e, Ța - ra noas-tră creș-te-n soa-re Ca și spi-cul pe o - goa - re.

Segment of polymetry in the song *Plouă/It's raining* (mm. 26-30)

3. Other cases of counterpoint. In the carol *Stâna prădată/The robbed sheepfold*, Dan Voiculescu creates a rhythmic duality between the main song from the third voice and the counterpoint exposed by the upper voices:

E.g. 10

...pchi - cio - - - ru, Flori dal - be,

...pchi - cio - - - ru, Flori dal - be,

Cu pchi - cio - ru sem - ne fa - ce, Flo - ri - le dal - be,

Excerpt from the song *Stâna prădată/The robbed sheepfold* (mm. 19-20)

A chromatic counterpoint, in opposition from the rhythmic point of view and of the sound evolution to the main melody exposed by the first voice is found in *Doi zugravi/Two Painters*, in the first section of the piece:

E.g. 11

Allegretto vivo ($\text{♩} = \text{c. } 112-116$)

p *cresc.*

Noap-tea ia, noap-tea ia, cea mai lun-gă bi-di-neă și spoiește-n negru toată nalta zare în-stela-tă

p

Noap - - - tea ia, cea mai lun - gă

Musical representation of *the night* in the song *Doi zugravi/Two painters*

c) New polyphonic devices

1. *Heterophony*. One of the syntaxes used by the composer in his choral creation on equal voices, especially towards the end of his career, is heterophony. In Ștefan Niculescu's vision, it represents "a oscillation between unison and multi-melody."¹⁴ This involves moments in which the choral voices expose songs in which they return in unison or linger on the octave, combined with passages in which the voices disperse, highlighting themselves separately.

In a study written by Vasile Herman in 1968¹⁵, he set out the two views of musicologists on the definition of heterophony, one of which is related to the improvisational nature of polyphony.

In the volume *Polifonia secolului XX/Polyphony of the 20th century*, Dan Voiculescu deals extensively with heterophony in Boulez's two conceptions: convergent and divergent heterophony. Of these, the convergent heterophony is found in Dan Voiculescu's choral creation, which "takes place within the limits of oscillating repetitions of a melodic idea in several planes, the vocal texture resulting from partially rigorous, partially free overlaps, variants of free or interrupted imitations."¹⁶

E.g. 12

Unison moments in the song *Rugăciune în câmp/Prayer in the Field* (mm. 1-7)

¹⁴ Ștefan Niculescu, „Eterofonia” („Heterophony”), in *Studii de muzicologie (Musicology Studies)*, vol. 5, Romanian Music Publishing House, București, 1969 p. 65.

¹⁵ Vasile Herman, *op.cit.*, pp. 17-24

¹⁶ Dan Voiculescu, *op.cit.*, p. 97.

The song *Rugăciune în câmp/Prayer in the Field* (E.g. 12) from the cycle of two choirs on the lyrics of Teodor Bratu composed in 2009 is also in this category. The two sound lines give the sensation of the existence of a single song, in measures 1-4, which present variations and which are exposed simultaneously. Subsequently, the second voice simplifies its melodic design, depicting freer evolutions, but reuniting in unison at the end of measure 8.

Another work in which the presence of heterophony is noticed is *Doină/Doina*, from the cycle of *Two songs on lyrics by Ana Blandiana*. By the way the melodic intervals are arranged within the melodies, similarities are observed between them, both showing a gradual movement combined with minor seventh jumps. The two voices perform songs that meet periodically in unison or perfect octave:

E.g. 13

**Doină/Doina – introduction.**

A small heterophonic passage is found in the culmination of the song *La Alba Iulia-n cetate/In the fortress of Alba Iulia*, derived from the polyphonic movement of the second voice, in which short improvisations intervene. Through small rhythmic gaps that intervene between the two voices, a quasi-imitative aspect of the thematic thread is observed:

E.g. 14



**Excerpt from the song *La Alba Iulia-n cetate/*
In the fortress of Alba-Iulia (mm. 19-22)**

A short heterophonic moment is identified in *Vocaliză pentru pacea copiilor lumii/Vocalize for the Peace of the World's Children*. This will be obtained from the variations of rhythmic pronunciation of the same sound material – this is a series of three pitches each offered by the composer, which are sung individually and freely, all lasting about ten seconds:

E.g. 15



Musical passage from *Vocaliză pentru pacea copiilor lumii/Vocalize for the Peace of the World's Children*

2. *Aleatoric polyphony*. Aleatoricism is one of the currents that manifests itself over several musical eras. Dan Voiculescu notes the "timbre and dynamic aleatoricism"¹⁷, manifested in the Baroque era, from the play of the same musical material with different instruments (if the score does not specify precisely the instrument to which it is dedicated – as in the case of Bach's *Art of Fugue*).

In the twentieth century, the influences of aleatoricism in composers' scores on several parameters, such as the pitch of musical sounds, are identified. In this direction, Dan Voiculescu is interested in researching the sector between singing and speaking. It is inspired by the vocal techniques *Sprechgesang* and *Sprechstimme*¹⁸, more recently appeared in music, which were identified in his own creation by Arnold Schönberg – especially in the opera *Pierrot lunaire*, by Alban Berg in the operas *Wozzek* and *Lulu* and by George Enescu in *Oedip*. Such influences are found in *Căruța cu caracudă/Wagon with small fry*, *În clocotul pieții/In the tumult of the market*, *Ce bucluc!/What a mess!*, *Cunoștințe peste cunoștințe/Knowledge over knowledge*.

The work *În clocotul pieții/In the tumult of the market* begins with a small spoken section, followed by a larger part that combines the melody over which spoken lyrics overlap. The penultimate section is purely melodic and is played twice. The end of the song is based as in the opening of the song, only on speech. In the song *Cunoștințe peste cunoștințe/Knowledge over knowledge*, sections based on melodies, these being connected by short spoken passages.

¹⁷ Dan Voiculescu, *op.cit.*, p. 145.

¹⁸ See Heinz-Klaus Metzger, Rainer Riehn, „Schönberg und der Sprechgesang”, în *Musik-Konzepte*, vol. 112/113, München, Text und Kritik Publishing House, 2001.

E.g. 16

The musical score for 'Rebus (glumă muzicală)' consists of two systems of staves. The first system shows two vocal lines with lyrics: 'ai-ai-ai!...' and 'ai? ia! ia! ia! ia!'. The second system continues with 'a-ia??...' and 'parodistico' markings. Dynamics include *mp*, *f*, *mf*, and *ff*.

Excerpt from the song *Rebus (glumă muzicală)*/Rebus (Musical Joke)

A type of aleatoricism also arises in the choral pieces in which he introduces ornamental elements that give the singer a certain independence in interpretation. This is the case of the free heights in the work *Rebus (glumă muzicală)*/Rebus (Musical Joke), from the example above.

Aleatoricism appears in the case of the song *Pe lac/On the Lake*, by introducing *glissandi* for rendering of onomatopoeias, but also in terms of the rhythmic parameter, the composer leaving freedom in the passage framed in a rectangle at the end of the piece. At the end of the work *Gospodina/The hardworking Ant*, we find a passage framed in a rectangle, in which Voiculescu also uses *glissandi* and free heights.

E.g. 17

a. *Pe lac / On the lake*

The musical score for 'Pe lac / On the lake' shows two systems of staves. The first system has lyrics 'Osc, osc, osc, osc, osc, osc, osc, osc! (ritm. liber)' and 'Osc!'. The second system has lyrics 'Osc, osc, osc, osc, osc, osc, osc! (ritm. liber)' and 'Osc!'. Dynamics include *(div.)* and *(ritm. liber)*.

b. *Gospodina / The hardworking Ant*
5-6 sec.


The musical score for 'Gospodina / The hardworking Ant' shows two systems of staves. The first system has lyrics 'La, la, la...' and 'O, o, o, o...'. The second system has lyrics 'O, o, o, o...'. Dynamics include *ff*, *rit.*, and *glissando*.

Short aleatoric fragments


Dan Voiculescu opts in several choral compositions for aleatoric moments at the end of the works, clearly not imposing any fundamentals. These are made by *glissandi* and sounds of undetermined pitch. Thus, he manages to create open-ended works.

E.g. 18


a. *Paparuda / Rainmaker*




b. *Curiozitate / Curiosity*



c. *Șapte frați / Seven Brothers*



d. *S.O.S. (Altă numărătoare) / S.O.S. (Another counting game)*


Examples of aleatoric moments at the end of the pieces

3. *Mass-type polyphony*. An ample development is embodied in the composition *În clocotul pieții / In the tumult of the market*. The type of writing finds its inspiration in Schönberg's opera creation. Mass-type polyphony makes sense in this work because the composer wants to describe the atmosphere of a place packed with traders and buyers, a noisy place, similar in terms of crowds and noises with a playground for children. Reciting the lyrics from the beginning of the song requires dividing the second voice into 3-4 groups that utter the successive text, producing a "sound mass phenomenon where all the details can no longer be perceived due to their congestion."¹⁹ Later, in another sections of the piece, the process becomes more complex because the second and alto voices will speak different verses freely, while the soprano holds an ison on *bzzz* syllable.

Conclusions

It can be stated that the imitative polyphony is one of the fundamental stylistic aspects of Dan Voiculescu's creation, being easy to notice in most of the musical examples inserted in this work.

The analysis performed on the choral creation on equal voices led to the conclusion that Dan Voiculescu successfully manages to expand the expressive palette of expression of choral music and to achieve several objectives:

¹⁹ Dan Voiculescu, *op.cit*, p. 136.

- increasing the receptivity of children in order to train the future music listener and some genres that also use new polyphonic devices, not only the traditional ones;

- the approach of young singers to the musical language sprinkled with contemporary expressions by introducing in his works smaller or more significant musical fragments written in modern polyphonic language (as in the case of *Pe lac/On the lake* or *Gospodina/The hardworking Ant*, which include modern language passages framed in rectangles).

- exploring the native potential of children in easily performing improvisations, chants, declamations and rhythmic or melodic imitations (as found especially in his polyphonic poems – *În clocotul pieții/In the tumult of the market*, *Căruța cu caracudă/Wagon with small fry*, *Ce bucluc!/ What a mess!*);

- Enlarging the melodic frame by adding:

- sounds with indefinite heights: *Rebus/Rebus (Musical Joke)*, *În clocotul pieții/In the tumult of the market*, *Ce bucluc!/ What a mess!*;
- glissandos: *Rebus/Rebus (Musical Joke)*;
- onomatopoeias: *Ariciul/The Hedgehog*, *Pe lac/On the lake*, *Din tren/From the train*, *Gospodina/The hardworking Ant*, *Plouă/It's raining*, *Inimă de câine/A dog's heart*, *Musca-Țețel/Tsetse Fly*;
- texts with sounds: *Rebus/Rebus (Musical Joke)*, *Vocaliză pentru pacea copiilor lumii/Vocalize for the Peace of the World's Children*;
- whistle: *Vara/Summer*.

The choral art of this composer is optimistic, bright. Through his works, he stands out for his effort to modernize the choral language, at the level of polyphony, but also of the other components: melody, rhythm, harmony, timbre.

Translated by Laura Greavu

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STYLISTICS OF IMPRESSIONISM IN THE SONG CYCLES OF LESIA DYCHKO “PASTELS” AND “ENHARMONIC” ON THE POEMS BY PAVLO TYCHYNA

OKSANA PYSMENNA¹, SVITLANA MYSHKO², KATERYNA CHEREVKO³

SUMMARY. The aim of the work is to determine the influence of the characteristic features of the linguistic and style environment of the second half of the twentieth century on the development of Lesia Dychko's creative personality (on the example of the song cycles *Pastels* and *Enharmonic*, written to the words of P. Tychyna). The analyzed song cycles demonstrate the artist's deep penetration into the figurative concept of the poet's free verses, reflecting its semantic properties by musical means. We notice a lot in common and consonant in the works of both artists, namely, an impressionistic vision and perception of the surrounding world, a deep philosophical understanding of nature, a symbolic load of images. The musical-theoretical analysis of the cycles has shown the principles of the development of material common to poetry and music, such as cross-cutting development, leitmotif, etc. The article reveals another facet of the composer's stylistic direction, namely, the expressive means inherent in impressionism: the coloristic function of harmony, ostinato techniques and organ points, the melodic line of recitative-declamatory or instrumental plan. The overwhelming majority of them correspond to the principles of impressionism in combination with modern innovative techniques of the musical language and personal individual stylistic features of the composer.

Keywords: Lesia Dychko, song cycles, poetic and musical texts, poetry of Pavlo Tychyna, impressionism.

¹ Ph.D. in Art criticism, Professor, Head of The Theory of Music Department, Lviv National Music Academy named after Mykola Lysenko. ORCID ID: 0000-0003-0899-8613. E-mail: oksanapysmenna@gmail.com

² Ph.D. in Pedagogical Sciences, Associate Professor, Head of the Department of Multicultural Education and Translation, Uzhhorod National University. ORCID ID: 0000-0001-6773-8219. E-mail: svitlana.myshko@uzhnu.edu.ua

³ Ph.D. in Art criticism, Associate Professor of the Theory of Music Department, Lviv National Music Academy named after Mykola Lysenko. ORCID ID: 0000-0001-5877-4429. E-mail: kcherev@gmail.com

Introduction

The work of the talented Ukrainian composer Lesia Dychko is a bright flash among the representatives of neo-folklore. She is distinguished by a "radiant" talent and inexhaustible energy in her multifaceted creativity and all-encompassing activity.

The composer "stands out not only because of her femininity, but also because her work is the quintessence of Ukrainian music in general. She embodied in it the characteristic features of our nation: lyricism, sincerity, softness, tenderness and emotionality, excitement, drive to action"⁴. The figure of the composer – bright and original – is a real phenomenon of art, the embodiment of national elements, philosophical, original spiritual traditions.

Lesia Dychko successfully combined the innovative tendencies of modern music of that time (sonoristics, serial technique) with a sensitive penetration into the deepest layers of folklore (transformation of the mode and intonation basis, metro-rhythmic features). The composer uses almost no quotations. She creates new melodies, develops her own individual style, thoroughly imbued with the spirit of ancient folk music on the basis of the stylistic features of folk song samples of the calendar cycle and historical songs.

The program of a "new folklore wave" was reflected in the work of Lesia Dychko in the closest combination with the aesthetic and philosophical aspirations of neoclassicism – in the "desire to reflect in her work a greater harmony of the man and the world around, the man and the nature with the need ... to become more directly aware of the artist's belonging to history"⁵. The desire for a picturesque depiction of images of nature, all its subtle nuances, prompted the composer to turn to the principles of Impressionism.

The features of one or another stylistic trend dominate in L. Dychko's works depending on the subject matter and figurative-philosophical conception. Lesia Dychko's individual style of composition reveals the facets of her creative talent - it is a subtle, insightful and passionate lyricism, earthly and vital at the same time. This orientation of character, of course, influenced the manner of creative expression of one of the genre directions of her work, in which a kind of intimate expression prevails – it's vocal creativity. So, the most common form of expression after choral creativity is solo singing. As M. Hordiychuk said, "... the element of vocality reigns in her music"⁶.

The relevance of research is manifested in the need to focus on vocal chamber song cycles of the second half of the last century, since

⁴ Pavlyshyn, Stefania. "The most prominent Ukrainian composer." *Our life*, no. 4, 1999, April, p. 5.

⁵ Konkova, Halina. "Some trends in the development of Soviet music of the 60-70's," *Musical culture of the fraternal republics of the USSR. Collection of articles*, no.1, 1982, p. 20.

⁶ Hordiychuk, Mykola. *Lesya Dychko*. Kyiv: Musical Ukraine, 1978, p.6.

during this period highly artistic examples of this genre appeared. They occupy one of the important places in the creative work of many composers of that period – Myroslav Skoryk, Leonid Hrabovsky, Valentyn Silvestrov, Yuri Ishchenko, Lesia Dychko, Bohdana Filtz. And it is this genre that has not been properly analyzed by the musicologists.

Materials and Methods

The professional practice of musical creativity caused new forms of harmonic, textured design of works of authorship. It is known that harmonic thinking, mode and tonal organization, and hence the innovation in shaping processes perhaps most fully reflect the trends of the then composers' creation.

A bright representative of the era, as well as rich in samples of this genre is the creativity of a talented composer – Lesia Dychko. Poetry occupies one of the leading places in the composer's creative work (along with her passion for painting, sculpture, architecture, art of theater and cinema, fine arts, such as Easter painting and carving). She turned to the poetry of both classics and contemporaries. She wrote romances, songs, song cycles on poems by Taras Shevchenko, Ivan Franko, Lesia Ukrainka, Pavlo Hrabovsky, Pavlo Tychyna, Maksym Rylsky, Oleksiy Palazhchenko, Mykola Vingranovsky, and Mykhaylo Sych.

The aim of the work is to determine the influence of the characteristic features of the language and style environment of the second half of the twentieth century on the development of Lesia Dychko's creative personality (on the example of song cycles *Pastels* and *Enharmonic*, written to the words of P. Tychyna).

The research methodology is determined by the specifics of the goal and consists of a set of scientific methods: source study, historical, theoretical, comparative, and the method of complex analysis, which allow to identify the stylistic features of Lesia Dychko's work and demonstrate the composer's skill. The analysis of Lesia Dychko's song cycles *Pastels* and *Enharmonic* to the words by P. Tychyna reveals the wealth of musical and expressive means that reproduce the innovative language and features of Pavlo Tychyna's poetry.

The composer's desire to convey the mood and state of a person as deeply as possible, to recreate the images of nature more vividly, "to preserve, fix its unique beauty through the immediacy of aesthetic perception of a man, naturally determines the composer's appeal to the poetic word ..."⁷.

⁷ Husarchuk, Tatiana. "On the problem of individual and personal in the choral work of Lesya Dychko." *Scientific Bulletin of the National Music Academy of Ukraine named after P.I. Tchaikovsky: Lesya Dychko: Faces of creativity: Collection of articles*, vol. 19, no.3, 2002, p. 28.

Literature review

A relatively small number of publications are devoted to the coverage of the work of the composer Lesia Dychko, and, in particular, to the genre of chamber and vocal music.

The artist's works were considered predominantly with the historical, aesthetic, cultural and performing approach: in a short monograph by M. Hordiychuk, in the works of A. Tereshchenko, H. Konkova, T. Husarchuk, L. Parkhomenko, B. Siuta, etc.

The articles by O. Lytvynova, A. Nikitina, S. Hrytsa, A. Kalinina are directly devoted to the analysis of vocal canvases to the verses by P. Tychyna from different points of view.

The lyrics of the poet Pavlo Tychyna are covered in the works by S. Savenko, N. Kostenko, O. Hubar, G. Klochek. Researchers deservedly call the poetry of early Tychyna a masterpiece of Ukrainian and world literature. His poems are among the most musical ones.

We took for the analysis two cycles of poetic texts of the early P. Tychyna *Pastels* and *Enharmonic* (1967). The deep lyricism of music is adequate to poetic verses in these graceful impressionistic romances. The poet's highly artistic lyricism is the result of a bold transformation of "peculiar folklore elements of the best traditions of national poetry on the basis of modern literary forms"⁸.

This is how L. Novychenko characterizes the work of the artist: "The pathos of his images is in revealing the beauty of the real world, in conveying the beautiful harmony of its sounds and colors"⁹. The article by Sofia Hrytsa "Vers libre in Lesya Dychko's work" is devoted to the peculiarities of modern versification technique and its successful implementation in vocal works by Lesia Dychko. She writes, "In "Pastels" the composer reproduces by means of music the same as the poet by words: impression, immediacy and hypersensitivity of perception of the world in its cyclical circulation: morning, day and night, childhood, life, self-affirmation and departure into eternity, into the darkness of night"¹⁰.

Anna Kalinina in the article "Principles of interpretation of P. Tychyna's poetry in the vocal cycle "Enharmonic" by L. Dychko" demonstrates the specifics of reflecting the semantic properties of the figurative conception of the poem, the correlation of its poetic and musical rhythm¹¹.

⁸ Lytvynova, Olga. "Pastels" P. Tychyna in the works of Ukrainian Soviet composers of the 60-70s." *Ukrainian musicology (scientific-methodical interdepartmental yearbook)*, no. 13, 1978, p. 31.

⁹ Novychenko, Leonid. *Poetry and revolution* Kyiv: Dnipro, 1968, p. 30.

¹⁰ Hrytsa, Sofia. "Verlibr in the works of Lesya Dychko." *Journal of the National Music Academy of Ukraine named after P.I. Tchaikovsky*, no. 4, 2014, p. 32.

¹¹ Kalinina, Anna. "Principles of interpreting P. Tychyna's poetry in the vocal cycle "Enharmonic" by L. Dychko." *Aspects of Historical Musicology*, no. 15, 2019, pp. 80-98, doi:10.34064/khnum2-15.04.

Discussion

The poetic cycle "Pastels" attracted many Ukrainian composers: Pylyp Kozytsky and Kostiantyn Dankevych turned to it in the 1920s and 1930s; the cycle became the object of interest of such composers as Lesia Dychko (1967), Leonid Hrabovsky (1964, the second edition - 1975), Ivan Karabits (1970), Gennadiy Lyashenko (1974) in the 70s-80s. Pavlo Tychyna is considered to be the artist to whom the surrounding life is reproduced primarily through the music of sounds. The dramaturgy of his poetic cycles largely follows from the logic of the construction of musical cyclic works. At the same time, the poet uses the principles of developing the material, borrowed from music, such as cross-cutting development and leitintonation of sounds.

The music of the composer Lesia Dychko adequately interprets the poetry of P. Tychyna. A subtle psychological perception of nature, a philosophical vision, the use of symbolic images that are rooted in the depths of folk song art – all these moments unite the artists. "P. Tychyna's poetry, according to O. Lytvynova, is in tune with L. Dychko's creative interests, and it is manifested, in particular, in the character of the composer's musical language, which constitutes a multifaceted synthesis of folk song element with a wide variety of methods of vocal, linguistic and instrumental type of intonation, ... in cyclical drama ..." ¹². Certainly, while creating music for poetic texts, the two artists, even with the similarity of worldview, will have their own peculiarities of vision and interpretation of both the integrity and specific moments of the figurative and mood concept of the works.

On this occasion, Stanislav Liudkevych aptly stated, "... a musician, composing music to poetry, creates not only a musical form, but also a musical content that can be eliminated from the poetic one, when the composition is performed without words. This musical content ... will never be essentially identical with him because there are no two individuals completely like themselves" ¹³.

Song cycle *Pastels*

Pastels, the highly artistic poetry of the early P. Tychyna, interested Lesia Dychko at a young age (28 years old). She comprehended the deep philosophical implication of poetry, the symbolic load of images, humanization of nature which found their roots in song and ritual creativity. The composer

¹² Lytvynova, Olga. *op.cit.*, p. 39.

¹³ Liudkevych, Stanislav. "About compositions to T. Shevchenko's poems." *Research, articles, reviews*, edited by Z. Shtunder. Kyiv: "Musical Ukraine", 1973, p. 133.

felt reading and interpretation of the cycle in this vein. The very name of the literary basis (*Pastels*) “provides for a “picturesque” musical solution to the creative problem with a predominance of delicate colors of “smoothed” transitions from color to color”¹⁴.

In addition, the cycle has a deep philosophical meaning – the development of the world, nature, life in a spiral, its revival each time at a new level, the assertion of the infinity of Being. This theme became one of the favorites in the future work of the composer: it is considered in a number of choral works, such as chamber cantata *Four seasons*, children's cantatas – *Solar circle*, *Hello, a good new day!*, *Spring*.

The song cycle *Pastels* is based on a kind of a “plot”, step-by-step movement, the “development” of a person's life path. Four pictures of a day – *Morning*, *Day*, *Evening*, *Night* reflect the periods of a person's life in allegorical form, make it possible to make deep philosophical generalizations. According to Lesia Dychko, it was a time of her fascination with Chinese philosophy, in which one of the central places belongs to the theory of masculine and feminine principles (“yang” and “yin”). In this cycle “yang” is associated with effective, heroic and “yin” – with a lyrical beginning. The contrasting comparison of miniatures (the first three and the fourth) and combining them into one whole is subordinated to the central idea – “Life” and “Death”.

The first miniature *Morning* is a quiet lyrical spring awakening and blossoming. The music follows the storyline. Changing different episodes by comparison “resemble a colorful fairy-tale mosaic”, it “seems to be woven from clear overflows”¹⁵. Such “rhapsodic” construction (when several images, or several stages of the deployment of one, where each one is presented in the form of an episode, replacing each other) brings the work closer to the works of the Impressionists. Approaching the basics of Impressionism also occurs by increasing the role of color harmony and a fairly large number of sound elements. It is in this part that possible parallels with the work of C. Debussy visible. The first and second episodes of *Morning* are the image of a bunny that “... sits, plays, opens daisies’ eyes” - symbolizes the time of a carefree, directly naive childhood (“sound-visual” interval jumps and intonations of surprise and admiration (Example 1).

¹⁴ Hordiychuk, Mykola. *op.cit.*, p. 37.

¹⁵ Lytvynova, Olga. *op.cit.*, p. 39.

E.g. 1

The image shows a musical score for a song cycle. The top system is for the piano accompaniment, starting with the tempo marking 'Adagio' and a dynamic of 'pp'. It features a series of chords and arpeggiated figures. The bottom system includes a vocal line with lyrics in Ukrainian and piano accompaniment. The tempo changes to 'Meno mosso' and then back to 'Adagio'. The lyrics are: 'Про_біг зай_чик... Дн_ вить_ся — сві_ та_ нок... / Мельк_нул зай_чик... Гля_ нул он — све_ та_ ст...'. The score includes various musical notations such as triplets, fermatas, and dynamic markings like 'sf' and 'rit.'.

The miniature *Morning* (1-9 bars)

The boundary between the episodes is observed in the accompanying party. A deep caesura is created by many factors: a change in the thematic material, texture, tempo, fermata on a double bar line, and the like. The main building material of the first episode is the alternation of two themes: one of them is a homophonic-harmonic descending (by minor second) sequence of quarter-fifths (sometimes with attached seconds) chords; the second is arpeggio triplet ascending passages – also predominantly fourth jumps, which create a pulsating tense movement. Certain tonal foundations can be distinguished with a predominant tonal instability, when the arpeggio theme is performed for the first time, the initial accented notes create a movement along the dominant seventh chord D major; the second – the initial sounds form six-four chord (G major). The middle structure: “A bunny has come running, looks - dawn ...” - the vocal part and the accompaniment end in B major. So, the general foundations of each phrase line up in a major triad with a downward movement: D-B-G. The intense pulsation of the second episode is achieved by polymodes and polymetric by comparing two ostinato variant harmonic sequences: the initial balance in E major (13-16 bars) changes the fret instability with the supports on C / F, D sharp / -G sharp, E flat / A flat - a quick change of tonal colors in the middle of each episode, and also between them, metro-rhythmic pulsation reproduce the

picture of the beginning, development of the day. Dawn colors: “And in the east the sky smells” – the third episode – are transmitted by the echoes of piano quintoles, which merge into a cluster of consonances (similar techniques are used in “Enharmonic”).

The next (fourth episode) is an image of a retreating night. The beginning of the vocal part is a rerun of the first episode with a new accompaniment: gloomy ostinato syncopated chords, the construction of which is based on second clusters in a mostly fourths ratio. The final climax episode – a majestic, sublime picture of the sunrise, which solemnly appears over the horizon, is achieved by ascending passages of parallel thirds with an added tone in another voice an octave lower (piano part). As a result, a parallel movement of parallel sevenths plus thirds, which performs the pictorial function of the sunrise (45-46 bars) is formed. A stable E-flat major is established. Such tonal minor second (E major – E-flat major) comparisons of the beginnings and endings of constructions are often used by the composer. These are parts from the cantatas *Solar Circle*, *Hello, Good New Day*, *Four Seasons*. Thus, harmony plays mainly a color role here, that is combined with many sound-image moments.

Day – the second miniature is a picture of a joyful, sunny, life-affirming day. According to Lesia Dychko's definition, it is a “synthesis of “spring greenery” and “earthy nature”¹⁶. Pictures appear one after the other in front of the listener and they are minute sketches of a summer day. “The impressionistic variability of impressions is conveyed surprisingly poetically in full accordance with the soft pastel tones of the literary basis”¹⁷. In the composition of the *Day*, with a fairly free deployment and sequence of each construction, there are features of a rondo: the first is a refrain, which completely or with the isolation of several motifs from a refrain, permeates the entire miniature, being repeated almost unchanged during the last performance (the first and the last refrain – as an introduction and conclusion are features of a three - part). In the first refrain - “Having drunk a good wine, an iron day” - “the masculine beginning appears – large-scale, heroic”¹⁸ : it is achieved by alternating two contrasting motives: volitional ascending intonations – unison (a) at a distance of two octaves (one-lined and great) with sequences of chords (b): – $a+b+a_1+b_1+a_2$ (B major).

The second chord performance (b1) serves as a background for the vocal part of the instrumental plan: descending, leaping along the (mainly)

¹⁶ Nikitina, Anna. ““Pastels”: a reflection of tragic consciousness in three musical versions of one poetic cycle.” *Scientific Bulletin of the National Music Academy of Ukraine named after P.I. Tchaikovsky: Lesya Dychko: Faces of creativity: Collection of articles*, vol.19, no. 3, 2002, p. 148.

¹⁷ Hordiychuk, Mykola. *op.cit*, p. 37.

¹⁸ Nikitina, Anna. *op.cit*, p. 148.

main steps of the mode with interspersed subdominant (VI) and dominant (III) shades: T-VI-D-T-III-T. The second abbreviated refrain "I'm going, an iron day!" (15-17 bars) and the halved one – "Day ... in the the daytime" (34 and 38-39 bars) are carried out on the issued elements of the variant a_3+b_2 . These three modified refrains (the last one is separated by a three-bar loss and consists of three notes in total) serve as the cementing unifying means of the entire miniature. The first two episodes - "Blossom, the meadows...." and "Graze, the herds..." - are impressionistic sketches created in the piano part by layering various organ points and ostinato constructions. Similar means of expression are used in subsequent episodes. A certain staticity stiffness is disturbed by insignificant variant interval and micromode changes (Lydian elements – 21, 24 bars), cluster combination in the second episode (second clusters in a fourths combination), interesting tonal comparisons B-C sharp-A flat-G ... C - half cadence on the dominant C sharp is enharmonically equal to the next construction (second refrain); the first and last refrains are in a minor-second ratio – B-C. The organ points and ostinato constructions in each subsequent episode are different. From the point of view of dramatic logic, the miniature *Day* is the culmination of a bright cheerful line. The dynamics of construction confirms this (the prevailing dynamics – *f*, *ff*, *fff*).

Table 1

Drank good wine	Blossom, the meadows	I'm going, an iron day	Graze, herds	To my beloved	Day Lullaby in the daytime	A (vocalization)	Having drunk a good wine
R	A	R ₁	B	C	R ₂ DR ₃	R ₄	
aba ₁ b ₁ a ₂	cc ₁ c ₂	a ₃ b ₂	fd	fe	a ₄ b ^r	afafaba	
7	3+3+2	3	4+ 5	3+3	1+4+1	5	4
B	C sharp	A flat	C	tonal unstable /A flat	c/B	C	C

 Scheme of Miniature *Day*

The next miniature *Evening* is a sharp contrast to the previous one (first of all, by dynamics and the mood, too). This is a poetic, lyrical page of the cycle. Throughout the piece *ppp*, *pp* *pppp* dominate. The whole idea is implemented in a form with three-part features. The general poetic and musical character is exhibited in the first opening line of the poem, creating a magically mesmerizing sensation: "Flutes swayed where the sun went down" Further, in the the middle construction there are several waves of development only in the vocal part of the declamatory plan, arising from the

poetic text. The piano accompaniment is a calm ostinato variant- alternating slight “wiggle” of the triplets, which are superimposed on a different plan of consonance, gradually becoming more complicated – octave duplications, fourth moves, which become the basis for vertical transformations (verticalization of the scale), cluster harmonies. All these means convey warm breezes of wind, all the variety of smells and colors of a summer evening. Ostinato techniques and organ points – these “oscillating” harmonies acquire an impressionistic and coloristic tint and convey a state of numbness. One can also recall the symbolic load of that time – the old age, which is reflected in the gradual extinction and fading of nature. The recapitulation is dynamized by the introduction of chromatinized ascending passages that break the statics of the entire miniature.

The last miniature *Night* is the last point of movement, the final point of the traversed path in nature and life. Here “a chimera appears, by the composer's images of Michelangelo. This is fatigue from life”¹⁹. An attempt to discover the innermost is going into oblivion. The construction form is a three-part recapitulation. Minor second clusters G3/A3 flat, G4 sharp/A4, , G5/A5 flat, superimposed on a rhythmic shift at augmented octave and diminished octave, form an ostinato cluster harmony during the extreme parts. This is the background for the soloist's abrupt recitative remarks - “Cover me, cover me. I am the night, an old woman, I am unwell”. The initial note of each motive or phrase is G sharp, which is perceived as an ostinato (with small breaks) tonal structure. In functional terms, this is a dominant sphere in the main key C-sharp minor. So, the ostinato techniques are used in both the piano and vocal parts.

As M. Hordiychuk notes: “This episode, emphasized by deliberate statics, resembles the “freeze frame” technique in the cinema. The middle construction introduces a certain dynamics “with the appearance of “celestial” piano overflows, but they are perceived as reflections of cold moonlight on the night dew meadows”²⁰. The ascending wave-like chromatinized passage serves as a link in the ostinato technique with insignificant intonation and rhythmic changes and the background for the recitative tonally unstable part.

Reflecting four pictures of the day in a cycle and projecting them in a symbolic sense onto a person's life, the composer sets herself an eternal philosophical idea – the opposition and unity of the themes of life and death. In the figurative drama of the cycle, there are two contrasting spheres, two opposite poles. Life-giving and life-affirming images constitute the first and second miniatures; the third is deeply poetic, like a transition to a polar opposite state; the fourth is the departure into oblivion. The state of motion,

¹⁹ Nikitina, Anna. *op.cit.*, p.148.

²⁰ Hordiychuk, Mykola. *op.cit.*, p. 38.

the dynamics of the initial miniatures, which is achieved by contrast matching, sometimes by a mosaic arrangement of small constructions, is opposed to statics and unidirectionality in the final parts of the cycle. This is evidenced primarily by the shape of the first two miniatures (rondo-like) with a large number of contrasting new episodes. The third and fourth miniatures are three-part constructions with non-contrasting one-character middle parts. The expressive means are also aimed at the implementation of the figurative and ideological concept. The coloristic function of harmony is enhanced, the role of ostinato techniques and organ points increases, and the melodic line is of a recitative-declamatory or instrumental plan. In all four miniatures, the features of the impressionistic trend, which are consonant with the impressionistic coloring of poetry are quite clearly traced.

Song Cycle *Enharmonic*

Enharmonic is the second cycle on the verses by P. Tychyna and it is close to *Pastels* (also early poetry). Introducing her own interpretation of the cycle, re-emphasizing the emotional mood of the dominant in it, the author changes the order of the parts. The poet offers the following sequence: *Sun, Wind, Fog, Rain*, where the images from light, sunny ones gradually move into the opposite sphere – to the tragic ones, culminating in the third penultimate movement. Dychko, however, has a comparison of psychologically contrasting images-moods. The sequence of parts is as follows: *Fog, Sun, Wind, Rain*. Having created psychological contrasts between the parts, the composer "influenced the dynamics of the pervasiveness of the development of thought"²¹.

The cycle begins with the part *Fog*, the author's subtitle is *Fantasy*, which in its figurative mood echoes L. Hrabovsky's cycle to Khlebnikov's poems "When?" You can also draw parallels with the song cycle of M. Mussorgsky *Songs and Dances of Deaths*.

The form of the work follows the description of states-events and is based on a sequence of several episodes with gradual dramatization (the so-called crescendo drama: episodes A + B + C + Code (B₁)). The form can also be interpreted as a verse-variational according to its structure 8 + 8 + 5 + 12, where parts B and B₁ can be choruses (but only at the level of the thematic material of the solo part and at the level of the poetic text: a+B+C+B₁). In the plane of the piano accompaniment and general image a simple two-part structure with the inclusion (a+a₁|| B+[c]a₂) is quite vivid. The part begins with a description of the depressing frozen nature: "Above the swamp it spins with milk ...", which is preceded by a two-bar introduction.

²¹ Hordiychuk, Mykola. *op.cit.*, p. 38.

In the initial construction (introduction and accompaniment of the first phrase) the composer creates “images full of mystery and sensual unsteadiness”²² It is achieved by a combination of ostinato chromatinized figure (sextuplet) in the upper register of the piano against a parallel minor seconds of an ostinato shape of three parallel fifths. The vocal part of the first episode is declamatory and narrative in the volume of a tetrachord with the foundations D (the basic key of the whole part D) and with an unstable ending at the second level of the narrow-volume scale. There is a noticeable reintonation of the most ancient examples of folklore (Duma epic) in this chant.

The second episode – “Black Raven sank into a reverie....” creates a gradual tension by introducing a new, expanded in the range, chanting instrumental plan of the vocal part (ascending jumps to augmented fifth, minor seventh). The piano accompaniment also becomes more complicated, the ascending chromatinized ostinato figuration is enriched by the appearance of the same, only in mirror reflection, descending sliding, forming discordant intervals and movement by parallel, diminished fifths. Anxiety reigns throughout the construction, “with its dark, even sinister images of black and gray ravens”²³.

A sharp contrast at the thematic level is the emergence of a new image – “And from the east comes anger with swords.” Decisive, energetic and impetuous intonations appear in the general depressing and anxious mood. The ostinato triplet motif in the upper register of the piano is accompanied by heavy accented chords of the fourth-fifth structure. Such accompaniment, and especially when the chords appear in the last two bars (five-bar structure) in a very low register – short grace notes from a contra octave with upward leaps of two octaves create a powerful chime. The solo part, set out against this background, is associated with the sound of a trumpet (fourth ascending moves) and ends with a dominant in D minor.

The return of the alternately changed poetic text and solo material of the second episode (B₁) – “The Black Raven immediately rushed ...” is accompanied by new rehearsal-repeating homophonic-harmonic fourths and and fourth-fifths (with clusters of seconds) consonances in a minor seconds vertical combination. Thus, sharply dissonant cluster verticals are formed. This part is perceived as a culminating conclusion (code), as a synthesis of thematic material, as a poetically emotional summary.

The fastening and unifying function of the whole part has a short instrumental type of singing on “A”, which is repeated as a refrain within each (except for the third) episode. The part ends with a gradual dynamic (*ppp*) and tempo (*rit.poco a poco, morendo*) attenuation and the last bars are perceived as the end of the story.

²² Hordiychuk, Mykola. *op.cit*, p. 38.

²³ Hordiychuk, Mykola. *op.cit*, pp. 38-39.

The second, contrasting with the tragically depressing previous one, is the part *Sun* – Prelude. Joyful and sunny images in poetry – “birds of paradise”, “flame of flowers” require a corresponding “voice acting”. The form of the part is uniquely interpreted as a verse-variant. At the level of a solo vocal part and piano accompaniment it can also be interpreted as two-part: $A+A_1$ ($ab+a_1c$), the ratio of the verse lines is as follows: $abcd$, with cross rhyme: $abab - 8/5 + 8/3 + 8/5 + 8/3/2$. The intonations of *Vesnyankas* (Ukrainian ceremonial songs) are radiantly excited and are based on the gradual expansion of the initial tunes, where several fourth $G4-D5$, $A4-D5$ sharp- $G5$ sharp, are added in the first phrase to the dichotomous nucleus (“Somewhere the heavenly ones bite too ..”), expanding the range to major seventh. The foundations of the parts of the phrase are also different – the beginning is in A major and the ending is in E major (with a cadence on the dominant). It must be noted that the same (foundations) appear in the accompaniment. The entire piano part is a series of tremulous chords “that cover the space like hot sunbeams”²⁴. Their combination in a mode and tonal correlation is worth mentioning. Based on the well-known feature of the interpretation of the tonalities by Lesia Dychko, where one or two chords represent the tonality, there is an interesting light game of each color horizontally, as well as no less colorful combination of several chords vertically. Thus, the trembling G sharp, G, E flat triads are superimposed on the ostinato tremolo of A major triad sounds, completing by a complex polyacord combination of cluster type (C/F sharp/E flat $_7$ /G sharp). The ending - “... wine is green” is clearly expressed in E major. Using modern principles of material development, whose roots go back to previous stylistic epochs, such as the Renaissance or the Baroque, the composer uses the mosaic principle – the material of the first construction is transferred to the beginning of the second part – “Mowers forge ...” – only with changed tonal foundations E and D flat “.

A contrasting mood of peace of mind and pacification introduces the last final construction – the descending upper tetrachord of the B major-harmonic with a gradual attenuation of intonation (on minor second), dynamic (*pp-ppp*) and tempo (*rit.*), by the play of tonal colors: B flat/B , E/B-B flat, with a firm ending in a light “B”.

Wind Pastoral – the third part of the cycle in mood and character is a continuation of the previous one, only with a different shade. A radiant sparkling joy is replaced by a stormy impulse. In a generally verse-variational form, the structure of the rondo emerges, because the raise is unchanged and can perform the function of a refrain, and the modified choruses are episodes. Moreover, the last episode (*Moderato grazioso*) which is quite different in character from the previous ones, introduces moods and genre contrast and

²⁴ Hordiychuk, Mykola. *op.cit.*, p. 39.

can be interpreted as a middle construction with a common three-part, where the first three verses are united by a common figurative sphere and constitute the first part, and the second is a pastel impressionistic sketch (has a median character) and completes the construction with a shortened recapitulation.

Passionate impulse, the expression of the first part, expressed by impetuous light ascending and descending passages, alternating and combined vertically with short two- and polyphonic grace notes to cluster combinations and an ostinato second tremolo are expressed both in the solo part and accompaniment. The composer interestingly interprets the solo part in the constructions corresponding to the refrains or performed on the chanting "A ...". Arbitrary alternation of a number of melismas, such as long trills, long appoggiaturas leading to inhomogeneous clusters, light gliding passages, and octave comparisons of motives are perceived as the sound of an unusual instrument. The theme in the episodes (especially in the first one) – "Bird - river - green vetch - sunflower rhythms ..." with a rather bright impressionistic coloring of the poetic text is energetic, based on the sounds of the major triad (A major) with the elements of the Lydian mode (Example 2).

E.g. 2

The image shows a musical score for a piece titled 'Wind' (1-2 bars). It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melody with lyrics: 'Птах — рі_ ка —' and 'Птах — ре_ ка —'. The piano accompaniment has a treble and bass staff. The treble staff has a melody with a trill and a long appoggiatura. The bass staff has a tremolo. The second system also has a vocal line and a piano accompaniment. The vocal line has lyrics: 'зе_ ле_ на ви_ ка —' and 'куд_ ря_ ми ви_ ка —'. The piano accompaniment has a treble and bass staff. The treble staff has a melody with a trill and a long appoggiatura. The bass staff has a tremolo.

The theme of miniature *Wind* (1-2 bars)

In the last episode "Over the rye goes with honey ..." the solo and piano parts are more differentiated. The vocal part represents an undulating melody that sounds against the background of an impressionistic ostinato melodic and harmonic motive (the predominantly undulating rapid movement of the passages is replaced by the statics of a repetitive homophonic-harmonious chord sequence). The recapitulation is based on the material of the piano accompaniment and the refrains of the vocal part of the first movement and it brings us back to the original element.

The *Wind* scheme (Table 2) is as follows: the second line comprises the signs of rondo; the third consists of three parts; the fourth includes the thematic material of the solo part; and the fifth – of the accompaniment.

Table 2

A	A bird, a river, green	A	A day goes by	A	A	Above the rye A		A A
R	A	R	B	R ₁		C		R ₂
A						B		A ₁
a	b	a	c	a	d	e	f	ad a
a	ab	ab	b	b	a	c	c	ba
4	4	4	6	4	6	2+6	7	11
A	A	A	tonal unstable	tonal unstable.	A	tonal unstable	tonal unstable	A flat / A

Scheme of Pastoral *Wind*

The cycle ends with the part called *Rain - Scherzo*. Although the genre provides for a cheerful ending, the whole construction with a general "scherzo", nevertheless permeates a feeling of vague anxiety that lays an arch to the first part. The general structure has features of three parts. The organ point on two lines (trichord and dichord) of ascending staccato chants is an image of a picture of a heavy rain. A leaping-like vocal part also sounds staccato against this background. It begins with an ascending fourth move from a fifth to the tonic of E-flat minor. Mode variability from natural minor to Dorian and melodic ones create an interesting play of chiaroscuro, a certain instability, which is complemented by the dissonant sound of each strong beat of the ostinato accompaniment motive (major seventh). The second episode "blew, sighed ...", is built on the variant of the previous one, only in tonal second comparison (E flat – C sharp). It is preceded by a short link of dissonant sounds, namely, a polychord combination of VI_{#5,n.5} and a sequence with diminished octave.

The middle construction is contrasting in expressive means. In the figurative sphere it is like a continuation of the previous mood with attached moments of indefinite expectation, which is achieved by a vocal part, where the voice either intones two-syllable motives “Run away! Lie down ...”, or “utters separate words -”images”²⁵. The background for this rather static picture-sketch is the ostinato figure of a pulsating minor second (D5-E5 flat-F5 flat) consonance, on which long grace notes are occasionally superimposed, leading to the cluster combinations and the use of a whole-tone scale (35th bar) (Example 3).

E.g. 3

The musical score consists of two systems. The first system has a vocal line in treble clef with lyrics "Ля- гаЙ!.. -" and "Ло- жись! -". The piano accompaniment is in bass clef, featuring a pulsating minor second ostinato. The second system has a vocal line in treble clef with lyrics "ХИТ- ну- ло СМОД- ки." and "КАЧ- ну- лись СМОД- ки.". The piano accompaniment continues the ostinato, with a whole-tone scale appearing in the 35th bar.

Rain Scherzo (34-37 bars)

The recapitulation is shortened – it is a variant presentation of the material of the first part, but only in a polytonal combination of solo and piano parts: C sharp / F sharp. The gradual fading of nature is similar to the technique in the first part – *Fog*, only with a different imaginative load. The completion is transparent and enlightened.

²⁵ Hordiychuk, Mykola. *op.cit*, p. 40.

Conclusions

Briefly summarizing the results of the general analysis of the cycle, it should be noted that Lesia Dychko achieved a deeper psychological contrast in the construction and intensified the dynamization of the cycle by choosing a different from the author's (poetic) sequence of the cycle parts. The fact that each part has a subtitle, which comes from the genres of instrumental music, indicates a certain instrumentalization of the song cycle. Each subtitle, reproducing in general the character or idea of each part, is enriched in the author's interpretation with new individualized shades. Preserving all the basic compositional principles of the first part of *Fog* – Fantasy, such as improvisation, variability, and synthesis of different forms the author focuses on "two-partness" or "coupletteness". The subtitle *Prelude* meaning "before-game" and its location in the cycle raises certain questions, although the internal loading of the part raises no caveats about the name. The subtitle *Pastoral* to the third part called the *Wind* can probably be attributed only to the middle structure, namely, "Over the rye goes with honey", since the extreme constructions (initial and recapitulation) have little to do with the generally accepted notions of pastoral. A feeling of some discomfort expressed by means of dissonant, cluster consonance, which overshadows the scherzo of the final part, appears in the last part (*Scherzo* – *Rain*) with almost complete correspondence of the subtitle to the name of the part and its character.

In Lesia Dychko's musical reading of Pavlo Tychyna's poetry, we notice a lot in common and consonant. First of all, it is an impressionistic vision and perception of the surrounding world and the nature. Along with this, deep philosophical concepts are contained in both cycles. We observe the symbolic load of images inherent in both artists in their perception of something superconscious and unreal, in their vision of what is hidden from the ordinary viewer.

The line of using symbols is clearly traced in both cycles. So, in *Enharmonic* the images of gray and black ravens and snakes reflect the themes of the evil forces of life. They are contrasted with luminous, cheerful images of the sun, stars, birds of paradise, and the flames of flowers. In *Pastels* the idea of two contrasting categories – Life and Death is expressed by opposite pictures of Day and Night. So, the originality of Lesia Dychko's interpretation of nature lies in the fact that she does not only create wonderful picturesque landscape sketches, but the element of nature is always combined with a deep philosophical meaning, with eternal themes of existence.

The lyric problem is one of the most important qualities inherent in modern poetry. The miniatures *Evening* (*Pastels*) and the second part of the *Wind* (*Enharmonic*) are distinguished by a special depth of lyricism,

manifested in the inner deep vision. The striving for the maximum sincerity of the lyrical expression is inherent in Lesia Dychko and its result is a deeply subjective tone of her works and their high expressiveness. This character is inherent not only in those works, parts or constructions where the “lyrical vision” of the world comes to the fore, but also in many dramatic compositions. It is through the prism of personal vision that both cycles are “sounded” by the movements of her soul.

Since the issues of shaping and dramatic logic of the cycle construction were considered separately and in relation to each work in particular, their common features should be noted. Among the dramatic techniques, an important role is played by the semantic pauses, filled by the composer with original insertions: these are vocalizations and piano replays. They use the important thematic material of the parts, which often has a significant form-making load.

As for the features of linguistic expressive means, the overwhelming majority of them correspond to the principles of impressionism in combination with modern innovative techniques of the musical language and the personal individual stylistic features of the composer. First of all, it is manifested in the figurative sphere – the picturesque beauty of nature, spirituality of the landscape, visible spaciousness expressed in sounds, reproduction of the surrounding world through the prism of personal psychological experiences.

The increase of the coloristic function of harmony is observed in the first and middle constructions of the third and fourth parts of *Enharmonic*, in the first and especially the third miniatures of *Pastel*.

The ease of mode thinking is striking – the principle of variability of individual steps creates the effect of “flickering”. This is a consequence of the use of folk music modes – Lydian and Dorian, angemitonic and narrow-volume modes – their free use and combination. The introduction into the musical canvas of long organ points and vertical combination of vocal parts with them are also interesting, and, accordingly, it often leads to polytonal or polymode formations. All these signs indicate a deep penetration of folk songs art into the composer's musical language.

The listed means in combination with modern expressive techniques, such as cluster consonances, polytonal and polychord combinations create a unique fusion of the composer's linguistic and expressive means.

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ARCHETYPAL DISCURSIVE TYPOLOGIES IN HETERO(SYM)PHONY BY CORNEL ȚĂRANU¹

MIRELA MERCEAN-ȚÂRC²

SUMMARY. As syntactic typologies, monody and heterophony are detectable in modern and contemporary music as states and manifestations of primordial impulses of sound communication, detectable in the ancient folklore of all peoples. Their filtering through the sieve of contemporary cerebralism cannot elude their force of penetration into the sphere of affect and of the archetypal representations. The paper proposes to fathom and bring to light some principles and ways of archetypal discursive organization in Hetero(sym)phony, by Cornel Țăranu.

Keywords: musical archetype, Cornel Țăranu, Hetero(sym)phony, heterophony, sound organization, contemporary music.

When we talk about archetypes, we are in front of a corpus of representations of the human imaginary in which the original model from *illo tempore* has undergone a spectacular evolution together with that of mentalities.

Depending on the archetypal invariants that structure these representations, Corin Braga identifies in his book *10 Studii de Arhetipologie*³ three types, according to their nature: metaphysical (ontological), psychological (anthropological) and cultural. If the metaphysical archetype presents itself as an “objective presence beyond the human being as the transcendent or immanent essence of the world”⁴ (see Plato, Aristotle, Christian thinkers), the psychological archetype is found in the human cognitive faculty, delimiting itself on two levels: of consciousness and of the unconscious (Jung, Freud).

¹ The paper was presented at the session of scientific communications *Arhetipuri în artele sonore și vizuale (Archetypes in sound and visual arts)* of the University of Oradea, Faculty of Arts, in 27th of May 2019.

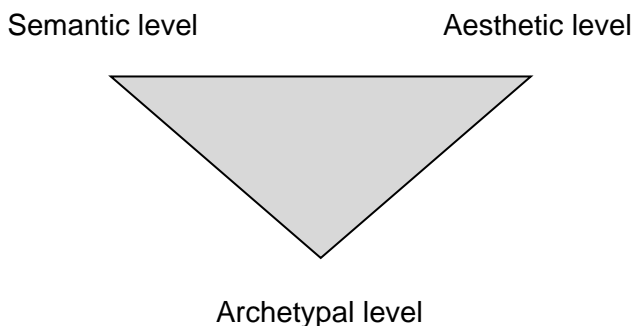
² Associate Professor PhD, Romania, University of Oradea, Faculty of Music. E-mail: merceanmirela@yahoo.com

³ Corin Braga, *10 Studii de arhetipologie (10 Studies of Archetypology)*, Editura Dacia, Cluj-Napoca, 1999, p. 5.

⁴ Idem, p. 6.

In its cultural meaning, the archetype presents itself as an irreducible manifestation of the human spirit, the image in itself, or as a recurring figure of a *Weltanschauung* (of a worldview) manifested in the work of art. "When examining the archetypes of a cultural movement, we no longer look for their virtual sources, but their present materiality (thematicism) and mutual relations in the system (structuralism)"⁵.

Regarding the cultural archetype of the work of art in general and of the musical work in particular, we cannot ignore the triad it forms with the semantic and the aesthetic level.



„The archetypal level implies a human general character relatively indifferent of the unconscious (involuntarily) existing time and space, through which the “resonance” with nature, cosmos, eternity is realized, while the semantic level represents a conscious activity destined to the communication itself, conditioned temporally and spatially, depending on historical and, respectively, on geographical factors, thus real, conventional, changing (...) the aesthetic plane brings together the first two levels respectively depending on historical and geographical factors⁶.

The archetype in music can be identified on several levels of interpretation. At the morphological and syntactic level of the musical language, we can find on the one hand: "models with deeply symbolic valences, essences extracted from the creation of all times (melodic figures intervals, rhythmic cells, timbres, formal patterns, construction principles) with strong universal valences and roots in forms of artistic representation specific to any musical period. On the other hand, as a compositional phenomenon, at

⁵ Idem p. 7.

⁶ Corneliu Dan Georgescu, „Studiul arhetipurilor muzicale/ simbolica numerelor” („The Study of the Musical Archetypes/ The Symbolics of Numbers”), in *Studii de muzicologie*, vol XX, Editura Muzicală, București, 1987, p. 68-69.

the end of the 1960 s the archetypal orientation was born in Romania, which includes the composers Octavian Nemescu, Corneliu Dan Georgescu, Ștefan Niculescu, Iancu Dumitrescu, Doina Rotaru and many others, an orientation that is imposed as an „option of permanence, stability, essentialization and universality(...) as a special, original variant of postmodernism”⁷

Moving forward in our subject to the definition of archetypes of musical discursiveness, we will mention ancient categories of musical syntax, monody and heterophony from which, over the ages, polyphony and homophony have evolved. As a symbol, the two syntaxes represent a dual unit between one and multiple, univocality and plurivocality.

ONE represents symbolically⁸ the initial unity, the principle of individuality (micro and macrocosmic), the Self, the nucleus, the non-division, the loneliness, the eternity, the absolute, the equality of the identity of the Ego with itself, the center, etc. At the same time, it represents the potential of becoming, the beginning. Heraclitus defines the complementary duality of one-multiple as follows: “From the multiplicity of things comes the One, and from the One, the multiplicity, unity tends to disintegrate into plurality, which, in turn, tends to unity.”⁹

The principle of the duality one – multiple, monody – heterophony, univocality – plurivocality appears as a *coincidentia oppositorum* (as Ștefan Niculescu defines the heterophone syntax¹⁰) as a unit that contains in nut all the developing, evolutionary virtualities of a temporal processuality. The meaning of monody – heterophony is, thus, biunivocal, “the first entity opens to multiplicity, while the second closes to reunification”¹¹. In this sense, in the musical discourse, the spatial agglomeration occurs from unison or monody to the heterophonic texture, from horizontal to vertical, the thinning of the verticality and the return to the monodic thread.

Music, a sound flow that manifests itself temporally, receives the properties of the living. As a symbolic natural element, we find correspondences

⁷ *Idem*, p. 45.

⁸ Corneliu Dan Georgescu, *apud* Allendy, R, *Le symbolisme de nombre e Essay d'arithmosophie*, Paris, 1921, p. 63.

⁹ *Idem*

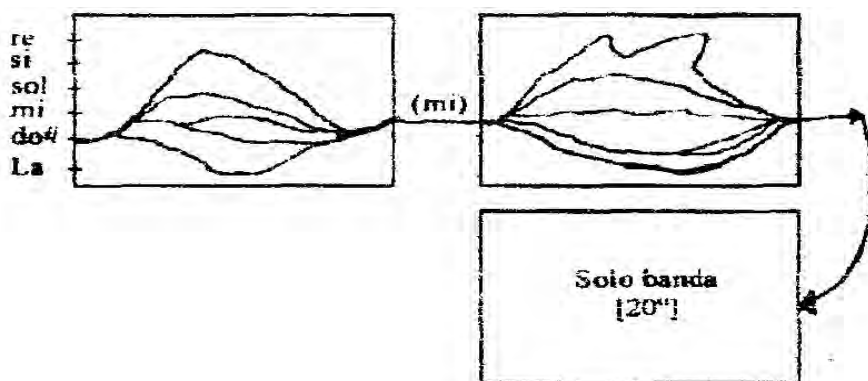
¹⁰ Ștefan Niculescu, *Analiza fenomenologică a unor tipuri fundamentale de fenomene sonore și raporturile lor cu eterofonia*, (*Phenomenological analysis of some fundamental types of sound phenomena and their relations with heterophony*), in *Studii de Muzicologie* (Musicology Studies) vol VIII, Editura Muzicală, București, 1972, *O teorie a sintaxei muzicale* (*A theory of musical syntax*) in *Reflecții despre muzică*, (*Reflexions on music*) București, 1980

¹¹ Gheorghe Duțică, „O abordare tipologică a invarianților structurali în creația lui Sigismund Toduță: monodia – heterofonia” („A Typological Approach of the Structural Invariants in the work of Sigismund Toduță: Monody – Heterophony”) in *Lucrări de Muzicologie*, (*Musicology Papers*) vol XXIII, Editura Media Musica, 2009, p. 54.

with water, the spring that grows in the same riverbed, the river and then the Delta that branches into dozens of mouths, canals.

An eloquent graphic example is represented by the work *Multisonuri mioritice*, in which the performers improvise starting from the same sound point, returning to the consciousness of unison.

E.g.1



Sorin Vulcu, *Multisonuri mioritice*¹².

The symbol of the flow, of the temporal processuality in which the sound events evolve from the same generative source of sounds is proper to all musical works, regardless of the space and time in which they are created.

In *Hetero(sym)phony*, Cornel Țăranu it applies to the generating musical material the same variational continuous work that we encounter in all his symphonic creations. As he himself confesses, his thinking is a post-series one, in which the modalism taken from Eastern European folklore is filtered, “refined” and essentialized in a discursive intertwining of melody, harmony and heterophony, which... often it takes place in a fairly large space on the same sound matrix with small changes of places between intervals... in which 6-8 sounds or maybe less, generate a larger structure”¹³

¹² Apud C. Rîpă, *Teoria superioară a muzicii, vol I: Sisteme tonale (The Superior Theory of Music, I: Tonal Systems)*, Editura Media Musica, 2001, p. 323, chapter „Heterofonia”.

¹³ Ștefan Anghel, *Cornel Țăranu – mărturisiri mozaicate, studii și eseuri (Cornel Țăranu – Mosaicated Confessions, Studies and Essays)*, editura Eikon, Cluj-Napoca, 2014, p. 217.

The title of the symphony reveals three layers of meaning which can be identified: *hetero*-, as a particle of diversity, *sym* - which means „together, united” and *phone*, „sound”, resulting in singing together or unity in diversity. Convergence and divergence, unity and diversity, one and multiple, concepts that come together in a musical organism that evolves on archetypal coordinates.

At the morphological level we identify structures with archetypal value of the monody, by approaching the old folk song of *doina* type – long song with roots in the improvised, free singing of the prestrophic monolithic prototype of Eurasian origin, after Walter Wiora¹⁴, of an antiquity lost in the *illo tempore*.

It is observed that the thematic material generating the symphony is unique, structured according to the language of the composer, abstract and dissonant, in melodic drawings with sounds dispersed at long intervals, containing both their diatonic and chromatic state.

Symbolically, we identify the major/minor state of the old folk song. However, each of these drawings exposed in unison alternately to string blowers, “hides” the principles of organization existing in the ancient folk song of which we mention in the generating theme:

- The major – minor pendulum of the melodic drawing;
- The unison, suggesting monody;
- The tetra-pentatonic underlayer;
- The melodic profiles of the types of alpenhorn signal and of recitative;
- Rhythmic-melodic physiognomies adhering to the idea of the parlando rubato of the long song or of the *doina*;
- The continuous variation of the melodic cells on the improvisatory principle of the free form of the recitative sang as a *doina*;
- The imitation of the *doina*-sung song, ornated with melismas;

In the exposition of the theme, we also notice a condensation of the melody vertically, generating alternative attacks of cluster chords containing the sounds of the exposed monody.

¹⁴ Walter Wiora, *The four ages of music*, translate Herten Norton, WW Norton, 1965

Allegro $\text{♩} = 100$

Fl.

Ob.

Cl.

Vin. 1

Vin. 2

Via.

Fl.

Ob.

Cl.

Cornel Țăranu, Hetero(sym)phony, m. 1-13

The continuous metamorphosis of rhythmic-melodic states contains an impressive mosaic of melodic configurations resulting from discursive techniques starting from the solo *melopoeia* of a single instrument or the successive distribution of the melody resulting in a vault drawing.

E.g. 3



Cornel Țăranu, Hetero(sym)phony, m. 58-61

Alternately in the undulatory drawing from horn to clarinet, then solo bassoon.

E.g. 4



Cornel Țăranu, Hetero(sym)phony, m.62-68

Either in descendent catabasis drawing (strings only),

E.g. 5

Cornel Țăranu, Hetero(sym)phony, m.182-189

or in concave drawing.

E.g. 6

Cornel Țăranu, Hetero(sym)phony, m. 193-197

One of the melodic gestures with archetypal value is the glissando having as symbol the weeping of lamentation, the idea of lament being present in all ancient cultures, as a threshold of life. We find it in symphony in symmetrical simultaneity of melodic corpuscles.

E.g. 7

Violin 1: pizz., L. Batt., ord.
 Violin 2: pizz., col. L. Batt., ord.
 Viola: pizz., arco
 Violoncello: pizz., arco
 Contrabasso: pizz.

Cornel Țăranu, Hetero(sym)phony, m. 54-59

Heterophony as a strategy of multivocality is present in different degrees of variational processing of the material entered in continuous variation that gives the symphony the coefficient of improvisational freedom in the conditions of rigor of the combinations resulting from the composer's post-serial thinking.

Already mentioned, the verticalization, the sounds of the song in cluster type chords are reflected in the simultaneity of the song with its symmetrical and recurring version.

E.g. 8

Violin 1: unis., div., poco sf
 Violin 2: mf, unis., div., poco sf
 Viola: div., poco sf
 Violoncello: mf
 Contrabasso: mf

Cornel Țăranu, Hetero(sym)phony, m. 81-84

The vertical accumulation of motifs repeated ostinato, whether various transposed, symmetrical, recurrent, or inverted, creates segments of a textural discursivity, which are rarefied or densified, a means of intensifying the extremely effective drama.

E.g. 9

Cornel Țăranu, Hetero(sym)phony, m. 204-209

Here is a case in which the voices imitate in pairs starting from the initial signal motif constituting by obstinate repetition a texture with free aspect to the strings. Represents the archetype of the improvisational freedom of continuous variation, of the sound flow in the “riverbed” or “queen” of a rigorous, geometrizing-serial organization in perfectly symmetrical mirrors:

E.g. 10

Cornel Țăranu, Hetero(sym)phony, m.190-193

The last textural-heterophonic stage of the development brings a descending stretto to all the orchestra's instruments starting from the flute to the double bass, finalized on a unison of the opening note of the theme re #. A symbol of the reunification, of the condensation of the multiple into uniqueness.

E.g.11

Cornel Țăranu, Hetero(sym)phony, m. 210-215

Consisting of waves of variations that can be framed in a macroform of a sonata, the symphonia is entirely built on a discursive type of agglomeration and thinning of the monodico-heterophonic texture. The strategy of concatenation of musical events is based on a continuous alternation between states of horizontality – unison, monody imitation, timbre complementarity of the melody – and states of verticality, short chords, pedals, imitations, polyphonic or heterophonic textures.

In the final variations, the synthesis of these processes produces a texture in which all the principles of construction are hidden, and the brick stones of a musical language conceived from ancient essences are capitalized in new forms of expression.

E.g. 12

Cornel Țăranu, Hetero(sym)phony, m. 361-369

Conclusions

The archetype of water, of flowing, has been transferred symbolically, by analogy and association, to the musical substance of the symphony, to its temporal processuality in which there have been noted hypostasis of some musical morphologies and paradigmatic structures as: monody, heterophony in geometrical, symmetrical, crowded, thinned sonorous textures, intentional suggestions on certain categories of ancestral tunes, as there were the long song or doina, the alpenhorn signals, the wailing. The modal-serial and the continuous variation on the thematic material has also been associated to the flow of the same “sonorous” substance, aquatic in the riverbed of the musical discursivity.

Hetero(sym)phony by Cornel Țăranu it is thus presented as a work that bears the title and emblem of an ancient musical cultural archetype that receives in the creation of C. Țăranu a sound materiality adequate to the spirit of contemporaneity.

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MUSICAL EXEGESIS, IN THE TRANSYLVANIAN STYLE, COMPOSED BY DIMITRIE CUNTANU, AT OUR LORD'S BIRTH CATAVASIA

DANIEL MOCANU¹

SUMMARY. The Orthodox religious music in Transylvanian tradition has a unique history. It gained an important place in the Romanian musical heritage, by the way it managed to adapt to Romanian, in its own style, the psaltic musical repertoire, of Byzantine tradition. Build from the oral tradition, which, in its turn blended with folklore, cult music, and the other co-existing cults, and from psaltic tradition, Dimitrie Cuntanu's work fairly represents, the first Transylvanian religious musical monument of Romanian root. The Byzantine musical origin of this paper can be detected, together with other works, from the musical structures of the first Katavasia established by Cuntanu, at Lord's Birth Feast. Transformed to Romanian by different anonymous protagonists of the Transylvanian music, the Lord's Birth Catavasia represents a Hrysantic exegesis reference of Byzantine music, in a Transylvanian style.

Keywords: Catavasia, Byzantine music, Anton Pann, Cuntanu, Romanian adaptation

The Transylvanian religious music, although it had developed in a different hystoric-social climate from the Old Kingdom, is, without a doubt, connected to the millenary Byzantine tradition. Moreover, it is known that the Byzantine music had been performed in Transylvania, in narrow areas. Proofs of this presence are found in the second half of the 15th century when it is mentioned by Radu Grămăticul of the Braşov Schei, religious chants teacher. The series of written confessions continue at other teachers from the Schei: Dobre, Oprea Diacul, Bucur Grămăticul². The first translated musical work into Romanian is by Filothei sin Agăi Jipei (1712), *Psaltichia rumânească/Romanian Psaltic Chant Book*, would be copied and given to liturgical service in the Transylvanian space, in 1751 by Ioan sin Radului Duma Braşovan.

¹ Univ. Assistant Dr. Daniel Mocanu, Faculty of Orthodox Theology, Babeş-Bolyai University, Cluj-Napoca, daniel.mocanu@ubbcluj.ro

² Nicu Moldoveanu, *Istoria muzicii bisericeşti la români / The History of the Romanian Church Music*, Editura Basilica, Bucureşti, 2011, p. 189.

Furthermore, after the 1814 hrysantic reform, the interest in the psaltic music became more present because many Transylvanian chant singers had connections to the Moldo-Wlach protopsalts, the main actors in the Romanizing process of the religious chants.

Starting from these insularized musical testimonies, which history has managed to preserve, in the first musical composition destined for the orthodox space, composed by Dimitrie Cuntanu, a whole series of musical structure can be distinguished coming from the Romanian psaltic repertoire, made by Macarie the Hyeromonk and Anton Pann. In this regard, in the present paper, we will focus our attention on the variant of the first hirmos which Dimitrie Cuntanu fixes it in linear notation, for the feast of the Lord's Birth, in order to highlight the similarities and the differences resulting from the comparative analysis of this variant and Anton Pann's, which he follows closely.

The Byzantine origin of the music of Transylvanian tradition was often mentioned by different researchers and musicologists. In this sense, the origin of the hirmoses at the regal feasts fixed in linear notation by Cuntanu, was in the concerns of Professor Elena Chircev. She identified the modal cadre of psaltic melodies, which is kept in Transylvanian hirmoses. Elena Chircev illustrated the fact that the Transylvanian hirmoses bears the imprint of the original Romanian psaltic whose milestones have been preserved in a more succinct proportion. The oral circulation of these melodies, led, in time, to the appearance of some interventions, process which was particularly characterized in: simplification of the melodic line and the under sizing of the melisms³.

Likewise, of the musical analysis of the hirmoses took care as well father-professor Vasile Grăjdian who, this time, considered the variant of the Hirmos at the Feast of the Lord's Resurrection, comparing it with the most representative oral variations which he "picked up" from the church singers from Sibiu area⁴. Following analysis, he states that "overall it can be appreciated for the Resurrection Hirmos, in the interpretation of the Transylvanian church singers, that it existed (mostly) a common melodic matrix, but in most cases, it suffered a transformation (an amplification, usually) in a calophonic manner (calofonicos)"⁵. The Transylvanian variant, in this case, has its origin in the psaltic variant of Macarie the Hyeromonk.

³ Elena Chircev, „Irmosele din colecția de cântări bisericești a lui Dimitrie Cuntanu și relația lor cu muzica psaltică / The Irmosis from the religious chant collection by Dimitrie Cuntanu and their relationship with psaltic music”, in: *Arta*, 2012, p. 18.

⁴ The research and systematic valorification of the orality heritage of singing in the lectern of the Sibiu Archdiocese churches, *Grant MEC-CNCSIS* (Ministerul Educației și Cercetării - Consiliul Național al Cercetării Științifice din Învățământul Superior) *no.290/2002* and *Grant MECT-CNCSIS* (Ministerul Educației, Cercetării și Tineretului - Consiliul Național al Cercetării Științifice din Învățământul Superior) *nr.368/2003*.

⁵ Vasile Grăjdian, „Irmosul învierii în variante orale actuale ale cântării bisericești de strană din Ardeal (Studiu de caz privind cântarea bisericească de origine bizantină din Ardeal) / The Resurrection Irmos in contemporary oral variants of the religious chant lectern singing in

Terminological specifications of liturgical-musical nature

What is an Hirmos?

Before moving on to the comparative analysis of the two variants, it is proper to write a short review of hirmos lexeme and the connotations it supports in liturgical-musical language.

The hirmos is a poetic form specific to the Byzantine hymnography. The word *Hirmos* (Hirmos) comes from the Greek word (εἰρμός, οὔ, ὁ — hirmos = binder). In liturgical acceptation, *hirmos* designates the first stanza, which stands in front of the nine odes, songs from the structure of a canon (Kanon)⁶. The Hirmos serves as a model for the other stanzas of the ode, establishing the isosyllabic and the homophony (that is, the same number of syllables, the same accents, on the same melody). Therefore, the tropes of each ode must have had the same number of syllables and the same accents as the hirmos from the front of the ode⁷. The melody used in the canon is the one indicated by the hirmos. This musical rule illustrates the fact that we are dealing with nine melodic variants. Sometimes, in the cult texts, the hirmos is indicated completely, and other times there are played only the first words of the hirmos. For example: "Hirmos: Let's sing to the Lord...", designating the hirmos which was the basis of the composition of the tropes from that specific ode from the canon. The historian and theologian Zonaras defined the hirmos as a "principle of tropes and canons; because the tropes are determined by him, regarding its rule and rhythm, as a model, which fixes their composition and harmony"⁸.

When the hymnographer wanted to make a new canon, his first concern was to create the hirmos, composing a song of its own. In case he did not compose a new hirmos for the ode of a canon, he could use an older hirmos, popularized in the cult, whose lyrics and melody were known

Ardeal", in: *Cântarea liturgică ortodoxă din sudul Transilvaniei: cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului / The liturgic Orthodox singing in the South of Transylvania: The traditional lectern singing in the Sibiu Archdiocese churches*, Vasile Grăjdian, Sorin Dobre, Corina Grecu, Iuliana Streza, Sibiu: Editura Universității „Lucian Blaga” din Sibiu, 2007, p. 165.

⁶ F.L. Cross & E.A. Livingstone, eds., *The Oxford Dictionary of the Christian Church*, 2nd Ed. (Oxford: Oxford University Press, 1989), s.v. "Heirmos," p. 630; J. Grosdidier de Matons, *Romanos le Melode et les origines de l'hymnographie byzantine*, Lille, 1974, p. 279; *Dictionnaire d'archéologie chrétienne et de liturgie*, publié par Fernand Cabrol et Henri Leclercq, Paris, (1907).

⁷ Nicu Moldoveanu, *Istoria muzicii bisericești...*, automela: hymn with a troparion form with individual song, borrowed from other genres. Idiomela: hymn with a troparion form, with connected text, individual melody, which does not serve as a model to other troparions, chants. Léon CLUGNET, *Dictionnaire...*, sv. Εἰρμός.

⁸ J. B. Pitra, *L'hymnographie de l'Église grecque*, Imprimeria dela Civiltà Cattolica, Rome, 1867, p. 31.

within the Christian communities. The tropes, centered on the theme of the canon, followed the melodic pattern of the hirmos. The grammarian Teodosiu from Alexandria says that: "to make a new poem, the melodus, after choosing the appropriate hirmos for the subject, or after he composes it himself, he composes the imitative tropes corresponding to the chosen hirmos, syllable by syllable and accent by accent, the accented syllables corresponding to the accented times in the melody⁹. Therefore, we can say that the isosyllaby and the homotony are the two fundamental rules of Byzantine lyricism. These two rules are enough to give rhythm to the poetry. The principle of isosyllaby already belonged to the classical lyricism, being the fundamental principle, present over the centuries in choral poetry, characteristic of Dorian lyricism¹⁰. The second principle, the one of the homotony has replaced the classical prosody based on the quantity of the vowels. The transition from the classical lyricism to the principles of the Byzantine lyricism has happened gradually. "The prose became poetry, without being claimed, and the musicians became poets"¹¹.

The hirmoses are also called "Catavasion" (κατάβασις = descent, exit, from καταβαίνω = going down). This action of descent has given the meaning of the hirmoses from the forefront of the odes of a canon, because, at the time of their singing, provided at the order of the canon, after *Glory... And now...* from the end of each ode, the singers came down from the pew, joining in the middle of the church to sing them together. The Catavasion is, usually, the hirmos at the beginning of each Ode of the Matron Canon of the Great Holidays and it was "born" when the singing of the tropes was abandoned, replacing it with reading them or, in most cases, their elimination for practical reasons, as it is done in the typical parish. The Catavasions are a summary of the canon of which they are a part and they are a model in the singing of the tropes of the canon. Each regal feast has its own catavasions.

The hirmos or the first catavasion of the Lord's birth canon, "Christ is born, adore Him", which we will discuss in this study, was composed by the hymnographer Cosmas of Maiuma, which fixed it on the 1st voice.

The hirmoses of the regal feasts were gathered from the beginning in a collection named *Irmologhionul*¹² (τὸ εἰρμολόγιον). This collection

⁹ E. Bouvi, *Poètes et Mélodes. Etude sur les origines du Rithme Tonique dans L'Hymnographie de l'Eglise Grecque*, Nimes, Paris, 1886, p. 355.

¹⁰ M. L., West, *Greek Metre*, Oxford at the Clarendon Press, 1988, p. 46.

¹¹ E. Bouvi, *Poètes et mélodes...*, p. 273.

¹² For the origin and evolution of the Irmologhon, to be seen: Simon Harris, "The 'Kanon' and the Heirmologion", in: *Music & Letters*, Vol. 85 (May, 2004), No. 2, pp. 175-197; Constantin Secară "O tipologie a Irmologhionului în secolele XVII-XIX, cu reprezentare în manuscrisele din fondurile românești – autori și caracteristici / A typology of the Irmologhon in the 17th – 20th century, with a representation in the Romanian fonds manuscripts – authors and characteristics", in: Constantin Secară, *Muzica bizantină—doxologie și înălțare spirituală / Byzantine Music –*

represents for the Byzantine tradition one of the oldest and representative cult books of the eastern hymnography. Since from the beginning, *Irmologhionul* was used as a music book, which allowed the singers to memorize the melody of the hirmoses, like, later they would be able to apply it to the tropes without a melody from the canon, but, at the same time, it was a cult book, used in the liturgical service of the morning office¹³. The oldest manuscripts of the *Irmologhion* have been preserved since the 9th-10th centuries¹⁴ being important sources for the knowledge of the first phase of the development of the hymnography and Byzantine music.

The authors of the two melodic variants

The collections we will consider in this study dedicated to the catavasion of the Lord's birth are: *The church songs after the melodies of the eight voices of the Holy Orthodox Church, collected, put on sheets and arranged* by Dimitrie Cuntanu, professor at the "Andreian" Archidieceasan Seminar, in Sibiu, the author's publishing house, 1890 and *Irmologhiu or Catavasion*, that comprises all the irmoses and the catavasies of the regal feasts along the year, the troparions, kontakions and exapostilarion. It comprises the podobii of all the voices, the Blessings and the Mass for the Dead and others. Romanized and brought to light with the blessing of the Archbishop and Metropolitan of Hungar-wlachia, Holly Exarch of the lands and Viceregent of Cesareea Capadocia and knight of various orders, Neofit, for the seminaries' usage and other similar schools, by Anton Pann, Bucharest, printed in his Typography of Religious Music, 1846.

doxology and spiritual ascension, Editura Muzicală, București, 2006, pp. 164-214; Egon Wellesz, *A history of Byzantine Music and Hymnography*, Oxford at the Clarendon Press, 1998, pp. 141-142; Miloš Velimirović, „The Byzantine Heirmos and Heirmologion”, in: *Gattungen der Musik in Einzeldarstellungen*, Gedenkschrift Leo Schrade, München, 1973, pp. 192-244. Velimirović makes a classification of the Irmologhon in two groups, KaO și OdO, depending on internal organization of the canons and the eh organization, as fundamental construction elements.

¹³ Simon Harris, „The 'Kanon' and the Heirmologion”, in: *Music & Letters*, Vol. 85, No. 2 (May 2004), pp. 175-197.

¹⁴ The most important manuscripts of the Irmologhon were published in the series „Monumenta Musicae Byzantine”: *Hirmologium Athoum*, vol. 2, Ed. Carsten Høeg, Copenhagen, 1938, (reproduce integral *Codex Monasterii Hiberorum* 470); *Hirmologium Cryptense*, vol. 3, Ed. Laurentius Tardo, Rome, 1951, (reproduce integral *Codex Cryptensis Epsilon.gamma.II*); *Hirmologium Sabbaiticum*, vol. 8, Ed. Jørgen Raasted 1. Pars Suppletoria, 2.1. Pars Prima: Toni Authentici, 2.2. Pars Secunda: Toni Plagales, Copenhagen, 1968-70 (reproduce integral *Cod. Saba* 83); Vol. 6. *The hymns of the Hirmologium*, Part I, transcribed by A. Ayoutanti & M. Stöhr, rev. and annotated by Carsten Høeg, Copenhagen, 1952; Vol.8. *The hymns of the Hirmologium*, Part III, 2, transcribed by A. Ayoutanti, rev. and annotated by H.J.W. Tillyard, Copenhagen, 1956; Vol.4. *Twenty canons from the Trinity Hirmologium*, transcribed by H.J.W. Tillyard, Boston, Paris, London, Copenhagen, 1952.

The first musical version of the Lord's birth Catavasion that we will analyze belongs to Anton Pann. A remarkable personality of the Romanian culture from the first half of the XIX century, Anton Pann¹⁵ has distinguished himself as a music teacher, typographer, folklorist, and poet. Together with Macarie the hieromonk, Pann was a protagonist of the process of *romanization* and of the implementation of the hrysantic reform, at the beginning of the XIX century, in the Romanian musical space. Regarding the term *romanization*, it was used for the first time by Anton Pann, in the preface of the book *Fables and stories*, where he states: "after I learned the canons and the orthography of this craft, I did not linger into romanization and into working on the notes the most needed books"¹⁶. In the preface of the *Hirmologhion*¹⁷, Pann speaks about *romanization*, term by which he understands the procedure of the adaptation of the melodic line to the musicality of the Romanian language¹⁸.

According to the musicologist Gheorghe Ciobanu, Pann was the one who "imposed, more than Macarie the hieromonk, the singing in the Romanian language, in church, and the one who indicated, by and large, the line of the further development of this chanting at the Romanians"¹⁹.

The musical work Anton Pann has left to us is an extraordinarily rich one, he is conceiving his works and for the didactic activity of teaching Byzantine music according to the systima, in the theological seminaries and in the church singers' schools²⁰. More exactly, his activity in the church singing domain is concretize in the elaboration and the printing of fourteen books²¹, without counting the anthologies and the reissues. Two of these

¹⁵ More information about the activity and the musical works of Anton Pann can be seen in the monography by Zaharia Matei: Zaharia Matei, *Profesorul, protopsaltul și compozitorul Anton Pann / The Teacher, Protopsalt and Composer Anton Pann*, Basilica, București, 2014.

¹⁶ Anton Pann, *Fabule și istorioare / Fables and Short Stories*, București, 1841, p. 4.

¹⁷ Anton Pann, *Irmologhiu sau Catavasier / Irmologhon and Catavasia Book*, Tipografie de Muzică Bisericească, 1846, p. I.

¹⁸ Gheorghe Ciobanu, „Anton Pann și românirea cântărilor bisericești / Anton Pann and the Religious Chants Romanization”, in: *Studii de etnomuzicologie și bizantinologie*, vol. I, 1974, pp. 317-329.

¹⁹ Gheorghe Ciobanu, „Anton Pann...”, p. 317.

²⁰ Anton Pann, *Bazul teoretic și practic al muzicii bisericești sau gramatica melodică / The Theoretic and Practical Basis of the church chant and methodical grammar*, thought in the Saint Matropolitane Seminary, in the days of his Holiness Metropolitan of Ungrowlachia D.D. Neofit and edited in his fifth year of his counseling, by Anton Pann, Bucharest, in his church printer, 1845.

²¹ The list of works of Anton Pann can be consulted in Zaharia Matei, *Profesorul... / The Teacher*, pp. 197-243. Likewise, a provisory list, made by the monarch Filotheu Bălan, by the exiting originals, with the last update on the 8 th Februraie 2014, can be seen on line, at <http://www.byzantion.ro/biblioteca/articole/carti-de-muzica-psaltica-romanesti-tiparite-in-romania-1820-pann-astazi.html>.

works have a theoretical profile, while the rest of twelve contain singings for the use of the lectern²².

Many of these books will be distributed in Transylvania for the study of those who will be occupying with the psaltic music. Thus, through the extensive compositional and editorial process, the skillful Anton Pann has contributed to the development of the Romanian musical patrimony which, according to Gheorghe Ciobanu, can fall into three categories: "a) translations, with the exact melodic line; b) translations, with the adaptation of the melodic line to the spirit of the Romanian language; c) creations on Romanian texts"²³.

The *Hirmologhion-Catavasier* of Anton Pann has been translated and drafted into Romanian with great difficulty, the psalter taking the melody from the Greek original and adapting it to the hymnographic text in Romanian, with the keeping, as much as possible, of its original beauty, as he himself tells us in the preface of the paper: "Here is the catavasion that includes the grabnico-irmologic melody, receive it as an instrument or a great need working tool [...] Therefore, receive it, I say, this catavasion, which with enough dizziness, with loss of rest and sleep has been translated and accomplished in Romanian for use"²⁴.

In the preface of his paperwork, Pann does not specify the source that he used, but he only writes that he Romanianized these singings, namely he translated them from Greek, adapting the Romanian text to the Greek melody. The careful analysis of the present hirmoses in many editions shows the fact that, in his Romanianized paperwork, Anton Pann had used, the *Irmologhion* of Petros Vyzantios, the neat and exiguous edition printed in 1825 by Hourmouzios Hartofylax²⁵.

In terms of composition and origin, the *Irmologhion*²⁶ of Petros Peloponessiou Lampadarios²⁷, which Anton Pann has in consideration, is

²² Gheorghe Ciobanu, „Muzica bisericească la români / The Romanian Religious Music”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology...*, vol. I, 1974, p. 339.

²³ Gheorghe Ciobanu, „Anton Pann și «românirea» / Anton Pann and the Romanization”, în: *Studii de etnomuzicologie și bizantinologie... / Studies of Ethnomusicology and Byzantinology...*, vol. I, 1974, p. 318.

²⁴ Anton Pann, *Irmologhiu sau Catavasier... / Irmologhion and Catavasia Book*, Preface, p. VI.

²⁵ Εἰρμολόγιον των καταβασίων Πέτρου του Πελοποννησίου μετά του συντόμου Εἰρμολογίου Πέτρου Πρωτοψάλτου του Βυζαντίου: Εξηγημένα κατά την νέαν της μουσικῆς μέθοδον μετά προσθήκης ἱκανῶν μαθημάτων, ὧν ἐστεροῦντο εἰς το παλαιόν. Επιθεωρηθέντα ἤδη, καὶ ἀκριβῶς διορθωθέντα παρὰ του Διδασκάλου Χουρμουζίου Χαρτοφύλακος. Κωνσταντινούπολις, Ἐν τῇ Βρεταννικῇ Τυπογραφίᾳ Κάστρου εἰς Γαλατάν, 1825.

²⁶ Εἰρμολόγιον των καταβασίων..., 1825.

²⁷ Petros Lampadarios Peloponessiou (Πέτρου Λαμπαδαρίου του Πελοποννησίου) (1730-1778) is a 18th century most important composer who worked between 1764-1778, in the Big Church of Constantinople. By his special talent, he entirely composed, *Anastasimatarul argon și cel syntomon, Irmologhionul Catavasiilor și Doxastarul*. „Petros Peloponnesios”, *The Canterbury Dictionary of Hymnology*. Canterbury Press: <http://www.hymnology.co.uk/p/petros-peloponnesios>.

typologically categorized into the printed hirmologhions in neobyzantine notation (koukouzeliană), from the so-called abbreviated hirmologhions, named, starting with the 17th century, catavasions²⁸.

The musical works Romanianized by Anton Pann have entered the repertoire of the few connoisseurs of the psaltic music from Transylvania, through the church music School, which has worked next to the Church from Șcheii Brașovului. Anton Pann had a special relationship with this church musical school during the three short periods which he spent at Brașov. In 1821²⁹, during the revolution of Tudor Vladimirescu, in 1828³⁰, when he was in the position of church singer at the great church from Șcheii Brașovului and in 1850, when, in Iosif Barac's house, trader from Brașov, he will take the decision of taking care of the musical training of some young locals³¹. Anton Pann will recommend many singers which will sustain the pew and the psaltic music courses from gymnasium. Being directly interested into the promotion and the support of the psaltic music in Brașov, will take care George Ucenescu, which Pann will take to Bucharest, when, after two years of apprenticeship, he will send him back, accompanied by a certificate³².

Researching the subscriber lists of the books printed by Anton Pann, I have spotted a few names of some subscribers from Brașov, which were among the beneficiaries of the works. The paperwork that we are taking into discussion, in this study, *Irmologhiu-Catavasier*, printed in 1846, the first and the second edition being printed in 1854, had much many beneficiaries from Brașov: the venerable archpriest of Brașov, mister sir Ioann Papazul, the honorable archpriest Iosif Barac and George Ucenescu, first singer of the great roman-orthodox Church from Șcheii Brașovului.

What is more, from the correspondence that Anton Pann maintained with those from Brașov, we see that he mentions, in a letter addressed to the representants from the orthodox Church from Șcheii Brașovului, the fact that he left at the archpriest Ioan Popazu, ten corps of books, each corp in nine pieces, for the necessity of the students, in their process of learning

²⁸ Constantin Secară, „O tipologie a Irmologhionului... / A Typology of the *Irmologhion*”, p. 166.

²⁹ Constantin Mateescu, *Drumurile lui Anton Pann / Anton Pann's Roads*, Editura Sport-Turism, București, 1981, p. 56.

³⁰ Anton Pann, *Cântece de lume / Worldly Songs*, Transcribed in modern psaltic notation, with an introductory study by Gh. Ciobanu, Editura de Stat pentru Literatură și Artă, București, 1955, p. 14.

³¹ Vasile Oltean, „Al treilea popas al lui Anton Pann la Brașov / Anton Pann Third Stop in Brasov”, în: *Astra*, (1974), 2, p. 11.

³² *Acte, documente și scrisori din Șcheii Brașovului / Notes, Documents and Letters from the Brasov Schei*, text ales și stabilit, note de Vasile Oltean, prefată de Alexandru Duțu, Editura Minerva, București, 1980, p. 230.

how to sing in the Church³³. Among these books was also the Irmologhion from 1846. In 1854, the student of Pann, George Ucenescu, makes an inventory of the books that the Church from Șcheii Brașovului has offered to the church music school, and among the musical works signed by Anton Pann, he also mentions four Catavasio³⁴.

Analyzing the activity, the church music professors had deployed, within the School around the Church from Șcheii Brașovului, in the first half of the XIX century, we can draw several conclusions. Firstly, the teaching of the music was done after the psaltic works made by Anton Pann, Macarie the hieromonk and George Ucenescu. Secondly, among the graduates of this school were also students from: Brașov, Sibiu, Făgăraș, Săcele, Ghimbav, Stupini³⁵. Thirdly, the students familiarized with the psaltic music will make it possible to disseminate this musical style in the parishes Transylvania, in the areas that the graduates of the music school of Brașov will carry out their activity, singing and forming, in their turn, new generations of church singers.

On the other hand, in Ardeal, it is known that the Metropolitan Andrei Șaguna was not an activist for the introduction of psaltic music, but he rather carried a sustained effort for the introduction of a local musical style. This approach of fixing, uniformization and dissemination of the local church music was entrusted to Dimitrie Cuntanu who, after 22 years of work, manages to bring back to light the first collection of church singings, in linear notation.

In his collection, *The church singings after the melodies of "The Eight Voices" of the Holy Orthodox Church*, from 1890 in the fifth section, Dimitrie Cuntanu places a musical version of the first catavasion from the Canon of Lord's birth, "Christ is born, adore Him". In fact, Dimitrie Cuntanu fixes in linear notation only two catavasions: at the Lord's birth and at the Resurrection, specifying the fact that the rest of the catavasions, from these two holidays, will be sung according to the melody fixed by him³⁶.

³³ Anton Pann, 12 april 1853, *Acte, documente și scrisori din Șcheii Brașovului / Notes, Documents and Letters from the Brasov Schei*, text ales și stabilit, note de Vasile Oltean, prefață de Alexandru Duțu, Editura Minerva, București, 1980, p. 232. Reasearching the publication list of Anton Pann, we can deduce that the nine pieces were: *Noul Doxastar / The New Doxastar*, 1841; *Bazul theoretic / Theoretical basis*, 1846; *Irmologhionul / Irmologhion*, 1846; *Prohodul / The Requiem*, 1846; *Păresimierul*, 1847; *Heruvico-chinonicar*, tomul I și tomul II, 1847; *Rânduiala Sfintei și Dumnezeuieștii Liturghii / The Holy and Divine Liturgy Custom*, 1847; *Privegherul*, 1848.

³⁴ George Ucenescu, „Adeverință. 26 octombrie 1854”, *Acte, documente și scrisori din Șcheii Brașovului / Notes, Documents and Letters from the Brasov Schei*, text ales și stabilit, note de Vasile Oltean, prefață de Alexandru Duțu, Editura Minerva, București, 1980, p. 236.

³⁵ Prof. univ. dr. Constantin Catrina, Ieromonah dr. Mihail Harbuzaru, *Protopsalt George Ucenescu*, Basilica, București, 2014, p. 102.

³⁶ Forced by material needs, Cuntanu did not comprise a book to answer, from a musical point of view to the needs of every mass and religious feasts. Only a few chants were composed, to serve as a pattern for what the liner notation had not noted. Each singer is encouraged to use the songs without linear notations, following the melodic line as pattern, in a more or less thorough way, depending on his musical knowledge and skills.

The melody of this catavasion, as well as the melodies of all the singings from the collection are written after the versions "traditional from Sibiu and, especially, from the Church of Sibiu-Cetate"³⁷. Specifically, the singings from the Vespers, Matins, Liturgy and other cult ordinances, Cuntanu wrote them "according to the notes of modern music, as he had learned them after hearing, from the singing professor Ioan Bobeș"³⁸. Ioan Bobeș was a church music professor at the Pedagogical Theological Institute in Sibiu (1844-1849)³⁹.

The melodic structure of the catavasion of Lord's birth fixed in linear notation by Dimitrie Cuntanu is of Byzantine origin, there being a whole serie of similarities between Anton Pann's version and the Transylvanian one. The musicologist Gheorghe Ciobanu, analyzing the musical background of the melodies fixed by Dimitrie Cuntanu, proposed a analytical methodology based on the comparison between the local and the homonymous version from the psaltic tradition. Following, in our approach, this comparative method, we will be able to identify a whole series of similarities between the Transylvanian version and the singing in the Kingdom, similarities that, in the end, are due to the common Byzantine vein. More precisely, according to Ciobanu, the Transylvanian musical version preserves "certain Byzantine formulas from the Middle Ages, in a purer form"⁴⁰, and its Byzantine roots can be noticed in a more detailed comparative analysis, with the musical versions that have circulated, in the same period, in Wallachia and Moldavia⁴¹. In Transylvania,

³⁷ A.A.S. act 70, dosar. III-116-1889. Cf. Pr. Univ. Lecturer dr. Sorin Dobre, „Dimitrie Cunțan – repere biografice / Biographical References”, în: *Dimitrie Cunțan (1837-1910) și cântarea bisericească din Ardeal / and the Religious Music in Ardeal*, Editura Universității „Lucian Blaga”, Sibiu, 2010, p. 14.

³⁸ Sorin Dobre, „Dimitrie Cunțan...”, p. 14.

³⁹ Eusebiu R. Roșca *Monografia Institutului Seminarial Teologic-Pedagogic „Andreian” al Arhiepiscopiei Gr. Or. din Transilvania*, Tiparul Tipografiei Arhiepiscopale, Sibiu, 1911, p. 118.

⁴⁰ Gheorghe Ciobanu, „Muzica bisericească la români / Romanian Religious Music”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology ...*, vol. I, 1974, p. 355.

⁴¹ Among the sustainers of the Byzantine roots of Dimitrie Cunțanu chants, we can find: Gheorghe Ciobanu, „Muzica bisericească la români / Romanian Religious Music”, în: *Studii de etnomuzicologie și bizantinologie*. Volumul I, Editura Muzicală a Uniunii Compozitorilor, București, 1974, pp. 346-355; Gheorghe Ciobanu „Raportul dintre muzica liturgică românească și muzica bizantină / The Report between The Romanian liturgic Music and Byzantine Music”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology*, Volumul II, Editura Muzicală, București, 1979, pp. 263-269; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania / Orthodox Religious Music in Transylvania*, Editura Presa Universitară, Cluj-Napoca, 1996; Pr. Vasile Grăjdian, *Oralitatea cântării bisericești din Ardeal*, Sibiu, 2004; Elena Chirceș, „Imoasele din colecția de cântări bisericești a lui Dimitrie Cunțanu și relația lor cu muzica psaltică / The Imos in the Religious Chants by Dimitrie Cuntanu and their relation with psaltic music”, în: *Acta Musicae Byzantinae*, Volumul III, Centrul de Studii Bizantine, Iași, 2001, pp. 16-29; pr. conf. univ. dr. Mihai Gavril Brie, *Cultura muzicală bisericească de tradiție bizantină din Crișana /*

regarding the catavasion that we will analyze, the ethos specific to the region and the pressure of folklore had led to the creation of a local variation well imprinted in the collective musical mentality. The melody of the catavasion has circulated orally, from singer to singer, each of them contributing to its beautification with different formulas and personal melodic lines. Despite all these inherent transformations, the Byzantine background of the catavasion after Cuntănu can be easily spotted.

We state the fact that between the two variants we can spot a series of similitudes at the level of modal configurative line and the cadential system, which pints out that the Romanized variants by Anton Pann had circulated also in the Ardeal area. According to musicologists⁴² we have other testimonies that in Ardeal there were a few monarchic centers that had cultivated the religious Byzantine chant tradition⁴³. The monks, the coping teachers formed in Moldavia and the Romanian Countries were the first ambassadors who held a religious and cultural connection with Transylvania. "Under the burden of church books and manuscripts, these priests-monks-teachers-diacs wandered the villages, staying usually with the priest, from who he could find out if the village church were endowed with all the necessary books for heavenly mass. If books were missing or they were damaged, the priest, with his money, or calling a few rich and

Religious Music Culture and Byzantine Tradition in Crisana, Editura Universității din Oradea, 2006; pr. conf. univ. dr. Mihai Gavril Brie, *Școala de cântăreți bisericești din Oradea / Lectern Singing School in Oradea*, Editura Universității din Oradea, 2011; Elena Chircev, *Muzica românească de tradiție bizantină între neume și portative / The Romanian Musical Byzantine Tradition between the unknown and the stave*, ediție revizuită, vol. 2: *Repertoriul liturgic românesc notat pe portativ în colecțiile de cântări bisericești din Transilvania și Banat / The Romanian liturgic Repertoire on the stave in the religious chants of Transylvania and Banat*, Editura Risoprint, Cluj-Napoca, 2013.

⁴² Nicu Moldoveanu, „Izvoare ale cântării psaltice în Biserica Ortodoxă Română – Manuscrise muzicale vechi bizantine din România, grecești-românești și româno-grecești, până la începuturile secolului al XIX-lea / Streams of Psaltic Chants in the Romanian Orthodox Church – Romanian Byzantine Manuscripts, Greek-Romanian and Romanian-Greek at the beginning of the 19th century”, Teză de doctorat / PhD Thesis. Extras, în: *BOR*, XCII (1974), nr. 1 -2, pp. 131-280; Nicu Moldoveanu „Manuscrise muzicale vechi bizantine din România / Old Musical Byzantine Manuscripts”, în: *MO*, XXVIII (1971), nr. 9-10, pp. 759-769; Sebastian Barbu-Bucur, *Cultura muzicală de tradiție bizantină pe teritoriul României în secolul XVIII și începutul secolului XIX și aportul original al culturii autohtone. / Byzantine Musical Culture on Romanian ground in the 18th century and the beginning of the 19th century and the original autochthonous contribution*, Teză de doctorat / PhD Thesis, cu o prefață de prof. univ. dr. Sigismund Toduță și o postfață de prof. univ. dr. Romeo Ghircoiașu, București, 1990, 250 p.; Gheorghe Ciobanu, *Izvoare ale muzicii românești / Streams of Romanian Music*, vol II, „Muzică instrumentală, vocală și psaltică din secolele XVI-XIX/ Instrumental, Vocal and Psaltic Music in the 16th-19th century”, Ed. Muzicală, București, 1978.

⁴³ Nicolae Albu, *Învățământul românesc din Transilvania până la 1800/ Romanian Education System in Transylvania until 1800*, 1944, p. 39.

pious villagers, would deal with the diac to sell them, if they were ready, the necessary books for the holy church and if not, to write them. While copying the book, if the case were given, he would teach the priest's sons or of a richer villager"⁴⁴.

The fact that the version of the catavasia "Christ is born, adore Him" Romanianized by Anton Pann circulated in Transylvania can be confirmed starting from several historical realities. First, in Transylvania there were church singers who had a Byzantine musical culture. Among them we mention the deacon Toader from Ibașfalău (Dumbrăveni-Sibiu), a well-known church singer and copyist-calligrapher, the author of an *Antologhion*, which includes all the services of the feasts, starting with September and ending with August. *Antologhionul* of Deacon Toader was available to church singers for 120 years, until 1903, when it was replaced by other service books printed in Sibiu after the death of Andrei Saguna. Deacon Toader from Ibașfalău was one of the few church singers with musical and theological training, who worked in Transylvania before Dimitrie Cuțanu. He created a tradition of singing in Transylvania, a tradition that served as a support for the investigation and selection of church songs by Dimitrie Cuțanu⁴⁵.

The second church singer who worked in Mărginimea Sibiului and who contributed to the sedimentation of the Transylvanian church melody was the singer Picu Pătruț (1818-1872) from Săliște Sibiului. The third singer mentioned by Dimitrie Cuțanu himself is Florea Simeon. His countrymen, including the well-known theology professor Fr. Ilie Modlovan, who pastored in Daneș as a parish priest, confirm that Simeon Florea knew Anton Pann closely, and they were even friends. Dimitrie Cuțanu consulted Simeon Florea in the elaboration of his work⁴⁶.

These church singers, who enjoyed great notoriety in their time, were the ones who orally transmitted the Byzantine melody impregnated with the Transylvanian ethos. We do not have concrete data according to which we can say that they knew the chrysanthemum notation, but, through their musical talent, along with dozens of other singers, whose names have not been preserved, were those who made a remarkable synthesis between psaltic music and the Transylvanian one. Whole generations of singers from Transylvania have subscribed to this song, each bringing their own contribution according to their knowledge and musical culture. What is certain is that, when Dimitrie Cuțanu starts his research, he finds a church musical background impregnated with strong local imprints.

⁴⁴ Ștefan Meteș, *Istoria Bisericii și a vieții religioase a românilor din Transilvania și Ungaria - până la 1698 / The History of the Church and of the Religious Life in Transylvania and Hungary until 1698*, Tipografia Diecezană de la Arad, 1918, p. 374.

⁴⁵ Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania / Orthodox Religious Music in Transylvania*, Editura Presa Universitară, Cluj-Napoca, 1996, p. 77.

⁴⁶ Vasile Stanciu, *Muzica bisericească / Orthodox Religious Music.*, p. 78.

Comparative Analysis

Elements of the literary form

Structural, metric, modal, and syntactic analysis the catavasia
 “Christ is born, adore Him”, 1st voice.

The Hymnographic text with punctuation marks	Number of syllables	Testimonies or cadential sounds (the sounds' name and cadence typology according to the new system)	Cadence type
Ειρμολόγιον των καταβασίων Πέτρου του Πελοποννησίου, p. 3. Petros Lampadarios			
Χριστὸς γεννᾶται, δοξάσατε/	9	PA	Perf.
Χριστὸς ἐξ οὐρανῶν, ἀπαντήσατε./	11	PA	Perf.
Χριστὸς ἐπὶ γῆς, ὑψώθητε/	9	DI	Imp.
Ἦσατε τῷ Κυρίῳ πᾶσα ἡ γῆ, καὶ ἐν εὐφροσύνῃ,/	17	DI	Imp.
ἀνυμνήσατε λαοί, ὅτι δεδόξασται.	13	PA	Perf.
Macarie the Hyermonach Irmologhion-Catavsier, p. 11.			
Χριστος съ нами сльвица./	8	PA	Perf.
Χριστος дин Черъри ѿтѣмпинаци./	10	PA	Perf.
Χριστος пре пѣмѣнт ѿнѣлцацкѣ/	10	DI	Imp.
кѣнтѣцѣ Домнѣаѣ тот пѣмѣнтѣа ш кѣ кесемѣ/	15	DI	Imp.
лъѣдациа нороаде кѣ сѣв прослъвит.	12	PA	Perf.
Cântările bisericesci / Church chants. Dimitrie Cuntănu, p. 53.			
Hristos se naște, măriți-L, /	8	RE	Perf.
Hristos din ceruri, întâmpinați-L, /	10	RE	Perf.
Hristos pe pământ, înălțați-vă, /	10	RE	Perf.
Cântați Domnului tot pământul și cu veselie/	15	Sol	Imp.
Lăudați-L popoarelor, că s-a preamărit.	13	Sol	Imp.

The text of this catavasia was composed by Cosmas of Maiuma (the Jerusalemite), a song and hymn from the eighth century⁴⁷ In its composition, the hymnographer used the words that Gregory the Theologian had used to begin his speech in 380, in the Anastasis Church in Constantinople, on the feast of the Nativity⁴⁸.

Gregory the Theologian "Homily at the Nativity" ⁴⁹	Cosmas of Maiuma Catavasia I at the Nativity ⁵⁰
Χριστὸς γεννᾶται, δοξάσατε· Χριστὸς ἐξ οὐρανῶν, ἀπαντήσατε· Χριστὸς ἐπὶ γῆς, ὑψώθητε. Ἄσατε τῷ Κυρίῳ πᾶσα ἡ γῆ καί, ἴν' ἀμφοτέρα συνελὼν εἴπω, Εὐφραινέσθωσαν οἱ οὐρανοί, καὶ ἀγαλλιάσθω ἡ γῆ, διὰ τὸν ἐπουράνιον, εἶτα ἐπίγειον.	Χριστὸς γεννᾶται, δοξάσατε· Χριστὸς ἐξ οὐρανῶν, ἀπαντήσατε. Χριστὸς ἐπὶ γῆς, ὑψώθητε. Ἄσατε τῷ Κυρίῳ πᾶσα ἡ γῆ, καὶ ἐν εὐφροσύνῃ, ἀνυμνήσατε λαοί, ὅτι δεδόξασται.
Christ is born, adore Him Christ is born, welcome Him, Christ on earth, Rise up. Sing happily to the Lord all the Earth. And to say to things simultaneously, the Heavens rejoice and the Earth relish for the Heavenly one and now earthly!	Christ is born, adore Him Christ is born, welcome Him, Christ on earth, Rise up. Sing happily to the Lord and happily rejoice peoples that He is full of grace!

Anton Pann's Hirmoses included in the princeps edition of the *Irmologhion* from 1846 faithfully respect the hymnographic texts we find in the cult books of that period. If we look back and stop at the first Romanian

⁴⁷ *Anthologia graeca carminum Christianorum...*, XLIX-L; Krumbacher, *Gesch. der byzantinischen Literatur* (2d ed., Munich, 1896), 674 sqq; Anton Baumstark, "Cosmas" in: Cosmas. In *The Catholic Encyclopedia*. New York (1908), p. 403, from New Advent: <http://www.newadvent.org/cathen/04403d.htm>

⁴⁸ Peter Karavites, *Gregory Nazianzos and Byzantine Hymnography*, in: "The Journal of Hellenic Studies", vol. 113, (1993), pp. 81-98.

⁴⁹ Gregorius Nazianzenus, *In teofania*, *Patrologiæ Græcæ* vol. 36, Paris: J.-P. Migne, n.d., col 0329-0390; Sfântul Grigorie de Nazianz/ Saint Gregory of Nazianz, *Taina m-a uns / The Secrecy oiled me. Cuvântări*. Traducere din limba greacă, note introductive și comentarii de pr. dr. Gheorghe Tilea, Editura Herald, București, 2004, p. 176.

⁵⁰ The critical text is taken from: *Anthologia graeca carminum Christianorum*, ed. de W. Christ, M. Paranikas, Leipzig: B.G. Teubner, 1871, p. 165; Cosmas Hierosolymitanus, *Hymni In natali Domini*, Col. 0459, *Patrologiæ Græcæ* vol. 98: Germanus Patriarch of Constantinople, Cosmas of Jerusalem, Gregory II, Anonymus Becuccianus, Pantaleon Deacon of Constantinople, Adrian the Monk, Epiphanius Deacon of Catania, Pacomius the Monk, Philotheus the Monk, and Tarasius Patriarch of Constantinople, Paris: J.-P. Migne, 1865, p. 460.

catavasias by Filothei Sin Agăi Jipei in the *Romanian Psalter*⁵¹ and at the catavasias of Iosif Monahul de la Neamț⁵², we can see that Anton Pann does not translate the text, but uses the text already translated and used by his predecessors. In the process of adapting Greek songs to the particularities of the Romanian language, we can see that Anton Pann opts for the preservation of Greek songs, with the differences given by the differences in accents, number of syllables and words between the Greek and Romanian text.

The first texts in Romanian of these hirmoses of the Nativity can be found in the December Mineon, printed with Chirilic characters, in 1779, in Rîmnic. This Mineon was translated by Bischof Chesarie (1773-1780)⁵³.

The texts of the hirmos from Dimitrie Cunțanu's collection follow the text established in the Octoechos edition, printed during Andrei Șaguna's pastorate, in Sibiu, in 1857. The Octoechos edition is of Romanian writing, with Cyrillic characters.

At the level of the literary form, it can be stated that, when we consider the division of the text into melodic sentences, the Romanian version respects the division from the original Greek text. The noticeable differences in the number of syllables are determined by the syntax of the Romanian language and the accents of the words. The prosodic and metrical differences between the two languages generated a new arrangement of the cadence system.

⁵¹ Filothei Sin Agăi Jipei, *Psaltichia Rumânească*, ediție facsimilă după manuscrisul românesc 61 al Bibliotecii Academiei Române, coordonator Gabriela Dumitrescu, Editura Excelență prin Cultură, București, 2019, fila 8. Izvoare ale Muzicii Românești vol. VII D, *Filothei sin Agăi Jipei, Psaltichia rumânească*, vol. IV, Sthirar-Penticostar, Editura Episcopiei Buzăului, București, 1992, pp. 211-215.

⁵² At present, three manuscripts of Irmoghions of Petru Peloponessiou, aparținând lui Iosif Monahul, de la Mănăstirea Neamț: Ms. gr. 101 B.A.R; Ms. gr. 38 B. M. N., Ms. gr. 30 B. M. S. Cf. Constantin Secară, „An Irmologhion Typology...”, p. 200.

⁵³ Mineiul pe luna dechemvrie: traducător, Chesarie (episcop Râmnic), tipografi, Constantin Atanasievici, Dimitrie Mihailovici, Ioachim (ieromonah); Diortositor: Anastasie (ierodiacon), Anatolie (ierodiacon), Rafail (monah), Râmnic 1779.

Petros Lampadarios

Χρι - στός γε - νῶ - ται, δο - ξά - σα - τε Χρι - στός ἐξ ου -

Anton Pann

Χρι - τοc cъ на - ше cъ - вѣ - ѡи Χρι - τοc днѣ -

Dimitrie Ciutacu

Hris - tos se naş - te, mă - ri - ti-L,

ρα - νῶν, ἅ - παν - τή - σα - τε, Χρι - στός ος ἐ - στί γῆς, ὁ - ψῶ -

- ρῆρι ѿ - тѣм - ѡ - на - а - ѡи, Χρι - сто - oc пре пѣ - мѡит ѿ - нѡи -

Hris - tos din ce - ruit, ѿ - тѣм - ри - на -

θη - τε, Ἀ - σα - τε τῷ Κυ - ρί - ῳ πα - σα ἡ γῆ, καὶ ἐν

ца - цѣ - ѣ, Кън - гѡи Дом - нѣ - нѣи tot пѣ - мѡи - тѣ - ѡи ѡи

- ti-L, Hris - tos pe pă - mânt, ἰ - νῶι - τα - τι -

εὐ - ὐρο - σί - γῃ, ἅ - νθ - ὀνῆ - σα - τε λα - οί, ὃ - τι ὁc - ὁό -

кѣ - uc - ce - ли - ѣ - е, Лѣ - ѣ - да - аѡи по - роа - де въ caлѣ про - о

vă, căn - taţi Dom - nu - lui tot pă - mân - tul

οὐ - σιαι.

сѣ - ѣ вѣ иѣ.

şi cu ve - su - li - e lă - u - da - ti-L. po -

roa - re - lor, că s-a prea - mă - rit.

The Catavasie present in Petros Lampadariou and turned to Romanian by Anton Pann are composed in a syntonom style. The hirmologic tact, of syntonom type, is a concise syllabic style of chant, in which is sign is assigned a syllable. This style began to take shape in the precursors composing tendencies of the time, subsequently being taken, and used until present days⁵⁴. All three variants open in an incipit which shall determine the rhythm and way in which the melody will flow.

The catavasia "Christ is born, adore Him" is built on the modal structure of the 1st voice, pointed in the liturgical text by hymnographer Cosmas of Maiuma. The logic of a voice rooting, as we have already pointed out in the first part of the study, is determined by what the author wishes to convey by the text. For example, if we refer to the 1st ethos of this voice, in the Byzantine variant, the relationship between text and melody can be noticed.

The 1st voice is part of the diatonic genre, being called, in the Byzantine music *ehos 1 authentic (protos Kyrios)*. It has also been called Doric because it was first used by the Dorians. The 1st voice's ethos is characterized by the theoreticians as being majestic, respectable, peaceful, and calm⁵⁵. All these characteristics of the 1st voice's ethos are in whole consonance with the analyzed Katavasia theology: the birth by flesh of Jesus Christ, the Son of God.

In the Transylvanian variant, after Dimitrie Cuntanu, the 1st voice has, in the inferior part of this scale, a "Doric pentachord of medieval type" fact that has been repeatedly stated by researchers⁵⁶, which confers a structural similitude with the 1st voice, in the psaltic variant. The juxtaposition of the two scales of the 1st voice allows us to remark their unchanged structures and the identity of the functional modal gear.

⁵⁴ Gheorghe Ciobanu: „Muzica bisericească la români. I Origine. Vechime / The Romanian Religious Music. I Origins”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology ...*, vol. I, 1974, p. 340. This style has begun to emerge with Ștefanache Popescu, who introduced *tactul îndoit / the double tact*, un fel de *alla breve* din muzica occidentală, luând ca bază, cronos-protos optimea. „Reguli asupra tactului irmologic / Rules of the Irmological Tact” în: *Colecțiunilor de cântări bisericești / Religious Chants Collections*, București, 1860.

⁵⁵ *Great Theory of Music* by Chrysanthos of Madytos, translated by Katy G. Romanou, 1973, pp. 136-137; *Traité de Psaltique*, Théorie et pratique du chant dans l'Eglise Grecque, par le Père J.B. Rebours, Paris, Alphonse Picard & Fils Éditeurs, 1906, pp. 82-83.

⁵⁶ Gheorghe Ciobanu, *Muzica bisericească... / Religious Music*, p. 348; Ioan Gh. Popescu, „Elemente bisericești tradiționale în opera muzicală a lui Dimitrie Cuntanu / Traditional Religious Elements in the musical work of Dimitrie Cuntanu”, în: *BOR*, 1976, nr. 9-12, p. 1058; Elena Chircev, *Muzica românească de tradiție bizantină între neume și portativ / The Romanian Musical Byzantine Tradition between the unknown and the stave, ediție revizuită / Updated edition*, vol. 2: Repertoriul liturgic românesc notat pe portativ în colecțiile de cântări bisericești din Transilvania și Banat / *The Romanian liturgical Repertoire on the stave in the religious chants of Transylvania and Banat*, Editura Risoprint, Cluj-Napoca, 2013, p. 15; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania / Transylvanian Religious Music*, Editura Presa Universitară, Cluj-Napoca, 1996, p. 93.

If the original melodic line has suffered multiple transformations along various decades, carrying the orality print, the cadenza system is the one that can disclose what has been left, in the Cuntanu variant, from the Romanized Catavasia by Anton Pann.

It is widely known that, inside the musical text elements, the melodic-rhythmic formulae from the cadences are those that lay the foundation of the Byzantine chants. In this sense, Victor Giuleanu states that: "in the Byzantine music's sense, the melodic formulae take a modal aspect, forming these typical structural compositions, which the singer-composer combines and associates artistically, with the purpose to create and to voice themselves in the respective ambiance"⁵⁷.

The cadence in Byzantine music represents the unity between two poles *principium et finis* between two cadences a melodic fragment is inserted, with its two elements *incipit et flexa*⁵⁸.

Basically, the hymnographic texts with a dogmatic character, as this Katavasia is, have three sections, according to the trinitary form theology. As a rule, in the melodic development, the dogmatic section is comprised between two perfect cadences. Here the teaching about the birth in flesh of Christ, synthetized between the first two musical sentences, is comprised between the perfect cadences on PA (re): "Christ is born, adore Him, Christ from Heaves, welcome Him".

The cadential formula in Byzantine music often identifies, in hirmologic variant, with the formula which closes the melodic fragment itself⁵⁹. In the analyzed melodic fragment, we can see that the melodic formula forms an organic unity with the cadential one, and therefore they can be regarded together, under a sole name, that of melodic-cadential formula. "The melodic-cadential formulae relate between themselves by two devices: annexation and clasping. The annexation relationship is done when one or more melodic-cadential formulae are bordered by pseudo cadences. The clasping relationship presupposes the fact that the pseudo cadence between both formulae is already formed in the next melodic formula incipit, without any breakage"⁶⁰.

⁵⁷ Victor Giuleanu, *Melodica bizantină. Studiu teoretic și morfologic al stilului modern (neo-bizantin)/ Byzantine Melodic. Theoretic and Morphologic Study of the Modern Neo-Byzantine Style*, Editura Muzicală, București, 1981, p. 186.

⁵⁸ Victor Giuleanu, *Melodica bizantină... / Byzantine Melodic*, pp. 186-187.

⁵⁹ Constantin Secară, „O tipologie a Irmologhionului în secolele XVII-XIX, cu reprezentare în manuscrisele din fondurile românești – autori și caracteristici / An Irmologhion Typology of the 17th-19th century, with a representation in Romanian fonds Manuscripts – Authors and characteristics”, în: *Muzica bizantină—doxologie și înălțare spirituală/ Byzantine Music – Doxology and Spiritual Awakening*, Editura Muzicală, București, 2006, pp. 164-214.

⁶⁰ Arhidiacon Răzvan-Constantin Ștefan, *Stihirile dogmatice anastasime ale vecerniei sâmbetelor octoiului / The dogmatic anastasmatic verses of the vespers of the Saturdays octoechos*, Editura Basilica, București, 2004, p. 273.

By the catavasia comparative analysis, we can notice that at the level of the configurative modale line, Anton Pann respects, overall, the Greek original. The Romanianized Catavasia has a melodic track like the Greek one, Pann following the division in melodic sentences, which had been done by Petros Vyzantios. Due to the Romanian language grammatical structure and topic, Anton Pann is forced to adapt the Greek text to the Romanian accents and particularities.

Anton Pann tried to render the original song as similar as he could, being consequent to what he had strongly sustained in *Bazul teoretic/ The Theoretic Basis*: “the chants are the same, and the song is the same, I have not added any figure myself”⁶¹. The differences, between the Romanized variant and the Greek one, are majorly due to the semantical-structural particularities of the Romanian language. Sometimes, when he wanted to adapt the Greek chant to the Romanian text, Pann is forced to modify the original melody, where the text in Romanian differs from source, regarding the accents and the syllable number. The comparative analysis we have done, between the two variants of the birth catavasia, the Petros Lampadaros one and the Anton Pann variant, allowed us to notice the fact that Anton Pann tries extremely hard to keep the melodic formulae and the configurative line of the original variant.

On the other hand, in the analyzed pieces' architecture, we could be able to notice that most times, in the Cuntanu variant can be noticed a simplifying tendency, of reduction of the cadence formulae. These aspects emphasize the author's intention to make the song more accessible, in a region where the tradition of Byzantine music and the chant tradition of neumatic notation have another historic track. In a certain way, we can state that Dimitrie Cuntanu revises and levels a melodic line belonging to an oral tradition with strong Byzantine roots. The Catavasia Romanized by Pann, orally transmitted by the church singers in Ardeal, met the orality of the Romanian folk musical creation.

The Cuntanu style variant shall irradiate in all Ardeal due to the graduates of the Theological Institute in Sibiu. The Cuntanu noted Catavasia is sung as it was noted, but the other seven Catavasiae without the melodic text, at the Lord's Birth Celebration, is sung by the given model. This musical procedure, also called “application”, gave way to an entire series of melodic formulae quite different from the original model⁶².

⁶¹ Anton Pann, *Bazul teoretic... / Theoretical Basis*, p. xxxviii.

⁶² In an ample process of gathering religious music started by Vasile Grăjdan of the Ardeal Metropolitan, 110 chant singers were recorded. Among these 53 sang the “Christ is Risen, Adore Him” catavasia. Comparing their renderings to Dumitru Cuntanu variant many musical aspects were noted. In 80% of the cases, the variants respect the original musical line. The 20% is represented by personalised melodic lines, sung in a free style, parlando rubato, the cadential formulae were on other words and rhythmic formulae. The original character of the catavasia is kept in the cadential formulae type sol-mi-fa-fa-mi-re and in the final cadence: sol-sol-re-mi-fa-sol.

Following the comparative analysis of the Cunțanu and Anton Pann *Catavasie*, we can point out a few general observations. Firstly, the Transylvanian variant is distinguished by the stereotypical usage of certain melodic formulae, which can determine a sort of monotonous character to this type of hirmologic chant. The hirmologic style, not being a rich melismatic style, is characterized by a mathematical correspondence between note and syllable. In the hirmologic variant of the 1st voice after Cunțanu there is not a wide range of melodic and cadential formulae which the singer could apply in a liturgical text after the given musical pattern, which forces him to repeat multiple time the same consecrated formulae. The forceful usage of a limited number of formulae, on simple melodic routes, can lead to the so-called monotony. But this monophony in the Cunțanu melodic variant has a positive aspect. From a pastoral perspective, the simplicity of the melodic line and the formulae stereotype creates a sonorous ambiance accessible to everyone present at mass, engaging them in the liturgic chant. In the present practice it is easily noticeable that those who have a recurrent attendance to mass are familiar with the melodic lines and each church singer style, often accompanying him in the final and cadence lines.

Another feature of the Cunțanu *catavasia* is the simplicity of the melodic lines by the ornamental signs' exclusion. Apart from Cunțanu text, in the oral variant we meet an entire series of melodic turns which depend on each singer's skill and musical universe. The musical transformations along decades determined Gheorghe Soime to say, connected with the Romanian musical variants in Ardeal, the following: "many centuries, the church singers in Ardeal had been people without any study of musical book. Because of this, it was not possible neither the preservation nor the occasional re-learning of the psaltic chants in their coat dressed by a multitude of melodic embellishments, but these singers, with no intention simplified them. By doing so, the chants became accessible to every believer with a voice and a hearing. These were the characteristics of the chant in the Ardeal Orthodox Church at the time when the theological school in Sibiu appeared, in 1811. It was an eastern religious chant, with a poignant Romanian folk characteristic"⁶³.

In its turn Romanized, according to the Transylvanian musical church style, Anton Pann *catavasia*, was a pattern for generation of singers who transformed it and carried it on until the formation of a standard model, which Cunțanu could write in linear notation. The identity between the two *catavasie* can be observed in the incipit, at the final and internal cadences and, seldomly, at the melodic line level. When it comes to the interior cadences on the 4th step, we notice that they are regularly taken from the Pann variant. What is

⁶³ Gheorghe Șoima, „Muzica bisericească și laică în Institutul Teologic din Sibiu/ The Religious and laic music at the Theological Institute in Sibiu”, în: *Mitropolia Ardealului*, VI (1961), nr. 11-12, p. 798.

more, the similar melodic formulae frequency and the interval configuration of the 1st voice are aspects that prove the tight connection between the two traditions.

The Transylvanian variant retains certain melodic parts from the original Pann variant, but there are other entire passages that are replaced by a new melodic line. Following the oral musical variants' dynamic, the melodic formulae in the catavasia lessen and became typical. These formulae became stable in time, becoming truthful musical markers. Regarding Cunțanu catavasia, the final cadence formula is also a musical marker ever present in the oral variants.

Another aspect that proves that Dimitrie Cunțanu writes in linear notation a variant belonging to psaltic tradition is found in the Resurrection trope comparison, on the 1st voice. The Resurrection trope on the 1st voice has another melodic line, using a different cadential system.

If the initial formula of the catavasia suggests a major similitude to the psaltic original, in the middle part, the local melody leaves the initial path, on shorter or longer parts. It, nevertheless, returns to the original, especially around the perfect cadence, even when the sound it lingers on differs of the psaltic one. As a rule, the perfect cadence coincides with the psaltic one, expect for the final cadential formula.

Synthetisis considerations

The catavasia fixed in psaltic notation by Dimitrie Cuntanu, at Christ Birth, together with other pieces in his collection, represents a load confession that the Byzantine musical idiom were not only present in the Transylvanian space, but that it grew by interfering with other musical styles in the area, resulting, in time, in an isolated musical tradition.

The comparative analysis of both variants, Cunțanu and Anton Pann, revealed that if the Romanized variant from the Old Kingdom, wants to be mor like the cosmopolitan variant, the Transylvanian Romanized variant, overall, keeps the cadential system and the melodic line of the psaltic variant, but has a colorful particularity, given by the local ethos.

The structural identity of the two musical variants of the Christ Birth Catavasia, comes to confirm once again, that religious Transylvanian music written by Dimitrie Cuntanu and its oral tradition represents a major branch of the great Byzantine musical traditions. The stylistic particularities of this musical style are not here to alter the Byzantine music ethos, Romanized by Romanian psalm singers, but to add value, showing the musical genius of the Transylvanian chant singer and the oral tradition dynamic.

Translated from Romanian by Marcela Stan

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MUSIC TO MY EAR: WILL BE ABLE TO RECOGNIZE THE MUSICAL NOTES BETTER WHEN USING ONLY THE LEFT EAR?

JOYANTA SARKAR¹, ANIL RAI²

SUMMARY. Tone deafness refers to a condition where a person is unable to distinguish between different musical notes. Afflicted persons are not able to recognize the difference when 2 different musical notes are played. This inability is not caused by a lack of musical knowledge or training but is instead caused by genetic inheritance or brain damage. Tone deafness is a disability that is shown in music only. People who are tone deaf do not have a problem in recognizing the different intonations in human speech. This disability is also associated with the inability to follow musical rhythms and recognize songs. In this paper, we propose the ability of participants to recognize and repeat the musical notes that they hear. Testing was done using only the left ear, only the right ear, and both ears.

Keywords: Music, Tone Deaf, Genetic Inheritance, Intonation.

Introduction

The ear of the human body is a sophisticated and extremely sensitive organ. The role of the ear is to relay and transduce sound through the parts of the ear into the brain: the outer ear, the middle ear, and the inner ear. Detecting, transmitting, and transducing sound is the key activity of the ear. Maintaining our sense of equilibrium is another incredibly significant function of the ear. The ear is the hearing organ and, in mammals, equilibrium. The ear is commonly defined in mammals as having three parts: the outer ear, the middle ear, and the inner ear. The pinna and the ear canal are composed of the outer ear. Because in most species, the outer ear is the only identifiable component of the ear, the term “ear” also applies to the external part alone. The tympanic cavity and the three ossicles form the

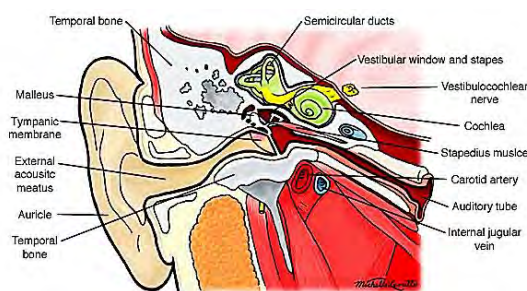
¹ PhD Scholar, Birla Institute of Technology and Science, Pilani, India. E-mail: joyanta35032@gmail.com

² Assistant Professor, Birla Institute of Technology and Science, Pilani, India. E-mail: anilrai@pilani.bitspilani.ac.in

middle ear. In the bony labyrinth, the inner ear includes components that are important to many senses: the semicircular tubes, which allow coordination and eye control while moving; the utricle and saccule, which allow stationary equilibrium; and the cochlea, which allows listening. The ears of the vertebrates are symmetrically located on either side of the head, a configuration that promotes sound localization. The ear is developed from the first pharyngeal pouch and six small swellings that arise in the early embryo called otic placodes, which are derived from the ectoderm. The ear can be damaged by injury, including infection and neurological injuries. Ear infections may lead to hearing loss, tinnitus, and coordination problems such as vertigo, but all these problems may also be caused by brain injury or by neuronal pathways originating from the ear. In various cultures, the ear has been painted for thousands of years with earrings and other gems and exposed to improvements in surgery and makeup. Pressure waves are module from the outside ear from the middle ear and transferred throughout the inner ear to the vestibulocochlear nerve. This nerve transmits information to the brain's temporal lobe and is recorded as sound. Sound that flows into the outside ear stimulates and vibrates the eardrum. Thios vibration is conveyed by the three ossicle bones to another window (the oval frame) shielding the inside ear filled with blood. The outside the earpin helps to intensify a sound that affects the eardrum. The sludge is on the membrane, and the pulse is felt. This sound is conveyed to the oval window via the incus and steps. The tensor tympanum and the stapedius also modulate noise in two small muscles. The two muscles contract reflexively to damp vibrations. The oval window vibration induces the endolymph vibration inside the vestibule and in the cochlea. The inner ear houses the system used to transform sensations from the outside into signals transferred through the middle ear via the vestibulocochlear nerve to the brain. The internal ear's hollow channels are filled with liquid and have a sensory epithel, which is coated with hair cells. The systematic protein filaments that are projected out into the liquid are the microscopic "hairs." Hair cells are mechanoreceptors that, if activated, activate a chemical neurotransmitter. Sound waves pass through fluid movements to Corti organ receptor cells. Sound waves fluid moves the filaments of single cells and allows the filaments to open to absorb the potassium rich endolymph. This leads the cell to depolarization and induces an activated potentiality distributed through the spiral ganglion that transmits information to the temporal lobe of the brain via the auditory component of the vestibulocochrome nerve. Sounds of frequencies from 20 Hz to 20 kHz (audio range) can usually be heard by the human ear. Sounds beyond the spectrum are called infrasound (less than 20Hz) or ultrasound (more than 20 KHz). While the auditory elements of the central nervous

system and a functioning one need to be healthy and functional, human distress (extreme sound sensitivity) most frequently arises due to internal ear disturbances, instead of triggering them in the nerves or parts of the central auditory system.

Figure 1



Anatomy of Ear

According to recent studies, our left and right ears sound distinct. When psychologists examined hearing infants, they observed that the left ear was more musically aligned and that the right ear was better for voice-like sounds. Lead researcher Dr Yvonne Sininger of Los Angeles University and her colleagues published their thesis in *Literature*, the latest issue of the newspaper. It was understood long ago that the right and related half sound differently during the brain phase, but it was assumed that such variations originated from the cell properties peculiar to each hemisphere in the brain. The new study proposed continuing with the discrepancies. "We have always believed that our right and left ears were functioning the same way," Sininger said. The researchers have said that the results would help clinician's increase language learning and voice learning in newborns that are affected by hearing disability, as well as to strengthen the recovery of those with hearing loss. "What's more significant, we have shown that this can have major effects on the speech and language of the child." With more than 3 000 newborn, particular small amplifiers, Sininger and her colleagues' researched hearing in the outer hair cells of the internal ear. To intensify sound stimuli, these cells contract and extend, transfer signals to neuronal cells, and send them to the brain. The scientists placed small samples in the baby's ore that produced two distinct sound forms and analyzed intensified vibrations. They found the speech-like click amplification in the rectal ear, while the left ear intensified the music-like lasting tones. "We were puzzled by the fact that clicks caused more distortion in the right ear of the infant, while the tones lead to more intensity in the left ear of the

infant,” said Jordan. This reflects how voice and music are processed by the brain, except that the sides are inverted due to the cross similarities of the cortex.’ Our studies indicate that auditory processing occurs in the ear before it is ever used in the brain’ said co-author of the University of Arizona Associate Professor Barbara Cone-Wesson. “The ear is structured even at birth to discriminate between different kinds of sound and to take it to the right location in the brain.”

Comparing right and left ears

Our left ears and right ore processes can be used in numerous forms in recent studies. Our left ears appear to listen to popular noise more closely, while the right ears are more attuned to speech noises. This is because the noise from the right ear is channeled to the left side of the brain, while the noise from the left ear is channeled to the right side of the brain, and sound perception is handled differently by our left and right brains.

Results

The required materials for the test:

1. A CD player
2. A CD containing recordings of random musical notes
3. A musical keyboard, organ, or piano
4. A pair of earphones
5. One sheet of small white label
6. One black marker
7. Five pairs of earplugs

1. The independent variable is listening to the musical tone in the left ear only, right ear only, and both ears for this experiment. The vector dependency is the number of right participant notifications remembered. This is calculated by matching the musical notes that were listened to by the participants with a keyboard note. The number of checked notes is the constant (checking variable).

2. To take part in this experiment, pick ten non-musically trained participants.

3. Using white labels and markers to identify all keys on the musical keyboard.

4. Have all those concerned put earplugs in their right ears. Plays ten randomly picked musical notes taken on the CD and then allow participants to listen to the recording with their left ears. When a note is played, ask the

participants to pick the key that corresponds to the note that has just been played on the musical keyboard. Document the correct number of keys each participant has chosen.

5. Repeat stage 4, so with the earplugs in their left ears, and without earplugs, made the participants listen to the CD. List outcomes in a chart, as shown below.

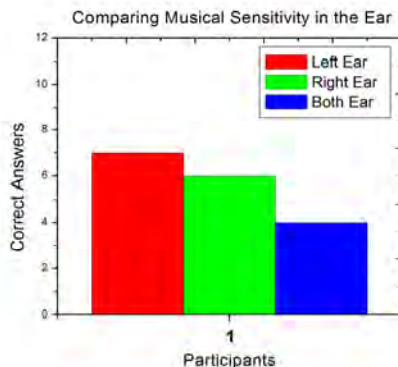
Table 1

Condition	Number of notes identified correctly									
	1	2	3	4	5	6	7	8	9	10
Left ear	7	10	4	8	10	9	6	10	7	8
Right ear	6	10	3	6	10	8	4	10	6	7
Both ear	4	10	2	5	10	6	3	10	6	5

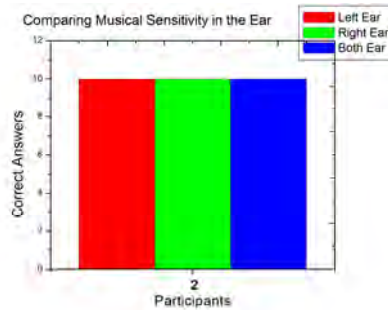
Observation

The findings indicate that, as they listened to the CD using only their left eye, the participants were able to hear more musical sounds. It was also noticed that by listening with both ears, 3 participants were able to identify less than 5 musical tones, suggesting that they could be tone deaf. As shown below, the above results were then plotted on a graph.

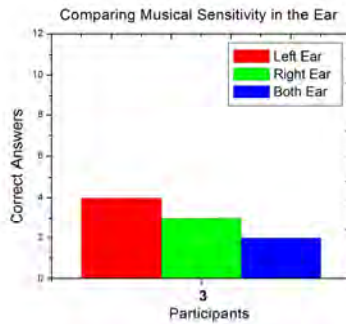
Figure 2



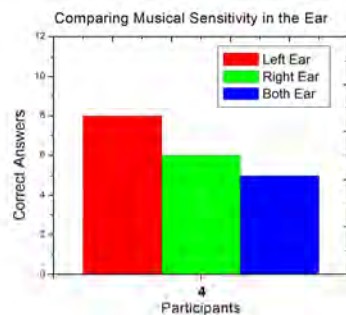
When we tested, we found that the effect of music in this graph is being heard more in the left ear. Therefore, Participant 1 listens to music more in the left ear.

Figure 3

This graph shows that Participant 2 listened to the same effect of music in the left ear, right ear, and both ears.

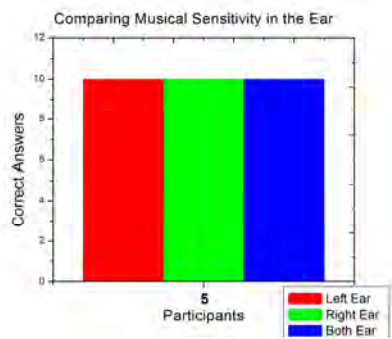
Figure 4

When we tested, we found that the effect of music in this graph is being heard more in the left ear. Therefore, Participant 3 listens to music in the left ear.

Figure 5

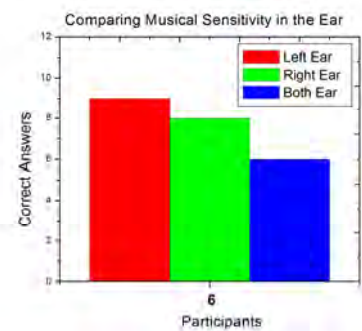
This graph shows that Participant 4 listened to music in the left ear, then right ear, and then both ears.

Figure 6



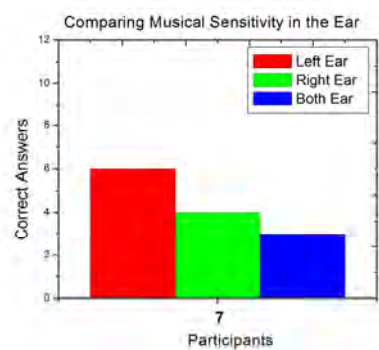
This graph shows that the Participant 5 listened to the same effect of music in the left ear, right ear, and both ears.

Figure 7



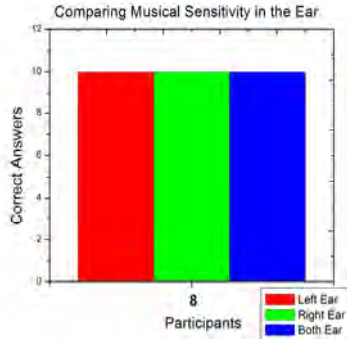
When we tested, we found that the effect of music in this graph is being heard more in the left ear. Therefore, Participant 6 listens to music more in the left ear.

Figure 8



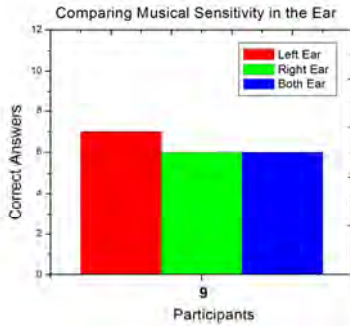
When we tested, we found that the effect of music in this graph is being heard more in the left ear. Therefore, Participant 7 listen to music more in the left ear.

Figure 9



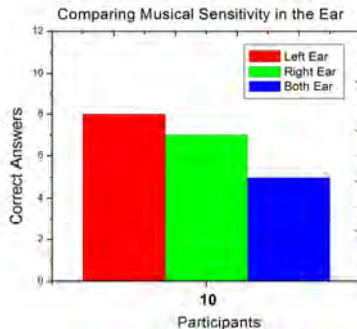
This graph shows that the Participant 8 listened to the same effect of music in the left ear, right ear, and both ears.

Figure 10



This graph shows that the Participant 9 listened to music in the left ear.

Figure 11



When we tested, we found that the effect of music in this graph is being heard more in the left ear. Therefore, Participant 10 listens to music in the left ear.

Conclusion

It has been proved that the theory that the subjects will be able to adequately identify the notes by using only their left ears is correct. For speech and hearing recovery, the finding that our left ears are more attuned to musical sounds while our right ears are stronger at listening to human speech is important. This observation has helped doctors develop speech and listening in children born with hearing impairments and rehabilitate adults with hearing loss.

Ethical clearance - Taken from Birla Institute of Technology and Science, Pilani

Source of funding - Self

Conflict of Interest - Nil

Future Work

In our future work, we try by using Instrumental Music, Raga Therapy, and Body Sensor Networks (BSN) to improve the health of young ladies.

Picture 1

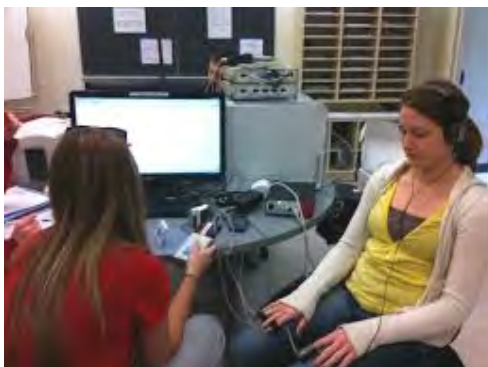
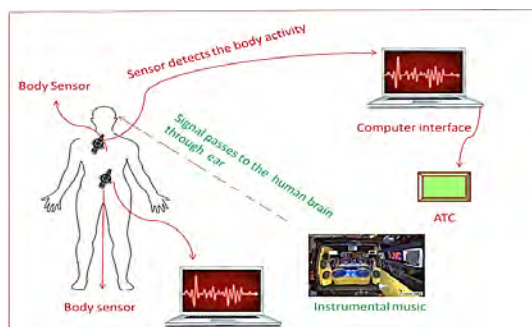


Figure 12



Acknowledgements

We are deeply grateful for your great support and encouragement in the job, Dr Jowhar Lal Sarkar, Dr Troilee Datta, and Uttam Dey. We thank everyone who has contributed in some way at various stages of this project.

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COMPARISON OF FOUR DIFFERENT WARM-UP TASKS, USING SPECIAL TOOLS ALSO

TAMÁS J. ALTORJAY¹, CSABA CSÍKOS²

SUMMARY. Introduction: In our investigation, we compared four different warming-up sections on the singing voice, always using the same task-melodies. In the first section, we used traditionally only “on vowel articulation based” – called vocalization – tasks. In the second section we used resonant tube, which is used for voice therapy mostly. In the third sections, the participants used the melodies for humming. In the fourth we used - by us developed - unusual tool, called “nose-pipe” for singing voice warm-up. The theoretical basis of the first section is the so-called “linear-model” of the singing phenomenon, why the basis of the further three sections is the “non-linear” models as well as also the experiences of the SOVT (semi-occluded vocal tract) exercises, and practice. **Methods:** on all the four sections the same 33 people took part. 20 of them were females and 13 males. All the participants attended several years of classical singing education. We organized four independent sections one-week apart. The participants came on the sections without previous warming-up for the singing voice. Before the warming-up at first, we recorded three vowels – [y, u, ɔ] (according to IPA) – for females on G4, for males on G3 - sustaining for longer than 2 second-long, with comfortable volume, then came the 20’-25’ minutes long warming-up procedures. After the procedure, we repeated the recordings of the same vowels on the same pitches. For every warming-up procedure we used the same melodies. Recording the sustained vowels we used TASCAM DR-07 MKII equipment. With the help of a stage, the microphones were held before the mouth of every participant, at the same – 10cm – distance. For generating the FFT figure of the sound image and for analyzing we used SIGVIEW 2.4., to appreciate the values of the parameters we used the SPSS 20 software. We analyzed one-second-long part – in sound level well balanced - of the records. The investigated parameters were: mean of the FFT signal between 0-21kHz, 0-12kHz as well as 2-4 kHz; number from the noise overriding overtones; the volume of f0, and H1→H7 overtones.

¹ Tamás J. Altorjay¹ Dr., JGYPK Institute of Art, Singing Department, University of Szeged, Hungary. E-mail: tamas.altorjay@gmail.com ORCID 0000-0002-8692-8701

² Csaba Csíkos² Prof. Dr., ELTE Eötvös Loránd University, Faculty of Primary and PreSchool Education, Budapest. E-mail: csikos.csaba@tok.elte.hu ORCID 0000-0003-3328-5535

We detected also during the warm-ups reached voice ranges. **Results:** according to our results all the sections have beneficial effects on the singing voice. Most of the significant effects on the analyzed parameters have the humming and the nose-pipe sections by every vowel. The reached voice range was the longest at the fourth, nose-pipe section. **Conclusion:** we can enhance that each of the four sections is useful. The combined, conscious application of them is correct. Using the new tool – called nose pipe – has dominant preference for developing the voice range of the singing voice.

Keywords: vocalization, resonant tube, humming, nose-pipe, voice range

Introduction: since the professional singing business – appearance of music genders opera and oratorio in Baroque period - the different ways of vocalization received several scientific and practical publications. In the last four centuries, these publications were based on the so-called „linear model” of the singing phenomenon (mielo-aerodynamic, neuromuscular). It supposes that the voice source – larynx, vocal folds - stimulates the vocal tract, and its cavities reinforce those overtones of the primer sound which are close to their resonant frequencies. This collaboration can be symbolized like “source-filter”. The vocalization warming-up practice uses different vowels and consonants within understandable or artificial syllables and texts. The melodies of the tasks aim to practice different musical purposes, difficulties in rhythm, tempo, ambit, pitch, distance, figuration. There stayed during the centuries also an opened dispute about the function of the skull cavities – nasal, facial, frontal, jugular cavities, and fibrosis labyrinth – in forming the singing voice – not only for forming the nasal [m, n, ŋ] consonants – without undesirable nasalization. The humming as warm-up task is used also since centuries, which shows the importance of the skull cavities. (¹Adorján, ⁹Balassa, ¹⁰Bartalus, ¹³Chapman, ¹⁴Concone, ¹⁵Dayme, ¹⁶Farkas, ¹⁷Forrai, ¹⁸Garcia, ²²Hirschberg, ²⁷Kerényi, ²⁸⁻²⁹Lamperti, ³⁰Langer, ³¹Lütgen, ³²Marchesi, ³⁵Mihályffy, ³⁶Miller, ³⁸Moiret, ⁴⁰Sík, ⁴²Sundberg, ⁴⁴Vaccari, ⁴⁵Váginé)

The so-called SOVT (semi-occluded vocal tract) exercises – resonance tube and straw phonation - were used for voice rehabilitation since the 1960s. In recent decades, extensive investigations are underway in connection with the SOVT practice, researching the effects of these on the speaking and singing voice. The theoretical background of this practice is the so-called “non-linear” model of the singing phenomenon. It supposes that the inertia resistance of the vocal tract reacts to the function of the vocal folds also. So, the voice source and the vocal tract interplay with each other. The most economical the phonation will be then if the resistance in the vocal gap and in the vocal tract is well balanced. There are two groups of phonation tasks

based on this model: tasks with a single pulsating source (humming, resonant tube, or straw phonation with free pipe end, forming nasal and non-nasal plosive consonants) and tasks with a double pulsating source (lip-trill, tongue-trill, hand-over mouth, resonant tube, and straw within water immersed free end). Both models well describe some elements and kinds of the function of the phonation but cannot comprise its complexity. (⁷Antonetti, ⁸Aura, ¹¹Calvache, ¹²Cardoso, ¹⁹⁻²⁰Gill, ²¹Guzman, ²²Hirschberg, ²³Hoch, ²⁴Horacek, ²⁵⁻²⁶Kang, ³³Manternach, ³⁴Mender, ³⁷Mills, ³⁹Nam, ⁴¹Soviarvi, ⁴³Sundberg, ⁴⁶Wistbacka)

Since several centuries, and decades the advantage and usefulness of the different warming-up tasks for the singing voice was already proved. In our research we wanted to detect the special advantage of four tasks separately, using the same melody. The four tasks are as follows: vocalization, resonant tube phonation, humming and humming into a nose-pipe. The nose-pipe is by us developed, unusual tool. With this tool we can elongate the nose cavities and enhancing the resistance of the resonators within the skull during humming (²⁻⁶Altorjay).

Methods: We organized four independent occasions for singing voice warm-up. Between the occasions was one-week time distance. All the participants were singing students for more than one year, at the University of SZTE and at the Music Secondary School Kodály, in Kecskemét. See the statistical parameters of the participants in Table 1.

Table 1

Sample characteristics

name and member	age		education	
	mean	SD	mean	SD
whole 33 pr.	21,03	5,598	2,106	1,806
femal. 20 pr.	20,10	4,315	2,125	2,132
males 13 pr.	22,46	7,102	2,077	1,222
secon. 14 pr.	21,86	8,14	2,00	1,240
univ. 19 pr.	20,42	2,63	2,184	2,161
sopr. 12 pr.	20,17	3,46	1,75	1,138
br. – bs. 8 pr.	20,38	6,022	2,125	1,188

The participants came to the occasions healthy and without any previous singing warm-up. We recorded before and after the warm-up sustained [y, u, ɒ] (according to IPA) vowels with females on – comfortable middle pitch - G4, with males on G3, sustaining longer than two seconds. The warm-up procedures lasted 20-25 minutes depending on the personal, flexible, daily available voice range of the participant. Look at E.g. 1.

E.g. 1

warm-up melody I.

T. Altorjay



warm-up melody II.

T. Altorjay



warm-up melody III.

T. Altorjay



warm-up melody IV.

T. Altorjay



At the warm-up sections used melodies

The principle of the melodies build-up is: gradually enlarge the intervals and the achieved voice range.

- First-occasion (vocalization): the participants sang: - the I. melody with [y], - the II. melody with [u], - the III. melody with [ɔ], - the IV. with [y, u, ɔ] repeatedly in every beat.
- Second-occasion (phonation into resonant tube): the participants sang the three vowels into the tube in the same order as on the first occasion. It was possible, because all the chosen vowels were “labial” (lip-rounded)!
- Third occasion: humming the melodies in the above-described order.
- Fourth occasion: humming the melodies into nose-pipe in the upper order.

COMPARISON OF FOUR DIFFERENT WARM-UP TASKS, USING SPECIAL TOOLS ALSO

The resonant tube's diameter was 11mm for females, 16mm for males. The length was – the ordinary length of the trachea – 24cm for females and 27cm for males. Its material was PVC. The PVC was not dangerous for the health, because the temperature of the tube was the same to the body. Look at E.g. 2.

The size of the nose-pipe: the outer diameter was 8mm. The length – as the ordinary length of the vocal tract – was 14cm for females and 17cm for males. The material was silicon. Look at E.g. 3.

E.g. 2



View of the tubes

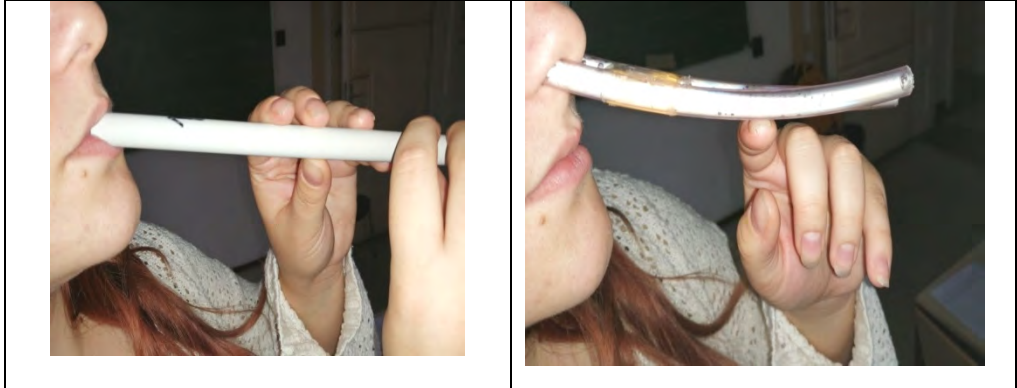
E.g. 3



View of the nose-pipes

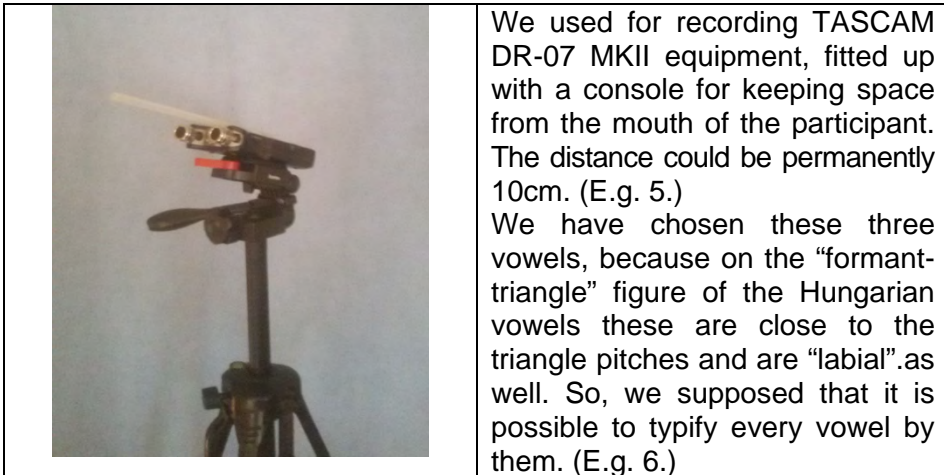
In E.g. 4 you can see the method of using the tools.

E.g. 4



The use of the tools

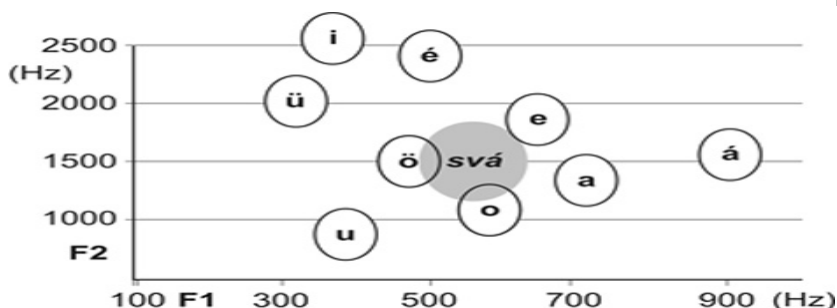
E.g. 5



We used for recording TASCAM DR-07 MKII equipment, fitted up with a console for keeping space from the mouth of the participant. The distance could be permanently 10cm. (E.g. 5.)
We have chosen these three vowels, because on the “formant-triangle” figure of the Hungarian vowels these are close to the triangle pitches and are “labial”.as well. So, we supposed that it is possible to typify every vowel by them. (E.g. 6.)

Recording equipment with console

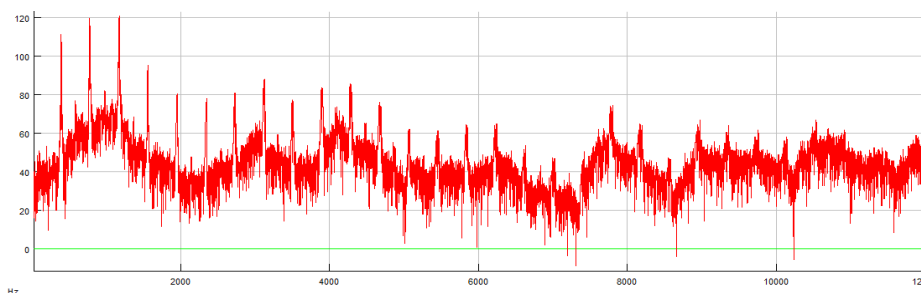
E.g. 6



Formant-triangle of Hungarian vowels ([ü=y; u=u; a=ɒ])

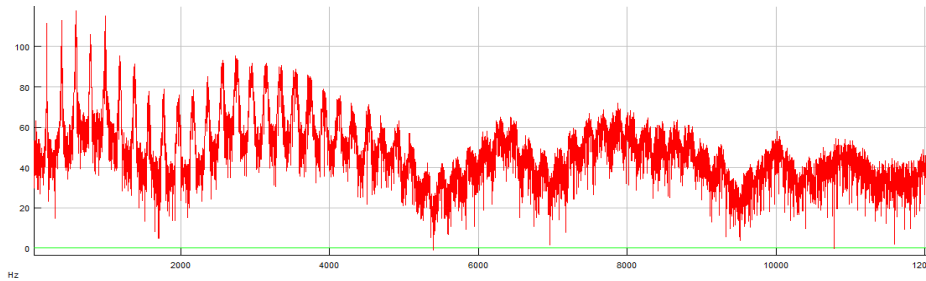
For analyzing the records, we used SIGVIEW 2.4 acoustic program. We analyzed one second long – well balanced – excised part of the records. With SIEGVIEW we could form the FFT diagram of the records. The analyzed parameters were: - mean of the FFT diagram between 0-21kHz, 0-12kHz, 2-4kHz; - number of - from the noise strengthened – overtones on the 0-12kHz part of the FFT diagram; - the SPL (Sound Pressure Level=volume) of f_0 and $H1 \rightarrow H7$ overtones. We have chosen these parameters, because with these is possible to typify the first, active part of the FFT figure, where most of the overtones protrusion from the noise can be observed. Look at E.g. 7. and 8.

E.g. 7



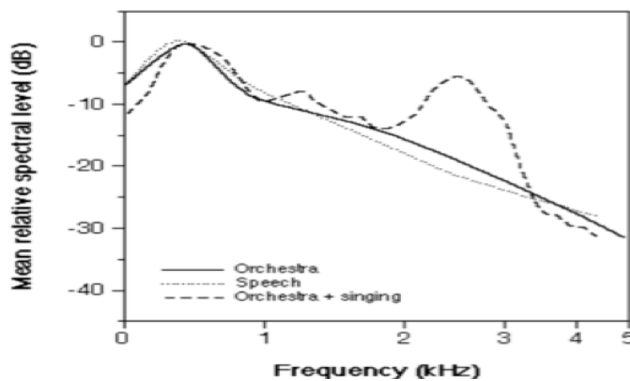
FFT 0-12kHz female (sustained vowel)

E.g. 8



FFT 0-12kHz male (sustained vowel)

E.g. 9

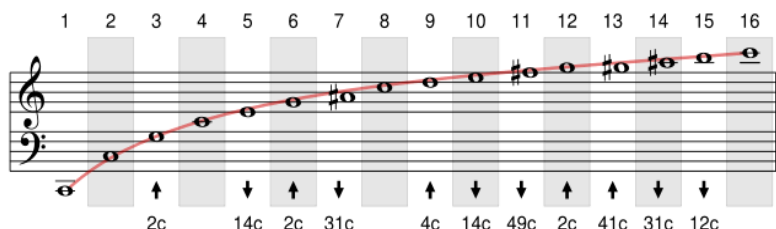


"Singer's formant figure"

We analyzed the 2-4kHz part of the FFT figure, because on this section appears the so-called "singer's formant" phenomenon. Look at picture 9.

Besides f_0 the H1-H7 overtones were chosen for analyzing because these strengthen and stabilized the tonality of the fundamental frequency. Look at E.g. 10.

E.g. 10



Overtone list of tone C

During the occasions, we also observed, and noted in semitones the flexible available maximal voice range of the participants.

Results: We compared the parameters – analyzed from the records, made sections before and after - value with SPSS 20 program calculating paired-samples t-test. We demonstrate the result of the whole group and the largest two subgroups, females, and university students (21 and 19 people). In the tables below are collected the results of every four sections together: for vowel [y] table 2-4, for vowel [u] table 5-7, for vowel [ɔ] table 8-10. We highlight the significant “p” values with bold numbers.

Table 2

Paired-samples results, whole group, [y] vowel

[Y] whole	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-4,091	,000	-1,605	,118	-4,025	,000	-3,124	,004
number	-1,760	,088	,000	1,000	,718	,478	-3,288	,003
0-12	-4,509	,000	-1,450	,157	-4,573	,000	-2,613	,014
2-4	-3,538	,001	-2,003	,054	-3,106	,004	-3,768	,001
f0	-1,069	,293	-2,352	,025	-2,908	,007	-3,139	,004
H1	-2,201	,035	-1,278	,210	-1,833	,076	-3,554	,001
H2	-2,084	,045	-2,937	,006	-2,687	,011	-2,624	,014
H3	-2,499	,018	-2,735	,010	-3,726	,001	-3,033	,005
H4	-1,776	,085	-2,238	,032	-3,554	,001	-2,357	,025
H5	-3,096	,004	-2,722	,010	-3,778	,001	-1,878	,070
H6	-2,142	,040	-1,360	,183	-2,796	,009	-3,019	,005
H7	-3,094	,004	-3,058	,004	-3,429	,002	-2,733	,010

For the whole group by vowel [y] the order of effect intensity was: 1. humming, 2. nose-pipe, 3. vocalization. 4. tube.

Table 3**Paired-samples results, female subgroup, [y] vowel**

[Y] females	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-3,212	,005	-,067	,947	-4,034	,001	-2,807	,012
number	-,709	,487	-1,410	,175	-,697	,494	-2,365	,029
0-12	-3,781	,001	-,646	,526	-4,000	,001	-2,013	,059
2-4	-2,955	,008	-1,728	,100	-3,049	,007	-2,697	,015
f0	-1,055	,305	-2,330	,031	-2,128	,047	-3,569	,002
H1	-2,217	,039	-,923	,368	-2,114	,048	-3,222	,005
H2	-1,619	,122	-2,010	,059	-2,315	,032	-2,371	,029
H3	-2,711	,014	-2,758	,013	-3,730	,001	-4,234	,000
H4	-,824	,420	-,945	,357	-2,254	,036	-2,503	,022
H5	-1,967	,064	-2,139	,046	-3,807	,001	-2,325	,032
H6	-1,436	,167	<u>,003</u>	,998	-2,221	,039	-3,293	,004
H7	-2,049	,055	-2,257	,036	-2,493	,022	-3,091	,006

For the female subgroup by vowel [y] the order of effect intensity was:
1. nose-pipe, 2. humming, 3. vocalization, 4. tube.

Table 4**Paired-samples results, university student's subgroup, [y] vowel**

[Y] uni.	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-3,733	,002	-,220	,828	-3,470	,003	-1,995	,063
number	-1,455	,163	-,509	,617	<u>1,41</u>	,890	-1,979	,065
0-12	-3,731	,002	-,194	,848	-4,516	,000	-1,435	,170
2-4	-2,220	,039	-1,020	,321	-3,733	,002	-2,050	,057
f0	-1,053	,306	-1,282	,216	-2,436	,025	-1,891	,077
H1	-2,368	,029	-1,187	,251	-2,670	,016	-3,114	,007
H2	-1,387	,182	-2,045	,056	-2,154	,045	-1,571	,136
H3	-2,052	,055	-2,033	,057	-3,648	,002	-1,401	,180
H4	-1,532	,143	-1,631	,120	-4,087	,001	-2,022	,060
H5	-2,159	,045	-2,056	,055	-3,600	,002	-,899	,382
H6	-1,138	,270	-,578	,571	-2,439	,025	-1,103	,286
H7	-2,185	,042	-2,361	,030	-3,161	,005	-1,074	,299

For the university student's subgroup by vowel [y] the order of effect intensity was: 1. humming, 2. vocalization, 3. nose-pipe, 4. tube.

Table 5**Paired-samples results, whole group, [u] vowel**

[U] whole	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-3,235	,003	-2,665	,012	-5,582	,000	-2,925	,007
number	-,794	,433	<u>1,074</u>	,291	-1,240	,224	-1,518	,140
0-12	-4,364	,000	-3,057	,004	-5,264	,000	-2,988	,006
2-4	-2,665	,012	-2,110	,043	-3,126	,004	-2,853	,008
f0	-3,591	,001	-3,269	,003	-3,113	,004	-1,969	,058
H1	-3,121	,004	-2,887	,007	-2,929	,006	-2,453	,020
H2	-,699	,490	-,516	,610	-3,139	,004	-3,116	,004
H3	-3,679	,001	-2,252	,031	-2,157	,039	-5,255	,000
H4	-1,012	,319	-1,615	,116	-2,196	,035	-1,433	,162
H5	-1,517	,139	-1,905	,066	-1,871	,070	-,505	,617
H6	-,598	,554	-2,947	,006	-2,826	,008	-,264	,794
H7	-1,562	,128	-1,456	,155	-3,229	,003	-2,299	,029

For the whole group by vowel [u] the order of effect intensity was:
1. Humming, 2. Nose-pipe, 3. Tube, 4. Vocalization

Table 6**Paired-samples results, female subgroup, [u] vowel**

[U] females	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-3,165	,005	-1,260	,223	-4,398	,000	-2,232	,039
number	-1,751	,096	<u>,948</u>	,355	-2,500	,022	-2,189	,042
0-12	-4,422	,000	-2,184	,042	-4,258	,000	-3,304	,004
2-4	-1,850	,080	-1,196	,246	-3,660	,002	-2,350	,030
f0	-4,018	,001	-2,594	,018	-1,778	,091	-1,153	,264
H1	-2,887	,009	-2,466	,023	-2,407	,026	-1,984	,063
H2	-,258	,799	,756	,459	-2,726	,013	-2,822	,011
H3	-4,287	,000	-1,389	,181	-2,118	,048	-5,393	,000
H4	-,873	,393	,028	,978	-2,675	,015	-3,002	,008
H5	-1,318	,203	-,965	,347	-2,324	,031	-1,670	,112
H6	-,443	,663	-2,471	,023	-3,733	,001	-2,037	,057
H7	-1,124	,275	-,627	,538	-2,556	,019	-2,563	,020

For the female subgroup by vowel [u] the order of effect intensity was:
1. humming, 2. nose-pipe, 3. vocalization, 4. tube.

Table 7

Paired-samples results, university subgroup, [u] vowel

[U] univer.	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-2,765	,013	-1,944	,068	-5,021	,000	-2,160	,046
number	-1,482	,156	<u>1,155</u>	,263	-1,419	,173	-2,627	,018
0-12	-3,859	,001	-2,385	,028	-5,408	,000	-1,941	,070
2-4	-2,654	,016	-1,681	,110	-4,848	,000	-2,012	,061
f0	-3,249	,004	-2,843	,011	-1,502	,150	-1,983	,065
H1	-2,801	,012	-2,445	,025	-2,061	,054	-2,415	,028
H2	-2,291	,034	-,639	,531	-2,296	,034	-2,627	,018
H3	-4,288	,000	-1,413	,175	-2,130	,047	-3,871	,001
H4	-1,393	,180	-,865	,398	-1,691	,108	-1,799	,091
H5	-1,727	,101	-1,399	,179	-,932	,364	-,999	,333
H6	-1,942	,068	-1,852	,080	-1,721	,102	-,471	,644
H7	-1,680	,110	-,847	,408	-2,578	,019	-1,824	,087

For the university subgroup by vowel [u] the order of effect intensity was:
1. vocalization, 2. humming, 3. nose-pipe, 4. tube.

Table 8

Paired-samples results, whole group, [p] vowel

[p] whole	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-4,043	,000	-2,400	,022	-4,221	,000	-5,278	,000
number	<u>,419</u>	,678	-1,010	,320	-,605	,549	-2,463	,020
0-12	-4,597	,000	-2,321	,027	-3,477	,001	-5,046	,000
2-4	-3,239	,003	-2,132	,041	-3,077	,004	-3,603	,001
f0	-1,351	,186	-2,380	,023	-1,351	,186	-2,995	,005
H1	-2,562	,015	-2,021	,052	-2,073	,046	-2,964	,006
H2	-1,858	,072	-2,874	,007	-2,067	,047	-2,625	,014
H3	-2,264	,030	-,545	,589	-1,493	,145	-1,606	,119
H4	-2,907	,007	-1,502	,143	-2,887	,007	-2,236	,033
H5	-2,004	,054	-1,938	,061	-1,599	,120	-2,292	,029
H6	-1,933	,062	-2,449	,020	-1,609	,117	-2,850	,008
H7	-2,143	,040	-1,488	,146	-2,479	,019	-3,822	,001

For the whole group by vowel [p] the order of effect intensity was:
1. nose-pipe, 2. vocalization, 3. humming, 4. tube.

Table 9**Paired-samples results, female subgroup, [p] vowel**

[p] females	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-3,618	,002	-1,794	,089	-3,846	,001	-3,468	,003
number	-1,312	,205	-1,753	,096	-,719	,481	-2,707	,014
0-12	-4,054	,001	-1,916	,071	-3,610	,002	-3,017	,007
2-4	-3,128	,006	-2,277	,035	-2,855	,010	-2,904	,009
f0	-1,564	,134	-1,403	,177	-1,262	,222	-1,843	,082
H1	-3,935	,001	-1,806	,087	-2,233	,038	-2,435	,026
H2	-3,128	,006	-3,060	,006	-2,909	,009	-1,784	,091
H3	-2,335	,031	-,007	,995	-2,203	,040	-1,308	,207
H4	-2,360	,029	-,714	,484	-2,921	,009	-1,476	,157
H5	-1,943	,067	-1,673	,111	-1,936	,068	-2,494	,023
H6	-2,221	,039	-2,437	,025	-1,840	,081	-3,541	,002
H7	-2,353	,030	-1,211	,241	-2,679	,015	-3,630	,002

For the female subgroup by vowel [p] the order of effect intensity was:
1. nose-pipe, 2. vocalization, 3. humming, 4. tube.

Table 10**Paired-samples results, university student's subgroup, [p] vowel**

[p] univ.	vocalization		tube		humming		nose-pipe	
	t	p	t	p	t	p	t	p
0-21	-2,924	,009	-1,859	,080	-4,449	,000	-3,354	,004
number	-,428	,674	-,643	,529	-,451	,657	-1,420	,175
0-12	-3,763	,001	-1,782	,092	-3,927	,001	-3,142	,006
2-4	-2,908	,009	-1,790	,090	-3,578	,002	-2,891	,011
f0	-1,042	,311	-1,923	,070	-1,638	,119	-2,368	,031
H1	-2,561	,020	-1,476	,157	-1,476	,157	-1,890	,077
H2	-2,013	,059	-1,846	,081	-1,856	,080	-1,884	,078
H3	-3,217	,005	,122	,904	-1,691	,108	-,971	,346
H4	-2,732	,014	-1,013	,324	-2,057	,054	-1,129	,276
H5	-1,666	,113	-1,196	,247	-1,331	,200	-1,337	,200
H6	-2,172	,043	-2,013	,059	-1,447	,165	-1,792	,092
H7	-1,521	,146	-1,084	,293	-1,826	,084	-2,138	,048

For the university subgroup by vowel [p] the order of effect intensity was:
1. vocalization, 2. nose-pipe, 3. humming, 4. tube.

Summarization the order positions of the four sections can be seen in table 11. The facts in connection with the warming-up tasks are: in practice generally used method for singing warm-up is the “vocalization”. The “humming” is not so current. The “resonant tube” and the “nose-pipe” are new, not so widespread tools in warming-up practice. Even so according to our result the most effective are the humming and the nose-pipe for every vowel and for analyzed parameters. The vocalization is most effective for vowel [p], and for university student’s subgroup.

Table 11**Overall table of the order positions of the sections**

section	order position				mean
	1.	2.	3.	4.	
Humming	4	2	3	-	1,888
Nose-pipe	3	4	2	-	1,888
Vocalization	2	3	3	1	2,333
Tube	-	-	1	8	3,888

We also compared in pairs the flexible available maximal voice range of the participants. Look at table 12.

With “nose-pipe” could the participants reach significantly longest voice range than during the other three sections! The “humming” was also highly effective, but the “nose-pipe” – compared with “humming” – was also significantly more effective than it.

Table 12**Paired samples result of voice range**

	Whole group		female subgroup		university subgroup	
	t	p	t	p	t	p
vocalization - tube	-1,234	,226	-1,365	,188	+,261	,797
vocalization – humming	-5,488	,000	-5,416	,000	-4,802	,000
vocalization – nose pipe	-11,752	,000	-9,539	,000	-7,911	,000
tube – humming	-4,236	,000	-4,129	,001	-4,607	,000
tube – nose pipe	-10,143	,000	-8,492	,000	-6,896	,000
humming – nose pipe	-7,418	,000	-8,060	,000	-3,975	,001

The expansion of the voice range appeared in both directions and the standard deviation stayed moderate of it. Look at table 13.

Table 13**Voice range expanse in both directions**

sect.	whole group				female subgroup				university subgroup			
	low		high		low		high		low		high	
	me.	std	me.	std	me.	std	me.	std	me.	std	me.	std
voc	5,8	1,8	15,2	2,6	5,9	1,4	15,6	2,6	6,3	2,1	15,4	2,6
tube	6	2,2	15,7	3,7	6,3	2,1	16,8	3,1	6,9	2,4	16,3	4,3
hum	6,7	1,8	17,1	3,3	6,9	1,5	18,3	3,5	6,8	2,2	17,8	3,1
pipe	7,1	1,8	17,8	2,6	7,4	1,9	18,6	2,7	7,4	1,9	18,2	2,7

Conclusions: according to our experiences we may enhance, that all the sections have a beneficial effect on the singing voice, but for intensifying the overtones and strengthen the so-called “singers-formant” the “humming” and the use of “nose-pipe” are most effective! Furthermore, we have to highlight that for developing and extending the flexible available voice range, the use of “nose-pipe” is the most effective.

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AN ANALYSIS OF THE PIANO SONATA IN C MINOR, OP. 4 BY FRÉDÉRIC CHOPIN

LIOARA FRĂȚILĂ¹

SUMMARY. The aura of the composer Frédéric Chopin penetrated the Western European musical culture, touching massively other cultures as well, up to the Chinese one; the certainty through which we recognize the thrill of this aura is mostly due to the fact that "Chopin's compositions have opened a new era in the piano's history"². Being present in the Parisian salon with Rossini and Liszt, the great Pole achieved an organic interweaving between the tradition of Austro-German and French music. The analysis of the sonata No. 1 in C-minor op. 4 builds the core of the present study and relevantly denotes the connection of its architecture together with the set of conventions belonging to the format of the sonata-genre coming from Beethoven. As we know, the Sonata-pattern designed by Beethoven was expanded throughout the Romantic period as well as the conditions under which the aesthetics of Romanticism found a specific corridor reaching its maximum of expression. In a way of an idiomatic, natural model of transmission, the Chopin's style of conceiving music played its predominant role. Taking into account in this approach theories belonging to the aesthetics field and some theoretical applications with significance for understanding the levers of construction concerning this sonata, op. 4 (composed when the composer was only eighteen (1828)) and Chopin's approach of the other stages of emancipation within the genre, I will highlight its rules which emphasize implicitly the dialogue with the "Sonata-Fantasy" genre, as this construct appears (for instance) in sonata op. 58.

Keywords: language, two themes sonata, polyphony, form, evolution

¹ Lecturer PhD, Lioara Frățilă, "Transylvania" University of Brașov, Faculty of Music, raluca.frățilă@unitbv.ro.

² Eigeldinger Jean-Jacques: Chopin: *Pianist and Teacher as seen by his Pupils*, Cambridge University Press, 1989, p. 65

Introductory Aspects

The study of language and style in Chopin's piano-oeuvre covers significant layers of reception including the palette of affective aspects and more than that, a rich vocabulary of expressions. There is an enhanced literature which can document about the carefully researched realm which is focussing its attention to the Chopinian idiom. This literature appears to be nourished especially by taking part theoretically (musicologically) to the sound-poetry and intense rhetoric belonging to his music. But it seems that "of all the composers of his generation, Chopin is the one usually regarded as least influenced by Beethoven."³ The territory settled beyond the usual preoccupations aiming the heroic landmark in which the Polish romantic composer delved, a territory that captures through his life and creation an 'anti-hero', opposed to the Beethoven's positioning, caught in the objective a completely different model of his work examination. Separating his music from Beethoven's narrative, "[a] heroic figure larger than life"⁴, connoting it as less related to the Austro-German tradition, allowed a more adapted look at the idiom and the musical material.

Chopin's musical language leads to the perspective of the emotions' world from which we can infer the genetics of the category of emotions he manipulated, i.e., the process which particularly reached an evident climax within his art. In his *Method of Piano* where he set out some of his pedagogical ideas, it is written: "We use sounds to make music just as we use words to make a language."⁵ Józef Elsner, Chopin's composition teacher, guided him towards a kind of experience which enlarged his comprehension through studying the treatises of Satztechnik and melody-emancipation by Kirnberger and Koch, in whose contents the biology of the phrase or motif conquered a new space, new poetics, totally different from Beethoven's one and from his followers. Wilhelm von Lenz, a connoisseur of the composers' group in which Chopin was a part, stated about his piano-technique and vivid manner of playing, about the nature of its idiomatic elements, that "In the details of the performances, in the natural elegance – born of his feelings without being intentional or studied – in the taste and inwardness evidenced by all his interpretations, Chopin the pianist was a phenomenon of incomparable originality, a Polish (Sarmatian) phenomena, French in education and habits, with the advantages and drawbacks of both factors."⁶ The physiognomy of the Chopinian phrase has interested and still interests many theorists and

³ Petty, C. Wayne: *Chopin and the Ghost of Beethoven*. In *19-thCentury Music*, Spring, 1999, Vol. 22, No. 3, University of California Press, pp. 281

⁴ *Ibid.*, p. 281

⁵ *Ibid.*, p. 14

⁶ *Ibid.*, p. 71

performers. However, it is difficult to perceive an unique corridor oriented to the core of his phrasing. The above mentioned physiognomy can be understood both by its rhythm, by its pulsating character, and by balancing the melodic and harmonic functions; then, by the manner of leading the agogic and rhythm including the vocabulary of tensionalities and that of the prolongations will anticipate and optimize, as William Rothstein stated, "the rhythmic innovations of Wagner."⁷

The purpose of my analysis, of the Sonata op. 4 Nr. 1 in C-minor, finds out a relevance by matching my own research with the diverse approaches of authors such as Carl Sachter, Charles Burkhart, Alan Walker who remarkably try to maximize the knowledge and the capacity of comprehension with regard to Chopin's music. It is fully discussed today the modality of avoiding the tools of the standard-analysis, just for identifying some refreshing points which can be provided by extra-musical ideation as for example the resourcefulness fertilized by Harold Bloom's theories of poetry or by Mikhail Bahtin's dialogism in language.⁸ In my analysis I am interested in looking for certain connections between the syntax and narratives of the sonata in C minor and the 'critical mass' that the Beethoven's power of the musical dramaturgy imposed through the canon of this architectural form.

A broad look concerning the cultural horizon in which the Sonata No. 1, op. 4, in C-minor, was conceived

At the intersection of the 18th and 19th centuries and at the crossing of two historical epochs, Classicism still had a powerful influence on the artistic style of musicians, and the sonata was considered a higher form of musical composition. To write a sonata meant more than a challenge: it was a step forward in the artistic evolution, an intrinsic experience for those who aspired to become renowned composers.⁹

In what concerns the ensemble of the *Piano Sonata in C Minor, Op. 4* by Frédéric Chopin, one can notice the formal unity, wrought with various motifs, intensely exposed and refined in every section, even if this modifies the equilibrium of the entire piece. The extent of the motifs' transformation underlines the composer's minuteness and his talent to exploit thoroughly the complete potential of a musical idea, in a variety of postures, transformations and reiterations. Even if this Sonata lacks Chopin's specific lyricism and the delicate and rich melodiousness already proven in his first

⁷ Goldberg, Halina: Phrase Structure in Chopin's Early Works in the Light of Elsner's Instruction. In *Indiana Theory Review*, Spring and Fall 2010, Vol. 28, No. 1/ 2, pp. 1

⁸ Petty C. Wayne, pp. 281-282

⁹ Berger, Wilhelm Georg. *Estetica sonatei romantice* (The Aesthetics of the Romantic Sonata), Music Publishin House, Bucharest, 1983.

creations, Chopin was able to make his way from the beginning of his illustrious componistic career with a technically and artistically rich and complex composition, thus exposing his true laboratory of artistic creation.

The first of Frédéric Chopin's sonatas is an ample musical composition and holds the status of an exercise, outlining the composer's effort to exert his creative fantasy within the rigors of a genre pertaining to the Classical tradition. The sonata was written in 1828 and was dedicated to his composition teacher, Józef Elsner. The young composer was just 18 years old at the time, and was interested in the creation of big scale works, filled with ardent Romanticism (as the *Piano Concertos*- 1830), *Sonata No 1*- 1828, *Scherzo No. 1*- 1831, *Rondo à la mazur* - 1826), to express the impetus of youth, the desire for perfection, shown at a structural level (both as a whole and in the microelements of musical language) and at the level of syntax (through a tight and heavy writing for piano, combining many types of syntax: homophony, polyphony, accompanying tune). Even if Chopin remained well-known in the music history for the minuteness of his piano mastery, his early compositions were a true revelation for the contemporaneity and must not be neglected. Let us not forget that, only one year previous to the composition of this Sonata, in 1827, when young Chopin presented one of his first compositions, *Variations Op. 2 in B-flat major* on the theme of *Là ci darem la mano* from *Don Giovanni* by W. A. Mozart for piano and orchestra, Robert Schuman famously exclaimed: "Hats off, gentlemen! A genius!"¹⁰.

In his first *Sonata*, Chopin gives the impression that he paid special attention to the architecture of the composition and to the componistic details, from the desire to exercise his technique, taking into account as faithfully as possible the rules and requirements of the genre.

The *Sonata No. 1 in C Minor, Op.4* has four parts, faithfully following the classical architectural structure, based on the alternation of movement and form, as it follows: part I – *Allegro maestoso* – a form of two themes sonata, part II – *Menuetto-Alegretto* – in the form of three large stanzas, where B is a trio; part III – *Larghetto* – has the structure of three stanzas with varying elements; part IV – *Finale-Presto* – has the structure of the sonata-rondo.¹¹

Discovering of some language features in the Sonata No. 1 in C-minor, op. 4 by Frédéric Chopin. Analysis of its parts

Part I

The first part, having the notation *Allegro maestoso*, is an ample section, considered by some musicologists as a form of a two themes

¹⁰ Voynich, Ethel. *Chopin's Letters*, Dover Publication, Dover, 1988.

¹¹ Coman, Lavinia. *Frédéric Chopin*, Didactic and Pedagogical Publishing House, Bucharest, 2009.

sonata, and by others, as a single theme sonata, generating tacit polemic around this composition. Written in *alla breve* bar, the Sonata is based on a theme inspired by Johan Sebastian Bach's *Two Voice Invention No.2, in C minor*. Chopin's lifetime admiration for the German Baroque composer is a well-known fact, but the reasons that determined him to borrow elements from the creation of his predecessor were not elucidated until today. A critical consensus was reached stating that the theme inspired by Bach is a form of homage paid to him by the young Polish composer.¹²

Beginning with this theme, Chopin made some changes in rhythm, disposing the sounding material in equal eighths notes, and afterwards creating a complex basis for the processing and layering of the theme, harmonically and polyphonically, by combining the concept of rigor with the freedom of fantasy in his treatment of the source of his inspiration.¹³

As it constitutes an exercise, two important aspects about this Sonata are worth mentioning, meaning: the main theme of the part I is based on a theme inspired by *Two Voice Invention No.2, in C minor* by J. S. Bach, and the first theme of the part IV is inspired by the Wanderer Fantasy in C Major Op. 15 (*Wandererphantasie*) by Franz Schubert.¹⁴

In the examples below are the theme of J. S. Bach's *Invention* and the theme of Frédéric Chopin's *Sonata* rendered in parallel to clearly show the source and the form it acquires in the Romantic composition (see e.g. 1 compared to e.g. 2).

E.g. 1



J. S. Bach, Two Voice Invention No.2, in C minor, bars 1-2

¹² Denizeau, Gerard. *Să înțelegem și să identificăm genurile muzicale (Let's understand and identify musical genres)*, Meridian Publishing House, Bucharest, 2000.

¹³ Dimulescu, Vlad. *Repere de belcanto în pianistica chopiniană*, (Belcanto landmarks in chopinian repertoire) PhD thesis, Cluj:Academy of Music „Gh.Dima”, 2000.

¹⁴ Goldberg, Herald. *The Age of Chopin*, Indiana University Press, 2004.

E.g. 2

Fr. Chopin, *Sonata No. 1 in C minor*, Op. 4, part I, bars 1 to 4

It can be noticed that in the first phrase of the theme, (bars 1 to 4) there are deviations from Bach's model, starting with the replacement of the eighth sound (B flat) with G, which makes the slow transition to F sharp and enhances the austere expression of the musical idea. The second example reveals a compact writing, both on the vertical level (from the perspective of harmony) and on the horizontal (in what concerns the polyphony).

The *Sonata* begins by presenting the theme in a medium-key and a single voice (bar 1), then another two bass voices are added, imitating the first motif exposed before, with a third interval parallel movement, in ascending direction and on a chromatic trajectory. The theme stands out by austerity and fluency and it lacks melodic notability and rhythmic impulse, acquiring a better contour at the harmonic and polyphonic level. In the next example, the theme is rendered in its complete 8 bars format, and the accent is placed on the imitating feature of the debuting voices, the reversed counterpoint character of the first and second phrase, conferred by the takeover of the theme by the left hand, in the lower plan. The theme ends, according to the Classical norms, in an authentic perfect cadence on the tonal chord (see e.g. 3).

E.g. 3

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 1 to 8

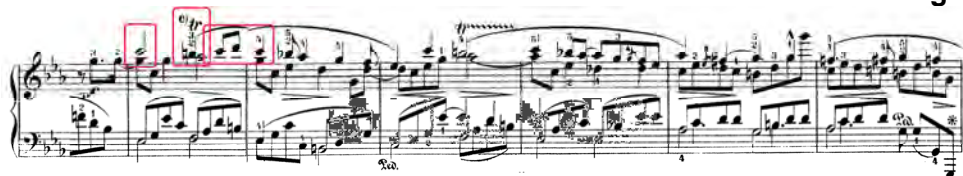
The transition or the bridge follows, developing in two stages, the first in C Minor, ending in half-cadence on a dominant chord, and the second gaining momentum on the plan of the melody and accompaniment, preparing the way for the second thematic group. Taking into account the number of bars, the bridge has a perfect symmetry, (8+8), and it follows the classical Sonata pattern. It is important to be mentioned that, in the unfolding of the musical discourse, the composer iterates the chromatic motif of the second bar and not the diatonic motif of the first (see e.g.3). The bridge contains a genuine development of this motif and walks it through different levels and through different harmonic contexts (see e.g.4).

E.g. 4

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 9 to 22

A new theme appears in the midst of the austere atmosphere created by the first musical idea, in the 25th bar, bringing an expressive contrast – which feels comfortable after the previous tension. We see that it keeps main tonality, C major, and that the first notes of this idea coincide with the ones in the main theme (C-B natural-C-D), an aspect which lead to the interpretation of this Sonata as having a single theme (see e.g. 5). We opted for the variant of the two themes sonata due to the small number of common sounds, which gives the feeling of an intentional coincidence, dealt with in two opposite directions. The first theme of the secondary thematic group (B1) is completely different from the theme A by its warm and floating lyricism, like a caress, a divine blessing for a sorrowful soul.

E.g. 5

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 25 to 30

The B1 theme is to be found again in bars 39 to 43, but slightly modified to allow the cadence on step I. Starting with bar 43, a cell from theme A is varied – the four eighths notes of the second beat of the first bar, in reversed position (see e.g. 3 compared with e.g. 6).

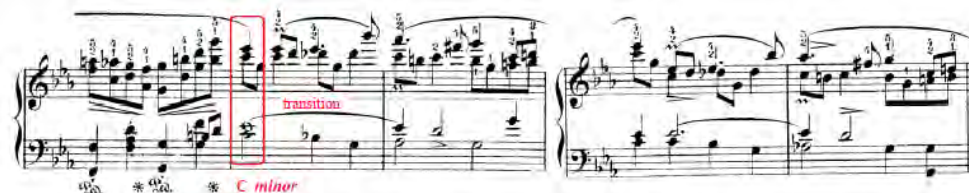
E.g. 6

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 41 to 50

The B2 theme underlines the composer's care for the formal equilibrium, seen in the search of the most coherent and autonomous inner form for every sub-section.

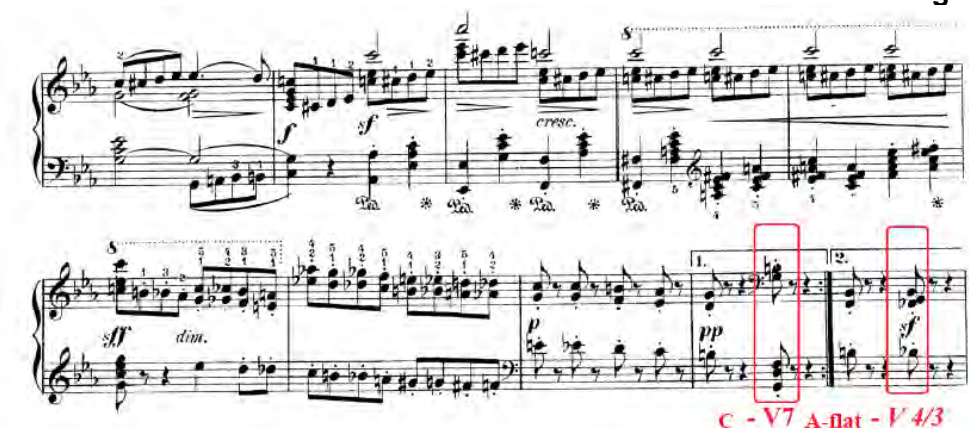
Circumscribed to the same artistic tradition is the transition (having a comprehensive status), which is not only written as a simple rhythmicity of the secondary theme, but also as a veritable independent section, with an attentively constructed internal evolution which is varied at the end of the exposition. During the 30 bars, the composer incessantly generates variations of the main chromatic motif, equally preoccupied to introduce modulating inflexions and to diversify the piano writing by insertion of new figures (resembling those of the *Étude Op. 10*, written a few years after). The passage towards the development is made suddenly and briefly, in a single chord with a dominant function for the new tonality of the development – A flat Major.

E.g. 7



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 58 to 62
(the first bars of the transition)

E.g. 8



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 81 to 89
(the end of the exposition)

In the previous example, the chord transitioning to the development in the second repetition was underlined, the exposition having the structure of a Classical Sonata, noted by repetition bars. The cells and the motifs which compose the main theme are at the core of the whole exposition, and added to this is the minuteness of the development of the motifs, that result in an expressive and contrasting two themes sonata exposition.

The development indicates the composer's interest in creating the most sinuous modulation trajectory, as a veritable laboratory of the componistic fantasy concerning the modulation.

E.g. 9

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 90 to 94

In the last stage of the development, a pedal on the B flat Minor is required, preparing the return to the main theme.

E.g. 10

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 158 to 161

E.g. 11

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 175 to 179

The reprise emphasizes the originality of the compositional conception, due to the surprising apparition of the main theme in B flat Minor instead of the initial tonality, C Minor.

E.g. 12



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 179 to 184

The main theme returns, following the same schematics as those of the introduction to the exposition, retaining the imitative polyphony and the doubling in thirds parallelism. The bridge follows the same structure as in the exposition, modulating towards D Major, in the first stage, and in G major in the second stage.

E.g. 13

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 185 to 203

The B group gathers, in this instance, the two themes exposed in the secondary thematic group of the exposition in a single structural unit, rendered in G Minor and modulating towards A flat Major. In the transition (again, given a comprehensive role), the tonal trajectory veers towards the basic tonality, C Minor. The transition contains elements of the exposition and is followed by a coda, with the notation *con forza*, characterized by virtuosity and bravery, with outstanding technical passages, with parallel third and eighth intervals, requiring an alternative execution of *legato-staccato* for a more permissiveness of the entire piano.

E.g. 14

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part I, bars 235 to 248

Table 1

EXPOSITION (1-89)					
A	Bridge		B		Transition
	stage I	stage II	B1	B2	
1-8	9-16	17-24	25-43	43-59	59-89
C minor	-	C minor			
DEVELOPMENT (90-178)					
stage I		stage II		stage III	
90-122		123-158		159-178	
A-flat-B-flat-DC-A-flat-F-E-flat-G-A-flat				B-flat V	
RECAPITULATION (179-248)					
A	Bridge		B	Transition	Coda
	stage I	stage II			
179-186	187-194	194-202	203-219	219-238	239-248

General scheme of part I of the *Sonata No. 1 in C Minor, Op. 4*, by Fr. Chopin

Part II

Following the ample, complex and tensed *Allegro*, the composer opted for a contrasting movement, not according to the classical model, but to his own intuition and musical conception. Thus, instead of introducing a slow movement, he oriented towards a easy, comforting, dancing part – a Minuet of small dimensions and accessible melody, with no ample development.¹⁵

The Minuet is written in a $\frac{3}{4}$ bar, specific to the dancing genre, the basic tonality being E flat Major. We notice the agogic notation – *Allegretto* – and the character notation – *scherzando* – and inside the Trio there is only one notation – *con espressione*. Formally, the traditional pattern of the Minuet genre is respected, with part II as a major three stanzas (A-B-A), where A is, in its turn, a minor three stanzas and B is a minor two stanzas. Stylistically, due to the melodicism and the accessible musical expression, some connections with similar movements from W. A. Mozart's Sonatas or F. Schubert's piano miniatures can be established.

The first section, *Minuetto-Allegretto*, starts with a cantabile theme, which appears with the bass at first, than it is taken over by a four bars canon by the higher voice, the medium voices having the role of harmonic filling. In what the harmony is concerned, a short inflexion towards the minor relative tonality, but with a quick come-back to the main dominant, E flat Major, can be noticed.

¹⁵ Manea, Carmen. *La pian cu Frédéric Chopin*, Editura Universității Naționale de Muzică, București, 2010.

E.g. 15

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part II, bars 1 to 8:

The A section (the Minuet) has a three stanzas form, composed of three periods: A, A1 and A'. The middle period, although beginning in the main tonality, had an instable harmonic character, having inflexions veering towards C minor, E flat Minor C Major, G Major (perceived more as an inflexion of the C dominant) comes back through chromatic modulation to E flat Major. As a whole, the composer creates a contrast between the first two periods.

E.g. 16

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part II, bars 17 to 23

The A stanza acquires the part of a choir, with a simple harmonic structure and an accessible melody, coming back towards to end of the Minuet in the same hypostasis, but with small dynamism in the spatial sounding plan – by the doubling in parallel eighths of the bass theme.

E.g. 17

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part II, bars 33 to 48

The *trio* is written in the corresponding tonality, *E flat Minor*, characterized by extended expressivity, having lyrical and melancholy accents. In what the structure is concerned, the *trio* has two sub-sections: B, B1 C, with different musical content. The first has a symmetrical structure, represented by two periods of eight bars. Due to the half cadence on the dominant in the 56th bar and to the perfect cadence in the 64th bar it can be seen as a question and answer structure, with antecedent and consequent.

E.g. 18

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part II, bars 49 to 64

The second section of the trio, B1 C (similarly structured in two eight bars periods), begins in G flat Major, taking the characteristics of a graceful and tender Mazurka and returning to the tonality of E flat Minor.

E.g. 19

The musical score for Fr. Chopin, Sonata No. 1 in C Minor, Op. 4, part II, bars 65 to 74, is shown. It is in G-flat major and E-flat minor. The score is divided into two periods: B1 (first period) and B2 (second period). The key signature changes from G-flat major to E-flat minor. The score includes various musical notations such as notes, rests, and dynamic markings.

Fr. Chopin, Sonata No. 1 in C Minor, Op. 4, part II, bars 65 to 74

At the end of the trio, according to the Classical structure, the Minuet is repeated *da capo al fine*. The juxtaposition of the two musical sections in this part was, for Chopin, the just moment to place the spotlight on the Polish folklore and to combine it with elements of academic music.

Table 2

MINUET (A)			TRIO (B)	
A	A1	A'	B	C
1-16	17-32	33-48	49-64	65-80
e-flat I-V, V-I	E-flat-C-E-flat-C-G	E-flat I-V, V-I	E-flat I-V, V-I	G-flat-E-flat

General scheme of part II of the Sonata No. 1 in C Minor, Op. 4, by Fr. Chopin

Part III

Due to agogic notations *Larghetto* and *con molto espressione*, part III is a calm section, of serene meditation, where the interpreter's concentration and ability to preserve the tension of the slow tempo is put to the test. In this section, Chopin surfaces the side of his genius he will later exercise in his

Nocturnes.¹⁶ Due to the expressivity, the dreamy and meditative character, but especially to the mellifluous tune, similarities with the oneiric style of his *Nocturnes* can be observed. Although the 5/4 meter is clear, one can identify an asymmetrical rhythmical structures (conceived to favor the tune), thus the composer annulling any tendency of fracturing the melody, any metric accent, and constructing a fluent, unitary and perpetual melodic narrative. The only elements indicating any form of inner metric organization are the harmony and the broken course of the piano accompaniment, parameters that are constantly changing from 2 to 3 beats. In the next example, the indications of inner metric organization in the first nine bars are underlined.

E.g. 20



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part III, bars 1 to 9

Formally, the delimitation is difficult, as the flow of the melody indicates the attempt to fracture the sounding course. Looking beyond this continuity, I discovered motifs and themes that are repeated along the movement, many times, revealing a three stanzas form, with varying elements. We can see, thus, three formal principles interconnecting: the stanzas, the variation and the freedom of structure (manifested through the asymmetry of the phrases formed by unequal number of bars).

The first period, A, begins with a four bars homophonic moment, where, in fact, is exposed the generating harmonic structure. Along the next nine bars, a suave and tuneful melody gently takes shape in the superior plan, accompanied by the bass voice in broken arpeggios, and by the intermediate voices which have the role to complete the harmony.

¹⁶ Sieluzycy, Czesław. *Copernicus of the Piano, Chopin Studies*, no.6, 1999.

The second period is contoured through the repetition of the musical idea from the introduction, in bar 14, where the same chords from the beginning are transposed in a higher octave in an arpeggio accompaniment. This period is composed of three asymmetrical phrases, with 7+6+5 bars. Starting with bar 21 (the delimitation between the first and the second phrase) a new cantilena emerges, more embellished and varying the theme exposed in the main period. The examples below include both the initial theme and the enhanced variant by means of arabesque in a higher tonality.

E.g. 21

Second phrase of A

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part III, bars 5 to 8

E.g. 22

Second phrase of Av1

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part III, bars 21 to 24

The third phrase of Av1 is characterized by tonal instability. Inflexions towards the tonalities of D flat Major, C flat Major and E flat Minor can be identified and bars 30 and 31 make a come-back to the initial tonality, A flat Major, throughout an enharmonic and chromatic transitive passage.

The last period, Av2, is another variant of the initial theme, but this time it is developed in an ample ornamentation, written as a polyphony for each hand, on two plans of sound and with a rhythmic diversity given by the introduction of fifths and trios overlapping the binary formulas of the accompaniment.

E.g. 23



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part III, bars 31 to 35

The juxtaposition of the sound plans must be, again, underlined, as the right hand elegantly unfolds the arabesques on the higher plan, while the left hand utters the arpeggio motifs. The composer utilizes dynamic fluctuating nuances by means of successive *crescendos* and *decrescendos*, of simple harmonic passages, but arranged with refinement, novel rhythmic overlapping (creating expressive polyrhythms), all piano formulas that became a characteristic of Chopin's later creation.

The Nocturne atmosphere is preserved until the end of this part, as the two hands change places, the right becoming the accompanying piano and the left acquiring the part that conducts the melodic frame to completion. Chopin's specific ornamentation is present in the last bars, in a sober register, enriching the tune of the left hand (see e.g. 24).

E.g. 24

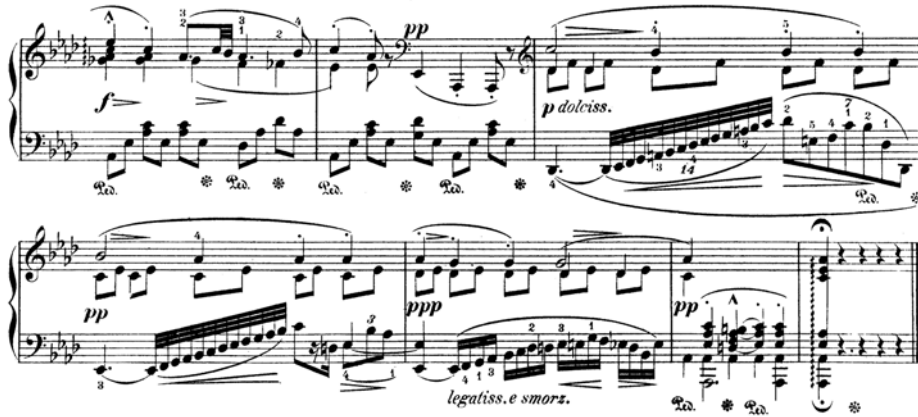
Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part III, bars 36 to 42

Table 3

A		Av1		Av2
1-13		14-31		32-42
4 + 9		7 + 6 + 5		6 + 5
A-flat	V	A-flat	~D-flat, C-flat, E-flat ~	A-flat

General Scheme of part III of *Sonata No. 1 in C Minor*, Op. 4 by Fr. Chopin**Part IV**

The last part, *Finale*, is a movement of instrumental bravery which runs in an emphasized *Presto*, indicated by the very fast metronomic notation. The piano writing is characterized by impressive virtuosity, as the composer's focus is placed on the bright technique, through the difficult scales and arpeggio passages, spread along the keyboard for both hands. Some of the piano formulas present here can be recognized in some of his *Studies* gathered under the *Op. 10* (for instance, the chromatic passages from *Studies No. 4* and *12*, the arpeggios in *Study No. 8* or the alternating mix of thirds and sevenths from *Study No. 7*).¹⁷

Structurally, part IV is organized as a tri-penta-stanza rondo (A B Dev. A B A). Due to long transitions and ample development passages, which go beyond the simple developing function of a rondo, we can identify a tendency towards rondo-sonata. The choir is repeated several times, and the couplet appears once, twice brought between the three variants of the choir.

¹⁷ Berger, Wilhelm Georg. *Estetica sonatei romantice (The aesthetics of the romantic sonata)*, Music Publishing House, Bucharest, 1983.

Out of various componistic reasons, the last part of the *Sonata* is considered unrepresentative for the Chopin's work by theoreticians, as it does not prove the spontaneous imagination and melodiousness which is characteristic to the Polish composer. More than that, similarities between the theme of the choir and a famous musical idea from the *Wanderer Fantasy* Op.15 (*Wandererphantasie*) were discovered. The theme of this work left a strong impression on young Chopin, who created in the fourth part of his first Sonata a veritable variation starting from the rhythmic and melodic profile of the cyclical idea of Franz Schubert's fantasy.

In the examples below are the first bars of both the musical pieces in order to make the similarities visible:

E.g. 25



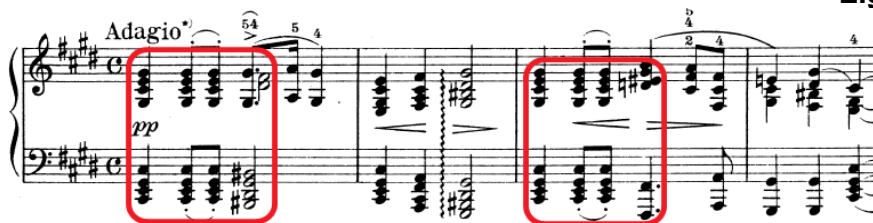
Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 1 to 5

E.g. 26



Franz Schubert, *Wanderer Fantasy in C Major* Op. 15, part I, bars 1 to 4

E.g. 27



Franz Schubert, *Wanderer Fantasy in C Major* Op. 15,, part II, bars 1 to 4

E.g. 28



Franz Schubert, Wanderer Fantasy in C Major Op. 15, part IV, bars 1 to 6

We can see that the two works have in common two motifs: the first (see E.g. 25 – noted with α) has a chord profile and becomes noticeable especially through rhythm, by succession of half note – two quarter notes, respectively quarter note – two eighths, conferring a vigorous, willing character (as martial signals, given by the C-C scale) to the musical writing; the second motif (see e.g. 25 – marked β) is present only in the first part of Schubert's *Fantasy*, and is represented by the ascending arpeggio.

Coming back to Chopin's *Sonata No. 1*, we identify the classic harmonies, first of all, the authentic cadence, but still enriched by a writing of ample arpeggios, chords placed in a vast position, together with constitutive chromatics which create tensions in their succession.

E.g. 29

Finale.
Presto. (♩ = 132.)

con fuoco

C minor

I VII₇ I IV alt.# V₆ III alt.7

IV VI I_{6/4} II 3# V

Fr. Chopin, Sonata No. 1 in C Minor, Op. 4, part IV, bars 1 to 8

The choir spreads along 16 bars, organized in the form of a double period, composed of antecedent phrases (half cadence on the dominant chord, as in e.g. 29), and consequent (ended with authentic cadence on the tonal chord), respectively. This is repeated integrally during this part twice more, in almost the same hypostasis and the same tonal profile. The original motif α is more often repeated, on different levels, different tonalities and in continuous development as a motif. In the following examples (30 to 33) are a few representative moments for this motif:

E.g. 30



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 24 to 25: (bridge, stage I, where α is underlined as a reminder of the initial rhythmic motif)

E.g. 31



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 65 to 71:
(secondary theme B1, developing phrases)

E.g. 32



Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 84 to 87:
(secondary theme B2, where α is to be found again by rhythmic impulse)

E.g. 33

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 264 to 268

The bridge is structured in two stages: stage I, having 16 bars (8+8), in C minor, where the first phrase has half cadence on the dominant and the second on step I. Stage II, according to the classical rigors, is modulatory. There is a passage to G minor and the cadence is on the dominant of this new tonality. The bridge has the aspect of succeeding melodic parallelism, where the rhythmic pulsation taken from the main theme can be distinguished.

The secondary thematic group is composed of two musical ideas, both exposed in G minor. The first, B1, has a similar aspect to the preceding bridge, keeping the voluble character conferred by the succeeding arpeggios exposed by a piano writing of impressive virtuosity. Although it can be easily mistaken with a new phrase of the bridge, due to the continuity between the moments and to the flowing development, I marked it as a secondary theme, starting with bar 41, because the tonal mark indicates a clear stabilization on the central dominant of C minor. As it can be seen in the general scheme placed at the end of this analysis, B1 is structured as an asymmetrical three-part (8+16+8 bars).

E.g. 34

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 40 to 47

As it can be seen in the general scheme placed at the end of this analysis, B1 is structured as an asymmetrical three-part (8+16+8 bars). The two secondary themes are connected through a short transitory passage (bars 72 to 83), characterized by an intensely chromatic writing, taking the shape of an ascending chromatic stair, sustained harmonically by the accompanying piano chords, constructed on the dominant of the 5th step of G minor.

E.g. 35

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 72 to 77

The second minor theme, B2, is much visible and well-shaped. Unlike B1, which is constructed around the dominant of G minor and thus gives the impression of a perpetual tonal instability and of a stringent need of resolving, B2 debuts with an impression of certainty, stability and interiorized vigor. It has the features of a choir by Bach due to the homophone syntax; structurally, it is composed of three asymmetric phrases, the first of which has a moment of modulatory inflexion on the dominant, as it follows: the first 8 bars are in G minor and the next 4 are in D major, and afterwards, in the third phrase, there is a come-back to G minor, with the variation of B2.

E.g. 36

Fr. Chopin, *Sonata No. 1 in C Minor*, Op. 4, part IV, bars 83 to 97

In bar 116 starts an ample thematic development, starting from the micro-units of the previous themes. It cannot be divided into stages, as the sound discourse develops as a perpetual flux of tension accumulation, gathering diverse moments of motif variation in a perpetual flow. In the example below (e.g. 37) is rendered a segment of the rendering of B2 theme as sequences of different tonal areas.

E.g. 37

The image shows a musical score for Chopin's Sonata No. 1 in C Minor, Op. 4, part IV, bars 152 to 166. The score is in three systems. The first system is marked 'sempre legato' and 'B-flat minor'. The second system is marked 'Idem' and 'F minor'. The third system is marked 'C minor' and 'p minor'. Red circles highlight specific notes in the right hand across all systems.

Fr. Chopin, Sonata No. 1 in C Minor, Op. 4, part IV, bars 152 to 166

The return to A is preceded by 8 meters of pedal on the basic tonal dominant, C minor, after which the choir is identically repeated, starting with bar 184.

The bridge is formed out of two stages, the first with an identical course as that of the exposition, except the ending and the transition to the second stage, where a modulation towards the relative tonality, E flat Major is present. The second stage is more ample and has a more convoluted modulatory trajectory, in tonalities as C flat Major and F Major.

The secondary thematic group starts with the same musical idea exposed through arpeggios and with a character of piano virtuosity, in F Major, swiftly modulating towards the corresponding F minor. Then, the trajectory becomes oscillatory between the newly reached tonality and the basic tonality, as it can be seen in the general scheme. The link between B1 and B2 is made through the same transitory passage.

The second secondary theme appears as a variation, accompanied in the lower plan with the help of a linear, and not a homophonic, as in the exposition, sounding display. The formal structure is maintained, the same is the tonal plan (the first 8 bars of B2 are in F minor, the next 4 in C Major and back to the F minor). The last occurrence of the choir is preceded by an ample developing section (bars 325 to 366). The last reprise also has the function of a coda, bringing back the main theme, A, from the perspective of sound, chord and arpeggio in an amplified form, in order to enhance the expressivity and impact. The virtuosity is required until the last chords of the last bar.

Table 4

EXPOSITION (1-115)					
A			B		
A	Bridge		B1	trans.	B2
	Stage I	Stage II			
1-16	17-40		41-71	72-83	84-115
8+8	8+8	8	8+16+8	8+4	8+4+8+13
CV – I	V – I	~G__V#	solV~F~GVI-V#_____		G ~D ~G__
DEVELOPMENT (116-183 – undivided)					
G I – II – VI alt. ~D# ~ A ~ A ~ F ~ B-flat ~ B-flat ~ F ~ C ~ D ~ E C 16/4 – V_____					
* bars 154-172 = variation B2					
* bars 177-183 = pedal on the dominant of C					
RECAPITULATION (184-325)					
A			B		
A	Bridge		B1	trans.	B2
	Stage I	Stage II			
184-199	200-240		241-280	281-292	293-325
8+8	8+8	16+10	8+8+8+16+8	8+4	8+4+8+13
CV – I	V –	~E-flat ~F	F ~ C_____IIb ~ E V_____F		~ C ~ F_____
developing section (326-366)				A (367-399)	
				8+12+12	
~ B-flat ~ C ~ G V# ~ D ~ E ~ F ~ E-flat CV_____				C_____	
(pedal on dominant)					

General Scheme of the part IV, *Sonata No. 1 in C Minor, Op. 4* by Fr. Chopin

Conclusions

Although it is seen as an exercise, Chopin's Sonata No. 1, Op. 4 in C minor bears, in an anticipating manner, the stylistic features of the later creations of the composer: rhythmic variety and pregnancy, harmonic and polyphonic refinement, rich and unexpected character of modulation, the originality of the piano embellishments and the constant attempt to innovate the musical expression. This sonata can be grasped, of course, by a multitude of instruments of analysis, as I have already mentioned, extra-musical, such as they can be offered by the perspective of the levels of narratives that are relevant in defining the musical time. This trajectory has already been traced by the theorists in the literary realm such as Gérard Genette. Current sonata's theories such those belonging to James Hepokoski are entirely convincing and helpful, appearing to function as a liaison between their contents and the performers' expectations. I cannot fail to point out other, new models of experience in the analysis of Romantic musical variety of expression, to justify the nuances and the essence of the material of this sonata; and here has its place the spectrum of associations suggested by the reading process as they are described within the design of the coding layers commented in Roland Barthes' meaningful remarks. This whole field of investigation enables for this sonata a sort of conceptual understanding through its transitory aspects beyond the immediate utterance, i.e., an instinctive and intuitive one, thus creating a significant semantic and hermeneutical space; this space can be for sure fulfilled in successive approaches in the future.

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STRUCTURE OF THE VOCAL DISCOURSE OF THE CHARACTER LEONORA FROM THE OPERA "IL TROVATORE" BY GIUSEPPE VERDI

EDITH GEORGIANA ADETU¹

SUMMARY. The opera "Il Trovatore" crowns the famous Verdi trilogy ("Rigoletto", "Il Trovatore", "La Traviata") leaving as a legacy in the history of lyrical theatre vocal archetypes relevant to the Italian romantic opera. This research aims at the formal and stylistic analysis of the vocal discourse of the character Leonora, considering the solo moments and outstanding overall moments, attributed to the role. In carrying out this approach we will highlight the vocal peculiarities of the character, as well as relevant technical and interpretive aspects. In essence, the research represents a correlation between the structure of the moments that make up the vocal discourse and the nature of the character's Verdi vocality, Leonora's role summing up various technical and interpretive requirements.

Keywords: Verdi, Il Trovatore, Leonora, Structure, Discourse, Vocality

1. Introduction

The reality described in the works of Giuseppe Verdi remained during his creation a poetically stylized reality. In the realization of this approach, an extremely important role was played by the evolution of vocality and the distinct approach of solo roles, receiving the dramatic force and expressiveness of the human voice at the expense of a frivolous vocal exposure. Verdi saw the weak parts of Italian opera, which hindered his development. With few exceptions, the music of Italian operas was not yet linked to stage action. The composer realized that Italian opera could not be elevated to a new, higher level without overcoming the softness of dramatic action, without eliminating outdated conventionalism. Verdi also introduced many new elements in the vocal style of Italian opera. Always taking into account the importance that the vocal performer presents for the opera and paying a lot of attention to the cast, the type of voices of the

¹ PhD student at "Transilvania" University Braşov, E-mail: edithadetu@yahoo.com

singers and their interpretive talent. The voices were to be entrusted with a singable declamation that could be transformed at any time, either into a recitative or a freely structured melody. From the first stage of his creative path, Verdi fought hard against the whims of the performers, if they contradicted the content of music. Following the dramatic truth, Verdi often gives up in his areas of opera, the passages of virtuosity, if they do not result from the content and if they do not contribute to the revelation of the artistic image. However, in his early works, between 1840 and 1850, there are still many *cavatines*, arias, *cabalettes* and choirs made according to certain patterns. Parallel to this conventionalism, many features of the same works speak of the persevering pursuits of the innovative playwrighting. Thus, new vocal typologies are outlined - the dramatic *coloratura* soprano, the dramatic *mezzo-soprano*, the dramatic baritone - marking the evolution of the Italian romantic opera towards a realistic musical theatre. The role of Leonora in the opera "Il Trovatore" is a vocal-interpretive prototype, whose structure highlights the transition from the *belcanto* style, to a new way of vocal expression, more dramatic, more personal. "Crucially, I believe that Trovatore's focus on singing helps to highlight a transition, a historic evolution in operatic style that expands ways to exploit the vocal utterance – the aria, 'song' – as a powerful emotional sign, a marker of a new kind of theatrical 'realism'".²

The work of Giuseppe Verdi has over time has been a vast field of analysis, which has allowed much research. Both interpreters and musicologists have learned in his work an interesting study material, whether we refer to the evolution of the vocal technique, to the emancipation of a school of singing, whether we refer to the musical structure and analysis of the musical language and its poeticity. It is appropriate to mention the following researchers and studies by them: Abramo Basevi - "The Operas of Giuseppe Verdi" (1859), Philipp Gossett - "Divas and Scholars: Performing Italian Opera" (2006), Joseph Kerman - "Opera AS Drama "(1956)," Opera and Morbidity of Music "(2008), Julian Budden - " Master Musicians Series) "(2013), Elizabeth Hudson - " Narratives in Verdi: Perspectives on His Musical Dramaturgy "(1993), Grigore Constantinescu - "Giuseppe Verdi" (2009).

2. Vocal peculiarities of the role of Leonora

Due to the character of its dramaturgy, the opera "Il Trovatore" is perhaps closest to the opera "Ernani" but revealing new features. Verdi pays more attention here to the psychological shaping of the characters.

² Hudson, Elizabeth. „From Orpheus to Opera – Singing about Singing in Verdi's Il trovatore Verdi, 'Tacea la notte' (Leonora), Il trovatore, Act I"

"What makes *Il trovatore* work is, unsurprisingly, Verdi's music. By turns passionately lyrical and headlong in his best manner, the score has a density of feeling and sound, as well as a distinctive *tinta*—color—all its own, and a mood which one might stretch a bit to call melancholy exaltation."³ Leonora's characterization is achieved through a lyricism - justified from a psychological point of view - which will acquire dramatic tones towards the end of the work. Among the most beautiful *solo* moments attributed to the role is the *cavatina* from the first act of the work - poetic and bright, in which the soprano highlights her vocal ambit, agility and timbre versatility. No less expressive are the recitative and the aria from act IV, through which Verdi creates well-defined contrasts, true sound effusions. We notice in this point of Leonora's vocal discourse a gentle nuance of the character, rendered by a dynamic diversity, by a wide phrasing. Verdi's way of writing - to bring the voices to the upper register and to obtain effects through maximum sonority acquires new connotations in the context of this role." We see that Verdi wanted singers to be individuals "who have something to say." Verdi wanted singers who can sing with the technique of the Old Italian School, but he wanted more than just "vocal finesse." He knew very well that only the perfect mastery of the voice allows the singer to sing with true feeling and emotion—in other words, with heart and soul."⁴ The soprano's vocality is exploited so that the expressive valences, the timbre richness can play both lyrical episodes and dramatic episodes, where the action of the work requires it. Regarding the vocal typology, we consider this role as being written for a dramatic soprano of coloratura or dramatic agility, the exigencies related to the ambit of the score and the timbre versatility being present throughout the vocal discourse.

3. Analysis of the relevant moments of the role

Within the *cavatina* "*Tacea la notte placida...*" (act I) we notice a quarter-tenth ambitus, The shape of the *cavatina* is *bistrophic*; AB (A: *Andante* B: *Allegro giusto*). From a harmonic point of view, A: *E flat minor* – *E flat major* (in transition modulates to minor then the end in major), B: *A flat major*. "Her opening scena passes from recitative through a delicious moment of *arioso* ('Come d'aurato sogno') to her *cavatina* ('Tacea la notte') which shows Verdi's melodic craftsmanship at its finest. Even his earliest arias show a tendency to throw their main musical weight towards the end."⁵

³ Lederer, Victor. *Verdi: the operas and choral works*, pp. 135-136

⁴ Bloem-Hubatka, Daniela. *The old italian school of singing: a theoretical and practical guide*, pp. 151

⁵ Budden, Julian. *Verdi*. Third Edition, pp. 230-231

Section **A**, is highlighted by the minor harmony, the song having a descending profile. The nostalgic character can be noticed due to the *Andante tempo*, the reduced dynamics, the airy accompaniment, also the indication of the *mezza voce*, being a significant landmark in the interpretation of the area. "But the essential interpretive element is the imagination of the soprano." "Tacea la notte placida" is dominated by the idea of silence. After a breath, "e bella in ciel sereno" has a broader scope and already calls for a rounder voice."⁶

E.g. 1

Aria "Tacea la notte..." (measure 1 – 10)

The contrast found in measures 16-25 is induced by the modulation towards the major key and the arching of the melodic line in ascending direction. During this musical period, the orchestra supports the *solo* discourse and the indications *animando un poco* and *con espansione* contribute to the remark of the jovial character. The doubling of the musical line can be observed in measures 26-30, this time the melodic profile reaching the acute register, the orchestra being a point of support, both in terms of character and intonation. The following musical periods are similar in terms of melodic and harmonic construction, the changes occurring at the level of the literary text. The only element that defines the rehearsal is its end, highlighted by the *solo cadence*. Within the *solo cadence* we notice a first moment in which the vocal extension of the character is presented, the end of this section being crowned with a descending walk from Reb from the third octave to the lab from the first octave

⁶ Singher, Martial. An interpretative guide to opera arias, pp. 549

E.g. 2

Aria "Tacea la notte..." (măs. 69-70)

The **B** movement, it stands out by capitalizing on the tone of Lab Major and by the melody built through jumps and ornamentation. It should be noted that the orchestra supports the segments with interval jumps, thus contributing to the support of the character in the exposition of the vocal discourse (measures 79-81). At the same time, the virtuosity and the interpretive technique can be observed in this section, the melodic line being organized from the succession of sixteen descendants, also supported by accompaniment.

E.g. 3

Aria "Tacea la notte..." (measures 85-87)

Towards the end of the section, we notice the insertion of some measures based on an ascending-descending range (measures 99-101), with the role of interpretive virtuosity.

The next relevant moment of the role is the aria "*D'amor, sull 'ali rosee*", a moment of great expressiveness and vocal exposition. Here we

find the living presence of the *belcanto* style, with its dynamic effusions. The aria has a hexadecimal ambit, and the form is bistrophic (A, B), with orchestral and recitative introduction. From a harmonic point of view: A: *F minor*, B: *A flat major*. The recitative of the area is highlighted by the development of discourse and by the use of the middle to acute register. Also, towards the end of it, the interventions of the accompaniment with an interrogative-expressive role can be noticed, whose answer will be the lines of the character Leonora. At the same time, we find the capitalization of the vocal technique (the well-known Verdian *staccato-legato* procedure, on the F note of the second octave - a difficult sound within the character's vocalism, marking the transition from the middle register to the acute register). The sweet indication highlights the versatility imposed in the vocal exposition of this moment.

E.g. 4

au - ra, che in - tor - no spi - ri, deh, pi - e - to - sa, deh, pi - e -
breez - es, I hear la - ment - ing, oh fly and tell him, oh fly and

dolce
to - sa gli ar - re - caj miei so - spi - ri!
tell him his love doth near him lin - ger!

ppp

Aria "D'amor, sull' ali rosee" (measures 31-37)

Section A capitalizes on a musical idea, organized based on sequencing. The indication *con espressivo* and the dynamic *pp*, gives the elegiac, melancholic character. Also, in this Adagio section we observe the use of a small cadence as a link between the treble and the note in the

middle register, which can be performed in the manner of a *portamento* (measures 38 - 44). Section B, is distinguished by the modulation to the major key, the compositional manner by sequencing being used in measures 45 - 50. At the same time, we can see that this movement is wider than the previous one, intensifying the acute register by touching the *Reb*, the culmination of the area. In this aria the voice of the soprano must prove itself highly skillful. "It is still a *Lirico spinto* capable of great dramatic strength, but it is used here with the flexibility, the tenderness, and the refinement of a string instrument of the highest class. The result of the performance must be stunning."⁷

E.g. 5

oppure. deh! non dir - - gli im - my
tell him not - - my

pe - ne, le pe - ne del mio cor, fate ev - er - more our hope be - trays, deh! non dir - - gli im - my

Fl. Cr. *p* *cresc.*

con forza dolce
prov - vi - do le pe - ne del mio cor, le heart will break, if fate ev - er be - trays, if

prov - vi - do le pe - ne del mio cor, le heart will break, if fate ev - er be - trays, if

Fl. Cr. *p*

Aria "D'amor, sull' ali rosee" (measures 56-59)

⁷ Singer, Martial, op. cit. pp. 563

The end of the aria is based on a complex *solo* cadence, with compound intervals and ascending chromatic ranges. The *ambitus* imposed within the cadence is *twelfth* (*E flat* from the one-lined octave – *B flat* from the two-lined octave). The free construction of this scene is determined by the dramatic conception. The expressiveness of this episode is accentuated by an unusual stamp colour. With an equally delicate sense, the composer finds the appropriate orchestral colours for the concluding phrases from Leonora's Adagio, when on the trembling background of the oboes, flutes and clarinets his soft song is heard, not without the virtuosity necessary for such a moment. This song is a remarkable example of attributing emotional content to a vocal colouring. The particular character of the dramatic voice of *coloratura* is thus highlighted.

Another important moment in the structure of this role is the duet from act IV, between Leonora and Count de Luna, the duet "*Mira, di acerbe lagrime*". At this point, the ambition of the character Leonora is fourth. The form of the duet is bipartite: **A** - *Andante con moto*, transition -: *Più mosso / Allegro assai vivo*, **B** - *Allegro brillante*, preceded by the recitative. From a harmonic point of view: **A** – *A flat major*, **B** - *F major*. "At the beginning of the duet for the count and Leonora there is a very vivacious and natural *parl ante*, in typical Verdian style, that leads to an *Andante mosso*, in which Leonora has a very clear, symmetrical, and pleasant cantabile."⁸ In section A, some phrases from Leonora's speech are supported by the accompaniment, the punctuated rhythm present at the level of the vocal speech gives the whole scene an agitated, dramatic character. Therefore, we observe the transition from vocal lyricism to the accentuation of vocal drama. „The replacement of solo arias with duets and other types of musical dialogue, an issue that had been prepared at least since the middle of the eighteenth century, accelerated; these dialogued episodes were much less adapted to the pre-established patterns, such as those of the Rossini duet in several parts."⁹

⁸ Basevi Abramo, *The operas of Giuseppe Verdi*, pp. 262

⁹ Abbate Carolyn & Parker Roger, *A History of Opera. The Last Four Hundred Years*, pp. 190

Andante con moto. (♩ = 88.)
Leonora. (throws herself in despair at his feet.)
 Mi - ra, di a - cer - be la - gri - me
 Here at thy feet a sup - pli - ant,

Strings.
pp *Fag.*

spar - go al tuo pie - de un ri - o! non ba - stia pian - to?
 Oh, — let my tears im - plo - re thee! If nei - ther tears nor

Ob.
Vln.

Duet “Mira, di acerbe lagrime” (measures 57-62)

Also, in measures 72-73, the interventions from the acute register are doubled, these being a support for the character, both from a rhythmic point of view, but also in terms of the contribution of some rhythmic-melodic impact structures. In measures 93-95 we notice the fusion of the musical lines of both characters. We notice in these measures the use of the sequences outlined upwards; these being doubled by the orchestra. The first period of the transition is devoted to interpreters, in measures 109-112. The ascending profile contributes to the amplification of the dynamics, elements that can be observed through the composer's indications (*ppp*, *più mosso*). The continuation of the transition is organized in the manner of a melodic recitative, which is organized by the exchange of quick lines between Leonora and the Count de Luna.

Section B, is highlighted by the bright, bright character, once due to the establishment of the Fa Major key but also due to the ascending rhythmic-melodic sequencing interventions in Leonora's speech. Also, the whole melodic line is supported by the accompaniment. "Leonora's and

Azucena's progressions lead from opposite directions towards F major/minor, a tonal center which will dominate acts 3 and 4, connecting events stemming from Di Luna's intrigues."¹⁰

E.g. 7

Duet "*Mira, di acerbe lagrime*" (measures 159-161)

The end of this moment is marked by the isorhythmic character of the vocal exposition of the characters, leaving to show the dramatic essence of the whole work. The existing accents in the vocal writing and the ascending chromatic gait of the character Leonora ("*ah! Salvo tu sei per me*") highlight the dramatic potential of the voice, this passage being placed in the middle register, a register that in the context of the voice of dramatic *soprano* agility requires incisiveness and magnitude.

4. Conclusions

The characterization of the characters from the opera "*Il Trovatore*" is made through a series of embossed scenes, of effect, convincing. At their core, without a doubt, is the force of expression of the human voice. Leonora's role is one of the most demanding solo scores in the Verdi repertoire. Approaching this role requires a series of qualities, both technical and interpretive, as well as acting qualities, being suggested a *summum* of vocal expressiveness. The structure of the character's discourse is complex, being composed of various moments, meant to capitalize on the soprano's voice in all its hypostases, in all registers, in a provocative dynamic. The vocal of the soprano from the opera "*Il Trovatore*" follows the foreshadowed path of Verdi between 1840 and 1850 in other similar roles, such as: Griselda from

¹⁰ Balthazar L. Scott, "Plot and Tonal Design as Compositional Constraints in *Il Trovatore*"

the opera "*I Lombardi alla prima crociata*", Elvira from the opera "*Ernani*", Odabella from the opera "*Attila*", Amelia from the opera "*I Masnadieri*", Gulnara from the opera "*Il Corsaro*", Luisa Miller from the opera of the same name. Leonora's role continues this list of roles for the voice of dramatic soprano agility, but marking the transition to a new form of vocal expression, diverse, challenging, highlighting the new stylistic direction of the illustrious composer.

Translated from Romanian by Cristina Ioniță

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**‘HEBREW MELODY IN A MINOR, OP. 33’ BY JOSEPH ACHRON.
THE DEHISCENCE OF TEMPORALITIES BETWEEN “{IN}-FLESH-
IZATION” AND “HOLDING[S]-STILL” PHENOMENON IN
MUSICALIZED MOURNFULNESS**

MARIA ROXANA BISCHIN¹

Motto: “To play great music,
you must keep your eyes on a distant star.”²
[Yehudi Menuhin]

SUMMARY. Long times being left in a penumbra, the violinist Joseph Achron needs a revaluation from the part of phenomenological aesthetic and musicology fields. Following the basic theory of Maurice Merleau–Ponty’s flesh, and few perspectives from Edmund Husserl’s, we demonstrate that insisting on the idea of the inverted plenitude as dehiscence will take us to another level of the perception of the Beauty in ‘*Hebrew Melody*’, composed by Joseph Achron. The final part of the paper offers to the listener the real possibility to see Beauty’s ingrown/incarnation in the mournfulness “as-it-is” – in its *dehiscencia*³ plenitude. The purpose of music must also be to bring us closer to the sufferer’s interior structures, but so that we can see the Beauty that lies in it. To achieve this, more ontic openings are needed, and this phenomenon well-characterized by the term *dehiscential*. ‘*Hebrew Melody, Op. 33*’ – encompasses a whole world. In sound, pain can be exposed much more easily and much more cleansed of its negative aspects. Sonorous mournfulness is different from mournfulness-in-itself, but similar. At the level of human suffering, the two have the same ontic place. When they are filtered through artistic catharsis or artistic judgments, they receive a sublimated note that cuts the thresholds of the common world. The sounds that break the

¹ University of Bucharest. 1. Professional & multiple researcher 2. Affiliate researcher to Faculty of Philosophy and Literature from Buenos Aires [Facultad de Filosofía y Letras de la Universidad de Buenos Aires]; 3. Affiliate to Revue de Musicologie, Paris, and to Cahiers de Maurice Ravel, Paris. E-mail: mariaartspy16@yahoo.com

² Yehudi Menuhin, “The Best Advice I Ever Had”, *Reader’s Digest* magazine 63, no. 380 (Pleasantville, New York, USA: December 1953): 31-33.

³ We have derived the adjectival form from the word “dehiscent”. Something which has the ontically character to be “dehiscent”.

silence of the Being (in its successive openings), are the sounds that crumble the most, are those that scream so soft, so fragile, but scream. This is what we experience with '*Hebrew Melody, Op. 33*'. The touching of the impossible things, the nostalgia for the lost memories, the desire to feel a piece of quietness, the sadness of not being happy, like a ship gone towards the blue horizon, the nothingness lived in a mourn – all these penumbrae of a sad soul which may have lost everything shape in us a beautiful Hebrew canvas, the necessity of a never-ending return to the Hebrew village, its synagogue, and life.

Keywords: Joseph Achron; 'Hebrew Melody'; dehiscence; mournfulness'-temporality ['piangere'-state-of-mind]; mournfulness; inverted plenitude; incarnation; *flesh*; holding[s]-still; {in}-flesh-ing[s].

1. Introduction

Recent phenomenology related to the "incarnation" word has an increased interest especially for the musicians, and for the musicology research field too. But, unfortunately, Joseph Achron was laid in a penumbra⁴, so it is our ethical responsibility to replace him where he belongs: in the universal cultural horizon of the musicology and, in our hearts too because music is not only for those who win something, but rather for those who want to reach the most distant light.

In his times, Joseph Achron was not well-received by the music critique. Lately, the violinist Hagai Shaham⁵ will record a few of the Joseph Achron's unpublished compositions. Jascha Heifetz, as well as Yehudi Menuhin, will present an animate interest in Joseph Achron's creation. From his repertoire, especially '*Hebrew Melody, Op. 33*' drew our attention. In this paper, our attention is focused on demonstrating how '*Hebrew Melody in A minor, Op. 33*'⁶ lasted through times, because the musician's individuality is

⁴ Philip Model tells us that even after 2 decades after death, "Achron's music is still conspicuously absent from concert programmes"(47). For details, see Model, *Joseph Achron* (Tel Aviv: Israeli Music Publications, 1966), 47.

⁵ The violinist Hagai Shaham together with the pianist Arnon Erez recorded Achron's *Complete Suites for Violin and Piano* (London: Hyperion 2012).

⁶ Joseph Achron, *Hebrew Melody, A Minor, Op. 33*, editor Leopold Auer, S. 1293, freely transcribed for Violin and Piano by Joseph Achron, specially arranged and edited by Leopold Auer (New York: Carl Fischer, assigned by Fischer, Carl, LLC, 1911), plate 22190-10. Comparison with Joseph Achron, "Violin Concerto No. 1, II. Improvisations sur deux thèmes yéméniques", length 10:34, in *Rundfunk-Sinfonieorchester Berlin*, and Joseph Silverstein conductor, Elmar Oliveira violin, publisher European American Music/Universal-Edition, recorded January 7, 1998, in *Milken Archive of Jewish Music. The American Experience*, co-producers Deutschland Radio and ROC-Berlin GmbH, and Levin, Neil, <http://milkenarchive.org/>, consulted August 22-28, 2020. We should also remember to look in Leopold Auer and Joseph Achron, *Hebrew Melody: Freely transcribed for Violin and Piano by Joseph Achron; Specially Arranged and Edited for Concert Use by Leopold Auer* (California, LA: Creative Media Partners, LLC, 2018), 20 pages.

not isolated by what is called the 'complexity' of violin music. We mention that throughout this article we made more use of the interpretation that Dimitry Olevsky or Josef Hassid brought to the song, because they were accessible.

We start with the premise that a violin composition is the reborn Beauty's dehiscence, in a confused and arrogant world. Through sounds, there are openings in one's Being's condition – the temporality. The *dehiscent*⁷ character of the art is a sublime truth of it.

In this paper, we define as well as we can the term "dehiscence" related to our artistic emotions which channel us in the temporality of this world. Therefore, we define the "dehiscence" as an opening of time-[in]-{time}, of one subjective temporization in an objective temporality. In sonorous facts, temporization and temporality are not opposite relations, but complementary. Starting with this point of view, we affirm that dehiscence is rather a phenomenon of the *inverted plenitude*⁸, than for consciousness.

The terms "plenitude" and "incarnatio"⁹ – from which we retain the Pontyan radical of the "*flesh*" – to which we are adding it the internalization of the sonorous event for the consciousness so it to become "*{in}-flesh-ization*"¹⁰ of the sound into the plenitude. In this plenitude, we include all the interior lived facts of the violinist and listeners, the emotional structure of the artist, the physiological reactions of the left-hand et cet. Not to forget, this state of plenitude involves judgments, emotions (such as suffering, sadness or joyfulness), perceptions, sensorial data, and intuitions.

For instance, Maurice Merleau-Ponty says that "in the *flesh*" state is something which should be accomplished through reality, but with the help of the "perceptive experience"¹¹ too.

On the other side, Dermot Moran observed that at Edmund Husserl the plenitude and the idea of the flesh are an "intended object with full

⁷ Our observation.

⁸ In our analysis, we technically want to introduce the term "inverted plenitude" to unify the openings offered by the *dehiscence* itself; Ponty marked somehow there is a limit in the openings of the *flesh's* senses, but what we demonstrate is that there is no limit in the successive openings into the depth-flesh of the sonorous facts related to the consciousness.

⁹ The Latin form for "incarnation".

¹⁰ In this paper, the term "*{in}-flesh-ization*" is technically introduced by us to separate the manifestation of the plenitude of the sonorous *flesh* (*which in Ponty's *Phenomenology of Perception*, was already something internal for the consciousness), from the common internalization phenomenon. Musicality is a *sine qua non* condition of the Being, and it surpasses the common flesh mentioned by Ponty. In this case, we should mention the place where the expression "in the flesh" is mentioned in Maurice Merleau-Ponty's, *Phenomenology of Perception*, trans.by Collin Smith (London: Routledge & Kegan Paul, 1958), 373. PDF archive: <https://voidnetwork.gr/wp-content/uploads/2016/09/Phenomenology-of-Perception-by-Maurice-Merleau-Ponty.pdf>.

¹¹ Ponty, 373.

'bodily presence' "¹². Husserl does not use so obsessively the term of *flesh*, instead, the plenitude consists of a cycle of "holding[s]-still"¹³ states. The bodily-presences are part of the "holding[s]"-still and part of the plenitude and the temporal existences contribute a lot in shaping the mournfulness-body¹⁴ of the melody. This corporeality created by the chords is the feeling or the sensation of a body-structure as the mournfulness structure of the '*Hebrew Melody, Op. 33*' is.

To a first view, we should highlight the sadness and the mournfulness expressed by the '*Hebrew Melody, Op.33*'. Connecting the three events for the Being – the plenitude, the mournfulness and the {in}-flesh-ing¹⁵ state, we can validate the existence of the *inverted plenitude* as being part of the corporality of the sounds. But this corporality should be reconfigured somehow by the violinist's hands, and more by the musical chords.

While some differences between Maurice Merleau-Ponty's and Edmund Husserl's perception theory are quite substantial, we stay apart for a while of them, to easily find the emotional path of the sonorous *inverted plenitude* and bring it a personal theorization. The introspection, to live the "piangere state of mind" written at the beginning of the partiture is an indicator to abandon yourself in the mournfulness. But the mournfulness has sufficient "flesh" in her to be discovered. In the violinistic field, this term receives other senses. It becomes closer and similar to the vibrato¹⁶ phenomenon. Vibrato should be closer to the feeling of "more emotion"¹⁷. The trance of the 'piangere' is the flesh of the vibrato of the sadness itself. If we carefully look in *Logical Investigation, volume 1*, "expression also plays a great part in uncommunicated, interior mental life"¹⁸. This mental life is correlated to the subjective states of each sound produced by Achron,

¹² Dermot Moran, "Introduction", in Edmund Husserl (ed.), *Logical Investigations, volume 1*, trans. by J. N. Findlay (London, New York: Routledge 2001), LIX (see the term "*Leibhaftigkeit*").

¹³ We prefer to use the plural of the Husserlian term because there are many retentions-factual intentionalities when it comes analyzing the passings of the sounds in *bodily-presences*. See Husserl, *Logical...*, 249: "[...] holding all that temporal existents must be things, or must help to constitute things".

¹⁴ Regarding the body, we should remember the fine distinction between "corporality" and "corporeality". "Corporality" is related to the physical body; "corporeality" is the feeling or the perceptive feeling of a body-structure as the mournfulness structure of '*Hebrew Melody*'.

¹⁵ From the {in}-flesh-ization we have derived the verbal gerund form as {in}-flesh-ing.

¹⁶ For the evolution of vibrato style, see Naomi Helen Cumming, *The Sonic Self: Musical Subjectivity and Signification* (Bloomington and Indianapolis: Indiana University Press, 2000), 29, 66.

¹⁷ Cumming, "Introduction", in op. cit., 3. Cumming also mentions the subjective states of the "living sound of a violin", on page 26.

¹⁸ Husserl, *Logical...*, 190.

Olevsky, or Heifetz. Here is the point where can be observed the connection between the inverted plenitude (from our theory) and the interior sonorous life for those whose love is dedicated to music all their life. In the same order, the multiplicity of the temporalities produces inversion and an attractive Beauty in dressing the mournfulness.

The vibrato we met in the Olevsky's interpretation of '*Hebrew Melody*', is the sum of different types of temporalities. The subjective temporality (lived by the "I", by the artist, or listener) together with the objective time (rhythm, musical time) form the intersubjectivity of the vibrato. But this game of intersubjectivity of temporalities means *dehiscence* too.¹⁹ Furthermore, Lanei Rodermeyer says that "the perceiving of a melody is, in fact, a temporally extended, gradually and continuously unfolding act, which is constantly an act of perceiving"²⁰.

2. Temporalities and natures of the inverted plenitude in '*Hebrew Melody*, Op. 33'

This paper first provided a constructed perspective about the inverted plenitude phenomenon manifested in sounds. Above, we just established that we work in our analysis of the '*Hebrew Melody*, Op. 33' with the model of the *inverted plenitude*. From where does it come from, especially when we are working with the fragile sounds? Secondly, sounds' temporalities should create something. They create the perceptive feeling of the corporeality of the expressed feelings, especially as mournfulness encountered in this melody.

When it comes to discovering the Beauty of the plenitude, one can live with his world in a violin masterpiece, so we take into account the idea of the temporalities – on how they are already shaped through sounds and how they call *per se* the Being. In other words, all the sounds are temporalities, and the artistic consciousness of the violinist to reproduce them will be determined by the sounds' contents. There is always something which *is-in*, and something which is *hold-still* in an active temporality of a sound shaped by the rhythm. All these fluxes of *is-in(s)* and *holding[s]-still* have already imposed a circularity in the manifestation of the sound's plenitude. While Ponty conserves the general idea of the incarnation, there is a carnation of the sounds which manifests itself as an active sonorous diathesis between *is-in(s)* and *holding[s]-still*.

¹⁹ Our observation (the observation belongs to the author of this paper).

²⁰ Lanei M. Rodemeyer, "Understanding the Present: Urimpression vs. living Present", in *Intersubjective Temporality: It's about Time*. Series *Phaenomenologica* v. 176 (New York, Netherlands: Springer Science + Business Media B. V., 2006), 24.

Starting with the perspective constructed above, vibrato is an intersubjective temporality too. The plenitude of the melody is the incarnation of many musical temporalities²¹. Musical temporalities are the sum between plenitude (which is already inverted through hands towards consciousness). The incarnated temporalities are somewhere [in]-between the distance between hands and brain/consciousness. This sum gives us as result the *inverted plenitude*. The goal is to show that the incarnation of sounds is also, in turn, dehiscence too. As we can see, it is a double inverted plenitude because it functions after *holding[s]-still* and *{in}-flesh-ing* processes. All these double phenomenon is already contained in the dehiscential sound's ontic statute.

A special interpretation to '*Hebrew Melody, Op. 33*' gave Jascha Heifetz²² in 1926. In Dimitry Olevsky's interpretation²³, as well in Heifetz's interpretation, we found the *holding[s]-still* as a sculptural phenomenon of the possibility to express the quietness, the penumbra of mournfulness.

Thus, there is a connection between the flesh of perception and its dehiscence. From a musical perspective, dehiscence is a sound's infinite carnation, in turn, fleshless at the metaphysical level. So, dehiscence is this circularity of incarnation.

There are multiple natures of the inverted plenitude manifested in a violin piece. The musicality of Joseph Achron abounds in luminosity, tranquility²⁴, even in the middle of the sonorous mournfulness. In this case, some sounds are the expression of a distance caused by the very sharp vibrato, but whose sharpness is sculpted in Beauty, and not in the negativism of a painful feeling;

²¹ In phenomenology, we should remember the difference between time and temporality. In this regard, see Dorothea Olkowski, "Time/Temporality", DOI: 10.2307/j.ctvmx3j22.51, in Gail Weiss, Ann. W. Murphy, Gayle Salamon (eds.), *50 Concepts for a Critical Phenomenology*, DOI: 10.2307/j.ctvmx3j22 (Illinois: Northwestern University Press, 2020), 321-323. But in the case of the sonorous events for the consciousness, the things are inverted, and here we have another reason to believe the music is pure *inverted plenitude*. See Rodemeyer, *Intersubjective Temporality*[...].

²² Jascha Heifetz, "Hebrew Melody, Op. 33, Achron", 1926, in *Heifetz Collection (1925-1934) – The first Electrical Recordings*, in Jascha Heifetz (violin) and Isidor Achron (piano accompaniment), 6695-A, HMV-163 gramophone, recorded December 31, 1926, in online archive: https://www.youtube.com/watch?v=8H4opBXD_no, length 5:03, accessed August 19, 2020.

²³ Dimitry Olevsky, *Joseph Achron-Hebrew Melody*, in Dimitry Olevsky violin, and Harout Senekeremian, piano, video edited by David Sukonick, Boloproductions.com (323)356-4439, in recital August 16, 2014, in online archive https://www.youtube.com/watch?v=_25L40IT1ss, length 6:29, accessed August 23, 2020.

²⁴ For details about the ontic manifestation of the violin music in Jewish tradition, see Alfred Sendrey, chapters "The Jew as a creative musician", 124-137, "Mysticism cabala", 62-78, *Bibliography of Jewish Music* (New York, Michigan: Columbia University Press, University of Michigan, first edition 1951 (404 pages), reprinted to Kraus Reprint Company, 1969).

a distance before the beginning of another distance, a metaphor of a bird that gathers its smelling particles of tear(see)²⁵ ash. Exposing a vision about the sufferer experiences, in violin music, everything has an accent on the {in}-phenomenon, as saying on the total internalization of the consciousness processes.²⁶ Here is where the singing-in condition was designed with so much effort.

Plenitude is the sublime manifestation of a flooding Beauty. When the plenitude is released, there is something more we should talk about: the dehiscence phenomenon which surpasses the plenitude and the emotion of the plenitude. Sometimes plenitude is active, the sounds are flooded with life, and then the passings towards a stoned-quietness are made in a flooded fragile manner, the aim being to flood the sound, so as the sound not to remain suspended in an empty sense. There is no suggestion of the nothingness, that is why this violinistic piece is not depressive, rather filled with the luminosity of a dignified attitude in front of the finality of the temporality (Death).

When the execution of the vibrato consists of successive *holding[s]-still* processes of the sound more-than-one-temporality²⁷, rather than time, to create the embodiment of the sounds, we should remember that in Husserl's phenomenology the idea of the "holding still" is not the end of a process, is not something which stops, but rather something which *still flows*. This situation can be seen in Dimitry Olevsky's *holding[s]-still*²⁸, in the sequences [approx. min. 1:22-1:28], [min. 3:28-3:46], [min. 3:43-3:55]. We add the idea according to which there is a difference between concrete sound and abstract sound. The concrete sound is either drawn on the partiture and played, but the abstract one is always in-construction. The abstract sound is the one that takes elements from the concrete sounds (physical data) and it opens the contact of the Self with the world of consciousness (this, in turn, loaded with

²⁵ Which refers to the tears, through metaphorization, which refers to a mourn of the ash.

²⁶ Olevsky, see sequence [4:26-4:31]. Here is countered very well the singing-in phenomenon (or the act of playing the piece shaped by the following mixed perceptions and sensations: repeating the previous structure in the following sequence [4:31-4:40] and the lifting up on the musical scale in the sections [4:37-4:40], [4:41-4:46], repeating of the sharp vibrato again in sections min. [4:47-4:51] & [5:29-5:31] followed by a dumbfounded silence after [5:35], demonstrates the fact that, in the exposure of a vision about Being (in our case, the sufferer experiences) in violin music, everything has an accent on the {in}-phenomenon, as saying on the total internalization of the consciousness processes. And the last sequence [6:06-6:12] – is simply a direct metaphor through we are entered in the register of deep sadness, with glimpses of Death on the horizon. The subtle transitions to a grave silence are made in a flooding manner to maintain the rhythmicity of the plenitude.

²⁷ Our observation.

²⁸ Olevsky, min. [0:56-0:58], then we meet a *holding[s]-still* with a crescendo vibrato in sections – min. [1:22-1:28], [3:28-3:46], [3:43-3:55]; the silenced pause after 3:55, indicates the presence of the *holding[s]-still* phenomenon.

emotions, judgments, reasonings). That is why the *holding[s]-still* appear. The holding-still retains elements from the concrete sound and donates them to the abstract sound. In Dmitry Olevsky's *holding[s]-still*²⁹, in the sequences [approx. min. 1:22-1:28], [min. 3:28-3:46], [min. 3:43-3:55], we have an interpenetration of physical sound and the thought sound of consciousness – they cannot be separated, because in the end, they are part of the same ontic habitation. The temporalization³⁰'s effect (meaning the transformation of temporality in condition for the consciousness filling) is that what makes possible the inversions of the plenitude.³¹

Sounds carry different temporalities between Self and consciousness. Cutting the thresholds between is what we call timing. Thus, the sonorous temporalizations are the ones that leave traces for consciousness and not sonorous times/timings. Sound no longer has to be a sum of times, but a field of timings for consciousness. We are thus placed on the plateau before accessing the fullness. Even this anteriority has its role that allows us to obtain a close distance between what the "Self" has experienced and what it is given to live through the sounds drawn on the sheet music, and played on the strings. These timings break many things kept in the subconscious (from memories to various feelings). They are connected, say, by a substance. In it resides all the carnality/the *flesh* of temporalities.

3. Mournfulness as a type of inverted plenitude of "*holding[s] still*"

In this subsection of the paper, we want to design the idea that a powerful emotion lived through sound – in this case – the mournfulness. Sounds are feelings. From the *holdings-still* to *{in}-flesh-ing* dehiscence is just one step ahead. As we can hear, the mournfulness state is so predominant during the Achron's melody. But what makes this appear? First of all, the hands are provoked to express the mournfulness, the hands are shaping the sound of the *piangere*. Furthermore, independently of these facts, mournfulness derives from the Beauty mixed with a *holding-still-in-temporalization* of the Being into the suffering emotion. Brought in this suffering's sphere, the Being connects

²⁹ Olevsky, min. [0:56-0:58], then we meet a *holding[s]-still* with a crescendo vibrato in sections – min. [1:22-1:28], [3:28-3:46], [3:43-3:55]; the silenced pause after 3:55, indicates the presence of the *holding[s]-still* phenomenon.

³⁰ Ponty, 488, on page 493 Ponty makes a comparison with Husserl, on the same page he mentioned the status of "temporalization as something ready made". The analysis of our paper demonstrated that temporalization is more than being ready made, it is a ready made in «crescendo», especially in the sonorous facts, because the Self works in perfect symmetry through the conditions of the temporalizations. See Ponty, first French ed. (Paris: Gallimard, 1945), 492-495.

³¹ Our observation.

itself with the mournfulness feeling. During centuries, the mournfulness, the suffering where important themes encountered in violin music (as an example, we should remember here Yehudi Menuhin, Ernst Bloch with *Abodah*.³²).

The nature of the mournfulness derives from the sonorous accords dressed in a scream subtly drowned in the tender side of suffering. Mournfulness is an experience *in-flesh*, which changes the perceptive experience we met on Ponty's theory, but makes possible the filling-in of the *holding[s]-still* temporalities in which the Being is filled with melancholia, nothingness or cry. Sometimes, the mournfulness should be perceived as a fall. Can also this mournfulness' flooded fall be illustrated by sounds? In our (pre)experienced image of this feeling in our consciousness, if we imagine that we cut in pain, only if we could cut off the pulsation of happiness and all what can color state means, and then go to a mournful-nothingness-alive horizon and, then, come back behind this horizon, then this painful mourn is just a double empty plenitude? If for a few seconds, someone could cut through the pain, and go back to we, and say goodbye forever. This is one reason why the concept of sonorous mournfulness does not have to be defined, because the emotion itself has a general truth valid for the Being. Shaping the sounds in such a manner they have the face of mournfulness, makes part from the thrownness³³ of the sounds towards the Being's emotionality. Being is exposed, there is a risk.

There, in *Hebrew Melody* (in both variants interpreted by Olevsky and Heifetz), mournfulness should be understood as a geometrically-intentional connection of the sounds in such a manner they produce through sensations the refined lived-mournfulness. Where there are flat chords, there must be also fullness fractures from the *holding[s]-still* state of the sound. There is a burning flame in the mournfulness described by '*Hebrew Melody*'.

Given the *Hebrew Melody*, one should feel as being in a poem dedicated to the Beauty of mournfulness dressed through visual metaphors³⁴,

³² For details, Ernest Bloch, *Abodah [Avoda]* (for violin and piano), 1929, recorded and performed by Yehudi Menuhin (violin), and Hendrick Endt (piano), length approx. 6 minutes, 1939, online archive: <https://www.earsense.org/chamber-music/Ernest-Bloch-Abodah/?ri=91929>. Later, Menuhin declared that *Avodah* was the first violin piece he played on from a living composer from his times: "He wrote beautifully for the violin – you know he was a very good player. Do you know that the first piece I ever played by a living composer was by Bloch, a wonderful piece called *Avodah*, which he composed for me. I was a child of about seven or eight. Bloch was a great teacher", in David Dubal, *Conversations with Yehudi Menuhin* (New York, San Diego: Harcourt 1992), 41.

³³ The term is used in an Heideggerian-existential sense. For more details, look after "Geworfenheit", in Martin Heidegger, *Sein und Zeit* (Tübingen: Max Niemeyer Verlag 1967), 135-136, 175-177, 284.

³⁴ In this regard, consult Maria Roxana Bischin, *Din fericire, lacrimile-ți sunt mai lungi decât părul* [our trans: *Fortunately your tears are longer than your hair*], in *WebCultura*, Romanian version (Bucharest: <https://webcultura.ro/din-fericire-lacrimile-ti-sunt-mai-lungi-decat-parul/>), 24 August,

one should enter in the flesh³⁵ of the sounds too and converted them into some words. If music became a metaphor for the emotional life? The answer is an affirmative one, because music depicts “extra-musical”³⁶ events for the Being, which after all, means life, plenitude, fulfillment. More than that, watching the musical Jewish tradition in the violinistic field, in Achron’s or Menuhin’s case, music meant everything for them describing every part of the Jewish community.

What we have called “inverted plenitude”, was the sonorous saturation between {*in*}-*flesh-ing*[s] and *holding*[s]-*still* which happen in the sonorous sensibility for the Self. There are too many untouchable lines in our interiority. But this interiority is not empty, it comes with something which in turn off, needs to be filled in again, and again. And this is possible due to the *holding*[s]-*still* (as we can see them in Olevsky’s sequences between minutes 1:35-1:51, and approx. 2:00-2:05). Each sound felt by the Self is another line of temporality. But this temporality needs to be ordered on a nexus; Ponty uses “temporalization”, but we proposed the plural, because the temporalization{s} surpass the *holding*[s]-*still* facts which they indicate rather the past. For presentification, the *flesh-alive* must be brought into the present, this being possible through {*in*}-*flesh-ing* level (Olevsky’s sequence 2:21-2:28, 2:29-2:37, with a reloading of the same crescendo on repeat in the minutes 2:40-2:46, 2:47-2:54). That is to say, each *holding-still* has its own {*in*}-*flesh-ing*. If we imagine all the pitch order in determination with a

2020. See the Spanish version provided by the author, *Afortunadamente, tus lágrimas son más largas que tú pelo*, in *Buenos Aires Poetry. Revista & editorial de poesía* (Buenos Aires:), fall October 2020.

³⁵ Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. by Collin Smith, 1958, first ed. 1962, ebook published March 25, 1982, on DOI: <https://doi.org/10.4324/9780203981139> (London: Routledge & Kegan Paul Ltd. (Taylor & Francis Group), 1982), 373. The equivalent of the Pontyan expression “in the *flesh*”, in the original first French edition, “La chose et le monde naturel”, en *Phénoménologie de la perception*, is “la chair et en os” (Paris: Éditions Gallimard, 1945), 369. In the same French ed., page 193, Ponty says that every exteriority (object, sound) it is accomplished through itself, and not due to the exteriority laws. And what is incarnated, it is made from abstract moments: «C’est de cette manière que le corps exprime l’existence totale, non qu’il en soit un accompagnement extérieur, mais parce qu’elle se réalise en lui. Ce sens incarné est le phénomène central dont corps et esprit, signe et signification sont des moments abstraits.» See through comparison, Ted Toadvine, “Nature as Gestalt and Melody”, DOI: 10.2307/j.ctv43vs1w.6, 21-49, in *Merleau Ponty’s Philosophy of Nature*, DOI: 10.2307/j.ctv43vs1w (Evanston, Illinois: Northwestern University Press, 2009), pp. 24, 37, 66, 72-73. The fundamental discrepancy in Ponty’s theory is that “how to characterize nature as an assemblage of meanings that are embodied without being real, and experiential without being subjective” (accordingly Toadvine, 22).

³⁶ See Jenefer Robinson, “Can Music function as a Metaphor of Emotional Life?”, in *Revue française d’études américaine, Aspects de l’esthétique américaine* [no. 86] (Paris: Éditions Belin, 2000), 77-78. JSTOR, www.jstor.org/stable/20874725.

kind of emotion, all these emotions transposed in sound create filled lines of temporalizations. Through temporalizations, the emotion does not remain only on the holding-still level, but passes to the *{in}-flesh-ing* level. Because they do not function in a separate way, only connected, the inverted plenitude's argument is validated in this way. This is an *originary fleshness* of the sonorous material of the music. Now we can see three levels of manifestations of the mournfulness in 'Hebrew Melody, Op. 33':

(a) Many *holding[s]-still* are unified in the *{in}-flesh-ing[s]* field through the sonorities, or the fragile elements which constitutes the expression of a beautiful mournfulness. They may be felt as holding-still, but their release is thorough violin semiquavers temporalization[s] technique, coordinating the suffering towards filling-ins. Why do we say temporalization, and not temporality? Because when a sound expresses more-*than-a*-temporality-mood and unifies itself with a strong emotion, we are thrown in the subjectivization-consciousness' field. And the subjectivization is only possible through temporalization[s]. Temporalization[s] must not be understood as something totally subjective, because they contain indefinite traces of objectivities as – the object (the pitches, the sounds, the material of the sound), the expression of time through a mathematized rhythm (the semiquavers). The suite of the semiquavers creates visual Beauty on the partiture and a sculptural equilibrium in expressing the mournfulness in the levels of the filling-in temporalization[s].

(b) Then, the fillings-ins pass to the *{in}-flesh-ing[s]*. This already means a *dehiscence* in the sonorous *fleshness*. The *dehiscence* is being made by the Achron's chords arranged in crescendo semiquavers³⁷ in some situations followed by a sharp-cry in mezzo-forte³⁸.

(c) Each pitch has his own filling-in between the holding-still part and the flesh-in dynamics. This is the field where inverted plenitude appears. But also we think that inverted plenitude has its roots in the pensato³⁹ note which come in contrast with the precipitation of the demisemiquavers series⁴⁰, in Achron's interpretation given by Olevsky. Demisemiquavers have the role of a reversing dissonance, contrasting the *{in}-flesh-ing[s]*, but in symmetry with the *holding[s]-still*. The pensato appears in these retentions, in something which try to be opposite, but the harmony makes it to become something that rhythmically flows, being amplified not by a symbolization as a pitch, bur rather as a narativity that binds itself between temporization[s].

The idea of inverted plenitude would also validate the idea that, in music, the negative feelings become positive feelings through successive

³⁷ Olevsky, min. approx. [2:23-2:26], [2:27-2:30].

³⁸ Olevsky, min. [2:30-2:36].

³⁹ *** *The Score. A Music Magazine*, issue 22/28 (Kraus Reprint: London, 1958), 12: "This meant a note be undescribably tender and soft that it was only allowed to be thought of."

⁴⁰ Olevsky, min. approx. [3:20-3:35].

sound fragmentations and “cleansings”, and specific temporizations. And the pensative⁴¹ (or thing hold into-hidden) For example, the sufferer experience of mournfulness is passed in the register of an ethical Beauty, which moves you to tears. Mournfulness is not rendered so that we remain in the mud of the sphere of negativity of what pain entails. Thus, what is negative in real life, becomes positive in the flesh of sounds, by melting screams, the noises of the cry, or sorrow into harmonized sounds. These reconciliations of different worlds with different energetic emotionalities, we call them technically “inversions” that also occur in the plenitude’s flowing flood. So, these seemingly opposite transformations take place exactly as in an infinitesimal calculation – the result being only the Infinite Beauty drowned out to infinity in these experiences so specific to us – sadness, pain, sorrow, the falling experience. They belong to us, avoiding them, we will not allow the appearance of openness (so necessary in the existential levels of the Becoming!), neither of *dehiscence* (which was the result of the ontic openings). Sounds cancel the negativity of the feelings we consider, as common, “negative feelings”, their aim being to lift like helium the soul, our soul – and not to remain in the mud of what might pull us down.

Towards the end of the paper, we should mention that *holding[s]-still* is shaped by the singing-as and singing-in conditions, both derived from the *{in}-flesh-ing[s]*.

4. Singing-as, singing-in and sonorous *{in}-flesh-ing[s]* of “*holding[s]-still*”

The sounds are very appropriate to their nature so the act of singing on violin requires two types of the inverted plenitude and in-flesh events: singing-in (or the vibrato as the return of the consciousness of the artist towards its own sounds) and the singing-as position (the return of the sounds towards the artist). In ‘*Hebrew Melody*’, the representation/ expression⁴² for the mournfulness involves both. The mournfulness receives an outline⁴³ through these inversions and inverted sonorous expressions. To cut or fill a sound, to have it incarnated through own flesh, or to give it an existential rhythm, in a way that the register of soul warmth is not endangered,

⁴¹ Adjective derived from “pensato” musical note.

⁴² We should remember here the distinctions between representation and expression in Husserl’s phenomenology. But, in this musical context, expression of the mournfulness through sound is own representation *per-se* (our observation).

⁴³ This idea was met in Don Ihde, “The Shapes of the Sound”, in *Listening and Voice. Phenomenologies of the Sound*, second ed. (New York: State University of New York Press, Albany, 2007), 57-59.

unexpectedly, is the reason why the screams of sharp sounds are produced gradually, almost fearfully, so that the crossings should not be cut. And here is the understanding of the dynamic system of the singing-in and singing-as as two mirrors which complete themselves.

Sometimes, we can discover the true meaning of a song only when we are not in a position to interpret it ourselves. The truth we have experienced will be different from the one who composed it but much more enriched through the one who composed it, in this case, Achron. So, in this process are two phenomena: (i) the singing-as – which means successive returns of the “I” which already are *holding-still* in a temporalization sensitive structure of the musical substance and (ii) the singing-as – which indicates the immersion of the lived emotion into the deep structures of the sound⁴⁴. The best sound is the one that creates the feeling of abandonment, of mournfulness, but quickly brings you close to it, and does not abandon you to the pain, to the nothingness. This saving of sound is inscribed in his DNA, even before it is reproduced on strings, because it exists in the spatialization between temporalizations that do not allow the “Self” being lost. This burst of weeping laden with tenderness is not accidental (because we are dealing with a special mournfulness, a mournfulness transmitted loudly so that we feel our skin touched by a hug, but also to see the *flesh* of the suffering), but it even becomes possible by reversing the fullness (or, as we said along the paper, the presence of the *inverted plenitude*), proof that temporalization becomes a *flesh-alive*⁴⁵ of what connects a symbol (the musical pitch) to the facts that take place in the substance of consciousness. A group of musical notes can unify several stages of the suffering with the Self. We take, for example, the tenderness of gravity expressed at the beginning of the sheet through the «do-mi-si»⁴⁶ doubled structures that

⁴⁴ Olevsky, min. [2:37-2:45]. Comparison with Heifetz, min. [2:45-3:02], and the phrase [2:58-3:03].

⁴⁵ Our term to designate the substance of the temporalization through sounds, rather than their abstract-structured consistence, because before a sound receives life, it is present (in)-substance of something, the substance of the sonorous *flesh*.

⁴⁶ For other details, we should look to Hassid's interpretation, and we can see how the tradition is repeated and maintained; Josef Hassid, “Joseph Achron, ‘*Hebrew Melody, Op. 33*’, 2EA 9051, C3219”, length 4:42, in *The Complete Recordings*, in Ginette Neveu, and Josef Hassid (UK: EMI Records Ltd., 1987, & EMI Electrola GmbH (Neveu) transferred copyright to London: Testament UK, 1992, followed by January 30, 2007, <https://www.youtube.com/watch?v=DcvxzRcBm-A>), sequences min. [approx. 0:42], finalising in sequence [approx. 0:50-1:05] with an extinguished nostalgia. Between 1:05 and 1:24 we have a sequence filled with an easy-sharp scream very close to the crying feeling, and that is what makes the ‘*Hebrew Melody, Op. 33*’ closer to existential poetry. In the Hassid's sequence min. [2:46-2:53] we have met an elegant suite of demisemiquavers. The idea is the Beauty must be sought in these temporalization[s] which definitely connects the Self with the plenitude, with the inversions of the emotions towards consciousness et caetera. The type of the mourn changes in the sequence min. approx. [3:47-3:53], where we have the presence of a hemisemidemi-quaver too.

have a ten (as alteration symbol) linked by a legato⁴⁷ to an individual staccato «do-mi-si structure». The elegant suite of demisemiquavers followed in-a-distane by a hemidemisemiquaver structure, is the manner how the Beauty can be born even in mournfulness. The mournfulness receives two different faces through temporalization[s] both melted in-*flesh*. What is amaying after the mourn's narrativity, is the way in which pitches passe to a definitive silence⁴⁸ sculpted as if made of marble, helped by a semiquaver-suite in «re-do-do-si-si-la» counterpointed by sol and followed by other quavers melted in a descending quietness.

The situation that still needs to be considered is to confirm the idea that the tradition of interpretation is respected. What Hassid, Olevsky, Heifetz achieved was a reunification of the temporalizations in their supreme sound's incarnation. And not only that. For example, Heifetz arranged the notes for '*Hebrew Melody, Op. 33*', which enshrines his total "drowning" in Achron's special creation. Also, when it comes to defining the cycle of these inverted plenitudes, many things remain undefined, because sounds must remain magical constellations of meanings for the rest of the listeners (here, we innocently make an analogy with the *Constellations* once painted by Joan Miró). Returning to what we said above, we clarified that the inverted plenitude has its origins in these incarnational manifestations of sounds which are passing from a violinist to another along the times. That the ontic *housing* of sounds surpasses the transcendental one. That the first creation, that of Achron, must surpass the others, even if the others bring visible improvements to the score or interpretation. The unity of originality, from a point of view of sonorous ontology, belongs exclusively to Joseph Achron. Olevsky or Heifetz become indefinite determinants, who open the question of the *dehiscent* character of this song. The Beauty of a song comes naturally from the Self's need to merge with the song – it's like a thirst for sounds. But this Self's thirst for sounds is filled with judgments and a concern to find answers about who we are. Just as the notes on a score are symbols of unspoken words and untold feelings, perhaps the Being also accesses Beauty *in extenso* by redefining existence. And how, if not by erupting the sounds into a weeping-mourn sculpted by Beauty? One notices how '*Hebrew Melody, Op. 33*', naturally inserts itself into an existentialist structure of what composed music means for violin.

Given that expressed mourn is a gentle thrownness in a sad lived-experience, throwing the sound towards the pain is also what gives it the status of being questioned about the meaning of the expressed pain. The traces of anteriority do not remain in anteriority, but they carry in them meanings for the constitution of fullness. They will reappear but will outline a much weaker image which, in turn, needs to be filled. The meaning of pain can

⁴⁷ It is also called "mezzo-staccato/portato".

⁴⁸ Hassid, min. [4:23-4:34]

be defined only from the dynamics of fillings, *holding[s]-still* and incarnations. Having this Beauty of the sonorous flesh, we can say that Achron's '*Hebrew Melody, Op. 33*' is an icon for the ontic manner on how someone could capture the fragile flesh(ness) of the mournfulness.

5. Conclusions

We have demonstrated that we can do a phenomenological interpretation of the '*Hebrew Melody, Op. 33*' throughout the theory of the inverted plenitude as the manifestation of the *dehiscential* character of the temporalities. This phenomenon produces emotional power for the violinist, but for the listener too. Trying to interpret this piece on my violin, had connected me more intensely with Joseph Achron's vision and that strengthens my belief that in violin music one should practice a self-immersion and look forward for the clearer pitch, such that the greatest the Beauty of the expressed feelings will be.

This *inverted plenitude* may co-vary because it has two cycles that happen in the consciousness' interiority. As we demonstrated in the first case, the first open shell is that of (a) time through sound; the second one is (b) the sounds' *flesh* which in turn of is composed by 2 temporal aspects – (b.i.) the musical times (full note, eighth, rhythmization and so on) and from (b.ii.) the temporality which this is related to the subjectivity of the consciousness. But despite all these doublements, there is more, so that is why we call our theory the *{in}-flesh-ing* – because sound dressed in passionate intentionality generates emotion, intensities, objectivations of the reality. *{In}-flesh-ization* is in fact the base of our theory related to dehiscence. As a prime conclusion, we can say that we invented the term "*in-flesh dehiscence*" to refer to these events lived for artistic consciousness. More than that, in sonorous facts, the singing-in condition of the internalization is «more» flesh than in singing-as part (which rather is related to throw the sounds in our exteriority through hands-on strings/ or, related in reproducing the partiture with a passionate plenitude obtained in the consciousness structures before playing them). Dehiscence is shaped the way between (i.) singing-in and (ii.) singing-as these inverted temporalities which throw the "Self" in a subjective field flooded with different types of beauties-thrownness who are part from the psychic emotionality of the Being.

Other words, '*Hebrew Melody, Op. 33*' is a soft meditation on the entire Hebrew spirituality. We can close our eyes and imagine passing in front of images from the Marc Chagall's paintings where each personage holds a quiet violin in his flight above the houses, the perfect image of the

Hebrew village, the book of *Talmud* standing in a corner of a table in a room in which the wind gently lifts the curtains, the remembering state of Being in each Friday afternoon on the Sabbath's morning which follows. On the other side, it urges us to keep alive the mournfulness (the sonorous '*piangere*' condition written by Achron at the beginning of his partiture) of losing the sacredness of this world.

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«KADDISCH» PAR RAVEL DANS LES MIROIRS HERMENEUTIQUES. UN MIROIR SONORE INFINI DE L'HEBRAÏQUE «ALAS»

MARIA ROXANA BISCHIN¹

SUMMARY. We are proposing to situate Maurice Ravel in a refined poetic aesthetic. Our desire is to offer an original philosophical and musicological perspective on *Kaddisch*, because, personally, this composition determines us to reflect on what is “beyond” Being. We note that there is a particular Hebraic stylistic continuity at the time, and in this sense we also remember Joseph Achron, on the distinguished *Hebrew Melody*, op. 33. More than that, Yehudi Menuhin devoted himself playing both the composition of Achron and this special composition by Maurice Ravel on the violin. Maurice Ravel composed a part for the liturgical ceremony entitled *Kaddish*, and critics claim that he did not introduce this song as a novelty, because the composition already existed in the Hebrew tradition. However, behind that, we try to defend Ravel by observing what are the aesthetic-compositional novelties introduced in this beautiful song. Being a mystical song of a man who mourns death but, at the same time, weeps on infinite love, *Kaddish* still let us to find various interpretations, whether it is a liturgical text or sheet music. Advancing with the observations along this paper, in the final part of the paper, we made a comparison between Maurice Ravel and Leonard Bernstein’s perspective on *Kaddish*.

Keywords: “Kaddisch (Kaddish)”; Maurice Ravel; Leonard Bernstein; Alexander Veprík; Yehudi Menuhin; violin’s aesthetic; metaphysical sadness; sacredness; mournfulness; mourning; the Hebrew-‘alas’; the Portuguese ‘além’.

Une introduction dans le miroirs herméneutiques

Tout d’abord, il faut mentionner que cet article part de l’idée de mise en miroir, «Miroirs»² étant une composition pour piano réalisée par Ravel

¹ University of Bucharest. 1. Professional & multiple researcher 2. Affiliate researcher to Faculty of Philosophy and Literature from Buenos Aires [Facultad de Filosofía y Letras de la Universidad de Buenos Aires]; 3. Affiliate to Revue de Musicologie, Paris, and to Cahiers de Maurice Ravel, Paris. E-mail: mariaartsy16@yahoo.com

² Maurice Ravel, «Miroirs» : 1904-1905, dans les *Piano Masterpieces of Maurice Ravel* [nous traduisons : *Piano œuvres des Maurice Ravel*], dans The Juilliard School collection & The Lila Acheson Wallace Library, New York, Dover, 1986, p. 72-84. «Miroirs» contient 5 mouvements.

entre 1904 et 1905. Ainsi, nous esquissons une métaphorisation d'un horizon culturel à partir d'une composition connue pour sublimer la spiritualité qui existe dans l'autre composition, à savoir, Kaddisch³. Dans l'œuvre de Ravel, nous rencontrons des éléments de l'impressionnisme musical avec ceux du romantisme. Igor Stravinsky était proche de la création de Maurice Ravel, caractérisant-lui comme «le plus parfait des horlogers suisses»⁴. La sensibilité des compositions est ce qui caractérise d'un point de vue esthétique l'ensemble de son œuvre. Tout au long de l'article, nous utilisons la métaphorisation du miroir pour montrer les lumières qui existent dans la création de «Kaddisch» dans les *Deux Mélodies hébraïques*. La création *Deux Mélodies hébraïques* comprend «Kaddisch» et «L'énigme éternelle». Les deux sous-titres sont sous-miroirs du spirituel présent dans l'œuvre de Ravel. Lorsque nous utiliserons le terme de «spiritualité artistique», nous penserons aussi à la théorie du spirituel dans l'art exposée par Wassily Kandinsky à Munich en 1911.⁵ Ces rencontres d'idées ne sont même pas accidentelles au début des temps. On se souvient aussi de l'amitié entre Ravel et le pianiste Ricardo Viñes et qui aideront à créer une vision.⁶ Stephen Zank, dans les biographies consacrées à Ravel, il attribue à travail de Ravel éléments debussy[ene]⁷, impressionnistes, symbolistes et romantiques, mais surtout orientales, comme en *Shéhérazade*. *Shéhérazade* était un tournant qui l'a amené à transcender le monde spirituel de Beethoven.⁸ Mais ce qui mérite une attention particulière, c'est «Kaddisch». Nous laisserons de côté les controverses créées par cette création qui

³ Maurice Ravel, «Kaddisch» fait partie de *Deux mélodies hébraïques : pour chant et piano*, est diffusé à l'époque dans plusieurs rééditions de piano comme la version de Paris, Durand SA, 1915, Ravel, *Deux mélodies hébraïques avec accompagnement de piano*, Paris, A Durand & Fils, 1915 [9 page] et Ravel, «Kaddish», en *Deux Mélodies hébraïques*, juin 1914. Il faut mentionner qu'Isidore Weil se souciait de diffuser le texte du «Kaddisch» en français, en Amérique, en 1887 : *Le Kaddisch*, édition française, imprimerie Fischbach G., Université de Michigan.

⁴ "Maurice Ravel" dans <https://www.britannica.com/biography/Maurice-Ravel>, consulté à 12 octobre 2020. Voir "Ravel: The greatest Swiss watchmaker", dans *Yale News*, publié à 24 février 2012, en ligne <https://yaledailynews.com/blog/2012/02/24/ravel-the-greatest-swiss-watchmaker/>, consulté à 12 octobre 2020.

⁵ Voir la théorie du spirituel exposé en Wassily Kandinsky, *Du spirituel dans l'art et dans la peinture en particulier*, par Kandinsky, traduit de allemand par Pierre Volbuit, Paris, Denoël et Gonthier, 1969, p. 11-29.

⁶ Stephen Zank, "Biographical Essay", dans *Maurice Ravel : A Guide to Research* [nous traduisons, *Maurice Ravel : Un Guide de Recherche*], New York, 711 Third Avenue, Routledge, Taylor & Francis Group, 2005, p. 5, avec le maintien qu'il *Shéhérazade* se restera inédit jusqu'en 1975.

⁷ En particulier, Ravel dans «III. Mouvement», *Une Barque sur l'Océan*, dans «Miroirs».

⁸ Roger Nichols et Deborah Mawer, "Appendix: early reception of Ravel's music (1899-1939), Ravel and his immediate predecessors [nous traduisons, «Appendix : réception de bonne heure de la musique de Ravel (1899-1939)», «Ravel et ses prédécesseurs immédiats»], dans Deborah Mawer (ed.) *The Cambridge Companion to Ravel*, Cambridge, Cambridge University Press, 2000, p. 252. *L'heure espagnole* était une mirorir à *Ring* de Wagner.

partent du texte liturgique hébreu et nous défendrons la Beauté qui existe dans cette création de Ravel.

«Kaddisch» en la miroir de Ravel

[A]. Pour moi, «Kaddisch» est le couronnement de la beauté de la spiritualité hébraïque avec une infinie tristesse métaphysique. Tout d'abord, nous mentionnons la circulation à l'époque du texte «Kaddisch» par Adolf Kurain, publié en 1896, sous le nom de *Das Kaddisch der Trauerdern*⁹. Avant l'écriture de «Kaddisch», il y eut une période de réception critique trop dure à Ravel. Nous avons deux chercheurs – Peter Kaminsky¹⁰ et Emily Killpatrick qui confirment que Pierre Lalo –, l'accusé à Ravel de une forme de «débussysme»¹¹. Oeuvres comme *Histoires naturelles* ou *L'heure Espagnole* ont été vues avec de mauvais yeux¹².

Le soupir est une forme de souffrance. Bien sûr, la question ontique se pose de savoir à quel point une souffrance est juste et pourquoi l'Être est prédestiné à subir la souffrance, parfois même injustement. «Kaddisch» fait partie d'une cérémonie dédiée aux morts, mais l'idée de la mort n'est jamais évoquée, élément qui indique une position de l'Esprit dans une esthétique préjudiciable-transcendantaliste. Bien qu'aucune référence exacte ne soit faite à la souffrance, la souffrance et la mort sont circonscrites dans l'ineffable musicalité du rythme de la vie et de la conscience. Dans le passé ancien, il y avait même des rituels celtiques dans lesquels la musique pouvait endormir l'Être pour le sommeil le plus profond ou pour le Dernier Sommeil¹³.

⁹ Adolf Kurain, *Das Kaddisch der Trauerdern* [nous traduisons, *Le Kaddisch des pleureuses/ des deuils*], J. Kauffmann, 1896, réimprimé dans 1911, 14 pages. Pour Anglais, il exprime l'idée d'une plainte peiné exprimée par le terme de «mournfulness». À cet égard, le chercheur Maria Roxana Bischin a écrit un article intitulé «*Hebrew Melody in A Minor, Op. 33*» by Joseph Achron. The dehiscence of temporalities between «{in}-flesh-ization» and «holding[s]-still» phenomenon in musicalized mournfulness», par *CONATUS – Journal of Philosophy*, Kapodistrian Université d'Athènes, vol. 5 (no. 2), 2020, en cours de publication.

¹⁰ Peter Kaminsky, *Unmasking Ravel : New Perspectives in Music* [*Démasquer Ravel : nouvelles perspectives musicales*], New York, Rochester University Press, 2011. Voir aussi Deborah Mawer, «The many masks of Ravel» [nous traduisons, «Les multiples masques de Ravel», dans «Introduction», à *The Cambridge Companion to Ravel* [...], pp. 3-5.

¹¹ Emily Killpatrick, *The Operas of Maurice Ravel* [Les opéras de Maurice Ravel], Cambridge, Cambridge University Press, 2015, p. 5.

¹² *Ibidem*, p. 6, où Ravel est accusé de utiliser seulement la perfection de la technique et il a ignoré l'originalité. Comparaison avec Tobias Matthay, *The Visible and Invisible in Pianoforte Technique* [nous traduisons, *Le visible et l'invisible dans la technique de Pianoforte*], prefacée par Dame Myra Hess, Oxford, Oxford University Press, 1960.

¹³ À comprendre comme une métaphore de la mort.

La souffrance fait partie de la même habitation ontique avec la douleur. il est impossible de les séparer. En intensité, la souffrance est la forme étendue qui transcende spatialement la douleur en tant qu'étirement *pour-la-conscience*. La souffrance est, parfois, la forme inorganique sublimée de la organique-[douleur] prolongé à chutes les plus sombres:

“Le vouloir-vivre, qui est désir condamne notre existence à balancer entre deux pôles: celui de la souffrance quand il n’a point ce qu’il convoite, et celui de l’ennui quand, le possédant enfin, il n’a plus à le désirer. Le fond de l’être est donc, irremédiablement, souffrance, et la musique n’est rien d’autre que son expression la plus directe. Créer de la musique, c’est donc créer un double qui dit la Douleur originelle. Écouter de la musique, c’est être renvoyé à cette Douleur originelle.”¹⁴

La souffrance est une habitation ontique entre tous les musiciens. L'externalisation de la souffrance conduit à l'expérience d'une carnation¹⁵ de ce que les sons nous offrent au-delà de leur tridimensionnalité, et «Kaddish» est la représentation d'une carnation de la du cri dans sa propre douleur originelle. On peut dire que Ravel a créé un cinématisme symbolique dans la partition; chacun de nous-il change une fois qu'il a été contaminé / rempli de la beauté d'un texte sacré hors pair. Cette contamination a pour rôle de créer un enrichissement du symbole mortuaire, mais aussi pour libérer l'Être, et la musique est ce lien entre la métaphysique sonore et le clair-obscur du deuil.

Roger Nichols dédié¹⁶ à Ravel un livre. La musique de «Kaddish» de Ravel est encore chargée de chromatisme et d'éléments impressionnistes. Bernstein, en revanche, insère des éléments d'atonalisme similaires à Schoenberg et s'approche assez rapidement d'une aura d'existentialisme absurde.

[B]. *Une deuxième miroir herméneutique* peut être atteint si nous regardons en *Kaddish* (*Symphonie no. 3*) de Leonard Bernstein, achevé à 10 décembre 1963.¹⁷ Contrairement à la version de Ravel, Bernstein a ajouté le

¹⁴ Jean-Michel Longneaux, "Une phénoménologie du dessin: Michele Henry et l'art abstrait total d'August von Briesen", (pp. 133-158), «Michel Henry et l'affect de l'art», dans Chris Bremmers, Arthur Cools, Gert-Jand van der Heiden (eds.), *Studies in Contemporary Phenomenology* [Etudes en phénoménologie contemporaine], vol. 4, Leiden, Koninklijke Brill NV, 2011/2012, p. 136.

¹⁵ Le terme est utilisé après les modèles de phenomenology de Maurice Ponty.

¹⁶ Nichols Roger, *Ravel*, Yale, Yale University Press, 2011, p.

¹⁷ Leonard Bernstein, *Kaddish* (*Symphonie no. 3*), livret par Samuel Pissar, Kelley Nassief soprano, Orchestre National de France et Radio France, Paris, composée 1961-1963, version originale 10 décembre 1963. Voir aussi en ligne à https://www.maisondelaradio.fr/sites/default/files/asset/document/Kaddish_0.pdf, consulté à 9 novembre 2020. Voir aussi une édition récente, Leonard Bernstein, *Kaddish: Symphony no. 3*, musique-texte 'Kaddish-Prayer' par compositeur, Londres, Boosey & Hawkes, 2004.

titre de «Kaddish» de *Symphonie no.3*, pour refléter un cercle herméneutique qui se ferme symétriquement. Le «Kaddish», présenté à 10 décembre 1963, est un message pour la mémoire collective du XXe siècle. En parallèle, Ravel n'a maintenu que la version impressionniste de «Kaddish», mais il a donné à l'humanité sans être conscient de l'idée que dans quelques décennies l'humanité changerait radicalement en raison de décisions politiques. À partir de la version chaleureuse proposée par Ravel, Bernstein met tout dans un registre plus dramatique et en raison du diatonisme qui parcourt la partition, mais aussi du méta texte vocalisé par Bernstein lui-même. Bernstein devient ainsi acteur, prononçant le texte de «Kaddish» en 7 parties. Il est presque impossible de ne pas remarquer les influences dans la philosophie de Sartre ou même dans les théâtres expressionnistes d'August Strindberg, Leonard Bernstein invoquant la présence transcendante et la tenant responsable avec une rage esthétisée pour l'idée qu'*au-delà*, il n'y a vraiment rien d'autre qu'un énorme région sauvage. L'alignement si commun à Camus ou Beckett a eu la chance d'être parfaitement illustré par le «Kaddish» de Bernstein. C'est aussi ce qui prépare le terrain de la pensée musicale d'Alfred Schnittke. Si reflétons Ravel dans le miroir de Bernstein, nous remarquons qu'il existe des différences entre la ligne musicale des deux, mais dans le sens de créer une continuité. Bien que notre article soit dédié à Ravel, nous disons que Ravel peut être beaucoup mieux reflété dans le miroir de Leonard Bernstein. Bernstein n'est pas loin de la fureur de Samuel Beckett ou de Sartre ou de leur incapacité à vaincre l'indéterminé kantienne¹⁸ [nous reproduisons le texte après le original]:

“Mais la vôtre a été la première erreur, en créant / L'homme à votre image, / Je vous emmènerai à votre star préférée. / Un monde digne de Ta création. / Et main dans la main, nous regarderons avec émerveillement / Le fonctionnement de la perfection. // [...] La lumière: plate. L'air: stérile. / Savez-vous ce qui ne va pas? Il n'y a rien / à rêver. / Où aller. Rien à savoir.”¹⁹

Plus loin, Bernstein a poursuivi le soliloque:

“Pas avec peur, / mais avec une certaine fureur respectueuse. / Et tu as toujours entendu ma voix, / Et tu m'as toujours répondu / Avec un arc-en-ciel, un corbeau, une peste, quelque chose. / Mais maintenant je ne vois

¹⁸ Samuel Beckett, *L'Innommable*, Paris, Minuit Éditions, 1953, 2004, où la matrice espace-temps est annulée, Beckett utilise également l'idée de «incompréhensible inquiétude».

¹⁹ Bernstein, *Kaddish: Symphony no. 3*, Londres, Boosey & Hawkes, 2004, p. 2, *I want to say Kaddish. My own Kaddish*. Plus loin, nous traduisons, après Bernstein, dans <https://leonardbernstein.com/works/view/48/symphony-no-3-kaddish>: *But Yours was the first mistake, creating/ Man in Your own image,/ I'll take/ You to Your favorite star./ A world most worthy of Your creation./ And hand in hand we'll watch in wonder/ The workings of perfectedness. // [...] The light: flat. The air: sterile. / Do You know what is wrong? There is nothing /to dream./Nowhere to go. Nothing to know.*

rien. / Cette fois tu me montres / Rien du tout. [...] / Écoutez-vous, père? Vous savez qui je suis: votre image; ce reflet obstiné de toi."²⁰

La désolation et l'idée d'un Dieu-manquant, il s'inscrit dans la lignée de l'existentialisme, bien que le nom ne soit pas mentionné en «Kaddisch», Bernstein est allé jusqu'à rapprocher sa performance du théâtre de l'absurdité de l'époque. C'est le contraste entre la version de Ravel et celle de Bernstein, Ravel maintenant la spiritualité de «Kaddisch» dans une touche d'impressionnisme. Le fil conducteur qui les lie tous les deux dans la construction de «Kaddisch» est la vision expressionniste qui existe dans les deux variantes de «Kaddisch». Kaddish est un texte et une musique expressionnistes. Tant que le farcture métaphysique est celui qui pénètre les structures sonores, nous avons affaire à un produit d'art expressionniste²¹. La carnation de la cri est même expressionniste.

[C]. Dans un troisième miroir herméneutique, nous disons, «Kaddisch» c'est la plus belle déclaration d'amour qui puisse être chantée à travers de la douleur.²² Et ici, nous nous souvenons de la *douleur originelle* mentionnée dans les lignes ci-dessus par Jean-Michel Longneaux. Il y a une séparation entre la douleur qui détruit et celle qui construit la nostalgie et la beauté métaphysique d'un amour perdu, qui est destinée à être oublié, mais qui est toujours vivante. L'organicité fait vibrer cette vie et «Kaddisch» est une osmose parfaite des deux types de douleur qui se complètent ou, comme le mentionne récemment la chercheuse Maria Roxana Bischin dans ses études, deux types de tristesse incarnés et désincarnés par une temporalité supérieure audu temps de la création du monde.²³ Le mot "mort" n'est jamais prononcé, ni passé du jugement au logos. il ne reste que dans le jugement

²⁰ *Ibidem*, après le texte en original : *Not with fear, / But with a certain respectful fury. / And always You have heard my voice, / And always You have answered me / With a rainbow, a raven, a plague, something. / But now I see nothing. / This time You show me / Nothing at all. [...] / Are You listening, Father? You know who I am: Your image; that stubborn reflection of You.*

²¹ Alain Poirier, *L'expressionnisme et la musique*, Paris, Fayard, 1995.

²² David Greenstein, "Kaddish is the Songs of Songs" [nous traduisons, «Kaddish est la chanson des les chansons»], pp. 29-44, dans David Birnbaum, Martin S. Cohen, Saul J. Berman (eds.), *Kaddish*, New York, New Paradigm Matrix 21st Century Publishing, 2016, p. 29. «Kaddish» c'est une chanson d'amour que celui qui prie doit faire attention à la façon dont il le prononce et comment il formule chaque syllabe du mot.

²³ Voir, Maria Roxana Bischin, (1) «'Hebrew Melody in A Minor, Op. 33' by Joseph Achron. The dehiscence of temporalities between "{in}-flesh-ization" and "holding[s]-still" phenomenon in musicalized mournfulness» [nous traduisons : «'Hebrew Melody in A Minor, Op. 33' par Joseph Achron. La dehiscence des temporalités entre phénomène de "{in}-carn-ation" et «tenir[s]-encore» dans le douleur-pleureuse musicalisée] et autres recherches à cet égard dans le (2) *Tratat de fenomenologie asupra muzicii de vioară. Experiențele sonore ale suferinței umane [Traité de phénoménologie sur la musique pour violon. Les expériences sonores de la souffrance humaine]*, traité écrit et conservé dans les archives personnelles de l'auteur, comme partie-annexé de la recherche doctorale, édition originale en roumain, écrit à Août 2018, Bucharest, 98 pages [en cours de publication].

de celui qui prie mais le contenu catégoriel du jugement doit être exprimé d'une manière élevée au moyen d'un cri harmonieux et conciliant²⁴. Dans la perspective du texte Kaddisch, la souffrance doit être quelque chose de plus que la douleur. Elle doit également atteindre la limite à laquelle la beauté se joint à une véritable souffrance. Et cela crée une musicalité particulière et un jet de l'Être dans une demeure éternelle. La musicalité des mots est ce qui rend la souffrance plus supportable, donc, dans l'avenir, le texte se transformera en un langage prétentieux d'une partition. Beaucoup de choses ne sont pas mentionnées dans le texte de «Kaddisch», et la maîtrise de Ravel ou de Bernstein a également pu le mettre en évidence dans sa composition musicale. Parce que beaucoup de choses liées aux structures constructives de la souffrance elle-même ont besoin d'être ressenties et seulement alors nommées. Ci-dessous, la vision de «Kaddish» par Bernstein est:

“A est né, B meurt, C est à l'agonie, D à de la joie, E est banal, et nous sommes tous. Je n'ai pas encore terminé ma 3e Symphonie (*Kaddish*) qui sera *quelque chose* quand et si elle sera écrite. J'avais espéré maintenant l'avoir complet. Alas²⁵. Une fois que je l'ai terminé, je peux reposer en paix; c'est mon *Kaddish* pour tout le monde.”²⁶

En même temps, il y avait déjà plusieurs miroirs de Kaddisch dans la musique: celle de Maurice Ravel, de Alexander Moiseyewich Veprick²⁷ ou celle de Leonard Bernstein. Les distances temporelles proches indiquent l'idée qu'il y avait une dynamique de symbolisation en apportant de nouvelles significations à Kaddisch. Mondes insensibles ils sont nés d'un seul texte

²⁴ Greenstein, p. 40 : “The challenge is not to forget the sadness, but to sing through it” [nous traduisons, «Le défi n'est pas d'oublier la tristesse, mais de chanter à travers-son»].

²⁵ “Alas!” – une interjection qui exprime un cri, mais sans douleur, “un cri passionné du désir”, voir Jeff A. Benner, *The Ancient Hebrew Lexicon of the Bible* [nous traduisons, *L'ancien lexicon hébreu de la Bible*], Virtualbookvorn.com Publishing Inc., US, 2005, p. 52. Le mot est assez proche des structures ontologiques du mot portugais “Alem!”, et cette mort, exprimant l'idée d'«au-delà».

²⁶ La traduction en Française nous appartient. Leonard Bernstein; en Nigel Simeone (ed.), «Leonard Bernstein to David Diamond», 10 janvier 1963, dans *The Leonard Bernstein Letters* [nous traduisons, *Lettres de Leonard Bernstein*], © Amberson Holdings LLC et New York, Leonard Bernstein Office, Inc., Yale University Press, 2013, réédité 2020, p. 448, texte en original en Anglais comme aussi : *A is born, B dies, C is in agony, D has some joy, E is humdrum, & we are all of them. I have not yet finished my 3rd Symphony (Kaddish) which will be something when and if it gets written. I had hoped by now to have it complete. Alas. Once I have finished it, I can rest in peace; it is my Kaddish for everybody.* En ordre de la recherche, a également été consultée et l'archive digitalisée aux l'adresses «Leonard Bernstein Office, Inc., New York, 121 West 27th St., Suite 1104», <https://www.leonardbernstein.com/>, <http://store.leonardbernstein.com/symphony-no-3-kaddish-vocal-score/>.

²⁷ Moiseyevich Alexander Veprick, *Kaddisch : poem für eine Singstimme (ohne Text) oder auch für Violine oder Flöte oder Oboe und Klavier : Op. 6 : Ausg. für Kanto und Klavier* [nous traduisons de Allemand, *Kaddisch : poème pour voix (sans texte) ou pour violon ou flûte ou hautbois et piano : Op. 6: Edition pour canto et piano*] MZ Ac 2/829, Moscou, 1926.

rabbinique destiné à fonder une architecture sonore destiné à fonder une architecture sonore²⁸ dédiée au deuil, à l'amour, à la désolation, mais aussi à la mort, en même temps. De toute évidence, Bernstein ajoutera aussi un timing propre à Kaddisch sans être en opposition avec les structures du monde-*Kaddischienne* de Ravel. Ainsi, Leonard Bernstein est celui qui ouvre à nouveau un cercle ontologique, qu'il ne ferme pas et maintient intactes beaucoup des structures ravélienne. L'universalité ravélienne de «Kaddisch» est soulignée de la charge émotionnelle des symboles du score, entre la note de musique et les représentations spiritualisées qui préexistaient avant l'écriture de la partition en raison du domaine littéraire qui publié intensément fragments de «Kaddisch», comme Maïmonide ou Weil.²⁹

[D] *Un autre miroir ravélienne entre le hébraïque 'alas' et le portugais 'além' – 'alas' en la miroir de 'além'*. Notre douleur la plus puissante est vécue dans notre existence malheureuse, et nos pensées nous pressent énormément en actions. Nous sommes riches de la plus haute forme de douleur dans les moments où nous avons confiance et nous abandonnons à notre extérieur à chaque fois, lorsque nous accédons au contact avec l'extérieur qui nous cause une lutte et un malheur infinis, expérimentons, en effet, l'hostilité de la vie qui nous oppose. Mais "alas" et "além", qui sont un état pure existentiellement-ontologique pour le concept d'«au-delà» – c'est cet état promis par «Kaddisch» qui nous libère de toute l'hostilité contenue dans les formes vitales superficielles comme l'interactions avec d'autres formes extérieures en qui nous avons confian.

Nous éloignons un peu de la vision de «Kaddisch» offerte par les archives Bernstein digitalisée³⁰, pour construire une autre vision. Que dans «Kaddisch» nous avons une double architecture de significations d'*alas* (ou en portugais, *além*, ou en français, *au-delà*). Tous ces 3 représentent l'architecture d'une plainte qui ne peut être prononcée, mais qui doit être prononcée au plus près du réel. 'Alas'/'além'/'au-delà' il s'agit de une epiphanie de l'infini du malheur mêlé à l'infini de la mort. En une perspective de la géométrie transcendente, il y a deux diminutions de l'infini. On se demande souvent si le malheur peut être éthique. Il y a un monde au-delà, comme le texte nous le montre. Ravel et Bernstein transposaient ce monde dans la partition, sauf

²⁸ Voir interprétation impeccable avec le voice de Sarah Pagin (soprano); David Coroner (compositeur et arrangeur), *Kaddish*, consulté en ligne à <https://www.youtube.com/watch?v=jmzRdG6Sbd4>, 17 avril 2020. Sarah Pagin (soprano), Aimo Pagin (piano), dans le «Kaddish», en *Deux Mélodies hébraïques* [I. Kaddish, II. L'énigme éternelle], Queen's Hall Royal Library/ et Black Diamond de Copenhague, https://www.youtube.com/watch?v=YxkA8vLWk_s, durée 6 :14, 4/5 juin 2016.

²⁹ Moïse Abrâhâm ben Maïmonide, ben Obadyâh; David ben Joshua Maïmonide, *Deux traites de mystique hébraïque (Texte hébraïques)*, Verdier, Rieux-en-Val, 1990 et Isidore Weil, *Le Kaddisch*, édition Française, imprimerie Fischbach G., Université de Michigan, 1887.

³⁰ Voir : <https://leonardbernstein.com/works/view/48/symphony-no-3-kaddish>.

qu'il y avait une limite imposée par les transitions du plan de l'infini vers un monde limité à la représentation par les sons. Ce qui fait la transition au-delà du son écrit sur papier retour aux infinis décrits ci-dessus, est la voix. Le dire de 'alas'/'além' fait partie du processus de passage du mot dans jugement transcendantal. Pourquoi avons-équivalé à 'alas' à 'além', bien qu'ils aient un sens différent? Pour obtenir le doublement de cette architecture (dont avons parlé ci-dessus) – du malheur doublé par la conscience totale de l'être pour «au-delà». Il y avait un contraste entre 'alas' et 'além'.

Conclusions pour une esthétique 'ravélienne' dans la ligne Ravel-Bernstein-Veprik-Menuhin

Le langage musical de Ravel est comme un voyage derrière de ce-que-l'on-voit.³¹ «Kaddisch» est la beauté particulière de deux plaintes (en Anglais, «mournfulness»). Le texte liturgique a été écrit à l'origine en araméenne, puis s'est poursuivi en Hébreu, ce qui indique déjà une duplication culturelle. La chute la plus profonde de l'homme est dans la souffrance. Dans la souffrance d'une existence vécu à la lisière entre le chromatisme du noir mis en dissonance avec le gris.

Ravel, Bernstein, Veprik, Menuhin³² ont observé les affinités poétiques et sonores que contient le «Kaddisch». Accéder à une spiritualité élevée était la méthode pour ouvrir et rapprocher les gens du vrai sens de la souffrance. La souffrance existe à la fois dans les moments de silence profond et dans les moments de crescendo de douleur. Les moments de tomber sont parfaitement rendus par Kaddish – en une progression de deuil. Cependant, l'idée «alas» sauve-la celui de «au-delà», précisément pour ne pas devenir la proie de son propre néant exprimé. Existe une impossibilité d'exprimer la douleur au niveau du stade pur. Pour cette raison, Maurice Ravel, Alexander Veprik ou Yehudi Menuhin ont été attirés par le texte du Kaddisch. À l'époque également, une *Chaconne en sol mineur* par Heifetz nous montrait la contradiction entre la douleur originelle, semblable à une tempête, et la douleur qui suit après le tempo d'une forte tempête amenée à l'harmonisation. Ce ne sont même pas des contradictions ontiques, et la recherche d'un groupe de sons pour réunir tous ces états purs il est plus

³¹ Pour les détails, Martin Heidegger, *L'être et le temps*, Paris, Gallimard, 1965. Et Hervé Pasqua, *Introduction à la lecture de Être et temps de Martin Heidegger*, Lausanne, L'âge d'Homme, 1993, pp. 81-82.

³² Yehudi Menuhin; Maurice Ravel; *Kaddisch*, Yehudi Menuhin – violon, Marcelle Gazelle – piano, arrangements par Lucien Garban, en 2 *Mémoires hébraïques*, M. A. 22: No. 1, Kaddisch, 1936 et en ligne à <https://www.youtube.com/watch?v=6YOouKfqo0A>, consulté à 24 septembre 2020. Comparaison avec Ravel dans le interprétation de Jacques Israelievitch à violon, et John Greer à piano, en ligne https://www.youtube.com/watch?v=dhgdh_o53a0, durée 5 : 08, 17 octobre 2010, consulté à 16 novembre 2020.

difficile. En fin de compte, il cherchera à réaliser un message collectif pour la souffrance de l'humanité. Christopher Brent Murray soutient qu'il existe une continuité dans l'intérêt des musiciens pour le texte de «Kaddisch», en particulier pendant la Seconde Guerre mondiale³³. L'exposition à la souffrance de l'autre crée en fait un degré plus élevé d'empathie. Si l'on pense au message de la partition musicale de Frederic Rzewski³⁴, seuls les peuples unis ne peuvent pas être vaincus. également dans ce contexte, le travail *Dances and Songs from the Ghetto* par Alexander Veprick doit être mentionné. Le «Kaddisch» filtré à travers ces contextes herméneutiques devient une rhapsodie de deuil d'*au-delà* et de se rappelle.

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³³ Christopher Brent Murray, "On Musical Life in Belgium During the Second World War" [«La vie musicale en Belgique pendant la Seconde Guerre mondiale»], dans *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, Societe Belge de Musicologie, vol. 69, 2015, p. 9.

³⁴ Frederic Rzewski, *The people united will never be defeated* [nous traduisons, *Le peuple unis ne seront jamais vaincu*], composé à 1975, enregistré en 1986, publié par Hat Hut Records Ltd., Suisse, ART CD 6066.

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MINUET - THE REMINISCENCE OF THE INDIVIDUAL DANCE FORM IN MAURICE RAVEL'S PIANO WORKS

BOGLÁRKA ESZTER OLÁH¹

SUMMARY. The minuet is one of the most representative dance forms of the Baroque era. Thanks to its popularity, it becomes part of stage works like operas and ballets, instrumental suites, later (in the Classical and Romantic era) movements of symphonies, sonatas, string quartets, and trios. Ravel had a special interest in old dance forms. Among his musical works there are several dance-movements like *Pavane*, *Rigaudon*, *Forlane*, or *Menuet*. The use of these in individual works is limited, having only three minuets written for piano solo: the *Menuet antique* (1895), the *Menuet in C sharp minor* (1904), and the *Menuet sur le nom d'Haydn* (1909).

Keywords: Ravel, Baroque, Reminiscence, Baroque dance forms, Piano, Minuet, Neoclassicism.

“Minuet is a French dance in a moderate or slow triple meter. It was one of the most popular social dances in aristocratic society from the mid-seventeenth to the late eighteenth century, used as an optional movement in Baroque suites, and frequently appeared in movements of late 18th-century multi-movement forms such as the sonata, the string quartet, and the symphony, where it was usually paired with a Trio.”²

One of the most miraculous survivors of the decades, the Minuet always seemed to me a great mystery. Regarded to musicologist Julia Sutton, this “elegant phoenix”³ is the only Baroque dance incorporated in

¹ University Assistant Ph.D. “Gheorghe Dima” National Music Academy, Ion I. C. Brătianu street 25, Cluj-Napoca, email: boglarkaeszter@yahoo.com

² The New Grove Dictionary of Music and Musicians, Second Edition, Oxford University Press, New York, 2001, vol. 16, p. 740.

³ Julia, Sutton, art. “The Minuet: An Elegant Phoenix” in Dance Chronicle, vol. 8, no. 3/4, Taylor&Francis, 1985, pp. 119-152.

later instrumental works as sonatas, symphonies, quartets, and neo-classical suites. Having around endless entertainment opportunities, is quite difficult to imagine the central role of the dance in eighteenth-century European life. Actually, it was more than just an entertainment, having several other functions like: social manner, courtship, daily tension-release and celebration.⁴

It is hard to say which came first: the chicken or the egg – cause the music and the choreography has belonged inseparable together during the decades, inspiring and having a great influence on each-other. Surely the classical music phrase-structure developed into his characteristic form thanks to choreography. Similarly, triple time dances like minuet, waltz, polonaise, courante or sarabande are deeply characterized by the given rhythm and meter.

From the other hand the minuet is not only a dance, but simultaneously a “dance, a series of dance steps, a genre of music, a tempo indication, a valuation of rhythmic emphasis, and a performance space for dance, cultural norm, custom, and sexuality.”⁵

The origin of the minuet is not so well documented. Between the sources are many folk versions, however the tempo of the dance varies between a slow/moderate pulse and a fast/lively character. This misunderstanding could come from the difference between the triple meter character of the music and the unit of six steps of the choreography (like the *pas de menuet*, one of the principal step-unit of the dance). However, Sébastien de Brossard characterizes the minuet as a very gay and fast dance,⁶ Jean-Jacques Rousseau considers the character of the minuet noble, with an elegant simplicity. He affirms, the movement of the dance is more like moderate than fast.⁷

The dance itself is a descendent of the *branle de Poitou*⁸ – a popular French, serpent-like figure from the 16th century – danced by couples in a circle or a row. The name of the dance could refer to the small steps of the dance (*menu* in French means small) or to the group of the dances it takes part from (*branle à mener*), popular in the beginning of the 17th century. With his entrance to the French court, it becomes the most popular dance of the French Baroque era. The choreography of the minuet is described in

⁴ Erik, McKee, art. “Influences of the Early Eighteenth-Century Social Minuet on the Minuets from J. S. Bach's French Suites, BWV 812-817”, at Music Analysis, vol. 18, no. 2, 1999, pp. 235-260.

⁵ Brad, Fugate, *May I Have This Dance? The Minuet as Formal Dance, Instrumental Genre, and "danse démodé"*.

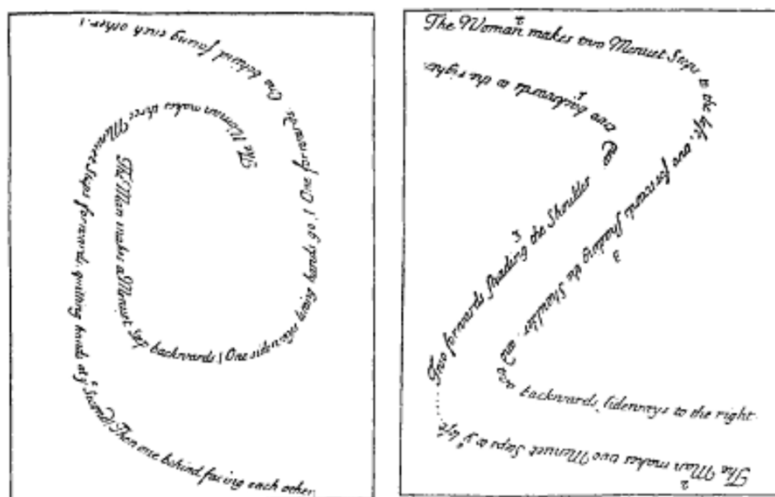
⁶ Dictionnaire de musique, Christophe Ballard, Paris, 1703, p. 45.

⁷ Jean-Jacques, Rousseau, *Encyclopédie*, vol. 21, Diderot et d'Alembert, Paris, 1765, p. 518.

⁸ The New Grove Dictionary of Music and Musicians, Op. cit., vol. 16, p. 740.

several sources of the 18th century: Gottfried Taubert in his book *Rechtschaffener Tanzmeister*, published in 1717 in Leipzig, describes the original step-unit (*Hauptfigur*) of the dance.⁹ Pierre Rameau in his theoretical work *Le maître à danser*, published in 1725, describes several floor patterns exemplified with detailed drawings (Figure 1).

Figure 1



P. Rameau: *Le maître à danser*, floor patterns

The main figure – the *pas de menuet* – contains four changes of weight, always beginning on the right foot. The dance patterns contain groups of four steps in six – which requires two bars of the musical minuet. This aspect causes the symmetry of the dance, later one of the most important compositional unit of the early Classical era. Most of these dances has binary form, and an entry musical minuet normally contains two dance figures. However, the standard dance contains at least six figures, musicians were required to play with repetitions/da capo or several minuets in a row. The popularity of the minuet consists of the variety of steps, which can be combined in several ways during the pattern.¹⁰

First written musical examples appears in Kassel Manuscript, in Philidor Collection,¹¹ and in Manuscript Bauyn.¹² These small instrumental

⁹ Julia, Sutton, *Op. cit.*, p. 131.

¹⁰ The New Grove Dictionary of Music and Musicians, Op. cit., vol. 16, p. 740.

¹¹ *Idem.*

¹² Julia, Sutton, *Op. cit.*, p. 138.

pieces were composed to be danced. Jacques de Chambonnières – the head of the French lute and harpsichord school – introduces into the keyboard repertoire, so it becomes well known in the whole West-Europe. Jean Baptiste Lully composes more than 100 minuets incorporated in his operas, adding the most common middle-part – the trio – to enlarge the music for a longer dance part. Georg Muffat, Johann Pachelbel, Henry Purcell, later Bach and Händel composes several movements of minuet, like the French version.

After the baroque era, the minuet remains one of the most popular dances of the European aristocracy, having a great influence in the development of the stylized triple-meter musical forms, like polonaise or waltz. It continues to take part of operas (Mozart's *Don Giovanni*); however, it takes part of symphonies and sonatas too. The contrast between the themes, the repetition of the first section together with the modulations and re-modulations proves the connection between the minuet and sonata form, often used in Mozart's and Haydn's works. Another developed form is the rondo-like minuet or a set of variations on a minuet-theme, used as a final movement of a sonata or concerto. At the end of the 18th century the standard form of the minuet was replaced by a similar movement, called *scherzo*. Several piano sonatas, string quartets and symphonies use *tempo di menuetto* as the title and character of a slow third movement.

Even there are several examples (Johannes Brahms' *Serenade* no.1, Franz Schubert's minuets D89, Frédéric Chopin's piano sonata no.1, 2nd movement), in the Romanticism composers were less interested in minuet. Later, at the end of the 19th- beginning of the 20th century, thanks to the Neoclassicism, composers had a great interest in freshly rediscovered early dance forms. There are several examples of minuets in the 20th century, mostly from French authors: Gabriel Fauré's *Masques et bergamasques* (1919), Claude Debussy's *Suite bergamasque* (1890), Maurice Ravel's *Sonatine* (1905), *Menuet in C sharp minor* (1905), *Menuet antique* (1895), *Le tombeau de Couperin* (1914-1917) and *Menuet sur le nom d'Haydn* (1909).

Menuet antique

This extravagant miniature seems today more like a little pearl, than a brave try of a young genius, however the *Menuet antique* was composed in 1895, during Ravel's study years in the *Conservatoire de Paris*. Ravel had a great interest in old musical forms – during his early period he composed several fugues and dance movements like: *Pavane pour une infante défunte* (1899), *Fugue in E minor* (1903), *Menuet in C sharp minor* (1904) or *Fugue in C major* (1905).

Ravel's minuets are deeply influenced by the choreography of the dance: they are written in triple meter, moderate tempo, using upbeat and articulation which sustains the steps of the figures. This early work suggests a special interest of the composer in old music, the Baroque era being recent discovered at the end of the 19th century. These dance-movements shows a detailed image about the vision of Ravel's contemporaries about this period.

The moderate tempo associated with the French term *Majestueusement* (majestically) could be associated with the chordal density of the texture, the tension and release of the harmonies and with the large specter of the dynamics. The main structure is best characterized by a great mirror symmetry (Table 1):

Table 1

Minuet	Trio	Minuet da Capo
A – B – A 8+29+8 bars	C – D – C 8+16+8 bars	A – B – A 8+29+8 bars

The structure of the *Menuet antique*

The first minuet section begins with an unusual short upbeat on a strange harmony: on a diminished VII⁴⁻³ and II⁷ released on I. These chords are underlined with accents, high intensity colors (*forte*) and by the indication *très marqué*. The accent on weak beats evokes a tension, which accumulates till the end of the first **A** section, modulating from the main tonality (F sharp minor) to its dominant major (C sharp major). The continuous omission of the leading tone represents the sign of antiques. Regarded to musicologist Valentina V. Bass,¹³ the motifs of the first eight bars contains several dance figures, like the cascading melody of **B** pattern (second half of the first bar) – *pas de chasse*, the undulating **C** motif (second half of the second – first half of the fifth bar) – *balancé*, the spiral ascendant **D** motif (second half of the fifth – first half of the seventh bar) – *pas de bourrée*.¹⁴ (E.g. 1)

¹³ Valentina, V. Bass, art. "The genre of the Minuet in the works of Maurice Ravel", in Journal of Siberian Federal University, Humanities&Social Science vol. 1, 2016, pp. 41-54.

¹⁴ *Idem*, pp. 46-47.

The image shows a musical score for Maurice Ravel's *Menuet antique*, bars 1-7. The score is in G major, 3/4 time, with a tempo of 76. It features three systems of music. The first system is marked 'Majestueusement' and 'très marqué', with a forte (f) dynamic. The second system is marked 'p' (piano). The third system is marked 'f' (forte) and 'ff' (fortissimo). Red brackets labeled B, C, and D are placed above the first, second, and third systems respectively, indicating musical units.

Maurice Ravel: *Menuet antique*, bars 1-7

The second **B** unit begins in a strange register. Using both lines in the octave 2 and 3, anticipates the way of thinking and coloring of a young master in orchestration, however the transcription of the minuet appears barely in 1929. This section is characterized by long sequences and *fugatos*, developing the main motifs of the first **A** section. The modal ascendent octave-scale in the bas (36-38 bars) represents a spectacular return to the first section. The reappearance is almost identical, having minor differences like using a natural instead of a sharp in bars 37-39, staying in the main tonality with a major third in the final chord.

The trio section of the minuet is well-delimited. The tempo changes: currently, it becomes a little bit faster with the indication *doux* (*dolce*). The major third of the cadence leads us to the parallel tonality (F sharp major). The rhythm becomes simple: the short, often dotted notes are changed to simple eight notes. The *ostinato* in the middle voice offers stability. These all aspects evoke a calm, bright and transparent character.

The articulation of the first eight bars (**C** section) creates an unstable sensation, moving the heavy beats on the second beat (E.g. 2):

E.g. 2



Maurice Ravel: *Menuet antique*, bars 46-53

This middle section can be characterised by *plastic polyphony*,¹⁵ the homophonic texture being polyphonized by several horizontal melodic lines, like the main motif in bars 70-71 (E.g. 3). The reappearance of the minuet (*Minuet da capo*) is identical with the first minuet section, which underlines one of the most characteristic aspect of the dance: the minuet-trio-minuet da capo form.

¹⁵ *Idem*, p. 50.



Maurice Ravel: *Menuet antique*, bars 68-73

Menuet in C# minor

Even it was composed almost ten years later (1904), the *Menuet in C sharp minor* belongs to the same life period as the *Menuet antique*: study years in the *Conservatoire de Paris*. This tiny miniature (three short phrases of 8+8+7 bars) looks like a compositional sketch, an exercise in ancient form and genre. This draft-like appearance is even more highlighted by the abrupt stop of the piece.

The tempo, the meter, and the tonality match with the parameters of the baroque dance form: it is written in a moderate $\frac{3}{4}$ tempo with upbeat, in C sharp minor with mostly avoided leading tone (it is a trademark of Ravel, regarded to the reminiscence of old forms and genres). The dynamic spectra create a great unity through the phrases: the first eight bars stay in *piano*, the second phrase begins on a higher level (*mezzo forte espressivo*) which grows until *forte* at the beginning of the third phrase, after which fades away first just till *piano*, at the end till *pianissimo*.

The first eight bars represent a classical-symmetrical phrase: the first two bars are repeated and ornamented, being ended by the last four bars as a conclusion. This typical structure is highlighted by the pauses between these short units (E.g. 4). The sharps in bars 5-8 (a sharp and b sharp) are the sign of modulation in the dominant tonality: in G sharp major (E.g. 4).

E.g. 4



Maurice Ravel: *Menuet in C sharp minor*, bars1-9

The second phrase is like the first: two bars repeated and ornamented, followed by a four-bar unit, which increases by a sequential ascendent motif. The tension of this *crescendo* is underlined by the chromatic thirds in the *alto*, the pedal point on the second beat in the *bass*, the *stretto* created by the change of the meter. Like in the first phrase, the small motifs are separated by pauses (E.g. 5).

E.g. 5



Maurice Ravel: *Menuet in C sharp minor*, 10-16 bars

The last phrase begins on the climax: the thematic entries are highlighted by accents in bars 17-19 (E.g. 6). The last four bars calm down, being faded first till *piano*, later till *pianissimo*. This section feels incomplete, having only 7 bars instead of 8.

E.g. 6

Maurice Ravel: *Menuet in C sharp minor*, bars 14-23

Menuet sur le nom d'Haydn

In 1909 the *Revue musicale mensuelle de la Société Internationale de Musique* asks Claude Debussy, Maurice Ravel, Vincent d'Indy, Paul Dukas, Reynaldo Hahn, and Charles-Marie Widor to compose a piano piece each, for the centenary of the great German composer Joseph Haydn, died in 1809. The only condition is to use Haydn's musically coded name as the subject: H(B)-A-Y(D)-D-N(G), the Y and N letters being replaced by letters of the alphabets in repeating groups of seven (E.g. 7):

E.g. 7



Haydn's musically coded name, given as theme

Ravel's minuet corresponds to the characteristics of the old dance form. The tempo mark *Mouvement de menuet* – or how in classical era was

MINUET - THE REMINISCENCE OF THE INDIVIDUAL DANCE FORM...

called: *Tempo di menuetto* – evokes the elegant and transparent movements with the same indications in Haydn's symphonies and piano sonatas. The previously given theme determines the tonality, having three (G, B, D) of four notes of the theme part of the chord of the main tonality – G major.

The monogram theme appears several times during these 54 bars (E.g. 8): 1. in his original form (bars 1-2, 17-18, 43-44, 52-53), 2. in the retrograde performance (bars 19-20), 3. in retrograde of inversion (25-26) and 4. in several transpositions (bars 27-34).

E.g. 8

Maurice Ravel: Menuet sur le nom d'Haydn, 17-29 bars

The form and the metre are typical and transparent: there is a short, repeated **A** section (8+8 bars) a development-like **B** section with sudden modulations through several keys. The last four bars of this section represent more-like the 20th century, being written in three rows instead of two, constructed by an ascendent chromatic chordal pattern, colored by the sostenuto pedal – an innovation of the 20th century piano fabrics (regarded

to musicologist Nancy Bricard, Ravel did not have an instrument with *sostenuto* pedal).¹⁶ At bar 43 takes place the final iteration of the **A** section with small differences. The triple metre comes with upbeat, at the end there is a small coda part in a slow tempo (*Lent*) with *rallentando*. As in several neoclassical pieces of Ravel, the melody disappears, fades out.

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¹⁶ Nancy, Bricard, *Ravel – Le tombeau de Couperin*, An Alfred Masterwork Edition, New York, 2003, p. 3.

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EARLY (AVANT-GARDE) SYMPHONIES BY VALENTIN SILVESTROV AS A SOUND UNIVERSE

LIUDMYLA SHAPOVALOVA¹, IRYNA ROMANIUK²,
MARIANNA CHERNYAVSKA³, SVITLANA SHCHELKANOVA⁴

SUMMARY. In the article under consideration are the ways of symphony genre transformation in the early works of Valentin Silvestrov (Ukraine). For the first time, the First, Second, Third, and Fourth symphonies by the genius composers of the 20th century are analyzed as a certain stylistic system. These compositions are endowed with the features of avant-garde poetics, and as a subject of musicological reflection, they are associated with a rethinking of the semantic paradigm of the genre. V. Silvestrov's early symphonies stand out from the classical practice of European symphonies. Scientific awareness of their phenomenal nature necessitated a methodological choice aimed at the most accurate identification of the philosophical concept of the new sound universum of V. Silvestrov's music. Deep correlation of the image of a human being as a factor of the symphony poetics (the influence of philosophical concepts of human ontology in the 20th century with the transformation of the genre canon) is considered. This refers to the nonmusical dimension of the genre semantics. The study of V. Silvestrov's early symphonies reveal a new philosophy of music through gradual movement – modulation: from the neo-baroque First Symphony and "cosmic pastorals" *Musica Mundana* of the Second Symphony through the history anthropologisation in the Third Symphony "Eschatology" to the monodrama *Musica Humana* in the Fourth Symphony. The dichotomy of *Musica Mundana* – *Musica Humana* is not accidental: in V. Silvestrov's creative method, remains relevant, which is confirmed by the dramaturgy of his latest work – the Ninth symphony (2019).

Keywords: V. Silvestrov's early symphonies, evolution of style, worldview, *Musica Mundana*, monodrama.

¹ Dr. habil. in Art Studies, Full Professor, Head of the Department of Interpretology and Music Analysis at Kharkiv I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: refleksia@ukr.net. <https://orcid.org/0000-0002-9407-7337>.

² Ph.D. in Art, Assistant Professor of the Department of Interpretology and Music Analysis at Kharkiv I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: yarka_lviv@ukr.net.

³ PhD in Arts, Professor of the Department of Special Piano at Kharkiv I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: pianokisa@gmail.com.

⁴ Master of Music, Postgraduate Student at I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: cvetlanakabasova@gmail.com.

Introduction

The creative heritage of Valentin Silvestrov (1937), an outstanding figure of Ukrainian musical art, has gained international recognition. The early symphonic work of the artist, which covers the period of 1963-1976, became a bold step out of the mainstream of the academic tradition. The first four symphonies of the composer stand out as a kind of stylistic system, which is the brightest document in the history of Ukrainian musical culture of the twentieth century. On the one hand, these symphonies contributed to a change in the direction of symphonism development of that time, and on the other – to the recognition of Ukrainian music by the world community, as evidenced by numerous performance interpretations and scientific reflections of researchers.

Early symphonies of V. Silvestrov proved to be an unexpected way out of the "grand" symphony. The influence of Shostakovich's tradition was so powerful that this genre seemed to have reached its peak⁵. However, for young composers it was a dead end that was not aligned with the times; therefore, V. Silvestrov found his own way – a completely different, non-narrative, non-conflict symphonism, which highlighted a significant renewal of the genre. Nevertheless, V. Silvestrov's avant-garde symphonies remain a "gap" in musicology (some of them are still unexplored), taking into consideration both the complexity of the composer's avant-garde language and the lack of well-established analysis techniques. Thus, the early symphonic work of the composer requires an appropriate methodology, the key to which is understanding its sound universum.

Another aspect of the relevance of the topic is related to the development trends of modern music science, i.e., enriching the methodology of musicology by exchanging scientific experience with related humanities. Inclination for scientific synthesis contributes to the convergence of both different fields of musicology and related branches of the humanities. Musical science is enriched and seems to go beyond its limits, turning to the *philosophy of music*. This situation determines the **relevance** of the topic of the article.

The idea of the article is to try to comprehend V. Silvestrov's early symphonies as a holistic worldview in the system of author's style based on the cognitive analysis which provides theoretical modeling in the process of musicological analytics.

⁵ Langford, Jeffrey. *A History of the Symphony: The Grand Genre* (1st ed.). Routledge, 2019, p. 224-237.

Discussion

Understanding the essence of early symphonies, which differ significantly from the classical romantic practice of European symphonism, has necessitated an interdisciplinary approach. The complexity of the chosen statement of the research problem has led to the search for the appropriate category of generalized content. This category appears to be "world-view" (the genesis of which comes from philosophy) as a cognitive tool for studying the phenomena of the musical universe. The need to move into nonmusical discourse was dictated by the avant-garde symphonies chosen for research, the genre features of which do not fit into the existing paradigm of a classical symphony. There was transformation of the symphony genre, which is manifested in the individualization of the structure of the sonata-symphonic cycle.

The experience of coining the concept of "world-view" has its roots in analytical philosophy. Its genesis and formation are associated with the concepts of L. Wittgenstein⁶ and M. Heidegger⁷, according to which the worldview is defined as a construction that involves a certain degree of objectification through comprehending reality. Events and phenomena of the surrounding world acquire meaning when they fall into the field of consciousness. Only the world comprehended by a human person is filled with meaning, acquires values, and can appear as a world view. Values and meaning as such turn out to be beyond the reality. Thus, the world view is a cognitive method which involves a certain degree of distancing between a human being and the world leading to the reconstruction of the reality. Let us define the systematic relationship between the concepts of "world-view" as a logical series (according to L. Wittgenstein):

WORLD – PERCEPTION – MEANING – VALUE = WORLD-VIEW.

At the end of the 20th–21st centuries, the concept "world-view" gains some popularity in musicology (from metaphor to method). It is necessary to distinguish the following areas of its functioning:

- as a cognitive model (a tool for the study of musical creativity).
- as an identification with the object under study – a separate phenomenon of musical culture (or their combination) with the appropriate semantics.⁸

⁶ Wittgenstein, Ludwig. *Tractatus Logico-Philosophicus: German and English* (1st ed.), 1981.

⁷ Heidegger, Martin. & Grene, Marjorie. *The Age of the World View. Boundary 2*, 4(2), 1976, p. 341-355.

⁸ Romaniuk, Iryna. *"The World-View" in the system of music analysis categories (on examples of the Ukrainian musical culture)*. (Ph.D. dissertation in Arts). Kharkiv, 2009, p.12.

The world-view is a musical universal that is endowed with a cornerstone function and can generalize the mosaic of various phenomena to a certain integrity. In this sense, the world-view is a method of scientific modeling of objects of musical culture, the paradigm of which is determined by three levels: philosophical-ontological, artistic-methodological, and musical structural.⁹ In the concept of the world-view, the ontological is thought through the "coupling" of a human being and the world through their interaction. Therefore, if a composition contains a *world-view*, then its center is a human being with a corresponding view of life.

The image of a human being is an interesting cognitive tool, as it creates a unique conceptual space in which musicology comprehends its own limits and strives to overcome them. This is a kind of intersection of musicology with linguistics, hermeneutics, and philosophical anthropology – the existing general humanitarian discourse.

The type and degree of this coupling of a human being and the world, the fact and acts of interaction, human "traces" in the world, and their presence – are the catalysts that reveal the essential characteristics of a human person. That is why there is a phenomenon of the Other one (which allows to know myself through *not myself*), there is a discourse about the world understood through space-time, through which it is possible to grasp the shimmering meaning, pursuing, according to Jaspers, a "risky venture" to penetrate the inaccessible base of the truth about the world and a human being.¹⁰

The changes that have occurred in the philosophical interpretation of the image of a human being in the 20th century concern, first, the irreducibility of the phenomenon of a human being to a single definition and the impossibility of the established single interpretation. Only indirectly, without being tempted to succumb to the inertia of movement in the usual area of thinking, we must rediscover each time *what a human being is*. Such methodological pluralism in relation to the category of a human being image in the philosophy of the twentieth century explains the variety of structural solutions that provoked the field of discussion in *symphony* theory, justifying the unprecedented coming of the genre beyond the structural invariant.

The symphony genre structure is through the relationship of "Me – not Me". Symphony as a view of the world is the most productive concept of musicology as an inexhaustible source for various research made by more than one generation of musicologists of the 20th–21st centuries. Traditionally, the reflection of the concept of symphony is built through the image of a human being. In the music science of the second half of the twentieth century,

⁹ Romaniuk, Iryna. idem, p. 7.

¹⁰ Jaspers, Karl. *Philosophy: Philosophical world orientation* (Vol.1). Moscow: Kanon+, 2012.

the theory of symphony was formed and based on the embodiment of 4 aspects of human existence that make up the semantic invariant of the symphony genre: "... the semantic invariant of symphony has a completely non-musical, philosophical character, emphasizing the ontological side of the problem of a Human Being. This circumstance allowed the symphony to become a philosophical genre, to make the problems of human existence the main object of its content".¹¹ The four forms of human activity – action (*Homo agens*), meditation (*Homo sapiens*), playing (*Homo ludens*), and involvement in society (*Homo communis*) – are the factors which determine the typological functions of each part of the symphonic cycle (tempo, structure, regulation of function, leading intonations), and which form the semantic invariant of the genre.

However, analyzing the early symphonies of V. Silvestrov, we cannot use the established concept of the invariant of the symphony. The composer of his symphonies always thinks outside the box. Each of his avant-garde symphonies represents a unique worldview. The composer arranges the musical space of his works in such a way that every time we must refind the key to understanding his music.

The following compositions can rightly be attributed to V. Silvestrov's early period: the first three symphonies (1963/1974, 1965 and 1966), *Classical Overture* (1964), *Mysteriya* for flute and percussion (1964), which is a kind of "transition" to the Third and Fourth symphonies, chamber symphony *Spectrum* (1965), *Monodiya* for piano and symphony orchestra (1965), *Hymn* for symphony orchestra (1967) and *Poem in memory of B. Lyatoshynsky*. The Fourth Symphony (1976) chronologically goes beyond the early period of the composer's creativity. However, this opus is surely interesting as an example of stylistic dynamics in the genre dimension of the symphony on the way between the "refined" avant-garde of the post-Weber style and aclassic tendencies in the further work of the composer. All these works were created by V. Silvestrov when he was one of the leaders of the informal association of students at Kyiv Conservatory called "Kyiv Avant-Garde" – a unique phenomenon in the musical culture of Ukraine. The very definition of "Kyiv Avant-Garde" was recognized and, accordingly, appeared in scientific publications of the last decade (2010). Apart from V. Silvestrov, the group of the "Kyiv Avant-Garde" included conductor I. Blazhkov, composer L. Grabovsky, V. Hodziatsky, V. Huba, V. Zahortsev, V. Patsera, P. Solovkin, musicologists H. Mokreieva and L. Bondarenko. They were united by the desire to find ways to go beyond the existing rather strictly regulated "standards" of socialist realism. Their undoubted merit was that

¹¹ Aranovskiy, Mark. *The Symphonic search. The Problem of genre of symphony in the soviet music 1960's - 1975's*. Leningrad: Sov. Kompozitor, 1979, p. 25-26.

they had enough courage to break through the strong veil of socialist realism at the most inappropriate and difficult time for this.

The lack of information in Kyiv about the current musical art in the world, the lack of scores, audio recordings of contemporary music, misunderstanding and condemnation by the academic community, opposition to the organization of concerts – that is what the Kyiv avant-garde musicians had to face. It is worth emphasizing the fact that the achievements of the unofficial musical art of the "Kyiv Avant-Garde" (mostly of V. Silvestrov) are recognized by the Western European artistic community (P. Bulez, T. Adorno, B. Maderna, etc.). It should also be borne in mind that a significant role in the formation of aesthetics and artistic thinking of V. Silvestrov and composers of the "Kyiv Avant-Garde" was played by artists who were part of their social circle. These were artists Hryhoriy Havrylenko, Valeriy Lamakh, and a director Serhiy Paradzhanov, who entered the history of culture as an artist with a distinctive individual style, the creator of a unique language of poetic cinema based on symbols and metaphors. The role and significance of this artistic group in the molding of the creative personality of V. Silvestrov can be briefly characterized by the features that have become key to the style of the composers of the avant-garde period: an innovative attitude to sound, expanding ideas about music, freedom of expression and confidence in the rightness of the chosen path. These features are fully manifested in the the first four symphonies selected for the analysis. Thanks to this period of V. Silvestrov's work, in Ukraine and Kyiv became known to the world music community.

Let us consider the samples of V. Silvestrov's early symphonies with an attempt to comprehend them as a holistic worldview.

The First Symphony (1963) was the diploma work of the composer as a graduate of P. Tchaikovsky Kyiv Conservatory (composition class of B. Lyatoshynsky). This composition was a starting point in his symphonic work and testifies to the author's interest in the symphony genre at the very beginning of his career. As a kind of "creative laboratory" it shows, on the one hand, the stylistic constants of V. Silvestrov's symphonism, characteristic of subsequent symphonic works. On the other hand, the composer turns to the sphere of imagery, which will no longer be found in symphonies. In the First Symphony, he constructs the aesthetics of "other" worlds, fairy-tale imagery with elements of grotesque.

The First Symphony consists of three movements, defined by the author as *Sonata*, *Concerto*, and *Fugue*. In this work, the composer refers to the tradition of baroque music (as indicated by the names of the parts). However, this applies more to the external form than to the internal one (thematic and dramatic principles of structure). Along with the appeal to the past (allusions to signs of the Baroque style), the author declares a purely

avant-garde interpretation of musical language. This Symphony was the first to employ a technique that V. Silvestrov later called the "polyphony of systems": creation of various movements in different compositional techniques – atonal music in the first movement, dodecaphony in the second one and polytonality in the third movement of the Symphony.

In the First Symphony, unlike in the following ones, we feel that the young composer was greatly influenced by the symphonism of his teacher B. Lyatoshynsky, as well as by I. Stravinsky's orchestration characteristic to the times of "Petrushka" and by the grotesqueness of D. Shostakovich. V. Silvestrov's avant-garde style in this Symphony has not gained strength yet, it will happen a few years later in "space pastorals" of the Second and Third symphonies. According to the author's letters in the score, we have the following scheme of movements of the First Symphony:

Movement I – Sonata, *Allegro vivace* (A-B-C-D-E-F-G-H-I-K-L-M),
 Movement II – Concerto, *Allegretto rubato* (N-P-Q-R-S),
 Movement III – Fugue, *Allegro agitato* (T-U-V-W-X-Y-Z),
 Coda, *Andante* (Aa-Bb).

The author's indications suggest that the movements are performed *attacca* and the Symphony is thought by the composer on the one hand as a three-movement composition, on the other – with a tendency to have one movement.

In the first movement, *Sonata, Allegro vivace*, the composer actively uses timbre drama to convey contrasting figurative spheres. The conditional exposition is based on the comparison of two themes: the imperative grotesque and the fairy-tale fantastic. The powerful sound of brass instruments, the involvement of a small drum (all this is multiplied by the power of the triple composition of the orchestra) in the first theme give rise to the feeling of strength, movement, and excitement; allusions to the "military" theme, the motives of evil are obvious. However, in the context of the macrocycle of the First Symphony, this theme is not perceived in a dramatic dimension: the use of instruments in atypical registers, brass instruments with mutes, widespread use of exotic timbres of percussion and noise musical instruments are evidence of the grotesque, "fairy tale evil".

This figurative sphere will appear in full force in the exposure of the second movement (*E* in the score), acquiring signs of magical fabulousness (otherness). It immerses the listener in admiration with the sound of exquisite timbres of wooden wind instruments, celesta, marimbaphones, flute trills, harps. The sparseness of musical texture, *pianissimo*, timbre elegance, predominance of arpeggio appeal to all traditional fantastic images of symphonic music.

The brilliance of this musical "lace" is interspersed with the *dolce* theme, which sounds in a solo oboe and trombone with a mute. The "spicy" fairy-tale theme interprets the timbres of brass and woodwind instruments differently than the first theme. Legato smoothness of the melodic line represents the other pole of fairy-tale imagery.

The next episode (G), *Tempo 1*, has a developmental nature. It begins with a new thematic material, which timbrally corresponds to the imagery of the second theme. Gradually the two figurative spheres penetrate each other (intonation of the trombone and trumpets in the first theme, on the one hand, and figurations of celesta and flute in the high register, appealing to the second theme, on the other). Interestingly, in this section, before *H*, the flute solo plays a theme (Silvestrov, 2001, p. 18) intonationally close to the theme of *Fugue* – the third movement of the Symphony¹².

The first movement ends with a reprise of the second theme and the dominance of the "bright" fairy-tale figurative sphere. Thus, the structural analysis of the first movement of the Symphony has revealed the presence of two main sections – exposition and development reprise, which corresponds to the principle two-movement form of the old baroque sonata.

The second movement – *Concerto – Allegretto rubato*. Here, the composer again turns to the Baroque: it is an allusion to the *concerto grosso*. This genre is interpreted in a unique and apt way, combining the main features of Baroque thinking – the conciseness of form and depth of expression. The fact that the *Concerto* occurs of the second movement in the context of the whole First Symphony as a certain macrocycle evidence that it consolidates the functions of the traditional *Andante* and *Scherzo*, representing the reflexive (at the level of imagery) and play (at the level of genre drama) primary sources. The themes of the *Concerto* are related to the themes of the first movement. Solo themes alternate with orchestral episodes. However, the orchestral texture is so transparent, and the instrumental solos are so short that there is a kind of game with the genre, which fully demonstrates the freedom of music provided by the appeal of the concerto grosso.

The dramaturgic development of the second movement – from self-absorption to enlightened pastoralism – appeals to the depths of Baroque thinking. The principle of concertness is introduced by the author in this movement individually. *Concerto* allows you to rethink the rigid genre canons of cyclic symphonic works and fully enjoy the freedom of timbre dramaturgy.

The third movement – *Fugue – Allegro agitato*, is the final part of the First Symphony. Without contradicting the traditional interpretation of the

¹² Silvestrov, Valentin. *Symphony No. 1 for large symphony orchestra* (1963/1974). Full Score. Frankfurt/M.: M. P. Belaieff, 2001, p. 68.

finales of the symphony, it represents an active effective figurative sphere. *Fugue* of the First Symphony is characterized by a sound saturated density with the predominance of forte dynamics. The theme unfolds by transferring the melody in different timbres from one instrument to another, which will later become typical of the author's style. For clarity, the direction of the theme movement from timbre to timbre is indicated by V. Silvestrov in the score with a dotted line. As mentioned above, for the first time the intonations of the fugue theme (as a hint) appear in the first movement of the Symphony in the development section for the solo flute (Silvestrov, 2001, p. 18). Let us compare it with the melodic pattern of a fugue theme of the third movement.¹³

Apparently, this is the only case in all early symphonies of V. Silvestrov, when the theme has a cantilena nature and we can sing it, reproduce with the voice. Unlike the first movement, the nature of the theme in the finale changes. Nostalgic discourse is replaced by a decisively active mood due to the powerful dynamics, fast tempo.

Schematically, the fugue is constructed as follows:

- Exposition:

F (beat 1) – C (beat 8) – G (beat 13) – G (beat 23)

- Development:

C # (beat 34) – G # (beat 37)

Intermedia

F # (beat 50) – C # (beat 57)

Intermedia

C # – F # – G # (beat 57)

Intermedia

D (beat 64) – G (beat 64)

- Reprise

F (beat 67)

The fugue does not have a clear structural ending: after a reprise of the theme in F, the next section sounds *Andantino* (Z), which serves as a kind of "bridge" to the coda, *Andante* (Aa-Bb). *Andantino* plays the role of a transition, where the intensive development of the fugue is gradually replaced by a bright contemplative figurative sphere, which completely dominates in the coda of the Symphony. Coda, *Andante*, opens with a solo cello accompanied by a harp and a solo of the second violin. V. Silvestrov chooses the most refined timbres with established "magic" semantics.

¹³ Silvestrov, Valentin. idem.

The second section of the coda, *Bb, meno mosso*, contains intonation and rhythmic allusions to the second theme of *Sonata*. The ending of the coda (*dolcissimo, ppp*) of the First Symphony, which seems to "melt" in the intangible sound, serves as a starting point for a similar interpretation of the finales of all subsequent symphonic works of the master.

Thus, the First Symphony, on the one hand, stands out from the imagery of "cosmic pastorals" (V. Silvestrov's definition) of the following early avant-garde symphonies, and on the other – it serves as "fertile ground" for the key features which are important for the further path of the composer's symphonism. The first feature is the avoidance of dramatic collisions and the whole complex of means provided, as well as the appeal to baroque genres, which allows freedom in symphony interpretation.

The second feature is a feeling of spaciousness of music. Researchers are known to associate understanding of the concept of spaciousness in music with the Baroque era. In this symphony, the idea of spaciousness is realized through the transfer of the theme from one instrument to another, sometimes – with the involvement of the highest and the lowest registers, turning to the semantics of echo, which will later lead to the use of pointillist technique and contonative drama.

The third feature is the sparseness, delicate sophistication of the musical texture, and devotion to certain favorite timbres – a combination of flute, brass, wind instruments, and an expanded percussion section.

The fourth feature is striving for polyphonic texture along with sonorant colorful timbre effects.

The First Symphony also has a powerful playsource, starting with the "hint" at baroque genres, through the blurring of formal and semantic boundaries, playing with time and style, ending with grotesqueness and fairy-tale images. This sophistication of imagery, "playfulness" of the style, cannot be found in any other examples of avant-garde symphonies. All these features point to the distinctiveness of the image of a human being in the concept of the First Symphony – *Homo Ludens*.

Further on, based on the analysis of other avant-garde symphonies by V. Silvestrov, we will briefly outline the keyed generalizing ideas.

The Second symphony was a significant phenomenon in the early work of composers. This symphony, which is a special type of symphonism, proved to be the quintessence of the principles of the artist's distinctive thinking, which characterized the early period of his creativity as "*cosmic pastorals*" (as defined by the composer himself). On the one hand, the Second Symphony in the most radical way enters a dialogue with the practice of the *grand narrative*, meaning a paradigm change for the Ukrainian symphonism of the 1960s, on the other – it changes the idea of semantics and functioning

of the symphony in the new sociocultural conditions of the second half of the 20th century. It is this work that declares avant-garde poetics, which is free of cultural Soviet standard conventions, domination of the established genre canon, instead it offers the freedom of expressing the deep ontological foundations of music in absolute form.

The analysis of the aleatory sonorant composition of the Second symphony testifies to its inconsistency with the European invariant. Specifically, organized time rejection of the established semantics, rhythm, meter, and tempo, which serve to avoid commensuration with the image of a human being are stated. The appeal to the symphony as an analogue of the musical space is caused by the immanent desire to understand sound as a value category free of psychological bias. The Second Symphony has become a manifesto of the sound universum, whose genre explication actualizes the etymology of the symphony as a *cosound*. Freedom of embodiment of the author's expression is revealed at all levels: speech, composition, style.

The Third Symphony "Eschatophony" overcomes the normative genre invariant of the symphony in Ukrainian compositional practice. The semantic analysis of the Third Symphony opens prospects for a new vision of the avant-garde period of V. Silvestrov's work and the evolution of the composer's symphonic work as a whole. This three-movement symphony declares historicism as a type of consciousness and a category of time as fundamental.

The height of the philosophical coverage of the problem of the musical sound ontology stated in the program name is consistently embodied in the dramaturgy of the composition. The first movement is interpreted as a "point of no return", which indicates the linearity and "straightens" the cyclic "spring" of archaic time and is marked by the crack of doom theme. The second movement is an ironic nostalgia for classicism – the "golden age" of European music with the actualization of time measurement. The third movement is perceived as demonstration of the "death of sound" (in relation to the classical romantic context), which, at the same time, should be perceived as an opportunity to revive it on a new level. Hence, the allusions to eschatology, which actualize the fundamental question of the modern humanities about the perception of time, its linear model, and the end of history. If in the Second Symphony the interpretation of space was decisive for its understanding, then in the Third symphony time was chosen as the main lever. Chronotope, in addition to space, emphasizes the time axis. Understanding the finitude of being through the measurement of time actualizes the elegiac mode of expression, embodied by V. Silvestrov later in the genres of epitaph, post-music, post-symphony, postlude.

The Fourth Symphony, which is chronologically distant from other examples of V. Silvestrov's early symphonism includes avant-garde vocabulary and embodies the lyrical consciousness of music. Among the composer's symphonies, the Fourth Symphony is the only one which has allusions to the sonata structure. However, the rejection of harmony as a principle of functional syntactic division, reliance on linearity, predominance of individualization processes over typification allows us to define its concept as a *monodrama*. Basing on the analysis of Fourth Symphony, the following key features of the artistic interpretation of the genre can be named:

- 1) changes in the nature of the dramatic conflict.
- 2) the antithesis of figurative spheres is born "from within", as self-movement of the theme idea.
- 3) monodrama, which reflects the lyrical self-awareness of music.

Thus, the transition to a new stage of ontostylistic dynamics of V. Silvestrov's sound universum is justified: from the natural philosophical search for the first principle of the world, the spatio-temporal focus "shifts" in the Fourth Symphony to the human existence, representing the lyrical universe of *Homo reflexicus*.

Conclusions

Due to its uniqueness in the context of the creative practice of the 1960s, Valentin Silvestrov's avant-garde style of thinking in his early symphonies became the driving force for the "revision" of the deep mechanisms of the symphony. The category of the worldview appears as a convenient cognitive tool of systematization, which can generate manifestations of the composer's artistic thinking at the level of a set of avant-garde symphonies. Clearly such integrity is conditional, as it comes to a scientific interpretation of V. Silvestrov's avant-garde symphonies, which represent the sound universum at the following levels.

Musically structural level. V. Silvestrov's musical language in symphonies appears as a semiotic system. The defining criteria in the study of symphonies selected for the research are the specific character of the composer's writing in stylistic evolution and the influence of innovative dramaturgic decisions on the transformation of the established genre invariant. The keys for the further dynamics of symphonic creativity features of the genre, revealed in the First Symphony, are:

- avoidance of dramatic symphonism and the corresponding complex of compositional and dramaturgic means.
- appeal to baroque aesthetics and freedom of symphony interpretation as a concert genre, which influenced the further work of the artist.
- spatial dimension, expressed at the level of timbre dramaturgy.
- semantics of echo – through the involvement of pointillism as a stylistic feature, contonative dramaturgy (The Second and The Third symphonies).
- sparseness of the sonorous aura, refined sophistication of texture, and devotion to certain favorite timbres (combination of brass and flute in the background of a diverse percussion section).
- linearity of texture along with sonorant effects.

This "sound seedling" (V. Silvestrov's expression) of the artist's mature style bloomed in the thesis of a 26-year-old graduate of the conservatory. In general, the study of innovations in the early work of the composer contributes to the understanding of the ontostylistic genesis of his artistic thinking in general.

Artistic and methodological level. Sensemaking of the artistic concepts of the symphonies under study is presented in different principles of structuring musical dramaturgy in each of the symphonies. The First Symphony is a kind of game with baroque genre, which gave way to the dimension of free musicmaking. The Second Symphony introduces the concept of world harmony and natural philosophical search for the quintessence of space. The Third Symphony actualizes the main problems associated with the measurement of time, from the eschatological sense of the finitude of existence, to the death of the European concept of musical sound. The Fourth Symphony completely immerses in the subjective reproduction of the world view "from within", mirroring the reflective perception. Thus, in the scientific reflection of V. Silvestrov's avant-garde symphonies, we can outline the basic categories for understanding the image of a human being: *game* (The First Symphony), *space* (The Second Symphony), *space-time* (The Third Symphony) and inner time as a mode of lyrical consciousness (The Fourth Symphony).

Philosophical and ontological level. Entering the nonmusical area through the involvement of the world-view category makes an ontologically "justifying" foundation for the practice of atypical in comparison with the classical canon symphonies, inconsistent with the structural invariant. The

courage to find new horizons in the space of the symphony, together with a megaserious philosophical basis and a right mode of creative intuition of the artist, gave his avant-garde symphonies the special energy to overcome the "grand" narrative of the genre. Changes in them are caused not so much by the stylistic mimicry of the genre, but by a new understanding of the image of a human being in philosophy.

The First Symphony *Homo Ludens* is the starting point. Beginning with the Second Symphony, the sound universum is expressed by new "images of a human being", different from the established ones. In the Second Symphony, it is *Homo Mundanus*, the observer, the listener, who can marvel at the greatness of the universe. In the Third Symphony – *Homo Historicus*, with an eschatological sense of the finitude of time; in the Fourth – the subjective lyrical world of *Homo Reflexicus*.

The worldview of V. Silvestrov's early symphony were defined through the analysis of cognitive structures (of each of the four Symphonies) and appears as a system marked by a movement from the ontosonological concept of the Second Symphony (the space that sounds) – through the anthropologization of understanding a human being as "a part" of history – to the reflexive world perception of the lyrical self-consciousness in the Fourth Symphony.

The sound universum of V. Silvestrov's early symphonies, modeled through the interdependence of such categories as "internal – external", reveal the conceptual movement of the composer's interpretation of the genre from the contemplation of "cosmic pastorals" *Musica Mundana* to the lyrical consciousness *Musica Humana*.

The study of V. Silvestrov's early symphony have led to a rethinking of established musicological theories and the search for comparable cognitive models. The maximum individualization of the genre in the V. Silvestrov's symphonies of the avant-garde period contribute to the expansion of the analytical apparatus by involving interdisciplinary methods of music cognition. Therefore, the following cognitive models formed the compendium of the study. Therefore, the *genre* method has revealed the typological processes in the genre of symphony to understand the transformation of the invariant in the early symphonic works of V. Silvestrov. The *stylistic method* brings to light the constants of early creativity in the system of author's style. The *hermeneutic approach* has contributed to the treatment development of analytical interpretations of symphonies written during the avant-garde period of the composer's creative work. Finally, *onto-sonological* method has generalized the meaning of the symphony as a view of the sounding world, and the specifics of its sound perception in the system of the early style as a certain worldview, which makes up a unique sound universum.

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BOOK REVIEW

LES ÂGES DU SON - CONCEPTS ETHNOMUSICOLOGIQUES DE NICOLAE TEODOREANU

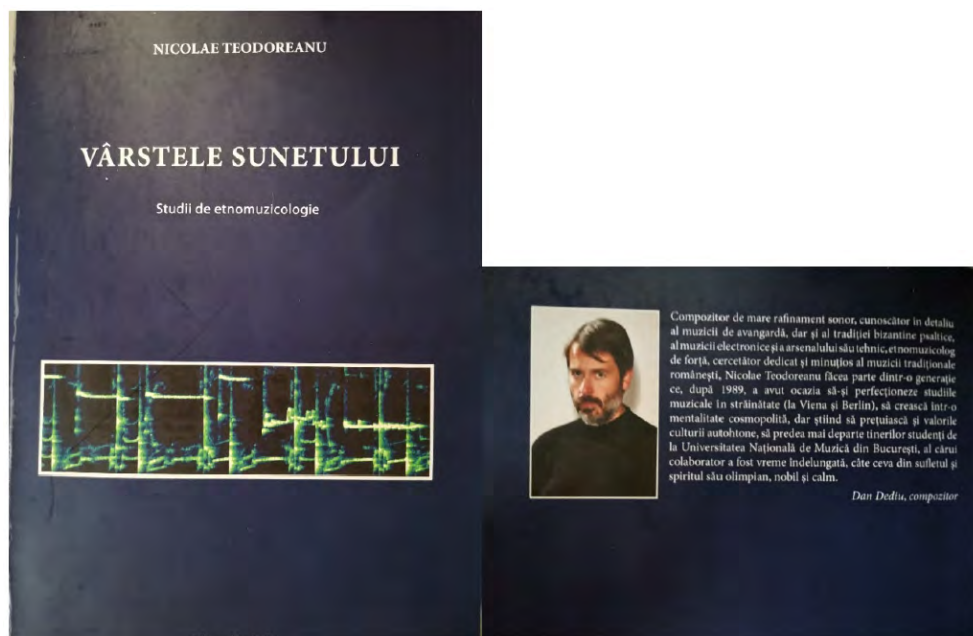
Trois ans après le passage au monde d'au-delà de l'Homme qui porte le nom de la modestie et du professionnalisme, **Nicolae Teodoreanu**, nous reconfigurons de manière commémorative son univers de pensée musicologique en surprenant quelques coordonnées de sa création ethnomusicologique.

Né le 26 juin 1962 à Bucarest, Nicolae Teodoreanu a suivi les cours de l'Université nationale de musique dans la classe de composition musicale, où il a eu l'occasion de faire des études éminentes avec Ștefan Niculescu, Aurel Stroe et Anatol Vieru. Le contact avec les grandes écoles de musique d'Europe, noué lors des prestigieuses bourses (Herder, New Europe College, DAAD) remportées dans le cadre du concours, a été essentiel. En tant que chercheur auprès de l'Institut d'Ethnographie et Folklore Constantin Brăiloiu, il a poursuivi sa vocation en dévoilant des aspects inédits du monde de la musique traditionnelle roumaine, acquérant plus tard une position bien méritée au sein du Conseil International de la musique traditionnelle. À ce titre, le compositeur est devenu le co-fondateur de la Société roumaine d'ethnomusicologie, en fait la section roumaine du conseil mentionné.

Son activité de composition est doublée par l'activité didactique, manifestée au sein de l'Université nationale de musique de Bucarest, où il a partagé avec ses étudiants ses connaissances et son âme à travers des cours d'ethnomusicologie et musique assistés par l'ordinateur. Le moment est sûrement venu pour une connaissance approfondie de sa création, au moins maintenant, lorsque nous pouvons mettre en valeur cet héritage d'une âme si précieuse: sa création comprend des œuvres dans presque tous les genres musicaux classiques et contemporains, la plupart inconnus même au public mélomane.

Le volume publié à titre posthume, intitulé **LES ÂGES DU SON : ETUDES D'ETHNOMUSICOLOGIE** a été publié à la Maison d'édition musicale de Bucarest en 2020, sous la direction de Mihaela Nubert-Chețan. Les études rassemblées dans ce volume de 270 pages sont le fruit de trois décennies de recherche ethnomusicologique au sein de l'Institut d'Ethnographie et de Folklore Constantin Brăiloiu, mettant en évidence les sujets qui le préoccupaient particulièrement. Une section d'introduction Praeludium ouvre les deux grands chapitres: *Thèmes à variations, rythme, son et structure (de Constantin Brăiloiu à la recherche électroacoustique)* et *Passacaglii, collection et archivage (de D. G. Kiriac à l'ère numérique)*.

Figure 1



Les ages du son (couverture 1 et 4)

Les études de la première partie se réfèrent à Brăiloiu et à l'hypothèse des universaux en musique, à des problèmes méthodologiques dans l'approche du rythme musical folklorique, à l'oreille musicale du forgeron ou à l'implication d'éléments acoustiques dans la technologie du traitement du fer (étude expérimentale), aux moyens électroacoustiques et aux méthodes statistiques dans la recherche statistique des systèmes d'intonation, au son musical - en tant que médiateur entre deux mondes - phénomènes acoustiques inédits dans la musique orale, la section se terminant par les deux parties de son ample étude intitulée *Les âges du son – la place du folklore parmi les musiques du monde*.

La deuxième partie (qui vise également les variations) concerne les enregistrements des archives de l'Institut, leur conservation grâce aux technologies numériques qui assureront leur pérennité en tant qu'acte supérieur d'information et de stockage du patrimoine musical et ethnographique du peuple roumain.

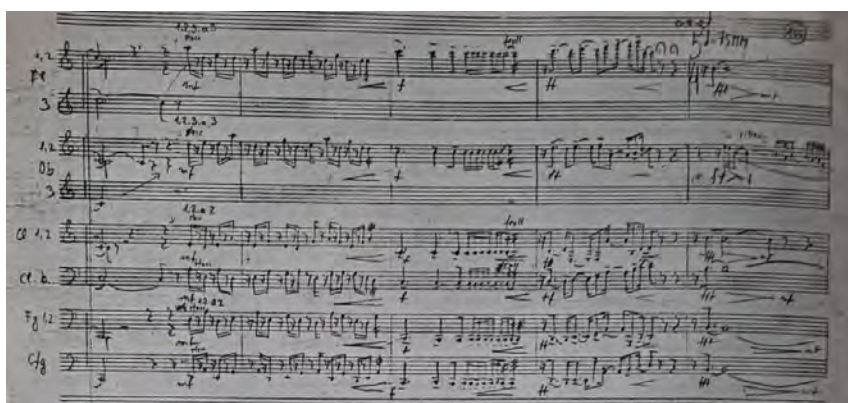
Le titre du volume a pour origine une figure de style qui, selon l'auteur, suggère la matérialisation et la mise en ordre progressive des éléments du langage musical (p. III). La potentialisation réciproque de l'acte de création et celui de recherche est une réalité: l'étude scientifique *LES ÂGES DU SON* (2010-2011, qui traite de la matérialisation et de la coordination progressive du langage musical) est corrélée avec son inverse pour grand orchestre (*LES ÂGES DU TEMPS*-1993).

Figure 2



Les âges du temps (couverture)

Figure 3



Les âges du temps (climax)

L'une des études met également en valeur la recherche de sa thèse de doctorat (soutenue en 2002), publiée en 2015 sous le titre *Systèmes d'intonation dans le folklore vocal roumain*, qui génère des idées d'un visionnaire unique : il existe un espace qui englobe tous les sons musicaux ou non, avec un haut degré de symétrie (régularité, périodicité) ou avec une forte contribution de symétrie (vue comme irrégularité, non périodicité). Il définit également le son comme vibration dans l'espace et dans le temps: la hauteur est avant tout l'espace, mais aussi le temps de la vibration ; la durée est avant tout le temps, mais aussi l'espace de la vibration.

Dans son étude Nicolae Teodoreanu capte la matérialisation des binômes symétriques-asyémétriques, la détermination-indétermination dans l'analyse sonore,

mais aussi ses âges réels: l'enfance (quand l'indétermination et le continuum prédominent), la jeunesse (qui existe encore sous forme de zone d'indétermination relative, à flexibilité syntaxique), la maturité (le stade de la détermination consciente, marquée par la clarté, la hiérarchie fonctionnelle et la stabilité) et la vieillesse (où le côté déterministe se termine et le côté indéterministe dévoile de nouvelles perspectives). Ses conclusions sont bien argumentées : au début, l'homme-musicien semblait totalement maîtrisé par les forces du son, (...) finissant soit par être subordonné aux chemins des sons, soit par redécouvrir la puissance du son, sans être submergé de celui-ci (p. 154).

Le code du volume (également articulé comme une œuvre musicale) comprend des aspects de la recherche ethnomusicologique reflétés dans sa propre création musicale, mais aussi une vaste bibliographie et un chapitre émouvant dédié à l'auteur. Ce chapitre a été inclus également dans une évocation épique, mais aussi dans des photos qui présentent Nicolae Teodoreanu tel qu'il était: discret, retiré, toujours caché en arrière-plan. Il était un homme humble, une incarnation de la discrétion et de la distinction, comme ses mécènes spirituels, Saint Hiérarque Nicolae et Saint Grand Martyr Dimitrie. Il n'hésitait pas à devenir catégorique et pointu, déterminé et inébranlable, voire dur, quand il y avait autour de lui des problèmes de moralité, d'éthique, d'équité, d'honneur et de foi. Il avait un comportement exemplaire et cohérent. (Constantin Secară, p. 268).

Nicolae Teodoreanu était une personnalité intégratrice, qui ne séparait pas artificiellement les domaines dans lesquels il était actif et qui reflétait son travail synthétique et ordonné - reflet d'un esprit olympien, noble et calme (Dan Dediu). Soucieux de l'idée du temps et de l'âge - corrélé -, l'auteur a abordé ce sujet (probablement le plus complexe et le plus vaste de l'histoire de l'humanité) dans de multiples études ou travaux de composition. La musique était pour lui une affaire de connaissance du monde et du soi: quels qu'ils soient, tous ces âges de la structure musicale ne décrivent que des avatars sur un chemin de la connaissance, de la découverte du monde et du soi. Voici une conception ontologique avancée de l'acte musical, qui franchit le seuil du divertissement, atteignant les significations fondamentales de la musique.

PETRUȚA MARIA COROIU¹

¹ Univ. Prof. Dr. Habil., Transilvania University of Braşov, maniuțpetruta@yahoo.com.

CONTRIBUTORS

Edith Georgiana ADETU is a Romanian soprano. She obtained her bachelor's degree at the National Art University "George Enescu" Iasi, her master's diploma at the "Transilvania" University of Brasov, Faculty of Music, and she is currently a PhD student at "Transilvania" University. She made her professional debut at the age of 21 at the National Athenaeum in Iasi and at the National Theater in Iasi and played roles such as: Pamina, Erste Dame ("Die Zauberflöte" - Mozart) and Donna Anna ("Don Giovanni" - Mozart). In 2018 she sang the role of Lauretta in the Opera "Gianni Schicchi" - G. Puccini, at Brasov Opera House. Between 2015-2017 she was a lyric artist collaborator of the Romanian National Opera Iasi. She obtained various national and international awards in specialized competitions (the Grand Prix - Paul Constantinescu National Interpretation Contest - Ploiești (2017) Prize I - National Interpretation Contest "Victor Giuleanu" - Bucharest (2018) The Union of Composers and Musicologists Prize Romania - The National Interpretation Contest "Victor Giuleanu" - Bucharest (2018), Special Prize of the Jury - International Canto Consumption "Alexei Stîrcea" - Chisinau - 2019). She participated in masterclasses with famous artists such as: Viorica Cortez, Vasile Moldoveanu, Maria Slatinaru, Gabriela Beňačková, Laura Niculescu.

Tamás ALTORJAY – is an opera singer of the National Theatre of Szeged, since 1989, and singing teacher for future singers at special music secondary school, and music faculty as well, from 2002. Till now he has sung more than 70 operatic roles all over in Hungary, and all over in Europe on tours. From his students 15 continued their studies at music faculty of different Universities and four of them won first prize on singing competitions. Five of them finished their studies with diploma on the music faculty. His main research topic is comparing the effect of different warm-up tasks for the classical trained singing voice. Till now he has held 28 presentations on different congresses and has 22 publications.
ORCID: 0000-0002-8692-8701

Andrea ASZTALOS, PhD, is Assistant Professor at the Department of Music Education of Juhász Gyula Faculty of Education at the University of Szeged. She received Bachelor's and Master's degrees in Music Education and Choral Conducting from the University of Szeged in Hungary. In 2020 she received her PhD with "summa cum laude" from Eötvös Loránd University in Budapest. Her research interests include: the children's vocal production problems; development of children's singing voice; development of children's musical abilities. She was presenter in several international conferences: for example, in the International Congress of Voice Teachers at the Royal College of Music in Stockholm in

CONTRIBUTORS

Sweden; in the International Conference on Music Perception and Cognition at the University of Graz, Austria; Symposium on Research in Choral Singing at the Northwestern University in Evanston in the USA; International Kodály Symposium in Camrose in Alberta in Canada and EAS conference in Jelgava in Latvia and in Malmö in Sweden.

Alexandra BELIBOU is a PhD Lecturer at Transilvania University of Braşov, Faculty of Music, where she teaches *Computer and Music*, *Active Music Therapy* and *Music Theory*.

Maria Roxana BISCHIN. 1. Professional & multiple researcher in Philosophy, Comparative Literature, Comparative Musicology, Aesthetics, Phenomenology, History of Arts, Intellectual-cultural History, multilingual literature writer [with poems written especially in Spanish and Portuguese, with a novel work-in-progress for Lisbon], multilingual translator, and artist, at the University of Bucharest; 2. Affiliate researcher to Faculty of Philosophy and Literature from Buenos Aires [Facultad de Filosofía y Letras de la Universidad de Buenos Aires]; 3. Affiliate to *Revue de Musicologie*, Paris, and to *Cahiers de Maurice Ravel*, Paris. Complete details on her research activity, especially in Musicology, here: <https://www.linkedin.com/in/bischin-maria-roxana/>. mariaartspy16@yahoo.com;

Kateryna CHEREVKO, Ph.D. in Art criticism, Associate Professor of The Theory of Music Department of Lviv National Music Academy named after Mykola Lysenko. Cherevko K. finished Lviv music college named after S. Liudkevych and then graduated from Lviv Lviv National Music Academy (theoretical and composing faculty). After she continued her studies at the postgraduate study of the Lviv National Music Academy. Cherevko K. defended her postgraduate thesis "Electronic music as a phenomenon of cultural and civilizational processes of XX - early XXI centuries (to the subject of methodology analysis)" in 2012. She has been working as an Associate Professor of the Theory of Music Department since 2018. Her research interests include contemporary music and the problems of musical language. She is the scientific supervisor of master's and PhD's theses. Cherevko K. presents the results of her research at international scientific conferences and is the author of more than 20 scientific publications.

Marianna CHERNYAVSKA (b. 1967) – Ukrainian pianist, musicologist, teacher, PhD in Arts (2002), professor of the department of special piano at Kharkiv I.P.Kotlyarevsky National University of Arts (2016). Laureate of the first prize of the H. Eller International piano competition in Tallinn, Estonia (1987). She graduated from the Kharkiv Institute of Arts named I.P. Kotlyarevsky (1990) and then post - training at the Kiev State Conservatory named P. I. Tchaikovsky (1992). Conducts scientific activity, being the author of scientific manuals on the music art, more than 40 scientific articles, and lectures programs. She takes part in international and national scientific conferences. Among her pupils, there are laureates of international competitions as well as the candidates of art (Ph.D.).

Petruța-Maria COROIU is a Professor Dr. habil. at Transilvania University of Brașov, where she teaches a range of courses in applied musicology and analysis from second year to MA level. Her primary research interest is the area of traditional and modern archetypes of musical analysis, and she has published in the areas of musical form analysis, aesthetics and semantics, modern analysis, and cultural studies. Among his books are: *Tehnici de analiză muzicală* (Musical analysis techniques), *Cronica ideilor contemporane* (Chronicle of contemporary ideas), *Tratat de forme muzicale* (Musical forms), *Universul componistic al lui Aurel Stroe* (The universe of composer Aurel Stroe). She is graduated in musicology, musical composition, piano performance.

Csaba CSÍKOS is Professor of Education at the Department of Mathematics, Faculty of Primary and Pre-School Education, ELTE Eötvös József University. His research focus on different fields of education from mathematical thinking through music education to reading comprehension. He is the author of several books on educational research methodology. As of 2021 March, Google Scholar acknowledges 879 citations to his publication with a Hirsch-index of 14. Researcher ID is: H-3493-2017 Scopus: 54079558300 *ORCID: *0000-0003-3328-5535

Lioara FRĂȚILĂ, PhD, lecturer at “Transylvania” University of Brasov, Faculty of Music, began her studies in Iasi and graduated the *Sigismund Toduta Music Highschool*, specializing in piano. She thoroughly studied Chopin’s creation during the Master program – *Style and Performance in Vocal and Instrumental Interpretation* (“Transylvania” University of Brasov, Faculty of Music). She also got a Master’s degree in *Music therapy* at the same university. She continued her research on Chopin while she was a PhD student at *National University of Arts “George Enescu”, Iasi*. She is a researcher in the field of piano interpretation, music therapy, and musical education. She won national prizes at piano competitions, a PhD scholarship at the Romanian Academy from Bucharest. She is the Music therapy Master program’s coordinator, at the “Transylvania” University of Brasov and she also works as a pianist at the Brasov Opera House.

Oleg GARAZ, PhD (b. January 5, 1964, Soroca, Republic of Moldova), musicologist. Education and training: *Ștefan Neaga Music College* (Chișinău), theoretical department (1979-1983), *Gavriil Musicescu Conservatoire* (Chișinău), Theoretical Faculty, Department of Musicology (1987-1990), *Gheorghe Dima Music Academy* (Cluj-Napoca), Theoretical Faculty, Department of Musicology (1990-1995 /1997), Advanced Studies, Department of Musicology (1997-1998). Scientific doctoral studies completed at the National University of Music Bucharest, with a thesis entitled *The European Musical Canon in Postmodernity*, defended in 2013. Published books: *Contraideologii muzicale* [Musical Counter-Ideologies] (2003), *Poetica muzicală în convorbiri* [Musical Poetics in Conversations] (2003), *Muziconautice* [Musicalnauticals] (2007), *Territoria* (2007), *Muzica și sensul sincretic al nostalgiei* [Music and the Syncretic Sense of Nostalgia] (2011), *Exerciții de muzicologie* [Musicological Exercises] (2014), *Canonul muzicii europene* [The Canon of European Music] (2015), *Genurile muzicii. Ideea unei antropologii arhetipale* [Genres of Music.

Idea of an Archetypological Anthropology] (2016), *Ființă și tempo: despre muzică și alți demoni* [Being and Tempo: about Music and other Demons] (2019). Professional affiliations: Member of the Union of Composers and Musicologists of Romania (from 1998). At present: Associate professor at the *Gheorghe Dima* National Music Academy of Cluj-Napoca.

Elena-Laura GREAVU is a PhD student at Transilvania University Brașov preparing a thesis about stylistic dominants reflected in choral works on equal voices signed by Dan Voiculescu. As a graduate from the Music Faculty – Transilvania University Brașov, master graduate from the same faculty (*Stylistic Conducting of Choirs*), her activity has always been linked to choral groups on equal voices. Laura is a former member of the children's choir *Camerata Infantis*, conducted by Nicolae Bica, *Transilvania Choir*, conducted by Gheorghe Popa and *Melos Choir*, conducted by Elena Criveanu. Now, she is the conductor of *Gymnasium Choir* of Music High School *Tudor Ciortea* in Brașov, a choral band with which she has won numerous awards at national competitions and olympiads.

Yuliya KAPLIYENKO-ILIUK is a PhD in Art Criticism, Associate Professor of the Department of Music of Yuriy Fedkovich Chernivtsi National University, Ukraine. In 2009, she completed her postgraduate studies at the Odessa National A. V. Nezhdanova Music Academy and in 2010 defended her PhD thesis: "Musical-cultural interactions in the formation process of Ukrainian professional music of the XVII–XVIIIth centuries". She teaches the history of world music, issues of modern music culture, analysis of musical works, polyphony, music theory, harmony, solfeggio. The research interests focus on the study of cultural ties between European countries, in particular Ukraine and Italy. She researched the archives of the Bologna Philharmonic Academy, studied the works of Ukrainian composers who studied in Italy, as well as the artwork and educational work of G. B. Martini. The result of this work is the monograph "Ukrainian professional music in the context of intercultural relations of the XVII-XVIII centuries." In 2019 she completed her doctoral studies at the Odessa National A. V. Nezhdanova Music Academy. In 2020 she published the monography "Music art of Bukovyna. Style paradigms in the creative work of the composers of XIX-XXI centuries". She is the author of more than 50 scientific publications, including 4 textbooks (Folk Music Art; Polyphony; Analysis of Musical Works; History of World Music) and a music publication (Symphonic Suite "Wandering Stars" by Leonid Zatulovsky).

Noémi KARÁCSONY, PhD, is currently collaborating professor of the Transilvania University of Brașov, the Faculty of Music. She completed her BA studies at the „George Enescu” University of Arts in Iași (2010–2014) and continued with MA studies at the Transilvania University of Brașov, the Faculty of Music (2015–2017). She obtained her PhD in music in 2020 at the Transilvania University of Brașov. She appeared in numerous arias and lied recitals, as well as concerts, in Romania and abroad (Italy, Bulgaria, Mongolia, Kazakhstan). Among the works she performed the following can be mentioned: *Nisi Dominus* RV 608 and *Stabat Mater* RV 621 by Antonio Vivaldi, *Stabat Mater* by G. B. Pergolesi, or

the *Cantata BWV 170* by J.S. Bach. She appeared as La Zia Principessa in the opera *Suor Angelica* by G. Puccini (Opera Braşov, 2016) and as Orfeo in the opera *Orfeo ed Euridice* by Ch. W. Gluck (Iaşi, Cluj-Napoca 2014). She was awarded first prize at the 8th edition of the *Victor Giuleanu* National Competition, the classical singing section (2017). In 2017 she won second prize at the 9th edition of the International Singing Competition "*Città di Pisa — Omaggio a Titta Ruffo*", in Pisa, Italy. She participated in the masterclasses of the soprano Maria Slătinaru-Nistor (Iaşi), mezzo-soprano Liliana Bizineche (Braşov), soprano Cyrille Gerstenhaber (at the Summer University of the Early Music Festival in Miercurea Ciuc, 2016), soprano Mária Temesi (Braşov, 2018) and soprano Laura Niculescu (Italy, 2019).

Daryna Dmytrivna KUPINA is Associate Professor at the Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka (Dnipro, Ukraine). Was born in Donetsk, Ukraine. She studied music at Donetsk musical college and graduated in 2012 a master's degree in musicology from Donetsk State Musical Academy named after S. Prokofiev. She received her PhD in 2019 at National Music Academy named after P. Tchaikovsky (Kyiv, Ukraine). The title of her dissertation is: *The European genre traditions in Ukrainian organ music*. Since 2017, she is supervisor and lecturer at Dnipropetrovsk Music Academy named after M. Glinka. She teaches Theory and History of Music, Solfege, Musical Genres and Styles. She has published over 20 articles in scientific journals and conference proceedings (including Scopus - 1), a monography *The European genre tradition in Ukrainian organ music* (2020). She is member of editorial board of music research periodical *Musicological thought of Dnipropetrovsk region*, Member of *National Union of Musicians of Ukraine*. Main research interest is genre and stylistic features of musical art.

Mirela MERCEAN-ȚÂRC. Ph.D., (b. in Bucharest) is a musicologist and associate professor at the Music Department of Faculty of Arts at the University of Oradea, where she teaches Analysis and Musical Forms, Performance's Comparative Analysis and Estetics of the Chamber Music Repertoire. She published scientific studies in musicological books, proceedings, and journals (*Muzica*, *U.B.B.- Studia Musica*, *Musicology Papers*, *ITC in Musical Field*) also many articles, interviews, chronicles, book reviews in magazines, journals, newspapers (*Intermezzo*, *Oraşul*, *Filarmonia*, *Tribuna*, *Adevărul*, *Actualitatea muzicală*, *Opera Story*; *online Euterpe* magazine, 14 + *Contemporary Music Journal*, *Lirika*). Published books: "*The Articulation of Form in the Symphonies of the Transylvanian Composers during the 20th Century*", "*The Crystallisation of the Sonata Form in the Klavier Music of the 18th Century*" (Oradea, 2007), "*Practical Course of Form's Analysis I*" (Oradea 2008), "*Practical Course of Form's Analysis II*" (Oradea 2014), *The Pyramid of Knowledge*, chapter *Music Education* 2014, "*MusicoLogical Frames – Subjective Itineraries in the Music of Cluj*" 2018. Edited volumes: *University of Oradea Annals – Music Fascicle, Francisc Hubic – The Mass of the Holy and Saving Passions of Maundy Thursday for Men Choir* (2014), *Francisc Hubic Symposium* (2015). She is a member of The Union of the Composers and Musicologist from Romania, Sigismund Toduță Foundation and Mozart Society Romania.

Noémi MIKLÓS studied piano at the *Sigismund Toduță Music Gymnasium* and organ at the *Gheorghe Dima Music Academy* under the guidance of professors Lia Negru, Ursula Philippi, and Erich Türk. She participated at a series of master courses in Romania and in Germany and, as the beneficiary of an Erasmus scholarship she studied at the *Hochschule Für Musik* Freiburg in Germany. As an organist, and as a member of the *Flauto Dolce* and the *Trio Jubilate* chamber music ensembles, she gave many solo concerts in Romania and abroad. In the year 2005 she won the Audience's Prize at the *Zürich Wiedekon International Organ Competition* and in 2011 she won the second prize at the *La Stravaganzza Chamber Music Competition* with the ensemble *Trio Jubilate*. In November 2014 Miklós Noémi had received her doctor's degree at the *Gheorghe Dima Music Academy* in Cluj-Napoca and is currently teaching Organ, History of European Organ Building, Continuo Playing and Musical Management at the Faculty of Reformed Theology and Music of the Babeș-Bolyai University in Cluj-Napoca.

Daniel MOCANU is Univ. Assistant PhD. at the Faculty of Orthodox Theology, „Babeș-Bolyai” University of Cluj-Napoca, at the specialization „Sacred Music and Ritual”, with a PhD thesis on „The Feast of Pentecost in the liturgical and musical orthodox tradition of Romania (from the 19th to the 21st century)”. He teaches Byzantine music at the Orthodox Seminary of Cluj-Napoca and at the Faculty of Orthodox Theology. His research interests include: the history of Romanian church music, the transposition of the liturgical Byzantine musical repertoire into Romanian, -modern methods of teaching music. His latest publication include: „Heavenly King Troparion - Liturgical and Musical Analysis”, in: *Studia Universitatis Babes-Bolyai, Theologia Orthodoxa*, Jun 2014, Vol. 59 Issue 1, pp. 261-276; „The Hymnographic Canon”, in: *Studia Universitatis Babes-Bolyai, Theologia Orthodoxa*, LVIII/2013, Vol. 58 Issue 2, pp. 301-312; „Vasile Petrașcu – reperele unui traiect intelectual” (“Vasile Petrașcu – The landmarks of an intellectual path”), in: *Icoană, mărturie creștină, totalitarism, (Icon, Christian testimony, totalitarianism)* editors: Vasile Stanciu and Cristian Sonea, Cluj-Napoca, Cluj University Press, 2017, pp. 597-621; „Formații corale bărbățești în cuprinsul eparhiei Vadului, Feleacului și Clujului”, (“Male Coral Formations in the Diocese of Vad, Feleac and Cluj”) in: *In Honorem. Pr. Prof. univ. dr. Vasile Stanciu*, editor Arhid. Univ. Assistant dr. Daniel Mocanu, Cluj-Napoca, Cluj University Press, 2018, pp. 443-457. e-mail: daniel.mocanu@ubbcluj.ro

Svitlana MYSHKO, Ph.D. in Pedagogical Sciences, Associate Professor, Head of the Department of Multicultural Education and Translation of Uzhhorod National University, Ukraine. Myshko Svitlana was born in Hust, Transcarpathian region in Ukraine. She studied at Uzhhorod secondary and music school, then finished music college and graduated from Lviv Conservatory (the piano class). She also graduated from Uzhhorod National University. Myshko S. defended her postgraduate thesis in history and theory of pedagogy in Tartu, Estonia. She has been working as the Head of the department since 1995. Her research interests include multicultural education, methods of teaching and music in teaching foreign languages. She regularly takes part in scientific conferences and is the author of more than 80 scientific publications, including 6 textbooks.

Boglárka Eszter OLÁH. In 2010 she entered the “Gheorghe Dima” Music Academy – Cluj-Napoca, where she benefited from the guidance and support of prof. Silvia Sbârciu, prof. Erich Türk and prof. Vera Negreanu. During her studies, she obtained two Erasmus scholarships: 2012-2013 in the piano performance class of prof. Rohmann Imre in Mozarteum-Salzburg, 2016 in the piano performance class of prof. Martin Hughes and the harpsichord class of prof. Gordon Murray at the University for Music and Performing Arts in Vienna. A particularly important role in her artistic development played her taking part in many workshops and masterclasses held by renowned musicians (Robert Levin, Sontraud Speidel, Diana Ketler, Jean-François Antonioli, Bertrand Cuiller). Between 2016-2020 she is a Ph.D. Student at the Gheorghe Dima Music Academy – Cluj-Napoca, defending her thesis with Summa Cum Laude. From 2018 she is a teaching assistant at the same institution. A deeply passionate chamber musician, in several years she became a scholar of the SoNoRo-Interferențe Chamber Music project. She forms a cello-piano duo with her brother, Oláh Mátyás and a piano-duo with the pianist Ioana Vețean, winning with both ensembles several prizes on national and international competitions, and being invited to play several recitals. She has also collaborated with many Romanian orchestras, such as the Philharmonic Orchestras of Cluj-Napoca and Timișoara, the orchestra “Camerata Academica” and the orchestra „Agile”.

Roxana PEPELEA is Ph.D. Prof. habil. at *Transilvania* University of Brasov, Faculty of Music. She studied composition at “George Enescu” Music Academy in Iasi, Romania (with Vasile Spătărelu – composition, Anton Zeman – harmony, Viorel Munteanu – counterpoint, Cristian Misievici – orchestration). She attends masterclasses with outstanding personalities such as Pascal Bentoiu, Anatol Vieru, Aurel Stroe, Ștefan Niculescu, Dan Voiculescu a.s.o. Since 1996 she has become member of UCMR. Her componistic creation has been honoured with several prizes: “George Dima” Prize, Cluj, 1985; First Prize at the Romanian Music Festival, 1988; First prize at the 4th Edition of the National Competition of Choral Creation Bucharest, 1997; First Prize at “Norbert Petri” Competition Brasov, 1999. The musical creation signed by Roxana Pepelea covers the genres from symphonic and vocal-symphonic, to chamber, vocal and choral music. In the midst of her scientific preoccupations stands also the musicological activity, with contributions in research fields such as modal systems, semantics, stylistics, musical rhetoric.

Oksana PYSMENNA, Ph.D. in Art criticism, Professor, Head of the Theory of Music Department of Lviv National Music Academy named after Mykola Lysenko. Pysmenna O. was born in Belarus. She studied at music school in the town of Stryi in Ukraine. She finished Drohobych music college and then graduated from Lviv Conservatory (theoretical and composing faculty). She defended her postgraduate thesis “Musical language of choral works by Lesya Dychko” in 2005. Pysmenna O. has been working as an Associate Professor of the Theory of Music Department since 2005. She has been the Head of the Theory of Music Department of Lviv National Music Academy named after Mykola Lysenko since 2015. She teaches solfeggio, harmony, analysis of musical works and specialization. Her research interests

include contemporary Ukrainian music and the problems of harmony in Ukrainian music. She is the scientific supervisor of master's and PhD's theses. Pysmenna O. presents the results of her research at international scientific conferences and is the author of more than 30 scientific publications.

Anil RAI, PhD. Assistant Professor (Music), Department of Humanities and Social Sciences, Birla Institute of Technology and Science, Pilani. He joined BITS in the year 1989 and since then he has been teaching various courses of music in BITS-Pilani, Pilani Campus. He has completed Graduation from Gorakhpur University, Post-graduation degree from the music university, Allahabad, in 1987, **and** Post-Graduation in Sanskrit (Sanskritasahityacharya) from Sampurnanand University, Varanasi-U.P. He received Ph. D. in the year 2008 from Banasthali University (Raj.). He has performed Tabla and Sitar at various places in India. He attended a musical convention, organized by Spic Macay, at IIT- Roorkee for Seven Days in-2015.

Iryna ROMANIUK (born in 1982) – Ukrainian musicologist, teacher, Ph.D. in Arts (2010), Assistant Professor of the Department of Interpretology and Music Analysis at Kharkiv I.P. Kotlyarevsky National University of Arts. She is the author of the development in the domestic musicology of the scientific status of the category “world-view” as a modern paradigm of musicology. Her main research interest is focused on the spiritual values of music culture (both traditional and classical music). Her research interests include the study of the spiritual values of music culture (traditional and academic music). She worked as the head of the training laboratory of folklore (2005–2015), member of the folk group “Muravsky Shliakh” folk group “Muravskyi Shliakh”. Author of several scientific articles, scientific and methodological developments.

Mădălina Dana RUCSANDA is Professor Dr. within the Department of Performing Arts and Music Education at the Transilvania University of Brasov, the Faculty of Music. Currently she is dean of this institution. She graduated from the Faculty of Music in 1995 and obtained a PhD in music in 2004 at the National University of Music in Bucharest. Professor Rucsanda has an ample research activity in the following domains: ethnomusicology, music education, music theory. This activity has resulted in the publication of numerous studies and books (9 books, 8 ISI articles, 28 BDI articles, 32 articles published in volumes related to the music field and in the proceedings of international conferences). She participated as president in the juries of national and international music competitions. She is senior editor of the *Bulletin of the Transilvania University of Braşov*, series VIII – *Performing arts*, published by Transilvania University Press, Braşov, Romania and indexed in Ebsco and CEEOL. She is member of numerous professional and science associations and sits on the jury of specialist competitions in Romania and abroad.

Joyanta SARKAR is an Indian slide guitar player. One of the serious young exponents of Indian Classical Music, who constantly endeavors to infuse interest and respect for this traditional art form in the heart and minds of the younger generation. Joyanta Sarkar was born in Tripura on 03 January 1985 with a

CONTRIBUTORS

Bengali family. His father's name is Dr. Jowhar Lal Sarkar, Renowned Tabla Player and his mother's name is Priti Sarkar. He began taking lessons from the famous guitar player Pankaj Kumar Das. Then he also learned from Pandit Debasish Bhattacharya (Renowned Sarod Player), Pandit Vishwamohan Bhatt (Renowned Mohan Veena Player), Alakendra Debbarman, Dr. Troilee Dutta, Arunabha Sharma. Joyanta is a creator of Saroj Veena (Modified Hawaiian Guitar), He started performing at the tender age of 13, since then he never looked back. He has completed B. Mus from Tripura University and MA in Music from Rabindra Bharati University, Kolkata. He has also Completed Architectural Assistant from NCVT and Certificate in Human Rights (CHR) from Tripura University. Currently he has pursued Ph.D. in music from Birla Institute of Technology and Science, Pilani (BITS, PILANI), under the supervision of Dr. Anil Rai. He worked in Panacea Biotec Ltd as a Sales Development Executive and Mano Pharma (A Division of Orchid Chemicals & Pharmaceuticals Ltd.) as a Sales Development Executive and Sigma Research and Consulting Pvt Ltd (Evidence Action). He is now working as a Rural Programme Manager in the Panchayat Department of the Tripura Government. He has published many Research Papers in various National and International Journals.

Liudmyla SHAPOVALOVA (b. 1955) – musician, doctor of musicology (2008), habilitated professor at Kharkiv I. P. Kotlyarevsky National University of Arts (2011). Graduated from the Kharkov Art Institute named after I. P. Kotlyarevsky (1979) and postgraduate studies at the Kiev State Conservatory. P. I. Tchaikovsky (1982). She is the founder of the Department of Music Interpretation and Analysis (2004-2021), which specializes in teaching and research work with master's and graduate students in performing specialties. As a scientific advisor, she prepared 36 dissertations (including 2 doctoral dissertations) in the following areas of musicology: musical genre and style, phenomenology of personality, interpretation as an integrative science, musical time, the specifics of composer thinking; the spiritual reality of a piece of music, united by the common name "cognitive musicology". She has over 70 publications; it is a regular participant in international conferences on the problems of musical interpretation. <https://orcid.org/0000-0002-9407-7337>.

Svitlana SHCHELKANOVA (b. 1977, Ukraine) – musicologist, teacher. She graduated from Faculty of Cultural Studies of Kharkiv State Academy of Culture (2000) as culturologist and graduated from Kharkiv I.P. Kotlyarevsky National University of Arts as musicologist (2015). She is currently a PhD student of the Department of Interpretology and Music Analysis at Kharkiv I.P. Kotlyarevsky National University of Arts. Her research interests focus on the study of contemporary symphonic music and symphony genre specificity in this field.

Rytis URNIEŽIUS in 1978–1982 studied in Klaipėda Faculties of Lithuanian Conservatoire (now Lithuanian Academy of Music and Theatre) as a wind band conductor. In 1993 defended doctoral dissertation and gained doctoral degree in Humanities (Musicology) at the Lithuanian Academy of Music. Currently a Professor at Šiauliai University, Institute of Education. Founder and editor-in-chief (2004–2016) of Šiauliai University peer-reviewed research journal "The Spaces of Creation". 2012–2018

CONTRIBUTORS

an Associate Professor (Docent) at Music Academy, Vytautas Magnus University, Kaunas (part-time position). Research interests: wind band music, instrumentation, orchestration, music history. Member of International Association of Research and Promotion of Wind Music (IGEB).

Maryna Ivanivna VARAKUTA is Docent, Professor at the Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka (Dnipro, Ukraine). Was born in Dnipro, Ukraine. She studied music at Dnipropetrovsk musical college and graduated in 2007 a master's degree in musicology from Donetsk State Musical Academy named after S. Prokofiev. She received her PhD in 2011 at Odessa National Music Academy named after A. Nezhdanova (Odessa, Ukraine). The title of her dissertation is: *Genre of choral miniature in modern Ukrainian music (on examples of V. Zubytsky's work)*. Since 2014, she is supervisor and lecturer at Dnipropetrovsk Music Academy named after M. Glinka. She teaches Analysis of Musical Works. She has published over 20 articles in scientific journals and conference proceedings (including WoS and Scopus - 4), a monography *Genre-stylistic Specifics of Volodymyr Zubytsky's Choral Miniatures* (2016). She is member of editorial board of music research periodical *Musicological thought of Dnipropetrovsk region*, Member of *National Union of Musicians of Ukraine*. Main research interest is genre and stylistic features of musical art, modern Ukrainian music.

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Review STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA, ISSN: 1844-4369
Editorial Office: Str. Horea nr. 7, 400174 Cluj-Napoca, Romania
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STUDIA UBB MUSICA, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7, et. III,
400174 Cluj-Napoca, Romania

Editor-in-chief:
Associate Professor Ph. Dr. Gabriela COCA,
Tel. 0742-932.923, E-mail: gabriela.coca.66@gmail.com

Registration number: 133
Date: 12th of February 2009

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