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TEACHING STUDENTS TO PLAY THE PIANO ON OLD AND INSUFFICIENT INSTRUMENTS IS THE SAME AS “TEACHING THEM TO SWIM WITHOUT WATER”

Interview by MIRELA MERCEAN-ȚÂRC¹

SUMMARY. An interview with professor Ninuca Oșanu Pop, PhD, honorary citizen of Cluj-Napoca, president of the Sigismund Toduță Foundation and founding member of the Romanian Mozart Society, of the “European Piano Teachers” and of the “International Piano Duo Association”. In the 53 years of activity in concerts, she had 53 world premieres and 106 premieres. She taught generations of pianists, some of them with brilliant careers abroad now. She is a permanent member of the Ars Nova contemporary music ensemble and together they promoted both the Romanian and the European modern contemporary music. She made numerous recordings at Radio Bucharest, Cluj, Budapest, Brussels, Paris, London as well as Electrecord, Hungaroton vinyl discs / CDs and she took part in television programs. She is the author of several scientific studies and of the book *Elemente stilistice ale scriiturii pianistice enesciene (Elements of style in Enescu’s compositions for piano)*. She annually organized the interpretation and creation contests Gh. Dima, S. Toduță, she was and is member of national and international juries of piano competitions.

Keywords: Ninuca Oșanu Pop, piano teacher, Romanian piano school, performer, musicologist.

- Prof. Ninuca Oșanu Pop, your professional activity has successfully combined several directions for a long time now: that of a piano teacher, performer, and musicologist. Which one of these directions fulfils you the most, which one defines your personality?

- I think that he who feels attracted to the musical universe early on in life tries in different ways to enter this territory of rational-emotional communication. First, there is the overwhelming impression made by musical masterpieces in high quality performances, then, gradually, the wish to be yourself the creator of this magic appears. During



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the long process of learning, at a certain level you notice that the hours dedicated to the study of the technique are not sufficient, that more adjacent information is needed, that you have to know the process of creation itself in order to recreate, to have thorough arguments in order to support the interpretative options.

Looking back, I can say that my main preoccupation has been that of guiding future pianists and musicians. In order to fulfill this mission I had to assimilate a diverse repertoire and to have that experience which can only be gained in front of an audience, living with emotion the responsibility of artistic recreation. Thus, along more than four decades, the teaching work has become a *modus vivendi*, which, at first, was completed by the joy of the public performances; then I started to enjoy more and more the fulfilment offered by the interdisciplinary research of the thematic. Actually, all the interpretative and musicological efforts along the years have also had a certain purpose in the desire to be able to offer clarifications to those who open the scores with the wish to study them thoroughly, to discover among the lines of the musical text revelations worthy to be shared with their fellow men.

- *Along the years, you have had talented, diligent or exceptional students. Which are your former students whose personality, talent and intelligence has propelled them into the Romanian and international piano playing world? What is the fate of these students? Does the Romanian society motivate them to stay in the country and be recognized as values, or is the "mirage" of the Western world, of a decent living or of chances of professional recognition stronger and they prefer it? We can speak of a migration of the Romanian intelligent people. Is there such a migration of the Romanian interpretative values?*

- Considering the large number of those awaiting recognition and the elevation of the interpretative standards, the recognition of a *solo pianist* becomes a dream reserved for the exceptions. In this respect, among my former students an honorary place belongs to Daniel Goiți, PhD, whose artistic rising is the measure of his capacity of giving and of his burning passion for the piano and for music? The suppression for financial reasons of the positions of soloists in the musical institutions, which should be destined to such exceptions, has determined him to embrace a teaching career, an area where he also enjoys recognition.

In order to answer the rest of the question, a sociological research would be necessary based on a large database. If we consider our area, the long succession of my students' names, we notice that more than half of them are now in the United States of America. At first, they were leaving for family reasons, but it was actually an expression of the wish for a better life. Lately, the mirage of crossing the Atlantic is more and more attractive in order to find better conditions for professional recognition.

We know that they were well integrated in the artistic life, having obtained their Masters' degree and even the highest academic degree – the Doctorate. We will only mention Tudor Bota, Sergiu Gherman, Ely L. Kálmán (SUA), Crenguța Goilă (Mexic).

For those who graduate and remain in the country, the most likely is the teaching career, materialized in teaching various music courses. Consequently, the other half of my former students bring their contribution to the musical education of our society, being, in equal proportions, high school teachers and members of the academic staff of universities.

As the chamber music is an important area, testing not only the piano qualifications, but also the general musical ones, together with sensitivity and refinement, we are happy about the recognition gained by Professor Assistant. Cipriana Gavrișiu, PhD, a master accompanying teacher in a duo of violin and piano, or that of Professor Assistant Vera Negreanu, PhD, in a piano duo, which completes a fruitful teaching activity. In the same context, the piano duo made up of the two doctoral students Diana Barb and Silvia Sbârciu has brought more colour and youthful energy to the cultural scenery of Cluj-Napoca.

In the present context, the teacher has to prepare the students for integration within various cultural contexts, having as a perspective that the painful term of *migration* could be replaced by the expression *circulation of values*, which in my opinion, will be characteristic for the future.

- Which of the qualities and aptitudes are most important for a pianist in his/her evolution towards achievement: intelligence, sensitivity, musical aptitudes, even dexterity? Is there a genetic factor which influences the exceptional evolution of a young pianist, or is it possible for any young person to be educated in order to achieve? Is it true that the result is made up of 99% perspiration and 1% inspiration, fact also mentioned by the great Enescu, himself an exceptional pianist?

- This question could be, in itself, the subject of a debate. Trying to give a short answer, we will first mention the importance of having an ear for music with all its components, the form of the hands, as well as the child's development in a favourable environment. The early selection of those who will have a more rapid evolution from the point of view of musicality and intelligence, the manifest interest for the art of sounds can form the basis of motivation which will later become the student's will to overcome the numerous difficulties appearing along the path.

If we take into consideration the multiple families, which gave birth, to geniuses of the universal music, we can't dispute the importance of the genetic factor, but it doesn't mean that there can't be talented children coming from families with a latent interest in music. Aptitudes are just the first condition that opens the way towards continuous improvement, which is the result of tenacious

work under competent guidance. The interweaving of the various aspects is so tight and diverse that we try to avoid percentages. The proportion mentioned in Enescu's famous quotation comes because of a wish not to overestimate the importance of talent and has as a purpose to encourage the young musicians to work. *Inspiration* only appears after long hours of studying as a striking revelation projecting a new light on the values contained by the musical work.

Regarding the term of recognition, a few explanations are necessary. If some time ago they referred to *exceptional achievements*, presently, because of the enlarged phrase *performing art*, the notion tends to comprise a multitude of artistic phenomena presented *live* in more or less conventional spaces. We notice "liberation" of the spaces usually used for artistic performances, as they are now open to any kind of public manifestations. In a wide view, anyone can be educated to step on the stage, but the "easy" performance can only attract simple-minded audiences who wish to be themselves the ones receiving applause.

In contrast, the results of the sacrifices made by the real *champions* are savoured mostly by the juries establishing hierarchies in contests, assisted by a small number of music lovers. From among the vast repertoires performed at the highest standards, only the *final concert* of the best one will enjoy broadcasting and a few appointments. It is only then that he/she will enter a new and fierce competition against the winners of other national contests and/or with other artists promoted on other criteria.

- *How dependent is the work of a teacher on a student's attributes and qualities? Is there a level of interpretative mastery, which would allow the student to discard the teacher's guidance? When does this phenomenon happen, can we estimate the age or the professional, physical, mental or emotional maturity of the student? What are the feelings of the teacher who helps at the fulfilment of such a destiny?*

- The qualities of the student are the gold deposits waiting to be discovered, refined, and polished in order to reach the shape to be admired. The responsibility of the teacher increases when he/she guides a special talent, as, in case educational dysfunctions appear, the aptitudes won't develop at full capacity.

The assimilation of the interpretative mastery happens by gradually acknowledging the various components of the phenomenon. The continuous stimulation of self-control contributes to the reaching of maturity in musical thinking, which has an individual character and is unpredictable. By offering the student models of learning, the teacher actually prepares his/her own retreat from this complex process. However, even when the student is able to fairly assimilate a score, the teacher still has to play the part of the virtual audience. He/she is the one who tests the coherence, the degree of mastering the

emotions, as well as the degree in which the sounds produced perform the communicative function. After having tried to contribute to the configuration of destinies, comprising a large area of manifestation and serving music, inspired by the wisdom of maternal love, the teacher retreats, following from afar their evolution with the sentiment of having fulfilled his/her duty.

- *The pianist Dan Grigore once said in a television show of the late Iosif Sava that "a musician's talent belongs to humanity and not necessarily to a school or a people, as when his education is completed he becomes a universal artist, a «community asset», capable of expressing generally human aesthetic truths". We know, however, that there are international schools for piano interpretation. Are there any characteristics, which depend upon the temperament, the intelligence, the sensitivity of a people? For example, it is well known that the Jewish are extremely endowed musically, that the Russians and the Slavic peoples are, in general, inclined towards nostalgia, melancholy, that the French have a certain refinement, or that the Italians and the Spanish are temperamental. Are all of these just preconceived ideas?*

- In the area of the "classical" music, the musical talent can only develop in the context of a universal cultural horizon, in a continuous flow of information, which highlights the truth of the above. Art itself expresses generally human aesthetic truths. However, as a *community asset*, the artist was also meant to represent it in an international context, along with the spiritual and temperamental characteristics you mentioned.

From the point of view of the instrumental mastery, the pianist carries the mark of the creators of school recognized among the professionals as *ancestors* who started the genealogies to be admired in the end of certain writings. For them, the national borders have never borne limitations in the past and it is the same in the present day. As an important tendency, we can say that the dissemination of the pianist art started during the 18th and 19th centuries because of the transfer of the piano teachers from Western Europe to Eastern Europe, while in the following century the students made the reversed trip.

If we look at the present situation, the criteria, which guide the compass, are connected with well known personalities and with securing the conditions for decent living and study. As teaching students to play the piano on old and insufficient instruments is the same as „teaching them to swim without water”, because of the number and quality of the instruments, the North American institutions are very attractive.

- *The Romanian cultured musical creation, which appeared only in the 19th century, had to compensate for a gap compared to the western musical culture. It was only in the beginning of the 20th century that, by the compositions of Enescu's generation, this gap was compensated. We know that your*

musicological research was mainly focused on highlighting the role of certain forerunners of the piano interpretation: G. Enescu, Dinu Lipatti, Ana Voileanu-Nicoară, Ecaterina Fotino-Negru. Can we speak of a Romanian piano school? Where does it come from, from the pedagogic and the artistic points of view, from the French, the German or the Russian school?

- Indeed, if we look back, we can speak of a great effort inspired by Enescu's example, who mobilized prominent personalities to bring the Romanian music into the 20th century. Their biographies repeat the pattern: studies started in the country and continued abroad. If until the First World War the options were Vienna, Leipzig, Berlin, during the interwar period it was Paris, the two institutions, the National Conservatory and the famous École Normale have also greatly contributed to the development of numerous pianists and piano teachers.

During the following period, the *soviet school* was favoured, even if it was, at its origins, German. These mutations, which had no connections with art whatsoever, have generated differences of opinion and conflicting situations only to be overcome by the acceptance of the diversity of the artistic expression. From the synthesis, which followed inherently, an interest for the styles emerged, as references can be made towards the way of interpretation of the different authentic sources.

Because of the number and the quality of the pianists who have animated the Romanian concert life and who have proudly represented our country abroad, we can speak of a Romanian piano school – with a branch in Cluj-Napoca – integrating in the standards of the universal musical art.

- *Can we really speak of a piano school in Cluj-Napoca?*

- The recognition of a *school* from the point of view of attributing certain defining characteristics can only be made from the outside and only based on a long historical period. As far as the age goes, we still have 14 years until reaching the centenary of the institutionalized musical education in Cluj.

We have to admit though that, by the preservation of tradition with contributors such as Ana Voileanu-Nicoară, Ecaterina Fotino-Negru, Eliza Ciolan and Gheorghe Halmos and their followers, we have reached a level where the *Graduation diploma* is accepted and it facilitates cultural exchanges with the musical institutions around the world. The solid qualifications of our students allow them to benefit from the bonus offered by the international education projects. The regret of not having them around is comforted by the thought that extremely valuable students were admitted at prestigious universities such as Bogdan Vaida at Musikhochschule Freiburg, Georgiana Fodor at École Normale – Paris, Tamara Stăncel at California State University Fullerton. This is, in our opinion, the best confirmation of a school.

- As a member of the famous ensemble *Ars Nova*, but also as a performer in numerous recitals, in various public conferences, musicological symposiums and radio programs you support and contribute to the recognition of the Romanian and international contemporary musical creation. Why this personal choice? Some pianists avoid this repertoire. Why do you think these compositions are important in the becoming of a young performer? There are young people who prefer, or consider that "it suits them", a certain type of repertoire situated in different stylistic areas, the Romantic one or the musical Impressionism, the Baroque or even the modern music. Would you plead for a pluralistic musical education or would you encourage the choice of a preferred repertoire?

- Supporting the national musical creation has been a major ambition even from the first years of the Cluj-Napoca Conservatory. Along the years, it became normality to study the Romanian repertoire and to impose and respect high standards regarding the quality of the text, the recreation of the atmosphere and the ideas.

Therefore, as I have early discovered the folkloric note in the works of Marțian Negrea, Sabin Drăgoi, Max Eisikovits, I have had the opportunity to notice that these works can also captivate the attention of the audience. Later on I would have the revelation of the first two works for piano bearing the signature of the maestro S. Toduță: *Passacaglia* and *Sonatina for piano*, which became "classical works". They have opened the path towards other discoveries, towards the privilege to perform his new creations even from manuscripts, towards having the personal guidance of the great composer for first performances.

As I was part of a generation, which, because of the political orientation, had no access to the Western contemporary music, after graduation we felt the need to fill this void. We each began to become acquainted with scores obtained with great difficulty (sometimes copied by hand or photographed!) from the works of A. Schönberg, A. Berg, A. Webern, O. Messiaen and others. We were also attracted to the stylistic innovations in the works of the young composers. I was very lucky to find myself at the beginning of my career just when the great composers like: Cornel Țăranu, Vasile Herman, Ede Terényi, Dan Voiculescu and others were at the peak of affirmation.

Therefore, my participation in 1968 in this project for disseminating the contemporary music called "Ars Nova" initiated and leads by its mentor, the composer C. Țăranu, perfectly coincided with my desire to belong to the artistic contemporary world.

The success obtained in the international tours of the ensemble was accompanied by the satisfaction of obtaining new scores to be proposed for future concerts. We think that the first public performances of the *8 Preludes* and of the work *Oiseaux exotiques* by O. Messiaen, of the second *Sonata* by

André Jolivet and others will probably be mentioned in a future history of the repertoire preoccupations as arguments for our uninterrupted belonging to the European culture.

As I am well aware that the education we now offer will serve as a starting point in our students' careers in the future decades, I think that a large, pluralistic area should be embraced, from which, according to the environment and individual preferences, more specialized and restricted areas can appear.

- *Nowadays more and more young people choose more "secular" professions in order to have security and a higher living standard. Few of them chose a different path which can offer them a spiritual and artistic development more than material, a path which, as Liszt once said, would make them unique: "sometimes the artist extends in his imagination the effect he has over a few individuals, on a mass of people; he feels the king of all intelligent beings, he feels he has inside an infinitely small piece of the creative force; as by producing sounds he creates emotions, feelings, thoughts. It is a dream which glorifies his existence". (Liszt: Romantic pages). What do you advise these bold young people?*

- The great artistic personalities have always appeared in the context of the access to a vast cultural horizon. The new Millennium is no exception, the pleading for a pluralistic approach being completed by the one for scientific and artistic access to information. Those who feel that they have that *creative force* will find the energy to contribute to the spiritual evolution of humanity. Those who feel this calling are not allowed to "bury their talent."

Listening to the calling gives meaning to the longest efforts, considered normal from the inside, but seen as sacrifices from the outside. Considering the rapid transformations of the musical affirmation paths, good access to information is necessary in the cultural and artistic present day in general, as well as a visionary approach.

(Translated from Romanian by Roxana Huza)

TEACHING THE HISTORY OF MUSIC IN PRIMARY AND MIDDLE SCHOOL

ÉVA PÉTER¹

SUMMARY. The study hereby aims to draw attention on the importance of teaching the history of music in primary and middle school, which is also part of the aesthetic education offered by the school. Besides naming the main criteria for teaching, the history of music the study presents an excerpt of the teaching material and draws attention upon the importance of active listening to Music.

Keywords: the history of music, periods in the history of music, discussions on musical forms, illustration, listening to music.

Teaching the history of music is an important factor in the aesthetic education offered by the school. The aim is to make pupils interested in music, providing them with more knowledge and systematization of that knowledge, creating an interest for music, making them love music and forming their good taste in music. Therefore, teachers shall not teach the history of music in an abstract manner, but familiarize pupils with the oeuvre of the great masters of the classical literature of music and the greatest pieces of contemporary music.

In music, teaching one of the objectives that need to be accomplished is to present – as far as teaching circumstances make it possible – pupils a full picture of the development and history of music, of its close relations with society and the development of the society. When leaving middle school, pupils need to have a general picture of the history of European music, musical genres, and the structural changes the musical forms underwent throughout history. Familiarizing themselves with the most specific product of every period of the literature of music, pupils will have a guideline to help know their way in the jungle of the literature of music.

Learning the history of music can easily turn into an aesthetic experience if the teacher instead of lengthily discussing the biography of the composer and enumerating all of its works, applies a more illustrative method and offers pupils the opportunity to hear a musical piece for themselves during each

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class. Thus, pupils will get to orientate themselves well in the various styles and trends of the history of music and develop an ability to form an independent opinion of any musical piece.

1. Main Criteria in Teaching the History of Music

a) When discussing a unit of the history of music the teacher will use a fragment of a musical piece as a starting point. Musical pieces to be presented to pupils need to be artistic, explicit, easy to understand as far as contents are concerned and not very lengthy. Results will be obtained only by teaching using an illustrative method.

b) Among the pieces of information presented on the history of music the teacher will also present the period when the musical piece was written, the social picture of the period, the social standing of the composer.

c) An even more complete presentation will be provided by using visual, illustrative teaching aids. Illustration can be provided by presenting a portrait of the composer, pictures of instruments, pictures of works of art in architecture or the fine arts, a picture of the manuscript of the musical piece.

d) When presenting the work of a composer, the teacher should also give pupils specific data on the musical style of the period, on the means of expression in music, on the audience, on important literary writers of the period and important literary works.

e) Presentation regarding the history of music should be an exciting experience for pupils. Few, but pedagogically aimed data can enrich pupils both intellectually and emotionally.

f) Maintaining certain gradualism the teacher should organize extra curricular activities as well, like concerts, operas, choir singing, and collective music using children's instruments. Then the experiences gained during these events should be shared together. Memories of first hand experiences and independently formed opinions will be reproduced by students even after they have long forgotten all the data and numbers which they simply had to learn without any kind of experience. We interiorize only knowledge that has been acquired through not only our receptors, but also the constructive work of our intellect.

g) Theory and practice should interweave in the process of teaching. Explanations regarding musical phenomena and issues on musical form, definition of specific elements need to be immediately followed by a practical presentation or a listening exercise. Thus the teacher takes pupils to the very core of composition, makes all the elements and logic of musical structure palpable to them, exemplifying every important stage of the development of a certain musical phenomenon. In addition, when pupils have learnt all this, they will be able to actively hear out an entire musical piece.

h) Instead of delivering a lengthy theoretical lecture on the topic, the teacher will rather sensitively direct the thinking of pupils toward getting to know the many facets of music. This activity needs a fully active attitude, attention, and the hearing and intellectual concentration both from the teacher and the pupils. Understanding a musical piece shall be the result of joint labour. The teacher should not offer solutions in his or her explanations, but rather have pupils discover these solutions through their own continuous work by hearing the musical piece and giving it some thought.

2. Teaching Material of the History of Music

In the case of the history of music, the material is so vast that it is impossible to present it during primary and middle school classes; therefore, a wary selection has to be done when establishing a curriculum in this domain.

One of the important topics is establishment of the various periods in the history of music, which in fact, follows the division of general history and the history of literature and of arts. Within each historical period, i.e. a distinguished style, considered from a musical viewpoint, the teacher will have time to present in detail only one or two composers having outstanding achievements and to present the general features of the respective style. There is no place for lengthy biographies. Instead, it is more practical to have pupils have a reading on various topic related subjects.

Another topic that can be presented along history concerns the development of the various genres. E.g. stages of development of the sonata as a genre and musical form, the development of the opera.

Contemporary zeitgeist and technical development makes it possible that factual data be downloaded from the Internet. The benefit of this procedure is not only that pupils will gather the necessary data themselves, but also that it provides more time for listening.

a) *The Beginning of Music, the Music of Ancient Cultures*

The development of ancient cultures can be deduced based on the results of archaeological research and the data provided by ethnomusicology. First plainsongs were sung, accompanied by primitive instruments. To present these the teacher can use photographs of instruments or remains of instruments dug up by archaeologists or the pictures of instrumentalists presented as ornaments on remaining ancient objects and the few tunes and fragments of tunes some of which are included also in the textbooks. E.g. *An Ancient Chinese Hymn, Ancient Hebrew Song, Ode of Pyndaros.*

b) *Church and Lay Music in the Middle Ages*

The music of the Middle Ages will be observed on two levels: on the one hand the teacher will present the development of church music, highlighting the role played by Pope Gregory I in collecting and systematizing church songs

and in writing down music; on the other hand he or she will deal with the development of lay music, the lyric of troubadours, trouvères, minnesingers and mastersingers. Pupils may learn a few tunes from the repertory consisting of the popular genres of the time: the lied, the chanson, the pastoral. E.g. *Troubadour song from the 13th century, Old French Canon; the song entitled L'homme armé.*

c) The Renaissance

When presenting the musical culture of the Renaissance genres of vocal polyphony should be highlighted. The teacher should present the specific features of genres like the madrigal, the motet, the mass, then he or she should present a few details regarding the homophonic and polyphonic structure of polyphonic musical pieces, having pupils also listen to the relevant musical examples. The teacher can have pupils sing or listen to choruses composed by Palestrina, Lassus, Marenzio or Monteverdi. As far as Hungarian Renaissance music is concerned, the teacher should necessarily present Sebestyén Tinódi Lantos, the famous Hungarian chronicler, Franciscan monk János Kájoni and composer and performer Bálint Bakfark.

d) The Baroque

This cultural period lasting for almost 150 years has brought many novelties as far as instruments, genres and structures are concerned. Pupils ought to be familiarized with the most famous masters of instrument making and the most famous workshops, for this period introduces a large number of instruments: the viola, the violin, the oboe, the violoncello, the bassoon, the flute, the trumpet, the horn, and the clavichord. Naturally, development of the instruments brings along an upturn in instrumental music as well.

As far as Baroque genres are concerned the suite, the rondo, the concerto grosso, the solo concerto need to be presented to the pupils through pieces composed by Händel, Bach, Couperin, Scarlatti, Rameau, Vivaldi, Corelli, Purcell, Lully or Schütz. The specific genre of the period, the Baroque fugue, and its structure will be presented by making an analysis of the parts of J.S. Bach's *Das Wohltemperierte Klavier*.

Development stages of genres that involve also singing like the opera, the oratorio, the cantata and the passion need to be presented as well using the proper musical material, e.g. the development of the opera is inseparable from the work of Lully, Purcell and Händel; while the oratorio, the cantata and the passion are reflected most in the oeuvre of J.S. Bach and G.F. Händel.

e) The Classicism

Classicism aimed for simplicity and the unity of form and content. These characteristics and the structural features of the most important instrumental genres of the period, the sonata and the symphony and later chamber music

and classical concerto are to be found most typically in the work of the masters of classical music of Vienna: Haydn, Mozart, and Beethoven. Along with the clarification of genres also musical forms were transformed. Since already familiar with the two-part Baroque sonata, pupils will have the opportunity to get to know the three-part classical sonata and through analysis they will also realize that not every classical sonata follows the presented classical pattern, the works of Beethoven already bear the features of Romanticism.

As far as genres that involve also singing are concerned, the teacher will present pupils some classical oratorios and operas so they can understand how these developed and changed compared to the previous cultural period. Listening to and analyzing Haydn's oratorio, *The Seasons*, Mozart's *The Magic Flute* and the overture of Beethoven's opera, *Fidelio* pupils will identify the signs of development.

f) Romanticism

Amidst the great social changes of the first half of the 19th century, new genres were created: the Romantic lied, character pieces, the symphonic poem and the national romantic opera.

Through the works of Frederic Chopin, pupils will get to know some of the finest pieces of musical literature for the piano: his ballads, mazurkas, sonatas, polonaises, concerto etudes, preludes and the two piano concertos he wrote bear the features of Polish folk music.

The teacher will also present the pupils the most famous lieds and piano works of Franz Schubert. His tunes reminding of Austrian folk music are characterized by lyricism, abundance in tunes and variety. Using his lieds and instrumental music Henrik Berté composed an operetta entitled *Három a kislány* (*Three Girls*), a new genre for the pupils to familiarize with.

From the compositions for the piano of Felix Mendelssohn-Bartholdy, the teacher should highlight a specific genre: the lied with no lyrics.

From among Robert Schumann's works the teacher will present two compositions for piano made up of smaller pieces, *Papillons* and *Scenes from Childhood* and his *piano concerto in A-minor*.

In the case of Johannes Brahms, besides his famous lullaby pupils will need to familiarize with his violin concerto and his symphonies. They will also get to know and analyze piano concertos from the abundant oeuvre of Tchaikovsky and Grieg and the concerto etudes by Franz Liszt and Paganini.

The new sonority of the romantic opera and specific features of the national operas will be presented through works by Weber, Wagner, Rossini, Verdi, Puccini, Bizet, Smetana, Borodin, Musorgski. Besides presenting the action of each opera, the teacher will also teach pupils to sing some of the easier themes.

Literature and the fine arts have a stronger effect on music in this period. The teacher will present pupils the literary or historical background of a symphonic poem or program suite and then have them recognize the musical devices by which the so-called program is expressed by Liszt, Berlioz, Smetana, Musorgski, Rimski-Korsakov, Grieg, Mendelssohn, or even Tchaikovsky. Some of the musical devices are new sound effects produced by the English horn, the bass clarinet, the contrabassoon, the tuba and various percussion instruments.

g) Impressionism

At the end of the 19th and the beginning of the 20th century a new musical trend started up, which formulated momentary effects, so called impressions by the means of music. The teacher will present the music of this period mainly through the works of Claude Debussy and Maurice Ravel.

h) Contemporary Music

The music of the 20th century includes the art of many important composers. Several trends with a strong effect, composers having contrasting views are present in the world of music simultaneously. Pupils need to understand that a great variety of styles is specific to this period. In order to make this more concrete the teacher will present them Igor Stravinsky's suite and ballet *Firebird*; his dance suite and ballet *Petrushka*; Prokofiev's ballet *Romeo and Juliet* and Benjamin Britten's work of art for educational purposes *Variations and Fugue on a Theme of Purcell*.

In the case of the history of Hungarian 20th century music, the teacher will familiarize pupils with two theatrical works of Zoltán Kodály *Háry János* and the *Székelyfőnök (The Transylvanian Spinning Room)* and one of his ecclesiastic works, the *Psalmus Hungaricus*. They also need to know about Béla Bartók's ballet inspired from a fairy tale, *The Wooden Prince* and his opera, *Bluebeard's Castle* and about the *Cantata Profana*.

From the presentation of the great variety of 20th century music cannot be omitted the American composer who lifted jazz music to symphonic level, George Gershwin with his *Rhapsody in Blue* and his *An American in Paris*. Besides the American music, the pupils need to know also about the Armenian music of Aram Hacıaturian. Pupils will listen to the fragment entitled *Dance of the Swords* from his ballet music entitled *Spartacus*.

In order that pupils' knowledge in the history of music to be complete the life and oeuvre of a few more composers need to be presented. These are: Arthur Honegger's (a French composer of Swiss origin) best known work, the oratorio *Joan of Arc on the Stake*; Italian composer Ottorino Respighi's symphonic works *Fountains of Rome*, *Pines of Rome*; from among the works of

world famous Romanian composer George Enescu the *Orchestral Suite no. 3 (Suite Villageois)* and *Orchestral Suite no. 1* and his opera entitled *Oedipe*; Ciprian Porumbescu's operetta *Crai nou (New Moon)*; Gherase Dendrino's *Lysistrata*; Paul Constantinescu's *Piano Concerto*; Marțian Negrea's *In the Apuseni Mountains*; Gh. Dumitrașcu's *Tudor Vladimirescu* and Sigismund Toduță's *Miorița*.

Teaching the history of music is complete only if it is associated with active listening. Self-aware listening requires the ability to analyze and differentiate, it develops concentration and inner consciousness. Objectives related to emotional development require that listening to music associated with teaching the history of music should be a cathartic experience for pupils.

(Translated from Hungarian by Borbély-Bartalis Zsuzsa)

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FOUNDING THE SENSE FOR MUSICAL FORM IN THE CASE OF PUPILS IN PUBLIC EDUCATION

MIKLÓS–CSABA GYÖRGYJAKAB¹

SUMMARY. Wherever we go, whatever we do nowadays, music is present everywhere. Years ago studies proved that music has an effect on both our environment and our personality. Listening to music is not merely a pastime, a form of entertainment, an element in advertising or a means to capture our attention, but a form of manifestation of the human spirit itself. By music we can express love, joy, happiness, sorrow, inner freedom, quiet revolt, sensational or anything else that is part of the wide scale of feelings.²

Still, listening to contemporary works of art represents a serious challenge for every individual: the challenge of understanding musical compositions, especially the music of our times. One of the tasks of music teaching is to form a community that would not just be overwhelmed by the unintelligibility of musical pieces, but who is familiar with different musical styles and is able to interpret even unfamiliar musical pieces. It is necessary to develop in children a sense by which they will be able to understand music as a coherent process, instead of regarding it a line or set of dead sounds. Founding the development of such a sense has to start from the earliest of ages when the song performed or sung by the music teacher helps children develop a sense for musical form. In fact, the main and most basic level of a singing performance as far as developing such a sense is concerned is breathing, musical articulation and dynamic shadings.

Developing a sense for musical form means enabling pupils to understand the role the parts and elements of the piece of music play in the texture of the piece³ and to realize how relationships between the various parts of the piece form a coherent unit, i.e. enabling the pupil to follow the logic of the musical process. Developing a sense for musical form has to begin as soon as possible.⁴ And has to be continued uninterruptedly, using every suitable musical piece for this purpose.⁵

The science of musical form is one of the branches of music, which intends to develop a sense for musical form, which covers all the components of a musical piece and which requires sound knowledge.

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² Gábor, Lajos, *A zene hatása a személyiségre (The Effect of the Music on Personality)* in *Perspektíva*, Cluj-Napoca, April 2008.

³ Structural function

⁴ Even songs consisting of G-E sounds can be formally analysed.

⁵ Szenik, Ilona, *A formaérzék fejlesztésének alapjai (The Basics of Developing Musical Form)*, In: *Zenetudományi írások*, ed. Benkő András, Kriterion, Budapest, 1986, 46. (Further on called: Szenik: Musical Form)

Therefore the science of musical form is taught only in the graduating classes of music colleges or secondary schools specialized in music.

However the pedagogical principle of gradation and continuity requires that pupils should be helped to develop a sense for musical form before being introduced to the science of musical form. Still, the music course books of today deal very little with the practice of the sense for musical form.

Keywords: rhythmical structure, improvised rhythm, syllable, twin-bar, dynamic shadings, playful teaching, music, Kodály

1. The Musical Form of Folk-Songs and Nursery Rhymes

The most crucial element in creating the musical form of the folk songs is the tune, but the rhythm is also important in creating the unity of the piece. Every musical piece is composed of several independent musical units; the relationship between these units makes up the musical form. Therefore it is correct to say that the first and most important step in analyzing the musical form is to define musical units properly. In order to do so we can take into consideration⁶ among other things:

- the length of the line, which is generally an independent musical unit
- the melodic drawings⁷
- the rhythmical structure – this can be confidently defined when the closings of the rhythmical structure are stressed: the long sounds at the ends of the lines in the *parlando-rubato* structure or specific closing rhythms. But a rhythm with steady beat or a rhythm repeating the same pattern does not help in defining the rhythmical structure.

Musical units can be defined by even a single one of the above-mentioned factors, but in most of the cases these factors assist concurrently to the definition, forming an overlap (of lines-rhythm-tune). The most frequent type of musical unit is a melodic passage corresponding to a line of the lyrics, i.e. the melodic line. Sometimes the melodic curve of the melodic line can be clearly divided into subunits.

The relationship between the musical units corresponding to the entire body of the lyrics can be of “identity”, “similarity” or “difference”. All types of relationships can be present simultaneously in the tune and rhythm of the same song, but nursery rhymes that have these types of relationships only in either the rhythm or the tune are frequent as well.

⁶ Szenik, Ilona, *Népzene-tudomány (The Science of Folk-Music)*, Erdélyi Tankönyvtanács, Cluj-Napoca, 1998, p. 66.

⁷ the musical line, the melodic phrase

1.1 Nursery Rhymes⁸

In his world-famous conception of music pedagogy Kodály reserves nursery rhymes an important role. We can most certainly state that Hungarian music kindergartens and schools become Hungarian also in their curricula due to his efforts. Children have a “natural sense” for symbolic pictures and words expressing these pictures in folk songs and by this capacity they are able to deal also with remote spheres of life. Nursery rhymes with a small register have a strictly set structure. Only people who truly love children and are able to play with them and also have a solid professional knowledge and talent can create nursery rhymes of an artistic level. The work of Kodály in the field of music pedagogy displays such a disposition. Kodály wrote world-famous nursery rhymes, setting thus an example for every musician. The lyrics for his music have been written by great poets or they have been borrowed from the folklore. Their timeliness is proved by the fact that they are used in various activities and in many other school events.

1.2 Folk Songs⁹

Folk songs are the most ancient form of the basics of music; this must be the starting point for any musical education. One has to become familiar with folk music not only because it is the most faithful perseverance of our musical tradition, but also because most folk-songs are musical masterpieces.

It is common knowledge by now that folk-songs are creations of a community of people becoming more polished and artistic as „*the songs were passed from mouth to mouth*”. *They have a stunning power of expression – Béla Bartók writes – besides they are devoid of any sentimentality, redundancy, and pompousness.*

This is how Zoltán Kodály describes Hungarian folk music: “*It has a marked, well-defined, varied rhythm. Its tune is vigorous, moving freely about, instead of cautiously developing from a pre-established basis of harmony. Its form is short, proportionate, clear and transparent*”.¹⁰ It is not enough to learn folk-songs from a score, one has to listen to its authentic performances and one has to sing it whenever one feels like it, for singing is part of life.

The first important results in folk music research were brought about by the turn of the century. Zoltán Kodály started its heroic collecting work in 1905. For about a decade he travelled around the country and collected thousands

⁸ Törzsök, Béla, *Zenehallgatás az óvodában (Listening to Music in Kindergarten)*, Zenemű Kiadó, Budapest, 1982, 8.

⁹ Rossa, Ernő, *Népdalok (Folk-songs)* in: *Az általános iskolai énektanítás segédkönyve*, Ed. Rossa Ernő, Tankönyv Kiadó, Budapest, 1954, 96 (further on called: Rossa Ernő, *Folk-songs*).

¹⁰ Kovács, Aranka – Pálffy, Éva – Maxim, Éva, *Ének-zene. Tankönyv a VII. osztály számára (Singing and Music. A textbook for the 7th grade)*, Editura Didactică și Pedagogică, Bukarest, 1983, p. 22.

of Hungarian folk songs. Most of the pieces of music in our textbooks are based almost exclusively on the folk material collected during this work of more than a decade. In the collection of folk songs one can notice sets of similar tunes. But before we even start examining the features of these various sets we have to admit that we cannot draw any conclusions without performing an analysis of the musical form.

The melodic passage corresponding to a line in the lyrics is called *melodic line*. Identical melodic lines are assigned identical letter or symbol, while melodic lines differing from each other are assigned different letters or symbols. Hungarian folk songs have four lines in general, but there are two-lined songs as well. There are also forms that contain melodic lines that are incomplete compared to other melodic lines, but these are less frequent. Melodic lines of Hungarian folk songs are characterized by pentatonic and diatonic.

Let me observe also that there is a great difference between the structure of our folk-songs and that of our nursery rhymes. If we analyze only the lines, we can conclude that songs belonging in this group have four lines. At the end of the lines, between two melodic lines one senses a pause, a stop for breathing. Melodic lines of this set of songs are rarely identical, but very often similar.¹¹

In the following chapters let us observe what this variety consists of!

2. The Process of Developing a Sense for Music

Steps in the process of developing a sense for musical form are the same as in the case of any process aiming to develop a new skill: guided observation¹², making the knowledge real¹³, deepening or generalization¹⁴, practice¹⁵ and application¹⁶.

There are five types of musical skill developing methods for primary and middle school¹⁷:

- a) Singing
- b) Games involving music
- c) Games involving singing
- d) Listening to music
- e) Musical exercises.

¹¹ Rossa, Ernő, *Folk-songs*

¹² Setting a point of view

¹³ Analysis

¹⁴ Establishing the inner balance and type of the form based on the results of the analysis

¹⁵ Analysis of other familiar tunes having a similar structure

¹⁶ Analysis of unfamiliar tunes

¹⁷ Dolgoşev, M. and Marinescu, E., *Educația muzicală în grădinița de copii (The Musical Education in Kindergarten)*, Editura Dictactică și Pedagogică, Bucharest, 1966, 18.

All of the above-mentioned methods can be applied to developing the sense for musical form in children. As a first step the teacher has to observe the foundation of the structural elements of music and has to choose the musical piece to be taught or offered for listening in such a way that it could not negatively affect the personal development of the children. In order that the piece of music to be taught would be comprehensible for the children the teacher needs to have in view the age of the group of children¹⁸ and to choose a piece of music fit for this group that would also reflect the feelings, thoughts, themes of that particular age group. Viewed in an artistic point of view the musical piece chosen should be able to have an effect on children and convey a message for them. While teaching the song there are other factors to be considered: performance, structure, dynamics, and particularities of some parts, for performance while teaching the song also has a basic effect on children.¹⁹

2.1 The Process of Developing a Sense for Musical Form

In the process of developing a sense for musical form not only will the children's attention be drawn to particularities of the musical form, but also they will also – voluntarily or involuntarily – learn several ways of performing and possibilities for interpretation. In addition, Zoltán Kodály's singing exercises are an immense and wonderful material aiding practice in developing a sense for musical form. (*333 Reading Exercises in Music, Pentatonic Music I-II*).

The teacher should remember that in the initial stages, in primary school children are not yet able to read score. The basis for all their musical knowledge is listening, called in pedagogy „the stage of spontaneous perception.” At this stage, phrasing, dynamics, or combinations of timbre changing with every part of the structure and changes in tempo at every part already picture demarcation lines between the main structural parts of the musical form, in the case of live performance of recorded music. The teacher can also emphasize this for the children. Then, after a while, when they listened to a fair amount of pieces of music, songs, rhymes, the teacher may ask the children to attempt to structure the piece of music on their own, he or she should assign them the task of finding the demarcation lines for the structural parts of the songs themselves.

Still, listening to the performance of a song does not necessarily mean the children are able to learn it. In order to teach children a song the teacher automatically has to divide it into parts, namely the exact structural parts of the piece. The teacher can divide the song in several parts and assign the signing of the various parts to various groups of pupils. Teachers should include in their directions expressions to be taught on future classes, when dividing the song into parts they should use expressions like: part, line, repetition, change.

¹⁸ Choosing the ambitus

¹⁹ If possible the teacher should divide the classroom in two: in one part of the classroom should be the children sitting on their chairs (and behind their desks), while in the other part there should be enough space for dynamic events.

Particularities of the age group define the methods, procedures, and teaching aids used by the teacher at a great extent. In an initial phase, children show how they divide the various parts of a song by various movements; at each part they do a different movement: turn around, walk differently, clap their hands, and take a bow. At a later age pupils can be divided into smaller groups and each group could sing in due time only the part assigned to them. Teachers should pay attention to divide the class into a number of groups corresponding to the number of structural parts in the song. In order to facilitate communication, groups can be given names (symbols or letters). At first the teacher can facilitate the process of singing by making a sign when each group is supposed to start singing, but the true measure of pupils' knowledge will be when each group will know when to start singing without any assistance. Of course, this implies also that the group singing before ends its part in time, the singing is continued at the same pitch on which it ended in the former part and clear intonation.

Teachers should observe one of the sequences of exercises used in pedagogy. Each song²⁰ has to be analyzed by following the above sequence: division into parts²¹, comparing²², and drawing up the pattern²³.

Pedagogic writings dealing with skill development propose following the principle of spiral acquisition. As far as music teaching is concerned this means that pupils have to pass from one stage to another, one phase of teaching to another in such a manner that no piece of the puzzle is missed out, respectively that the teacher would always refer back to the earlier levels of an imaginary spiral. So, first the teacher presents the principle of dividing a song or musical piece into parts and the relationship between the various parts, then he or she returns to the start line and takes the pupil through the same process again and again as many times as it is necessary, adding each time new viewpoints and new pieces of knowledge.²⁴

3. Stages of Development

3.1 First Stage: Form and Movement

Tunes of Unchanging the Rhythm

Development of the sense for musical form proper starts in early childhood. The basis of this process or sequence of exercises is to match exercises of rhythm and simple rhymes to corresponding movement, sound, and volume. A simple exercise in this sense is to have pupils take a step at every syllable of a song made up of quarter notes and thus having a uniform rhythm. Here is an example:

²⁰ That goes for musical pieces as well

²¹ Number of parts and length of each part

²² Identical, similar, different (in rhythm and tune)

²³ Symbol or letter and the model of the general musical pattern

²⁴ This spiral like method can be used in any area of skill development

Ex. 1

Csett Pápára (Click to Pápa)

Csett Pá - pá - ra, pil - lan - gó - ra,
szól a ma - dár vir - ra - dó - ra.

The rhyme can be divided into parts by having pupils “march” in one direction for the first line and in the opposite direction for the second line. This can be considered already a basic form, respectively a kind of division of the song into structural parts.

In this first stage pupils do not have the possibility to compare parts just yet. They should simply let the teacher know whenever they feel a structural part ends, i.e. the number of parts the respective rhyme has. Of course, in this case they can rely only on the text, since the rhythm is based on the principle of identity.

Should this exercise prove an easy challenge for pupils, the teacher can extend or replace it with a rhyme made up of eighth notes and thus also having a regular rhythm and have the children make the same movements following the rhythm of this rhyme? Still, the children will take a step at each quarter and not at each eighth note. Thus they will take a step at every other syllable of the rhyme.

Ex. 2

Mászik bogár (Here walks the bug)

Má - szik bo - gár vi - szí far - kát, meg - e - szí a ba - ba nya - kát.

Tunes of Changing the Rhythm

Then the teacher can introduce rhymes, counting out rhymes with alternating quarter and eighth notes and also rhymes which make more movement and also more variety in movement possible, regardless of whether that variety is hand clapping, foot stamping or imitation. Of course, all these movements have to be performed in line with the lyrics. An excellent and very popular example for such an exercise is the rhyme *Dombon törik a diót* (*Nuts are cracked on a hill*), in which case the children have to form a queue and take steps forward, then take steps in the opposite direction and finally sit down; then it all starts again. When teachers use the structuring function of rhythm, they should notice that the ending formula is a longer and/or a more stressed note.²⁵

²⁵ Fermata or pause

Naturally, the teacher is free to choose any other song in order to develop similar skills. Many songs require also other types of movements or imitations: blowing of the wind – waving with raised hands, reel – turning round and round, "fruit picking", emotional expressions (happiness-sadness, tiredness, fear, bravery, pride).

As far as developing a sense for musical form is concerned children reach at this point a level when they are able to understand the message of the song, tune, and game implied and to move and sing accordingly.

3.2 Second Stage: Form and Representation at an Early Age

In order to make pupils understand the concepts of "identity", "similarity" and "difference" more easily teachers can try having pupils represent the musical form. The teacher can have pupils assign a symbol to each part of the various songs, but they should pay attention to what the symbols are. At an earlier age teachers should not use difficult symbols made up of letters or numbers, however these can be introduced in middle school. Similarly to the choice of songs, symbols assigned to the musical form should be adjusted to the age group of the children. Teachers should preferably come up with symbols that are related to the message of the song, are simple and easy to draw for pupils, symbols that in their simplicity have the potential to perfectly reflect that form and characteristics of the song. It is simple to draw the symbols, but if it is possible the teacher can use symbols prepared before the class and clipped out of paper.²⁶ Teachers should also pay attention that children are provided enough symbols to cover every structural possibility.

In order to analyze any piece of music – nursery rhyme or folk-song – from any point of view the teacher has to make pupils understand the concept of sound value and pitch and that of rhythm and tune.

3.2.1 Tunes of Identical Structure

Tunes Built on Repetition

At first have pupils analyze pieces of music that have identical tune and rhythm.²⁷ For example:

Ex. 3

Kicsi ingó-bingó (Little swaying rosebud)

Ki - - - csi in - - - gó - - - bin - - - gó,
a - - - lud, ró - - - zsa - - - bim - - - bó,
majd fel - - - kelt a hal - - - nal
fü - - - le - - - mü - - - le dal - - - lal.

²⁶ In some cases, in order to keep it simple, the teacher can prepare visual aids, such as the circle, the triangle, the square or other symbols

²⁷ Identity is the easiest to recognize, so this is the first step

Ex. 4

Fehér lilomszál (White lily)

Fe - - hér li - - li - - om - szál
 u - - gon a Du - - ná - ba,
 Tá - - maszd meg ma - - ga - dat
 két a - - rany pá - - cá - val!

Tunes based exclusively on identity, without any change can be found only among nursery rhymes. A nice and popular method for making pupils realize identity is to divide them into two groups and for each group to sing the tunes assigned to them at the same time, maybe even clapping their hands as the rhythm requires. Thus the identity of the rhythm becomes immediately obvious. As far as the identity in tune is concerned, the method of singing with their mouth shut would be suitable: the two groups of pupils should just hum the tune without any lyrics. As soon as they realize that both the rhythm and the tune of the two songs are identical, only lyrics differ, the teacher can give more examples of songs having the same structure:

Ex. 5

Gyertek, lányok ligetre (Come on girls, come with us in the grove!)

Gyer - tek, lá - nyok li - get - re, li - get - rel
 Itt - a vi - lág ko - ze - pe, ko - ze - pel

Obviously, we have here two structures having the same rhythm and manner of interpretation. So the formal structure of this nursery rhyme can be represented as follows:

Ex. 6

Identity



Of course, in each case the teacher can write the lyrics of the rhyme or song below each symbol or drawing, making it even more comprehensible. Structure will be represented with as many symbols as the number of stanzas in the song.

Tunes of a Partly Identical Structure

The next step is singing songs with identical rhythm and different tune. At first, the teacher should select songs whose rhythm is identical only in the first line and have pupils analysed these lines first.

Ex. 7

A kapuban a szekér (The cart is in front of the gate)

A ka - pu - ba a sze - kér,
Itt a le - gény le - ányt kér.
De a le - ány azt mond - ja:
Nem me - gyek férj - ház so - há!

Ex. 8

Csiga-biga palota (Palace like the snail's home)

Csi - ga - bi - ga pa - lo - ta,
no - sza, hol az aj - ta - ja?
Aj - ta - ja min - csen, ab - la - ka sincs,
se - hol egy lyuk, hogy bé - ka-csincs, kukk!

Then the teacher should have pupils analyse songs with identical rhythm and different tune.

Ex. 9

Mag, mag (Seeds, seeds)

Mag, mag, bu - za - mag, ben - ne a - lu - szik a nap.

Ex. 10

Zsipp-zsupp (Jigsaw)



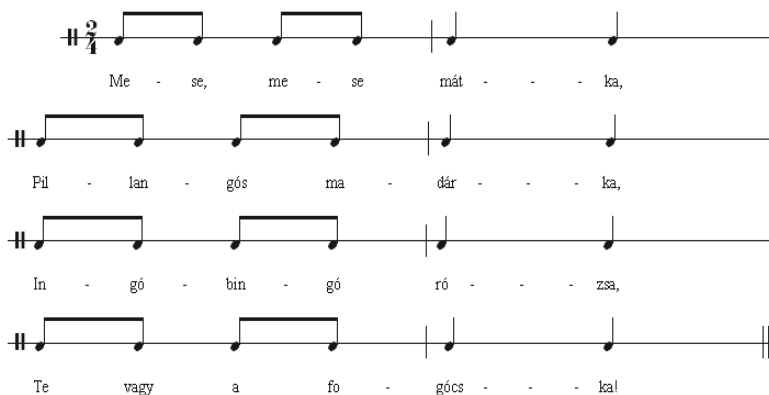
The above suggested exercises do not focus solely on observation of tune and rhythm, but are a good opportunity to clarify the concepts of "identical" and "different" as well. Of course, these terms are used on many other occasions as well; they will come up in connection with almost all musical pieces.

Rhymes with an "obstinate rhythm"

Let us now analyze a few rhymes and counting out rhymes that have a specific form, but also some interesting characteristics in their rhythm. After practicing this type of analysis, the teacher should let the children manifest themselves freely, i.e. let them analyze several small counting out rhymes by themselves. The teacher should also present the children typical rhythm patterns and forms that usually make up nursery rhymes. The notion of "obstinate rhythm"²⁸ should be introduced by the following example²⁹:

Ex. 11

Mese, mese mátká (Tale, tale, Bloomingdale)



Let us represent this rhyme with four identical symbols according to its rhythm:

²⁸ Visnyainé Kondor, Ágnes, *Módszertani javaslatok a zenei szerkesztés játékos elsajátításához (Suggestions for Methods of Playful Teaching of Musical Structures)*, 1982, p. 157. (Further on called: Visnyainé: *Methods*)

²⁹ Of course, the teacher can chose any other song that is suitable to exemplify

Ex. 12

Circle



Nursery rhymes by Sándor Weöres contain many examples of “obstinate rhythm” in almost all its forms and manifestations. Let two more counting out rhymes exemplifying this concept follow:

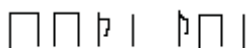
Ex. 13

Kicsi őz, fuss ide (Come to me, little fawn!)

Ki - csi őz, fuss i - de,
 a gyep itt szép ú - de,
 ta - ka - ró vál - la - mon,
 a fe - lét rád a - dom.

Ex.14

Form 1.



*Elmehetsz a világba híredér'-
 Rólad cincog a zsákban az egér
 De szomorú valóban, ugyebár,
 Rólad ordít az ólban a szamár.*

*(You can go and make for yourself a name –
 Mice on the shelf will spread your fame,
 But in fact the sad truth about your fame
 Is that only the donkey is shouting out your name.)*

The particularity of the second stanza is that by exchanging only a few words the endings of the new stanza rhyme just as beautifully, although nothing has changed in the structural conception:³⁰

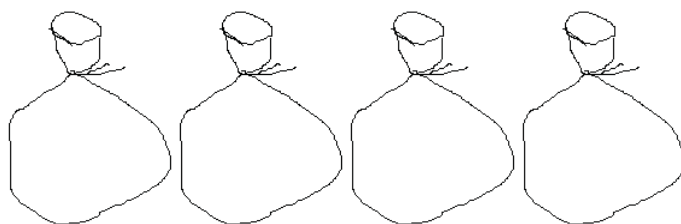
³⁰ Before presenting this particularity the teacher should evaluate whether the pupils will be able to realize the changes that have been made. If he or she considers that the pupils are unable to understand easily the essence of the changes, he or she should move on instead to the next example

Ex. 15**Form 2.**

*Elmehetsz a híredér világba,
rólad cincog az egér a zsákban
De szomorú ugyebár valóban
rólad ordít a számár az ólban*

The teacher should take extra care in assigning symbols to this rhyme by Sándor Weöres. In case the teacher presents the two versions side by side, so that they can be compared, he or she should draw the attention of pupils to the particularity created by the change in rhythm. The teacher should also pay attention that the symbols assigned to the two versions not be identical. After all, the rhymes and their rhythms are not identical either. The teacher should chose preferably two sets of symbols that are similar and assign one set to the first version and the other to the second version.

If this is taught to children, the symbol of four sacks can be used, representing the four identical lines:

Ex. 16**Symbol 1**

If the teacher uses drawings, he or she can also represent the changes in rhythm with the drawing of a fawn, depending on his or her drawing skills.

The second part is made up of four lines, just as the first, even if their rhythm patterns are not identical, but now focus is only on the lyrics. Should the children discover that the four lines have the same rhythm that should also be properly represented?

Since repetition will be a component of many structures to be taught, it should not be overemphasized, but the teacher should go on and explain about “difference” before introducing the more complex cases of variation.

3.2.2 Tunes of Similar Structure

Sequentially Repeated Tunes

One of the most important concepts in the process of comparison is "similarity", which acts as a boundary between "identical" and "different" forms. It is rather a theoretical issue, but one that often comes up during the analysis of nursery rhymes. Related versions of tunes differ only in some parts of the line or only in some of the sounds; the closing part is made up of. Sound repetitions due to increase in the number of syllables or notes belong to the same class.³¹ Versions repeated on a different pitch will be assigned the same form, since they are close to the concept of "identical".

Ex. 17

Kiment a ház az ablakon (The House Stepped Out of the Window)

Ki - met a ház az ab - la - kon,
 ben - ne ma - radt a vén - asz - szony.
 Zsup - pot kö - tött a há - tá - ra,
 Úgy bal - la - gott a vá - sár - ra.

In the next step, the teacher should maintain analysis of sequential repetition as a primary aim, but should also draw pupils' attention to the fact that repetition on a different pitch does not necessarily characterize the entire lines of the whole song. A good example of this is the song *Kolozsváros olyan város* (*The Town of Kolozsvár is Such a Town That*):

Ex. 18

Kolozsváros olyan város (The Town of Kolozsvár is Such a town That)

Ko - lozs - vá - ros o - lyan vá - ros,
 a ka - pu - - ja ki - len zá - ros.
 Ab - ban la - kik egy mé - szá - ros,
 ki - nek ne - ve Vi - rág Já - - - nos.

³¹ Szenik: *Musical Form*, 60.

It is obvious that we have a sequential repetition at the end of the first and second lines.³² Folk songs containing sequences moving by seconds or thirds are not specific to Hungarian folk music; they are more frequent in folk style commercial music.

If necessary, the teacher can facilitate the recognition of passages³³ repeated on a different pitch by making melodic drawings of the sequences in question. Such assistance is necessary especially when solmization and music reading skills of pupils are underdeveloped. Parts repeated on a different pitch can be melodic passages, entire lines, or even smaller parts of the song. The most efficient method of analysis is to observe whole lines, since these are easy to recognize and are some of the most frequently used concepts.³⁴

Transposition by a Fifth in Tunes

One of the specific features of Hungarian music is transposition by a fifth. Besides, a descending sequence of fifths is a firm starting point, since it can be presented as an independent principle of composition.³⁵ A good example is the song *Megrakják a tüzet* (*Though They Feed the Fire*):

Ex. 19

Megrakják a tüzet (Though they feed the fire)

Még - rak - ják a tü - zet, Még - is el - a - lu - szik,
Nincs az a sze - re - lem, A - mi el nem mú - lik

Of course, in middle school there is no need to familiarize pupils' with such terms, using the expressions "lower", "higher" will suffice.

Tunes with Recurrence in Structure

Let us go on and present nursery rhymes and folk songs having recurrences in their structure. There are many songs where the last line is identical with the first. The principle of recurrence consists of having one or

³² Since there are differences between the two lines, they should be assigned similar (but not identical) symbols

³³ Transposition, sequence

³⁴ Szenik: *Musical Form*, 62.

³⁵ The teacher should pay attention to chose examples with precise transposition

³⁶ Kocsárné Herboly, Ildikó, *Többszólamúság, harmónia és forma tanítása az általános iskolában* (*Teaching Polyphony, Harmony and Musical Form in Primary and Middle School*), Zeneműkiadó, Budapest, 1976, p. 45 (Further on: Kocsárné: *Teaching Form*)

more different sections between two identical ones. Teachers should use as a first example songs where only the first and the last line are identical. One can find pieces following this structural principle also among nursery rhymes.

Ex. 20**Egy boszorka van (Once There Was This Witch)**

Egy bo - szor - ka van. Há - rom fi - a van.

Is - ko - lá - ba jár az egy, má - sik bocs - kort var - ni megy,

a har - ma - dik ül a pa - don, a du - dá - ját fű - ja na - gyon,

da - da - da - da... de szép hang - ja van.

It can be easily observed that there is a difference in rhythm between the motifs on the side and those in the middle, i.e. lines in the middle have a more alert rhythm. However, the teacher can use also examples where only rhythm recurs:

Ex. 21**Ábécédé, rajtam kezdé (A, B, C, D, It Began With Me)**

Á, bé, cé, dé, raj - tam kez - dé

a nagy ból - - - cses - - - sé - - - get,

a nagy e - - - szes - - - sé - - - get,

á, bé, cé, dé, raj - tam kez - dé.

Similarly, to the former example, we find the middle part more alert than the lines on the side.³⁷ Here is an example of how this type can be represented:

Ex. 22

Symbol 2



The representation shows clearly the structure of the song: the two middle lines are identical as far as both rhythm and manner of interpretation are concerned. However, the first and last lines differ: although their rhythm is identical, manner of interpretation changes, therefore the symbol of the first line should differ from that of the last. Assigning them the same figure shows they are partly similar and difference is represented by using a different colour.

Some songs have lines with the same pitch and very similar in tune, but different metrical structure, therefore they will be declared different. A good example is the third and fourth lines of the song *Két szál pünkösdrózsa* (*Two Peonies*):

Ex. 23

Két szál pünkösdrózsa (Two Peonies)

Két szál pünkösdrózsa
 ki - - - haj - - - lott az út - ra,
 el a - - - kar her - vad - ni,
 nincs, ki le - sza - - - kit - - - sa.

³⁷ For this age group it is most effective if the teacher presents from among songs with structures containing repetition of lines the ones that have a structure of ABA. Although this structure is not specific to Hungarian folk music, but we find it in many of the folk-songs of the neighbouring people, some of which have been translated to Hungarian as well.

Tension – Relaxation

In order to have a closed form there has to be at least one opposition. Constant repetition leaves the theme open; the melodic passage can go on forever. One of the most important elements of opposition is opposition aiming a closed form as question and answer or tension and relaxation. Closed form is created in the nursery rhyme *Cifra palota (Fancy Palace)* by a strongly varied repetition:

Ex. 24**Cifra palota (Fancy Palace)**

Cif - ra pa - lo - ta, zöld az ab - la - ka,
gye - re ki, te, tu - ba - ró - zsa, vár a vi - o - la.

In the case of repetitions with opposition, aiming a closed form the most prominent contrast is created by the closing note rising to a high pitch or the ascending closing part, which opposes the previously descending structure of the tune. The teacher should present also an example of opposition aiming a closed form where all lines of the tune are all either ascending or descending, but the closing note has a different pitch:

Ex. 25**Kis kece lányom (My Lovely Daughter)**

Kis ke - ce - lá - nyom fe - hér - be va - gyon,
Fe - hér a ró - zsa, fe - hér - be va - gyon,
Mon - dom, mon - dom, for - dult i - de, mát - kám asz - szony,
Mon - dom, mon - dom, for - dult i - de, mát - kám asz - szony!

In teaching pupils' to recognize musical forms, it is important to familiarize them also with the main structure and twin-bars of nursery rhymes. In order to prepare them for such a lesson the teacher has to introduce to them first the concept of stressed and unstressed time units and they have to develop a sense for rhythmical units that delimit units made up of several bars.

In most cases, the rhythm of nursery rhymes is made up of twin-bars, while their lines are dipodic.³⁸ In Kodály's opinion the main structure of musical forms dedicated to children is the twin-bar, i.e. a time during which two steps can be taken, during which each foot is stamped twice, the relation of stressed-unstressed follows two times.

One of the simplest rhymes dividing into twin-bars is the following:

Ex. 26

Cicuskám, kelj fel! (Wake Up, Pussy Cat!)

Ci - cus - kám, kelj fel, itt a jó tej - fel

39

One of Sándor Kányádi's poems has the following structure:

Ex. 27

Hét pillangó (Seven Butterflies)

Hét pil - lan - gó pin - gál - ta

és a - mi - kor kész lett

ki - lenc don - gó be - hoz - ta

ezt a ki - csi szé - - - ket.

It is obvious that as far as musical form is concerned the poem has two parts and four dipodic lines.

Still, there are of course also longer songs that have twin-bars at their basis and can be broken into several parts. These can help the teacher develop several skills at the same time. This means the above-mentioned songs are more complex and therefore need analysis that is more careful. To give an example of such a song the teacher can teach the following piece:

³⁸ A tune that can be broken into units of two measures each

³⁹ József, Andrásné - Szmercsányi, Magda, *Zenei előképző I. (Preparatory School for the Music School I.)*, Zeneműkiadó vállalat, Budapest, 1964, p. 36.

Ex. 28

Gyí, te, fakó! (Gee, Roan Horsey!)

Gyí, te, fá - kó, gyí, te, szür - ke, gyí két lo - vam, fus - sa - tok,
Gyor - san, gyor - san a fá - lu - ba, ott kap - tok majd ab - ra - kot.

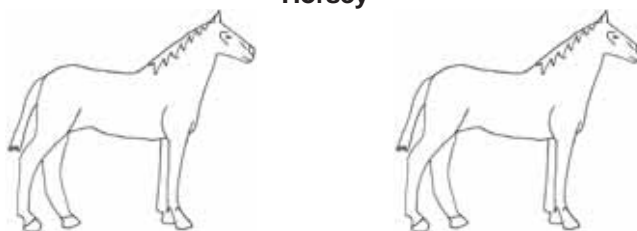
40

Developing a sense for musical form requires a proper structuring of the song or rhyme in question. The performer must not stop to breathe, to discuss something, or to do anything between the lines that is between the first and the second twin-bar. The two twin-bars forming the first line are one unit and represent the first part of the rhyme, while the third and fourth twin-bars are the second part.

If children succeed during application of the inductive method to realize that the two lines of this rhyme have identical rhythm, the teacher can represent the rhyme with the picture of two identical horses, as follows.⁴¹

Ex. 29

Horsey



Songs having similar or different structural parts can also be represented by simple drawings. When doing such exercises teachers should use the ideas and suggestions for representation coming from the children, rely on their playfulness. In middle school the teacher can use also various signs or symbols. He or she can simply assign a certain musical form the symbol of a circle, to another, a different one, that of a square or a rectangle, etc.⁴² If the musical form of some lines of a song contain similarities the teacher should chose related symbols: circle, ellipse or square, rectangle, rhombus.

⁴⁰ The teacher should also pay attention in each case to explain the children any unknown words and expressions. Sometimes children will ask what such words mean, but in case their attention is drawn to something else, the teacher should pay attention to explain the words "roan" (fakó) and "fodder" (abrak).

⁴¹ A good example of the principle of spiral acquisition: back reference to the lessons of previous classes.

⁴² The same form and different colour

Reversal Through Opposition and Mirroring

When pupils learned properly the simple forms that lie at the basis of musical form and are already able to apply their knowledge, the teacher should present them other structural forms on which nursery rhymes are built. In order to do so the teacher should choose nursery rhymes that are reversed through opposition or reversed through mirroring.

Ex. 30



Ex. 31



This structure can be represented very nicely by drawing or pinning the symbols in reflection of one another. In the case of older pupils, the teacher can represent such forms simply, according to the texture of their form:

Ex. 32



REVERSAL THROUGH MIRRORING

Ex. 33



REVERSAL THROUGH OPPOSITION

"Responsive" Exercises of the Rhythm.

In order to exercise identical, similar and different forms the teacher can make use of responsive exercises of rhythm, namely the children have to reproduce rhythms improvised by the teacher immediately, without having time

⁴³ Melodic drawings of a tune reversed through opposition

⁴⁴ Melodic drawings of a tune reversed through mirroring

to think. After the children beat the rhythm improvised by the teacher in response, the teacher improvises another rhythm. This goes on until none of the children makes mistakes. In order to put this exercise into a more playful form, the teacher can agree with the children to take a forfeit from every child who makes a mistake and the child can redeem the forfeit by solving successfully another music exercise.

As a first step, the teacher should use only simple, but consistent rhythmical patterns:

Ex. 34



The next step will be to develop in the children a sense for the tension-relaxation opposition of the music. At a first stage, this means only a question and answer type of structure of several bars:

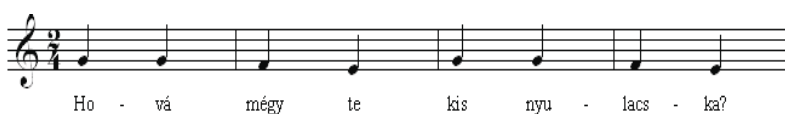
Ex. 35

Kodály 333, nr. 31.



Ex. 36

Hová mégy te kis nyulacska (Where To, Little Rabbit?!)



These games prepare in fact the way for learning music with periodical structure later. One of the most important aims of the process of developing a sense for musical form is to familiarize children with the form and structure of Hungarian folk songs. The teacher should introduce the concept of musical line in the context of the above-mentioned question and answer structure. In order to play a responsive game it is understood that one has a spontaneous sense for musical form. Later pupils will learn of this type of opposition as the main particularity of musical form.

3.2.3 Tunes of a Different Structure

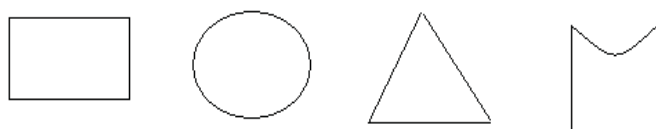
Let me state here that there are very few nursery rhymes, either Hungarian or originating from related people that are *built on the principle of composition of difference*. It is highly probable that most nursery rhymes aim to have a simple structure particularly to be able to reflect the thoughts and feelings of children, to be easily comprehensible, learnable, and reproducible.

That does not mean, naturally, that there are not *differences* in the formal texture of the various nursery rhymes. Certainly, the teacher can find small parts, twin-bars that show *difference* when compared. But this structure is not a specific feature of nursery rhymes.

The different forms of such a structure can be represented with various signs and symbols:

Ex. 37

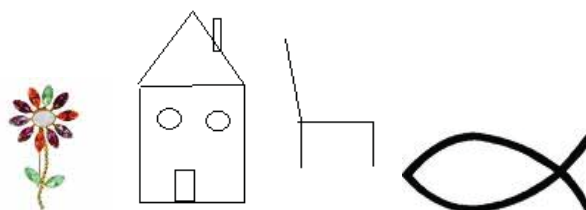
Symbol 3



The idea that every part of the analyzed song can be assigned also coloured symbols is probably natural by now. While in the case of small children, structure can be represented with pictures (flowers, animals, object) corresponding to the contents of the song or rhyme:

Ex. 38

Symbol 4



3.3 Third Stage: Form and Representation in the Middle School

Having learned the material presented so far children will have certainly reached by now an upper level, which makes them able to analyze even complex melodic structures. Let us also presume that they have learnt solmization as well, which will play an important part in the musical forms we are going to analyze further. Taking into consideration, also the age group the children belong to the teacher will work less with nursery rhymes and will start

relying more on Kodály's work in music pedagogy, exemplifying more with folk songs and specific Hungarian tunes. It is important to consider that getting to know and passing on our national heritage is part of our cultural heritage, therefore nothing proves more useful as a teaching aid for musical education than the folk-song heritage of our people that pupils will thus get to know, interpret, and pass on properly. In the process of developing a sense for musical form the musical examples will continue to be Hungarian tunes, however at this level it is most efficient to exemplify with Hungarian folk songs, to use these as a subject for analysis. Besides folk songs, the second best materials the music teacher can work with are some compositions and pedagogic teachings of Zoltán Kodály.

The Principle of Spiral Acquisition

The pedagogical principle of spiral acquisition requires repeated return to the lessons already acquired by pupils, to refer back to these and to base new lessons on them. In order to do so the teacher should continue to operate with analyses that use the terms "identical", "similar" and "different". At this level, the material to be taught requires familiarization with some specific terms and also introduction and application of a general system of symbols. Structural parts will less frequently – or not at all – be assigned pictures, drawings, or images. These will be replaced by the letters of the alphabet, which can be used at the structural analysis of nearly all musical pieces. Identical melodic lines will be assigned the same letter. Differences in rhythm will not be considered, since they usually change according to the lyrics. Nevertheless, we should see what application of this system actually means in the classroom. In the musical process, melodic units can have the following sequences:⁴⁵

- *repetition* (identity, similarity): AA or AABB or AABC or ABBC, etc.
- *linking* (binding principle, difference): AB or ABCD, etc
- *recurrence*: ABA or ABCB or ABAC, etc.
- *variation within the line*: AA_v
- *cadence* (closing note): AA_k
- *descending transposition by a fifth*: A₅A₅AA or A₅B₅AB or A₅BAB, etc.

The teacher can achieve that his pupils recognize the musical form of the various folk songs by having them analyze folk songs during each class and participate in formulating the musical form expressed in letters and by writing it or having them write it on the blackboard. The next step is to have the children independently write in their notebooks the musical form of the song already familiar to them which they already solmized. Then the teacher

⁴⁵ Szenik, *The Science of Folk-Music*, p. 31.

will sing to pupils an unknown song and pupils will have to chose the musical form matching the song from among several written on the blackboard. After that the teacher will sing an unknown song and no longer write possible options on the blackboard, pupils have to figure out the musical form of the song independently, just by listening to it.

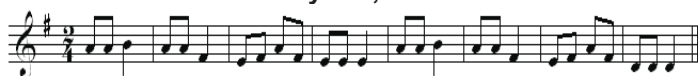
Question and answer structure

The teacher should present songs that facilitate the introduction of the concept of musical line in the context of the question and answer structure. In this context, the "answer" given to the "question" can be identical, similar, or different.

Let us analyze one of the exercises proposed by Kodály:

Ex. 39

Kodály 333, nr. 252.



It is obvious that the two lines of the song are identical, but the closing part – the cadence – is different. It is certain that pupils will sense at the end of the first line that the song does not end there, that something will still follow. Using our new method instead of assigning symbols, we assign the letter "A" to the first line. Since it has been established that the two lines differ only in the last bar,⁴⁶ let the second line be assigned an "A_k". Letters can be written next to the lines on the spot.

Let us then present another song and observe what parts it can be broken into:

Ex. 40

Kodály 333, nr. 71.



It is obvious that although the two lines are identical in rhythm, the melodic drawings of the two lines are in fact different. The teacher should insist on using the letters of the alphabet⁴⁷ to be assigned to the lines.

Thus, the first line will be assigned an A, then the second a B considering the melodic drawings.⁴⁸

When starting analyzing folk songs teachers will rely on this knowledge.

⁴⁶ As far as the candence itself is concerned

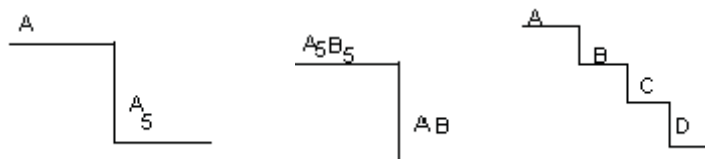
⁴⁷ Capital letters

⁴⁸ Letters should be written next to the lines

3.3.1 Old Style Folk Songs

The specific features of old style Hungarian folk songs are pentatonic structure and descending tunes transposed by a fifth. Let the teacher not forget to explain at this level that transposition by a fifth means that the first part of a tune is repeated in the second part a fifth lower.⁴⁹ Old style Hungarian folk songs can often be represented as below:

Ex. 41



Tunes transposed by a fifth, pentatonic

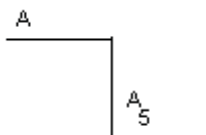
Transposition by a fifth can be easily observed even in the score chosen as an example for, but pupils would observe it also just by listening attentively to the performance of the song.

Ex. 42



Let this song be represented as below:

Ex. 43



Pupils will certainly be happy to learn besides analysis and solmization also new songs, new tunes. The songs should be chosen so that they exemplify the lesson of the respective class. Here is a folk-song that can be taught to pupils as a suitable example.⁵¹

⁴⁹ Scales consisting of five different notes are *five note* or *pentatonic* (a word of Greek origin) scales

⁵⁰ Kocsárné: *Teaching Form*, 44

⁵¹ If considered possible the teacher can try to have the pupils sing this song in canon

Ex. 44

Érik a szőlő (Grapes Are Ripening)

É - rik a sző - lő, haj - lik a vesz - sző, bo - dor a le - ve - le,
Két sze - gény em - ber szán - ta - ni men - ne, de nin - csen ke - nye - re.

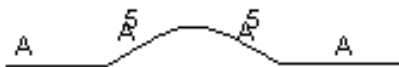
Songs belonging to this group make up the ancient layer of Hungarian folk music. Their recitative tune shows similarity in key, i.e. pentatonic. The pentatonic scale is not a particular Hungarian feature, it is well-known even in distant parts of the world.

Although this last song is not a clear pentatonic scale, its transposition by a fifth is regular. The six-lined structure of the song and the three-line units⁵² show an influence of Balassi's⁵³ style. Thus, the song has a number of lines of 3+3 instead of the usual 2+2. However, for the purposes of exemplification the first two lines are considered one line.

3.3.2 New Style Folk Songs

Analysis of the musical form and structure of new style folk songs are far easier for pupils than that of the old style folk songs. Firstly, because their recurring structure is perceivable at first listening (sight), secondly, because the line-closing formulas of the new style folk songs are more prominent and make it easier to divide the song into parts. The most specific principle of representation for the new style songs is as below:

Ex. 45



New style folk songs have been created at the end of the 19th century. There is little variation in their rhythm, they are built on a hepta-tone scale, and some parts of the tune have a chorus set to them.

Tunes with recurrence in structure

Besides the main set of tunes based on transposition by a fifth a new folk-song style appears, one that has items built on recurrence in structure. Structural parts of the lyrics and melodic line are just as prominently delimited

⁵² Rossa Ernő: *Népdalok (Folk-Songs)*, 90.

⁵³ Hungarian poet living in the second half of the 16th century

as mentioned above. Songs consist of four lines, which mean this set of songs is a set of four-lined songs, too. Have pupils observe whether lines of a song bear similarities! One of the most important features of this set of songs is that the last line is similar to the first. Hungarian folk songs having recurrence in the structure of their tunes can be divided into four classes of form: **AA₅BA**, **AA₅A₅A**, **ABBA**, **AABA**.

Here is an example for one of the classes:

Ex. 46

Csillagok, csillagok, szépen ragyogjatok (Stars Do Shine Tonight)

Csillagok, csillagok, szépen ragyogjatok,
 A sze-gény le-gény-nek u-tat mu-tas-sa-tok!
 Mu-tas-sa-tok u-tat a sze-gény le-gény-nek,
 Nem ta-lál-ja há-zát a sze-re-tő-jé-nek.

The ABBA structure is frequently used also for folk style commercial music. In most of the cases, these tunes are entertaining and easiest to learn.

An important set of Hungarian folk songs are the ones having the duration and structure of a period. However, this style is not specific to Hungarian folk music. Teachers should pay attention not to sing only half a period when teaching the concept of period. They should sing or have sung the entire musical unit, so that pupils will get a sense of the period in its entirety, in the completeness of its balance.

Ex. 47

Elvesztettem zsebkendőmet (I Lost My Handkerchief)

El-vesz-tet-tem zseb-ken-dő-met, szí-dott a-nyám ér-te,
 A-ki né-kem visz-sza ad-ja, csó-kot a-dók ér-te.

The performer must not stop after singing “zsebkendőmet” and “visszaadja” to tell that this is half of a period. He or she should sing the entire song and then the teacher should inform the pupils about the particularities of

the song. This is the only way pupils will have a chance to sense, discover and guess that the song has two parts belonging together and to understand the concepts of "opening and closing", respectively of "picking up and dropping".

At first, the teacher should choose only one-part songs containing roughly identical or similar musical features and ending on the fifth or first pitch of the triad.⁵⁴ If this type of songs was practiced enough, other songs that ending on the third or fifth of the triad can follow.

3.4 Analysis of Complex Musical Forms

Half Cadence, Perfect Cadence

Using the above-mentioned examples the teacher will introduce the children to the terms half cadence and perfect cadence. Let the teacher dwell on this material and give examples of cadences in other tunes. Children like to learn and sing famous passages from the music of great composers. Therefore, they will certainly like learning the following musical piece:

Ex. 48

Szép május, jöjj! (Come Sweet May!)

Szép má - jus, jöjj, hogy éb - reszd a fák - nak á - ga - it,
 Oly ré - gen vár - lak té - ged, hogy min - den nyíl - jon itt.
 Ha dú - san hajt a ró - zsa, és ont - ja il - la tát,
 Mily vágy - va szí - vón ró - la, ott jár - va ré - ten át.

Let us analyze the musical form of this song according to what has been learnt so far. Let us observe the melodic drawings of the lines and assign the first line the letter "A". The last two bars of the second line are different compared to the first line; they are a minor third lower than the respective bars of the first line. The two lines are nearly identical, but the second line should be considered a variant of the first due to the difference in the closing bars and assigned an A_v to it accordingly. The third line of the melodic passage has no similarity to either the first or the second line, therefore it will be assigned a different letter, letter B. Then the first part of the fourth line is similar to the first line and has a different ending. So this line will also be considered a variant, a

⁵⁴ Kocsárné: *Teaching Form*, 49.

different variant of the first line and will also be assigned the letter A_v.⁵⁵ As we could see earlier it is quite frequent in the case of tunes with recurrence that only the second part of the period is repeated.

Once children are able to „sing through” most of the simple musical forms, which makes these more accessible for them, the teacher can consider that in fact they have learnt everything they need to analyze the complex musical forms as well. However, for an analysis of the complex musical forms the teacher will need to use different methods than the ones used so far. This means that the teacher will teach the children the main themes of the movements of the musical piece to be analyzed before they hear the piece (they need to know how to sing the themes by heart).

Variation form, the rondo, the sonata

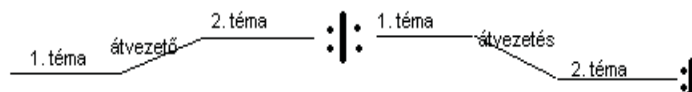
Variation forms are in their richness powerful examples of the ingenuity of composers. The theme of this musical form is usually a simple form.

Another complex musical form relatively easy to teach is the rondo. Between its themes, there are episodes of contrasting or complementary atmosphere (couplets). For the simplest form of rondo, at least two episodes are necessary:

Rondo, episode 1., rondo, episode 2., rondo, or A B A C A

Symmetric structure – as an achievement of musical balance through musical form – is at its best in the sonata.⁵⁶ By sonata form, the structure of a single movement of a musical piece is to be understood, namely the sequence of the tunes (*themes*) of each movement. Sonatas are built on at least two tunes (themes) and on the recurrence of these tunes.⁵⁷ In the first part of the sonata, the composer introduces the two tunes (exposition), while in the second part these tunes recur (in music that is called a recapitulation). The structure of the two-part sonata can be presented schematically as follows:

Ex. 49



⁵⁵ Let us write the letters assigned to the lines at the beginning / the end of the respective lines!

⁵⁶ From among the children who are interested in music only those studying an instrument get to know the sound of these musical forms

⁵⁷ Two-part sonata

Theme 1, transition, theme 2, theme 1, transition, theme 2.

After pupils listened to the exposition of the first movement, the children will write on the blackboard also the sequence of the themes occurring in the musical piece. When teaching a new musical form it is the teacher's task to speak to pupils about nearly all of the new terms. The teacher should pay attention that he or she would speak about these terms building on the observations and remarks of pupils. This method will be used also when analyzing the entire piece until the musical form represented on the blackboard resembles the form presented above (in this case the sonata form):

Exposition: ***main theme, secondary theme, closing theme***

Recapitulation: ***main theme, secondary theme, closing***

Rhapsody

A rhapsody is a musical piece made up of folk-song or folk-songlike tunes which has a free musical form. One of the specialists of this musical form was Liszt Ferenc who composed the world famous *Hungarian Rhapsodies*.

The second or third time the class listens to complex musical pieces the teacher only has to ask directing questions and to familiarize students with multi movement musical forms.

It is certain though that this part of the analysis and the analyses to follow will step over the boundaries of public education musical curricula therefore I will conclude here the analysis of complex musical forms in this work.

4. Conclusions

Teaching the basics in music is a task of listening practices as well. Music exercises provide an activity that helps practice these basics, while the pieces of music pupils listen to help develop their basic knowledge of music. One of the most important factors helping understand the various songs and compositions are a sound knowledge of musical form and application of this knowledge.

As we could see learning the basics in music is assisted by *nursery rhymes, archaic folk-songs, folk-songs of the neighbouring people and musical pieces composed by known authors*. Because of proper education, children can perceive in the songs of Kodály and other pentatonic tunes the particularities, the metrical and formal features of the songs of our people. A natural continuation would be musical pieces composed by known authors, but the analysis of their musical form is not necessarily an aim in public school level musical education.

There is though one thing the music teacher has to keep in mind constantly: any education has to be through music. A genuine tempo and correct division of form are some of the most important aspects of an authentic performance. Agogics is another important factor, which is necessary in order to have a proper, cathartic performance. Embodiment of music and expression

of its message depend mainly on proper application of agogics. But all this depends already on talent and a sense for style.

Establishing the list of musical compositions to be listened to, taught the teacher should have in view to give a full picture of the musical forms as far as primary and middle school level will allow, and taking into consideration the development and history of music, respectively the features and development of society.

The examples and exercises presented in the work hereby shall be supported also by listening exercises. I have mentioned at several instances compositions that would serve the purpose and I have presented the methods to be used for their analysis. However, the melodic material at our disposal is far greater than the amount I could include in the paper hereby. Thus, examples presented here can, of course, be replaced by other pieces of music of the same type, but let the teacher always pay attention that the message of the respective piece of music gets through and the analysis is precise. So possibilities are almost unlimited, music teachers can make a selection of their own choice that matches their conception.

The examples presented in the paper hereby are not in the order in which they would be presented in class. When organizing the activities the teacher should have variety in view and he or she should pay attention to organize the teaching material in a way that its difficulty increases gradually. So let him or her not give every piece of information belonging to a topic on the same class, but divide the material and introduce pupils parallel to several chapters.⁵⁸ Have them analyze pieces of music from the point of view of rhythm, metrics, tune, and musical form at the same time and do exercises of composition! As the amount of knowledge of pupils increases, the teacher will go back to the respective chapters and assist their development by introducing them to increasingly difficult exercises.

Zoltán Kodály writes about music: *„It is no great use to sing alone, it is more beautiful if two people sing together. Then have even more people join them, a hundred, a thousand, until the great Harmony where we can all be together will resound. That is the moment when we can truly say: Let the world rejoice!”*⁵⁹

Finally, I wish all my future colleagues that they would be able to bravely and joyfully pass on the knowledge they have, having always in mind the musical preferences of the pupils, their disposition to sing in order that the inner world of the children would be reflected by music!

(Translated from Hungarian by Borbély-Bartalis Zsuzsa)

⁵⁸ Visnyainé, *Módszertan (Methodology)*, p.152.

⁵⁹ Kovácsné Gábor, Aranka – Maxim, Éva, *Ének-zene. Tankönyv a VI. osztály számára (Singing and Music. A textbook for the 6th grade)*, Editura Didactică și Pedagogică, Bukarest, 1990, p. 57

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CANTOR AND MINISTER IN A VALUE-CREATING WORSHIP¹

KÁROLY FEKETE²

SUMMARY. The present study evaluates the current situation of Hungarian Reformed liturgy and worship. In the context of a consumer and information society the genuineness and relevance of Reformed ecclesiastical service becomes an ever-increasing challenge for our communities. The demands coming from the part of the believers and the traditional liturgical forms are in continuous dialectical relationship. One of the possibilities for renewal in this sense lies in the reestablishment of the relationship between the minister and the cantor or choir-leader of the congregation. In this sense, as the author argues, it is necessary to provide the student of theology with a substantial knowledge and culture of church music and hymns. The second part of the presentation offers a few solutions to the immediate challenges facing our church communities with the intent to preserve what is best of the tradition combined with contemporary answers to the spiritual needs of the believers.

Keywords: church music, liturgy, minister-training, church musician-training, worship

1. Value – Losing Society and Our Worship

The main part of our worship happens within the congregation and in the church or in a place with ecclesiastical function, yet it never does in an isolated location. A good number of phenomena, which occur from the surrounding society, compete with our worship and affect our congregation members and traditional worship occasions in an increasing pace and a stronger manner.

The range of the effects and techniques of communication is very wide and reaches almost everybody. This is the reason why we often face long expectation lists from the part of our modern-thinking parishioners. These are motivated by known or unknown social experiences, and the person thinks that if we could integrate another idea in worship, it would bring renewal. These impulses are exemplified even in literature, e.g. the framings from the books of Klaus Douglass, which are cheap modernist and conformist drafts about church music...

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In order to express myself more clearly it is enough to mention a number of labels, which belong to the society of the last century, and confront them as representing a past era with our own traditional worship. This can lead us to contemplate about the worship of the future. If we think it through deeply, we will find not only the features, which should be rejected, or are not receivable, but we find self-criticism compelling for the duties, the interlocking and the importance of the interdependence of the church musician and the minister. We should preserve and enrich the values which are entrusted to us in the era of value-losses.

Every label made me ask a question:

Consumer Society – Consumer-Supplier Worship?

In a consumer society everything can be bought, everything can be purchased.

The agencies which organise family ceremonies are multiplying. These agencies, besides filming possibilities, with the help of intimate scenes and accessories, accompanied by intimate texts and music offer their programs at important stages of human life. In a consumer society the disposable things, the throwaways are typical.

Upon what does this bring our attention? On the issue that more and more will come to worship with this sort of ‘consumer’ thinking. The believers being the customers, who ever often seek a facility-guaranteeing church, want to chip on liturgy, on matter, on “cast and person”. Sometimes this is rivalry-based, so they want something “extra” after an earlier faith-experience. I did not even mention the issue that all these are unbiblical, cannot be accomplished within Reformed understanding and do not fit into liturgical freedom.

Nevertheless, in this wish for change is it not there a hidden message about the fact that our services are not attractive or inspiring enough? Are they inconsumable because of being extremely old-fashioned or modernist, using pointless archaisms, being either too minister-centred or far too colloquial? Are they inconsumable because of their dry, illogical, dogmatic or drastically evangelizing, sanctified and Canaanite language? Are we disposable, because our worship does not attract, does not call to learn, to celebrate in faith yet another time?

We therefore need a more nutritious worship, which is indispensable, which can recall and await us to celebrate in front of God.

Information Society – How Genuine Is Our Worship?

We live in the world of immeasurable amount of information that has a changeable quality, doubtful authenticity and impossible to be controlled. On the one hand it is a very approaching and tiresome problem to select the basically

important information, which should outtalk the cacophony and shout louder than the others. On the other hand, that which is the over-writing information, which weakens the essence, we can peel off, because it has just a wrapping function.

The “information” divulged during the worship is not different. If the information, the Word, is hidden, ambiguous, and surrounded by a lot of “garnish” elaborately present in liturgy and preaching, the authenticity of the worship is lost. Nothing may cover the main information, so that should be smashing, unambiguous and clearly stated. Every liturgical element that surrounds should serve the enhancing, the induction, and the “get through”, instead of imposing and covering or masking. The liturgical elements which surround the preaching should set up a “resonance space”, which serve the spreading of the “kerygma”.

In the world of apocryphal phrases and advertisement-slogans the genuine worship holds the future.

Secular Society – How Can We Bring Back the Extruded, Estranged Holy?

Desecration became secularism. In 1968 Vilmos Vajta defined this phenomenon:

“Secularism is the idealisation of the world, which means inhuman terror, because it makes the tangible world absolute, so in this way it properly denies what the world really is. There are trends of taking ecclesiastical stands against the trend of secularization, when the totalitarian demand of the church stands against the totalitarian demand of the world.”³

“The totalitarian regimes of the new age saw an archenemy in religion, because the way it linked man to God, it drew man out from under the totalitarian control of the state and of the party. Religion can present a danger in the same way for “modern” fascisms, including consuming, administration, or modern science. Religion brings man out from under the clench of another human being. This is possible only when religion lives its basic identity: it leads people to God without any lurking thought, and it helps them in their orientation within in the world. This is why the heart of the Christian Creed is the love of God and love of the neighbour, both without seeking someone’s own good. (Mk 12, 28–34). This remains the greatest aim for Christian churches amidst changing circumstances: with God’s calling power we have to organize evangelical communities, which are close both to God and the others.”⁴

³ Vajta, Vilmos, *Worship in our secular world*, in: *Amíg időnk van*, EPMSz Basel-Budapest 1998, p. 76

⁴ Zulehner, P. M., *Igen a vallásra – nem az egyházra? Az egyház a holnap multikulturális társadalmában*, (*Yes for the Religion – No for the Church? The Church in the Multicultural of Tomorrow Society*), In: *Az egyház a 21. században (The Church in the 21. Century)*, Ed. Manfred Kock, Kálvin Kiadó, Budapest, 2004, p. 18

We live in an unholy world, which wants to make more and more people believe by more and more appealing forms, that for the man of the 21st century it is natural to think that “nothing is sacred”. The manifold self-righteousness of the weak Christianity urges and reassures the group of the unholy. Christianity can become strong only if it will ravel from itself all the self-righteousness in the cleaning presence of Holy God, and pass through the stations of devotion...

The worship should be a way-making to the Holy God.

Society of Communication – Can the Monologue-Type Service Be Preserved?

The arsenal of communication skills is present with a wide range of offers. Communication systems are working in the world of globalisation. The distances became small, and the speed of the dialogue is unbelievable. If we remain the church of “text-misery”, clinging to the one-way, monologue-type Word-service, there is no doubt that less and less people will give us attention. Being God’s communication channel, we seem to have become rusty or stuffy.

The service cannot be immune to the situation of the congregation; it has to answer in any situation rapidly and efficiently with the reaction of the Word.

Society of Excitement – Dry, Burnt-Out, Excitement-Free Worship?

The market economy brings about the society of excitement.⁵ The members of our congregations are surrounded by supermarkets and show-business centres, which are the churches of the society of excitement. The range of excitement-products becomes wider and wider. They arrive with funding, marketing and creativity.

In front of our believers, who live in an excitement-ruled society, our dry, burnt-out, excitement-free worship unveils rapidly. *If we want to change this, we need the field of the power of the Holy Spirit, which can create an unequalled atmosphere within our services.*

What do these phenomena warn us about? Should we compete with them? Should we worry? If we read the labels of the society at the turn of the century, as being typical of this age, and if we compare their general “message”, their working-mechanisms with the expectations sent towards the church services, and comparing it with our understanding of worship, we realise that we cannot pass them unnoticed.

2. Minister and Church Music

Every church era has its own difficulties, and there are certainly other problems which overpower us, yet we cannot pretend that the tasks related to our worship are not important. The time and the content of the service is the

⁵ Concerning the analysis of excitement-society. G. Schulze, *Die Erlebnisgesellschaft*. Kultursoziologie der Gegenwart, Frankfurt/M – New York, 1993

large area that is public, our doors are widely open, and anybody can come in and can collect experiences about our faith, life, and teaching and about their external manifestation.

That is why for me this is an extensively public affair, moreover: it is the key problem of our church. With what kind of awareness and self-devotion do the organisers of ecclesiastical life perform their leadership?

It is a complex and difficult task indeed to sketch the profile of a competent minister, as it is shown by the study of Karl Barth as well.⁶ I think there is a long way ahead of us before arriving there, but in my opinion we have to live up to such high standards. If we intend to identify ourselves with Barth's thoughts, we need a change in our mindset and we have to accept a fundamental statement. My fundamental statement is: The picture of a minister which derives from the training of pastors in a wedged situation, should not be idealised. We have to dare to acknowledge the consequences, we have to bequeath what is long lasting, and we have to dare to guess, to create the new image of the pastor, who has good manners, taste and erudition.

This essay aims to emphasize one feature: the importance of musical education in a pastor's life. Before we deepen in the theme of our title, I have to distance myself from three things:

1. I do not follow the Western–European and Anglo–Saxon point of view, which denies the place of musical education in pastoral training.
2. I cannot say that – just as it is in the Baptist pastoral training – the whole hymn-book is well known at the entrance exam, so the becoming pastor will meet church music at a lot higher level during his/her training. At the Reformed Theological entrance exam the non-trainable voice and tone-deafness is not a disqualifying reason. To that effect we may remember that both bishop Ravasz and bishop Révész were famous for being tone-deaf, thus they respected the National Anthem only by standing up.
3. I cannot accept the newly inherited expectation from the lately ended era that we have to elect such a minister who can be the musical leader in the congregation. Even more, it is expected that the minister should do everything. He/she must ring the bells, the organ and the guitar at youth meetings. He/she should shuttle between the pulpit and the organ – balcony or Moses' seat and the electric organ. Certainly, it adds to the chaos when the minister is playing the Jolly Joker.

In my understanding the theological training can do the most for ministers' musical education,

⁶ Barth, K., *Le ministère du pasteur* 7-8. See: Tőkés István, In: *Református Szemle*, 1976/3, p. 214

- if those theology students, who do not have musical talent, are not forced to practice at the keyboard;
- if it does not make the students hate church music because of their certain failures, but stands for the values of the church music and shows its beauty by experience;
- if concerning the lack of musical education we formulate honest and harsh criticisms;
- if in theological training the knowledge of the whole content of the hymnbook is required;
- if by the teaching and deepening of theology of Reformed service we create in the servant a certain liturgical sensitivity, with which he/she will feel at home at traditional occasions and in leading liturgies created by new situations, and his theological “akribeia” does not bargain about the unworthy milieu for the Creator, the Saviour and the Sanctifying God, but searches for solutions until he/she can provide the believers with a God-worthy singing;
- if during his/her training for the service, among the educational aims there appear the competence-borders of the minister in the worship towards both God and believers.

I definitely think that it is the minister’s responsibility for the collective singing to fulfil its mission of adoration and glorification within the act of worship, to live the mystery of fellowship, and as the organic part of the worship he/she should provide the primary form of congregational activity.

Only a minister who knows his/her competence-borders can be a really responsible creator of good order within community worship. This is how his stewardship can expand to the area of church music. He/she is the best steward if he/she chooses colleagues for this work.

In a former essay, where I enumerate the parts of our church, which need to be reformed, I stated:

“We are proud of the idea of the universal priesthood, but how can we synchronise it with our general “Ein-Mann-System”? This may derive from a long agony: there is no adequate person to help the minister. But can come from a conscious repression also: the minister does not want any help and closeness from the volunteering congregation members. Is there any point then to train religion-teachers, cantors, deacons and church workers? Is there a general acceptance of the laic service in our church?”⁷

One of the main teachings of the pastoral training of the close past inspires us to dare to separate the functions in church and congregation, we should not allow to concentrate the functions for the ministers, because the totalitarian role of the minister will suppress every project that will come from the congregation members, which will kill the activity of the congregation in a

⁷ Fekete, Károly, *Mit jelent ma a reformáció népéhez tartozni?*, Keresztyén nevelés, 1997/7, p. 6
58

short time. While the minister will totally be tired of this totalitarian work, he/she will also be totally alone. The cantor should become again one of the basic members of the church team (or organ player, teacher and so on...), who can be from a theological point of view a lay member, but in his/her own area is still a professional. Knowing this, the minister has the duty to fight against dilettantism in church music in his congregation and church. The responsibility in organising the worship does not decrease, but the accomplishment and implementation of the service do not burden only him/her. To get this change through we have to achieve the minister's education in music.

3. Church Music – Part of the Minister's Professional Education

We can say that the direct importance of the minister's professional education is in practical theology, because he can use this knowledge in practical problems. His knowledge in church music and his insight will help his sermon, his catechetical, pastoral, and congregation-building work as well as to fulfil his/her liturgical work.

For this reason during the education of the ministers, the curriculum of church music classes is the hymnbook ordered by the Synod, where the musical knowledge will be given concentrically alongside the songs. In church music classes, they have to learn, compensating the tragically bad high school music teaching, to reach basic level of tonic sol-fa, by which the student of theology can learn the songs properly. We should consider Luther's saying in *Table talk*: *"It is very important to keep music in schools. A teacher should be able to sing, or I do not appreciate him at all, the young theologians are not worthy to become preachers, unless they have learned and exercised the singing in schools."*

The well-placed song has an important function within the liturgical service of a minister and it completes and crowns organically his preaching, so knowing of the whole songbook is essential. Thus he/she has to know the songbook in its content, in its form, both theologically and musically.

During the teaching of church music we have to reach the goal of knowing the songbooks for children and youth, which are indispensable in catechetical work. Linked to this, we have to make the minister sensible in pondering the new songs from musical, literal and aesthetical point of view, and he/she has the responsibility to decide whether the song is dogmatically acceptable. At the same time we have to teach the methodology of music-teaching.

The teaching of liturgy can strengthen the Christian identity and can lead to the experience of the good taste of worship. Also, it can help the team of theology students to form a liturgical workshop and search for new types of service. The base of this is the sensibility for liturgy. It is a general aim to awaken the exigency of a student in church music, which will teach the becoming pastor about the symbolic, art, aesthetical, craft-historical and economical value of the church organ, the use of which should be worthy of its liturgical designation.

4. Church Music – Part of the General Education and Theological Preparation of a Minister

Meditation as part of the ministerial work is saved in many ways. A cure against flat conduct, spiritual mediocrity, emptiness and burn-out is the deepening in music. The minister for the sake of his/her "refill" is able to stand up against cheap practices, against boredom and passivity with the help of a seriously fought meditation. We have to eliminate our purist outlook, our desolate patterns. We have to use everything against poverty in stimulus and thoughtlessness, in order to motivate the pastors. It is no shame in finding and using the crutches: the world of the words, music, picture, thus giving room for free associations.

Musical meditation can be very important every year before and during church feasts, when there are many services and we find harder the message without deepening. In this period music can help deepen the meaning of the feast. A proper music in this time is worth gold. Church music as spiritual food and spiritual experience is important for a minister, because it enhances his/her inner spiritual attitude and inner strength. See Luther's testimony: *"Music often enkindled and moved me to get in the mood to preach."*

The mother tongue of church music can serve as a "connecting tissue". The liturgy-teaching in pastoral training has to make the new generation ready for a duty with actual importance, because the exercising of the liturgy and the extent of church identity is interlinked. Manfred Josuttis brings attention towards the issue of letting the liturgy be known; exercising the liturgy, making it to be part of life gives to the minister, to the choir leader and catechism teacher an important pedagogical task. The liturgical mentality must be shaped in childhood, because in liturgy there is a special behaviour-sequence, which formed to a natural, almost instinctual action can be owned by the person who is growing up.⁸ *"Between the motivation of searching for identity and redefinition we can unambiguously identify a triple hunger inside outside of the church: hunger for transcendence, hunger for mystique, and hunger for fellowship."*⁹

Music, as opposed to anthropocentrism and individualism reminds us of the objective content of the liturgy. A theologically well trained minister, having a comprehensive knowledge and positive critique should plead freely and bravely for the following ideas:

- to call something unprepared as being "spontaneous" or "free-spirited" is a mockery of the Theology of the Spirit;

⁸ Josuttis, Manfred, *Der Weg in das Leben*; and also: Dobszay, L., *Gyermekliturgia? (Children Liturgy?)*, In: *Új ember (New Man)*, 1997.X. 26., *"Jegyzetek a liturgiához (Notice to the Liturgy)"*

⁹ Hafenscher, Károly, *A keresztény istentisztelet (The Christian Religious Service)*, In: *Egyházzenei Füzetek (Church Music Books)*, 1/7, Budapest, 1999, p. 10

- he/she has to see clearly that the maniacal uniformity and the disorder are just two opposite poles, so he prepares for a well-conceived reform of the liturgy, where preaching and communion, the Calvinist heritage, the liturgical treasure from home and the ecumenical aspiration come together;
- he/she knows well that the intention and the will of church politics – as church history can show us – cannot be an agent which forms a sane liturgy;
- he shows his/her respect towards the church music experts;
- as a congregation-interest seeking pastor, he/she elaborates a church-music leader-friendly and organ player-respecting ecclesiastical leadership.

In Luther's opinion music has a triple function: *movere* – it moves you from your dead point, lifts you from your bad mood, delectates you (*delectare*) and teaches you (*docere*), because there is order in music. What can music teach the pastor, who takes up the concern of a congregation from occasion to occasion? Let us see a couple of examples, how can music give impulses and teach pastors. It teaches the sense of forms, the counterpoint among thoughts–feelings–forms, proportions, the possibility of theme-migration, the richness of variations, the skills for improvisation, the complementarities between free and set parts, makes analogies, helps the religious thought-association, forewarns our emotional needs, develops our style. It is an instrument for ecumenical communication, enhances the empathy because it grows the sensibility. The training in music can be the support of living a value-oriented ministerial life, so we do not fall in the trap of being musical-omnivorous or having a musical malnutrition. One should develop the sense of recognizing the musical kitsch and keeping distance from snobbism.

5. A Number of Common Problems for Church Musician and Minister

5.1. Church Musician and Minister Together Can Oppose the Still General “*Ein – Mann – System*” Idea in the Reformed Church More Effectively

“*Ein – Mann – System*” – so the minister knows everything and he does everything in the congregation. One of the great lessons of the near past in pastoral training is that we should dare to keep the functions in the church divided. We should not let the ministerial duties concentrate, because the totalitarian role of a minister will suppress every initiative coming from the part of the participants at the worship, and this will annul every congregational activity within a short time. Until the moment when the minister will be outworn by this totalitarian role, his loneliness will also be total.

When a minister in a congregation knows his professional boundaries, he will really be responsible and will work for the good order of the church occasions. He will be the best care-taker if he chooses a well trained co-worker. The new church musician has to be an important member of the team, who

works in the congregation, who can be a lay person, but still a professional in his/her field. Considering this, the minister has to fight against dilettantism in church music in the congregation. The minister's responsibility in worship does not decrease, but the realization and the working-out is not only his/her burden.

5.2. Church Musician and Minister Can stand for the Spiritual Training of All Generations a Lot More Effectively.

What does surround us? What does impregnate us from the present Hungarian society? The approach of slackness, a massive frugality, heartless crudity, juicy hit-like slobbery, newly rich sophomore, video-idiotism, little reading experience, minimal knowledge of arts, unimaginative thinking, emotional blockage, general boredom, work-avoiding dishonesty and sloth, choosing the easier way etc. This is a complex set of misery, seems like an impossibly cleanable mush-mountain if we think about the spiritual training of the new generation. A chapter in Christian Moller's book about congregation building is: *Crying for spirituality*. He declares:

"I am absolutely sure that is in the crying for spirituality, as weak as it is, it stands for not only a demand, but a necessity, from which many young people suffer. They feel that this consumer-approach of the world gets further and further from the invisible world, which hides behind the things, and what becomes more and more unreachable."

Music can help find another way, which leads to the Lord of the Values.

5.3. Church Musician and Minister Can Stand against the Miracle-Deficit of the Reformed Worship, Which Threatens with Spiritual Drying up

The Protestantism after Illumination with its rationalizing nature derogated the faith in miracles, took away its consoling character. In the time of Reformation the first question and answer of the Catechism from Heidelberg stated clearly, what is our only consolation in our life and death, and the Christological Trinitarian answer shows a series of miracles which are done by God to proclaim His ownership over us. Reformation showed the Living God, as God and owner of the miraculous possibilities, who helps his owned people by His deeds, that in front of super human powers God does not give up. God stands over the earthly-human laws, so the new and danger – bringing future that burdens over the man's shoulder, is bearable. The eras that get further from the Reformation made grown-ups the men, who had faith in miracles and had faith in miracles. The sleeking rationalism curtailed grown-ups of the happy world of imagination, what belongs to children, who thinks that there is no impossibility, no incomprehensible, no preposterous, because miracle naturally exists. The rationalized worship and the rationalized faith brought spiritual drying up. This is the reason why is desperately needed that the worship would get back its spiritual filling. Church music has to obtain a new and important role in this work.

5.4. Church Musician and Minister Can More Efficiently Stand against the Trimmed Art-Demand of the Reformed Worship, which Could Give Protection for Possible Frugality

The peeled Reformed church did not become a more appropriate place for waking up the feeling of devotion. The deadly incomplete or false is alarming. The apology is ready “this is all I can do”, “this is ok, and we live in the countryside”. There is no such excuse for aesthetical frugality, like “we have a Puritan approach”, because during the historically Puritan times the noble simplicity left behind beautiful churches, artful organs, church insides of high standards. Puritans still knew: they serve God’s high standards if they do everything for the high standards of the service. This very precious Puritan thinking should not be distorted.

Simplicity does not exclude, but attracts high standards. Here the exigent church music has to have its own place.

5.5. Church Musician and Minister Can More Efficiently Fight for the Freeing, Release-Communicating Character of Reformed Worship, Which Emphasizes Better the Pardon-Announcement

Reformation strengthened the clerical–religious rigor. Calvin-researcher Max Weber stated among others “the whole lifestyle [...] was put to the stranglehold of restrictions” by Protestantism. The rigor pleaded by Calvin extended to the whole lifestyle, the weekdays and holidays. The instrument of emotionally emphasized remorse, which could be finished period by period, ceased. The demand for processing, the demand for mercy is all-important for our churchgoing people. Besides, by the music and the musical parts, the calling for emotional liberation and comfort should be heard.

5.6. Church Musician and Minister Can More Efficiently Stand against the Lack of Rituals in the Reformed Worship, Which Should not Result in Lack of Channelled Worship.

The ritual is a kind of worship, which we live by all our senses. The Protestant person started to attend church not only for worshipping God, for praying and singing together, but for devotional, religious orientation. Until the turn of the 19th-20th centuries the church became a classroom, worship became a place where useful information can be assumed. Something was lost again from the essence of the worship, although the experience of meeting the Holy God is a person’s inner and deepest need. Living transcendence means something special, a kind of common latch onto God’s service. Close to God, in common worship we can overcome our anxieties and ourselves. The common prayer, singing, the ritual, the festivity and beauty of the scenery generate devotion, which through all these will help personal empathy. The rationally rooted worship dispossessed its believers of these collective experiences, which liberate us from our doubts.

Manfred Josuttis¹⁰ deals with the importance of liturgy bringing forth the importance of rituals. In Josuttis' opinion the meaning of the liturgy stands in bringing out from society to the world of the holy. He notices that the big disadvantage of the Protestant worship is that is too rational, accurately set, nothing unexpected can happen during it. Advantage is that there is no place for magic towards God and manipulation towards people. At the same time, the Protestant worship is poor in symbols. The symbols of music can help a lot this situation.

One must learn the celebration and learn to celebrate – so states the mostly German liturgical literature of the near past. Worship is the framework of man meeting God, it is not a manipulated experience, not a heavenly show, but the Saint arrives into the human world. The triumph of the greater, the totally different, the demanding God who counts on me also – whose majesty makes me kneel. What worship and what an encounter this is!

Church musician and pastor should join forces for this aim by all means in order to fulfil their value-creating work amongst all circumstances for the greater glory of God!

(Translated from Hungarian by Edit Somfalvi)

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¹⁰ Josuttis, Manfred, *Die Einführung in das Leben*, Gütersloh. (1996), 2004, pp. 85–101

PIANO GAMES BY EDUARD TERÉNYI, A LANDMARK AMONG THE SEMEIOGRAPHIC INNOVATIONS OF THE 20TH CENTURY¹

NELIDA NEDELCUȚ²

SUMMARY. The piano creation of the composer Eduard Terényi sums up the composing experiences that are derived from successive conceptual accumulations that are enlisted in the complex process of the transformations and makings of the artistic language of the twentieth century music. The novelty of his musical works comes in this way through a total reviewing of the way of organizing of the sonorous substance where frequently the sonorous parameters seems to be freed by the rigours of the traditional conventions. The innovative attitude both in a semi graphic area and also into the depths of the sonorous view prove that the author prefigures a composing trajectory from the modernism and not from the tradition that explains why the tools that he uses to operate on are, in many respects a surprise.

Keywords: piano, semeiography, sonorous parameters, effects, improvisation

Eduárd Terényi's compositions for piano represent a landmark among the compositions in Transylvania, the originality of the solutions configuring a new road for the 20th century local piano education. The work *Piano games* stand out because of the author's innovative attitude with respect to the sound, the timbre, as well as from the semeiographic point of view. Comprising a number of twenty works which can also be performed individually, the cycle contains the following piano miniatures: *Koppantások; Dallam Elő-És Utójátékkal; Scherzo Közjátékkal; Czerny-Etűd; Rondo Balkézre; Fehér- Fekete; À la Stravinski; Kontraszt; Improvisazione; Cluster-Melódia; Capriccio Jobbkézre, Népdal; Kétszólamú Invenió; Hommage á Chopin; Staccato e tenuto; ... Et très expressif; Replika; Lasciar vibrare... and Clocks; Choral.*

The novelty of his musical works comes through a total reviewing of the way of organizing of the sonorous substance where frequently the sonorous parameters seem to be freed by the rigours of the traditional conventions. The innovative attitude both in a semi graphic area and also into the depths of the

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sonorous view prove that the author prefigures a composing trajectory from the modernism and not from the tradition that explains why the tools that he uses to operate on are, in many respects a surprise. If we analyze the semeiographic procedures that can be found in the creation *Piano Plays* of Eduárd Terényi, we realize that their diversity was determined greatly, by the complexity of the composing language that was marked by the intervention of certain techniques as:

- The enlargement of the sonorous domain;
- The liberty of improvising that is given to the player;
- The inclusion of some visual notions inside the music field.

Starting with the twentieth century, the assembly of the expressive means of expressing will meet an obvious diversification through the approach of some original solutions that are frequently individualized. The composer will try some differentiations of the basic sonorities relying on the type of the emission of the sound by using (apart the details that regards the techniques of using of the instrument), varied indications that directly regard the instrumental colour: *metallic piano sonority* (Eduard Terényi – *Capriccio for the Left Hand*). In a short time, the dynamic differentiations, the agogic fluctuations, the enriched timbre events, all the technical procedures that are practiced before did not satisfy the necessities of renewal of the musical language.

The keypad represents the central development area of the musical discourse although *the touché* stops representing the same notion as it meant the preceding epochs (when the worry of obtaining some agreeable sonorities was most important). The toughness and the roughness of the attack correspond sometimes entirely to the new aesthetic category where the composers pretend the player to play a large range of touché, which vary some of the extreme nuances. In the *Piano Plays* the composer Eduard Terényi, require some indications that propose varied procedures in the way of attack of the keypad. Some sounds that are pressed silent, in such a way as the little hammers do not touch the chords, to be played as a percussion with the fingers highly risen; some rows of the chords with a clenched position of the fingers (*À la Stravinski*) and so on.

The operation of the piano on all its composing parts both on the keyboard and in the interior and its exterior, constituted a step in the diversification of the musical timbre. It is not by chance that, from the point of view of the twentieth century composers, the piano represents an entirely sonorous concept. The piano is capable, through its total exploitation, to make multiple sonorities and some similar effects to the surrounding sonorous area.

Original solutions in the piano actions can be contemplated to be executed in both the interior and the exterior of the instrument in the *Piano Plays* creation. For example, *martellato* (regarded as an indication to accentuate the staccato) is gained at the piano through a wanted jerky detachment of the

sounds that were attacked in forte. In *A la Stravinsky*, the composer pretends “a martellato without the pressing of the sound” or he delimits the sonorities of the effect through different ways of attack.

In *Pocnituri (Cracking Noises)* of the cycle *Piano Games*, it is noted: “*martellato through the hitting of the keys with the tip of the fingers, sf had to be dozed in such a way as through a faint hit of the chords by the little hammer, the chords should resonate, so that, with the help of the pedal it is formed from the noise that is made by the chords*” or “*martellato through the hitting of the keys with the four knuckles (2-5)*”

The parts from the exterior of the piano are tackled in this execution in those moments when there has to be a creation of some close sonority to the noise or the making of some effects of the same type (meanwhile, they were replaced by electro-acoustic devices). In this way, there can be hit (from left to right or from up to down and the other way round), slammed down, closed, or opened (by parts of the human body or intermediate tools) the following exterior parts of the instrument:

The wood of the end of the keyboard:

- An action of the gum, felt on the wood of the end of the keyboard: - *Capriccio for the Left Hand*;
- Some noises that have to be made by the wood at the end of the keyboard: - *Capriccio for the Left Hand*;

The lid of the keyboard:

- Accompaniment on the lid of the piano, with a thin rod: - *Capriccio for the Left Hand*;

The great lid of the piano:

- *Gliss.* on the chords that are stopped on the wooden lid of the piano: - *Lasciar vibrare*;

The lateral parts of the piano (straight or undulated)

Near the piano: *Rondo for the Left Hand*.

There are fragments or even entire musical works that are conceived on these parts, without using the keyboard, in these situations it is demonstrated that there is a tendency for the composer to treat his piano as a percussion instrument. For example, in *Scherzo with Intermezzo*, Eduard Terényi, makes a note under the title of “*indications for the actions during the intermezzo*” the following operations of usage of the lid that comes on the keyboard:

By using a sudden movement, the lid that covers the keyboard must be slammed down;

- The player must lean on his elbows on the lid that covers the keyboard;
- By making a slow, cautious, and uncertain movement, the player must open the lid.

Regarding the fixation of the **sonorous parameters** (heights, duration, intensity), from a semeiographic point of view, we can notice some intentions of approximation in the positioning of the signs or even by the constitution of some *ad libitum* lines of these parameters. There are stipulated the following distinctive signs for:

Ex. 1



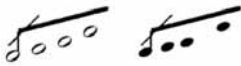
- The sounds with a determined height, which can also be replaced by another one as you please: *À la Stravinsky*;

Ex. 2



- Approximate pitched on white and black keys: *Alb negru (White black)*;

Ex. 3



- Ad libitum pitches on white and black keys: *A Contrast*;

Ex. 4



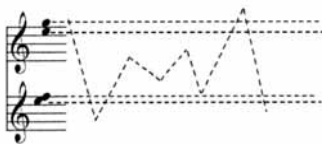
- A trill made of the ad libitum sounds: *Two inventions*;

Ex. 5



- Some pitches that can be chosen among some limits: *A Contrast*;

Ex. 6



- The sounds that are suggested by using some lines, bands, points, circles, some perch of the musical note without ends or through the ascendant or descendant sense of some graphic contours: ... *And Clocks*;

Ex. 7



- Some pitches that can be chosen, that is made by using little stones or some glass shards: *A Melody of Clusters*.

In the modality sphere of the acting, close to the usual legato or non-legato we came across some symbols of the complex ways of representation of the sounds. These sounds are often found in some combination with the pedal

whereas their making needs a real work of fore elaboration and it will generate the effects of the timbre that do not exist in the traditional music. Among these, we can remind of:

Ex. 8



- Martellato that is obtained by hitting of the keys with the tip of the fingers or with the four knuckles (2-5): *Pocnituri (Cracking Noises)*.

There can be remarked the combination that is announced by the author in ***Staccato e tenuto***, where, for the pitches and the *ad libitum* durations there are used different cassettes of different shapes with many trajectories where there are noted precise limits of the tempo and of the intensity: ***veloce*** ← → ***lento***: ***ff*** ← → ***pp***.

The using of the semeiographic procedures that necessitate previous explanations and referrals to the table of contents of the musical work, this will lead to the alienation of the classic (traditional) symbols. The notations that use this type of means present touches with the musical graphics even if they are comprised in other musical works that are presented in a traditional way. This type of score invites the player to moments of spontaneous interpretative decisions, by choosing, as he likes.

With the visualisation of the musical message, the composers of the twentieth century have initiated a multitude of procedures and also in the spheres of other arts (as the picture and the poems) have conceived representations that were most diverse, between these forms of artistic manifestation there are convergences and also parallelisms. The scheme draft of some notation elements lead to the shaping of a new semeiographic system where there were stipulated the symbols that were disposed in the space that were particularly treated from one composer to the other. The representation of the elements that were tied of the spatiality was made through the adding of some terms as up and down (for the indication of the heights) or close remote (for the intensity).

Another dimension that was surprised in the music of the twentieth century aims to **the form** area as the creation of a structure beyond time constituted a desideratum of many of the musical works. In this field, there are born a few ideas, which will generate diverse orientations. Starting from the necessity of an equilibrated and symmetrical disposal of the sonorous object as opposed to an (imaginary) axis, the musical language will converge towards distinct delimitations in time and space of the sonorous events. The music of the twentieth century initially started from a re-discovery of the old principles, for example, the symmetry principle, where the composer are interested in this idea in many directions as the architectonical construction, the language, the dynamics, and so on. However, the series constructions (in the serial music)

rely on the symmetrical sections that allow recurrences or related inversions. The consequence of this phenomenon is in the great number of the musical works which are written in a form of an arc or which has inner sections that have an arc shape where the symmetry constituted a basic principle that is necessary for the equilibrium.

The composer Eduard Terényi in *Study of Czerny* can be enlisted in this tendency of viewing that conceives the sonorous “patterns” (which can be put under multiple repetitions, they can be executed in tempo or a dynamics that is opposed to the one that has already been noted). These patters are connected through a dotted line that corresponds to the necessity of execution in the chronological order that has already been indicated (eventually it has a single intervention of the refrain). We can mention that in the construction of the musical work there are allowed some *ad libitum* approaches of the composing sections.

Ex. 9

Study of Czerny

The image displays a musical score titled "„CZERNY” - ETŪD". The score is arranged in a circular layout, with a central section labeled "REFRAIN". The refrain is marked "con calore" and "f". Surrounding the refrain are several other sections, each with its own tempo and dynamic markings. These include: "tranquillo" (pp), "sonoro" (f), "rapido" (pp), "risoluto" (f), "rapido misterioso" (ppp), "frivido" (f), "marcato" (f), "leggero" (pp), "secco" (mf), and "feroce" (ff). The score is written in treble and bass clefs, with various time signatures and key signatures. A dotted line connects the sections, indicating the chronological order of execution. The overall structure suggests a symmetrical or arc-like form, as mentioned in the text.

Having a wish to find new ways of expression, the composers often approached **the open forms** while making their musical works. Through the visual elements or by using the help of the text, they (the composers) will suggest to the players some possibilities of formal articulation of the musical works. We can highlight a few of the constituting solutions of the architectonical structures that imply the improvisatory element.

In *Staccato e tenuto* different geometrical forms are approached (the triangle, the trapeze) whose intersection results in numerous possibilities of combination of the elements that are stipulated in the cassettes that are made in this way. Their form is an open one that is similarly to the other parameters (the pitch, the tempo, and the dynamics) which are unreelied in the limited frames. *Staccato e tenuto* offers a manner of attack between the staccato and the tenuto, between the limits that are stipulated by the tempo (from the *veloce* to *lento*) and by the nuances (*ff-pp*).

Ex. 10

Staccato e tenuto

12
3. Fantasia - Model b) *Veloce* ↔ *lento* | as lib.
ff ↔ *pp*
senza misura

The image displays a musical score for piano, titled '3. Fantasia - Model b) Veloce ↔ lento | as lib. ff ↔ pp senza misura'. The score is presented on multiple staves, with a complex geometric diagram overlaid. This diagram consists of several overlapping triangles and rectangles, some solid and some dashed, which define various sections and relationships within the musical piece. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff*, *pp*, *mf*, and *ff*. The overall layout is intricate, reflecting the 'open form' and 'architectonical structures' mentioned in the text.

Eduard Terényi in his *Improvvisazione* draws the graphic contour of the previous musical play of the cycle *Piano Plays, Cluster-Melody*, where, in the limits of the hourly duration of the portative, they invite the player to recreate the previous page in his own sonorous vision. We can see the graphitisation tendency of the two scores even if the first musical work contains inside the cassettes, some precise execution elements in the filed of the movement (the tempo), and also, it contains some sonorous densities, of the ways of execution and also to the way the pedal is used.

Ex. 11

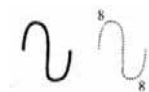
Cluster-melody

Improvvisation

In the music of the twentieth century, the initiation of some sonorous steps that are complex from the point of view of the execution represented a consequence of the many searches of the timbre diversification. However, they were materialized in different **sonorous effects**, some of them were validated in time, the others were perfected and many of them were given up, these are constituted as individual solutions that result from the preoccupation of the composers to renew the sonorous substance. Since these searches and trials constituted some connection points towards the effects that were complexly formulated in the last decades of the century, we try to reveal some of the reference points in the creation of the composer Eduard Terényi, even if the sonorous experiments were semeiographically fixed through the procedures that have already been consecrated.

- **Some tendencies of exploitation of the extreme sounds** of the keyboard. We can notice this type of aspect in the following musical works: *Rondo for the Left Hand (Piano Plays)*

Ex. 12



- The superior and the inferior limit of the registers.

- **Some effects that create metallic sonorities**, that are sharp and they have dense harmonics. These can be obtained by hitting the metallic parts of the piano with the fingers (or different parts of the human body) or by using rods that were made of different materials:

- Dressed in felt or rubber (they produce velvety tones);
- By using pure wood (they produce sharp sonorities);
- That are covered in leather (they produce less sharp tones);
- That are dressed in sponge (they produce an ugly and dry tone).

We can materialize the above-mentioned examples by using some other examples and also by adding the graphical symbols or the corresponding indications as follows:

Ex. 13

Capriccio for the Left Hand



- hitting with the fist on the chords;

Ex. 14



- to rub the metal parts with a percussion brush

-**Some effects produce dry, wooden sonorities** and they send out the tones through their own vibrations of the wooden part of the piano. These effects are made through the action of the player (the direct or the indirect action) on the following parts of the piano: the lid above the piano, the large lid of the piano, the stand, the wood of the end of the keyboard and so on.

From semeiographic point of view, we can see the following graphical enunciations and contours:

Ex. 15

Capriccio for the Left Hand:



- An accompaniment that can be made by using the fingers or some other objects (the felt, the gum) on the wood at the end of the keyboard;

By gaining of a new space of sonorous exploitation in the musical works for the piano – on the inner chords – this offered the authors an opportunity to create some effects that were specific to the chord instruments as the following: *pizzicato*, *vibrato*, *glissando*, and *flageolet*.

The vibrato is the effect that results from the steady fluctuation of the sound in the pitch, in its intensity and its timbre. due to the fact that it is specific to the chords instruments, the effect is translated into the piano field by using some ingenious solutions as follows: through a slow movement of the finger on the chord (an action that is simulated with the emission of the key), an operation where both the hand and the wrist are involved.

As the vibrato is used in the area of the chords, it can also be stimulated through the pinching of the chords.

Eduard Terényi: *Lasciar vibrare*

Ex. 16



- A chord vibrated in its own length that is operated with a short pinch.

The flageolet is an effect that can be found both to the chord instruments and in the wind instruments technique. This effect consists in the stimulation of the production of the harmonics of a tone and the technical doing differs from one instrument to the other.

Eduard Terényi tried the transposition of this effect in his creation for the piano, too, by adopting different technical solutions. We can remind of some graphical and theoretical enunciations that were consecrated to this effect.

Ex. 17

Rondo for the Left Hand:



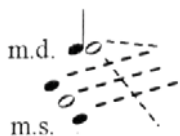
- A flageolet that results from the pressing of the keys without the little hammers touch the chords.



- Martellato without pressing the chords.

Ex. 18

Lasciar vibrare:



- A flageolet that is made through the dumb pressing of the white and the black keys.

Ex. 19

White-black:



- A flageolet ad libitum, which results from the dumb pressing of the keys.

Ex. 20

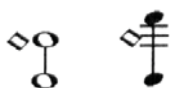
It was estimated that the flageolets generate crystalline, diaphanous sonorities and by their combination with other effects will mark the softening of the characteristic sonorities that are particular to them. In the creation for the piano, we came across the following combinations:

Piano Plays:



- A flageolet cluster;

Ex. 21



- Some flageolet clusters on white and black keys, in each case they are obtained by pressing the keys without the touching of the chords with the little hammers.

Ex. 22



- Press the chords slowly till they reach their end and they are left to resonate.

Ex. 23

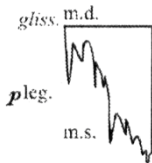
Once upon a time as they were considered in the *beautifying procedures* in the music of the twentieth century, the ornaments justify their existence just through the great reeling speed that was asked by the composers (no matter of the rhythmic-melodically contour that was used), in the detriment of the noblesse and the increased expressivity which their execution demanded in the previous epochs.

The unregulated, abrupt, broken steps that had tones, which were as dissonant as possible, or they were found in the sonorous complex that were comprised in the pedals and they were executed in a maximum possible speed, in fact, all these constitute the main features of the ornaments of the composer Eduard Terényi .

We come across some particular graphic contours in the following:

Ex. 24

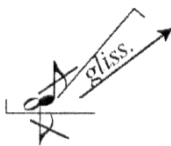
Choral (Piano Plays)



- The right hand keeps a tone than it makes a sudden glissando with the left hand that executes random glissandos in *pp legatissimo*.

Ex. 25

Lasciar vibrare



- Glissando on the white and back keys that are stopped on the wooden lid of the keyboard whereas the starting tone is prolonged.

In the creation of this composer, next to the glissando (that prefigures a type of tonalities that belong to the *crowded* area) we have **the cluster**, which is frequently used. In *Piano Plays*, Eduard Terényi conceives distinctive signs for this type of effect, every time he points the way in which these will be executed:

Ex. 26



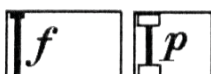
- A great cluster on the white and black keys that was rapidly executed by using he arm (by the rapid passing from the white to the black keys);

Ex. 27



- Successive clusters that are executed in a rapid tempo;

Ex. 28

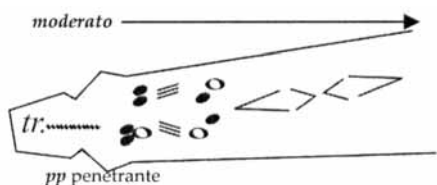


- Clusters on the white and black keys that are framed in special limits of time, a precise dynamics.

As it was considered a derivative of the glissando, more precisely, a reduced form brings the simultaneous execution of the tones (on the white and black keys). The cluster has extended the action field in the ornaments area. In this way, the composers conceive the clusters that are executed in glissando, a tremolo or a trill, or as clusters with appoggiaturas, and so on.

Eduard Terényi: *Cluster-melody*

Ex. 29



- A trill that is made through the tremolo of clusters that are made on the white and the black keys and it is indicated through the *ad libitum* limits of pitch that progress between the established dynamic limits.

Ex. 30



- A cluster with an acciaccatura.

The technique of forming the clusters by the pressing without a tone of the keys of the piano (without the little hammers touch the chords) will generate some effects that are similar to the flageolet, in the cluster that was named by the same notion, **the flageolet cluster** (that is obtained through the pressing of the keys without the little hammers touch the chords; for the intervals until the eighth it is recommended to use the palm of the hand and then, for the greater intervals it is advisable to use both the palm and also the arm together.)

In the last decades of the twentieth century, in the notation of the clusters we remark an action of giving up the symbols that were consecrated and their replacement by the indications or signs that specify the simultaneousness of some actions in the interior or the exterior of the piano. These actions create, overall, the sonorities that are specific to the cluster.

Ex. 31

Eduard Terényi: *Piano Plays*.



- A melody that is formed by the running movements of the clusters.

Ex. 32



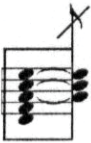
- Rows of chords that have to be comprised in a pedal in order to produce cluster effects.

In the literature for the piano, the prolongation of the vibrations of a sound constituted one means of sonorous diversification that attracted both the interpreters and also the composers. The prolonged persistency of the sounds (a little while after the stopping of the issuing source) was made through the following:

- The creation of the conditions of multiple reflection of the sound by the operation with the system of the pedals.
- By the pressed maintaining of the keys for a long time after the attack, this is an action where the little hammer does not come back in its break position but it stays in an intermediate position where the chord is left vibrating.

Ex. 33

Examples from the creation of Eduard Terényi: *Choral*



- Chords that are rapidly attacked and they are left to resonate.

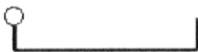
Cracking Noises: “sf must be dozed in such a way as by a soft hit of the little hammers the chords starts to resonate so that, by using the pedal, the noises that are produced by the chords are formed”

In the creation of the twentieth century, the pedal system is given a special importance by using an adequate technique, the pedal can blur the sonorities in this way it will make an atmosphere full of fog and twilight, it will mark with glittering accents the rhythmic pulsation of a segment of the play or it will produce varied sonorous masses. For example, the extended parts of the chords that are connected in the pedal can form a cluster effect.

From a semeiographic point of view, in order to represent the important actions of using the pedals, (with or without pedals, the pressing and the rising of the pedal in an ad libitum way), the composers have often produced distinctive signs. We can remind of some of the solutions of the composer where new symbols are used even in the case of the normal use of the pedal.

Ex. 34

Capriccio for the Left Hand:



- An indication to use the pedal.

Ex. 35

Rondo for the Left Hand:



- The changing of the pedal by using a continuous motion;

Ex. 36



- Pedal *ad libitum* on the fragment that is comprised between the arrows.

In the musical work *The Cracking Noises*, the composer Eduard Terényi makes a new effect which will need a minute elaboration of the sound: in the obtaining of a martellato: "by hitting the keys with the tip of the fingers; the *sf* has to be dozed in such a way as through a smooth hit of the little hammers, with the help of the pedal, it will be formed by the noises that are produced by the chords."

In this way, we can interpret the appeal of the noises in the musical works of Eduard Terényi, which is an effect that is differently noted:

Ex. 37

Capriccio for the Left Hand (Piano Plays):

1,2,3,4,5

- a notation for the noises that have to be made on the wood from the end of the keyboard, with the fingers stated;

5,4,3,2,1

Ex. 38

Capriccio for the Left Hand



- the tangled lines of the score represents the production of a noise, a rustle of the paper, glissando on the chords, maracas,

Ex. 39



- some noises that have to be made on the wood from the end of the keyboard or a rustle of the paper, some noises that are made by using shards of glass or little stones: Eduard Terényi – *Piano Plays*.

In the created real complex from the XX century music, the role and the weight of the musical elements are variable. They have either a minimum presence or some possibilities of coordination and super-ordination of all the other components of this assembly. These productions constitute the so-called **instrumental theatre** and we can find there the music to represent not only the basic artistic material of the manifestation but also its structural basics. The player is carried away in the real tide through the multiple and the complex actions so that this ended in the creation of a relative demarking between the role of the player and that of the creator in making a musical work.

In the piano creation, the composer Eduard Terényi is involved in this conception of making a musical work and he notes in *Scherzo with Intermezzo*, a few *Indications for the Action during the Intermezzo*:

1. A general break measure;
2. By using a sudden movement, the lid that covers the keyboard must be slammed;
3. The player has to lean against the lid that covers the keyboard by using his elbows;
4. A long break;
5. By making a smooth, cautious and uncertain motion, the player has to open the lid;
6. Comodo: C major scale;
7. The scale is suddenly transformed into a glissando;
8. The coming back to the scherzo.

The piano creation of the composer Eduard Terényi sums up the composing experiences that are derived from successive conceptual accumulations that are enlisted in the complex process of the transformations and makings of the artistic language of the twentieth century music.

(Translated from Romanian by Maria Cozma)

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MUSICAL SYNCRETISM AND ITS CATEGORICAL FIELD

OLEG GARAZ¹

SUMMARY. The present text describes and analyzes both the meanings of the artistic view on the relationship *dance-poetry-music* and the way they determine it. Seen as a generative structure, this triad – *triuna chorea* (in the ancient sense of the word) appears as an epicentre as well as an intersection of two levels, or, in other words, the two limits of a category field – the physiologic (the sensitive, basic level) and the archetypal (transcendental, the upper limit). The complexity and, at the same time, clarity of the picture comes from the gradual growth and variety (the allusion of a tree-like growth) of the categories, with the final purpose of revealing the syncretic triad as a cumulative expression of extreme efficiency and legitimacy of the convergence between the irrational of the sensitive and the transcendental of the archetypal.

Keywords: syncretism, triune chorea, groups of categories, archetype, synaesthesia.

Of the multitude of meanings, the word *syncretism* has been invested with in Postmodernism, only one is of interest for the present thesis: the one referring to the cultural context of Greek Antiquity, emphasizing on *ancient tragedy*. We thus consider the *artistic* view of the syncretic model, one that essentially leads to what is known as *triuna chorea*, that is the joining of the three arts: *dance*, *poetry* and *music*.

One might question the reasons for this option concerning the illustrative value of ancient tragedy and of ancient culture, in general. Are there not other cultural models available that have encompassed syncretism and the three art forms – *dance-poetry-music* – as a means to produce specific (mediated) articulations of meaning?

The word *illustrative* is relevant to the present thesis, as astoundingly numerous arguments stand for its use.

(1) One may consider Greek culture as *referential* for almost all of Western Europe's latter cultural trajectory, especially in the Middle Ages and the Renaissance, but nonetheless in the later ages – as they were all nurtured by its rich consistency of ideas, themes, motives, imagery, conceptions (artistic, scientific, philosophical), facts, iconic figures (thinkers, politicians, artists etc.).

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(2) Ancient culture's relevance also stems from merely juxtaposing Greek culture and neighbouring civilization models, but Antiquity is what *tribal cultures* had not yet become and the Middle Ages culture was not anymore or, in other words, both neighbouring cultures did not possess the superiority of the authenticity and primacy of a wholesome cultural model, an authentic model that may be defined as *proto-modern*.

Placed between the two cultural structures – the cultures of Nature (tribal religions) and the culture of the Divine (Christianity), the conscience of Greek Ancient times is obviously autonomous from both, strongly affirming a second Nature (one of the *polis*, entailing all consequences regarding social organization as well as regarding the collective conscience) and interpreting its own myths (as sources and foundations of religious conscience) in order to develop what was to become later *science* (pre-Socratics) both in its theoretical forms and in its applied stances, but not limited to these.

(3) The particularity of Greek culture also resides in the fact that it is not a *referential* culture, such as, for example the Middle Ages culture which is indebted to the Ancient times (and to the Arabic culture, through which the latter has been filtered) by assuming Greek philosophy (Plato and especially, Aristotle)², moreover, Greek culture is not a culture of the *dogma* (religious, as in the Middle Ages, a culture of sacred „totalitarianism”), even judging by the way it interfered with the cultural model of Egypt (which was somewhat *referential* to the Greeks), by assimilating ideas, customs, concepts and, generally, ways of approaching knowledge (Pythagoras, Plato).

(4) Taken as a particular aspect of the Ancient art and culture, the *Greek tragedy* proves to be, in its turn, a model of reference and not so much as an acultural/artistic *artifact*, but more as (a) a (specific) model of representation of the world and its people and (b) as an instrument of influence (education of perception, behaviour, character and morals). Furthermore, unlike the *lack of mediation* of the situation in Nature (tribal cultures) and *estrangement* (abandon) of the worldly (culture of the Medieval Christianity)³, the model of the *Ancient tragedy* (including the model of *comedy* and, in a broader sense, the model of Greek theatre and playwriting) represents first and foremost a very efficient model of *mediation*, the middle way of the just equilibrium between *reality* and *imagination*, between *mythological* and *pragmatic*, between *sacred* and *profane*. Situated between the *shamanic ritual* and the *Christian liturgy*, the *Ancient tragedy* offers the possibility of a double opening, retroversive as well as prospective, as it transforms the *ritual* in *performance*, it uses *mythological* themes and

² ... and not only this, but consciously situating itself between the two referential poles – the lost Eden and the heavenly Jerusalem or, in other words, between Creation and Apocalypse.

³ ... we understand here Christianity as a science of the optimum distancing (from the Divinity), a science of an accepted expectative as a pretext for a hermeneutics specific to the Christian imaginary.

motifs in building a dramatic *subject* and imposes the reference to the *sacred* as a substance of the *narrative plot*. We emphasize again this efficiency found in the model of the *Ancient tragedy* where the artistic model of *syncretism* is created (mediated and culturally accepted), as opposed to the *unconsciousness* (tribal cultures – the *shamanic ritual*) or the *dogmatic conventionalism* (culture of the Medieval Christianity – the *liturgy*).

| The tribal cultures | The Greek Antiquity | The Christian Middle Ages |
|----------------------------|----------------------------|----------------------------------|
| <i>No mediation</i> | <i>Mediation</i> | <i>Estrangement</i> |
| <i>Irrationality</i> | <i>Rationality</i> | <i>Conventionalism</i> |
| <i>Identification</i> | <i>Distance</i> | <i>Detachment</i> |

Born from the atmosphere of *mystery* (with roots in Ancient Egypt, the mysteries of Eleusis, of Dionysus or those of Delphi), the *Greek tragedy* recalibrates the *mysteries* and offers a new form, culturally acceptable (mediated) first of all of the *magical energy*, anchoring it by polarizing between the *actors* (who are not the Bacchantes any more) and the *receiving audience*, converting it by means of *fiction* (another form of mediation) in an *emotional-imaginative* relationship. *The energy of the involvement* becomes *impressive energy*, transforming *the individual dissolution of unmediated participation* into *the coagulation in communities of conscientious receivers*, reorienting *the enslavement* (to the god) towards the highest degree of *becoming* (intentional) of the human being as a personality (the components of *mimesis* and especially *catharsis* of the tragedy). We have here a “change of course”, or, maybe, a return of the transcendent to the human being. Therefore, the model of the *Ancient tragedy* holds a function of perspective, making direct references to the *Humanism* and, in general, to the culture of the European Renaissance⁴.

This force of *exemplarity* owned by the *Ancient tragedy* raises curiosity to its interior consistence and, maybe, not so much at the level of the *technique* of the playwright of organizing his text, stage discourse or “tricks”, but more so at the level of consistence of *categories*, where the primary constituents *dance-poetry-music* become a pretext for the revealing of an image of the *field*, and, moreover, an ideal *space circularly open and characterized by a very advanced power of categorical elaboration*.

The *syncretic* specificity of this relationship (*dance-poetry-music*) is relevant, as each of the three elements is interpreted and interpretable from the point of view of the other two, which gives the entire ensemble an important *impressive energy* and a *determinant power*, especially concerning generating

⁴ We knowingly, fictionally “deviate” here from reality, knowing that this formative and thematic consistence of the *Ancient tragedy* served as model and maybe even as a *fetish*, for the Italian humanists of the Renaissance.

mutational effects, of transformation (cathartic). Given this consequence, which presents itself more as a perspective purpose (syncretism), accepted as an element of a global aesthetic attitude, we become aware of the three elements of the syncretic equation – *dance, poetry* and *music* – more as “coefficients”, as the “top of the spear” of certain intuitive energies, creative intentions and, in general, facts which, cumulated, become the three arts. Even more so that we can call revealing “coefficient” not the three arts, but the quality of their relationship, that is what we know as the phrase *triuna choreea*.

From this final assertion, according to which *syncretism* is not a determining cause but a consequence and a “coefficient” of certain previous facts, it clearly results the image of a field having at the epicentre the three types of artistic practices, the *syncretism* between them not being their *own characteristic*, of the relationship between *dance, music* and *poetry*, but more of a *generic trait* of the entire *field*, incomparably more complex. We can call this type of syncretism between *dance-poetry-music* – *artistic syncretism*. Secondly, this *artistic* meaning becomes the epicentre of a field that can be intuited as an extremely vast one, but where *triuna chorea* also becomes the *axis* of multiple symmetries, intersections, and interferences.

Types of artistic practices
Dance Poetry Music
Artistic syncretism

Without detailing the theories of the ancient theatre (especially Aristotle’s “Poetics”), we approach this triad as a given, final evidence of a system of *artistic practices* as *communication practices* (of expressing meanings), which require a set of basic abilities. We could call them *abilities/means*, which help *meanings* to *manifest*.

Therefore, the following *triad* is made up of the generic meanings or, in other words, the implicit morphologic principles of every element: for *Dance* – the *principle/ability* of *motility*, for *Poetry* – the *verbal principle/ability* and for *Music* – the *vocal principle/ability*.

Typologies (techniques/practices) of communication/expression
Dance Poetry Music
Motility Verbal Sound (Vocal)
Typologies (techniques/practices) of manifestation

At first sight everything is clear and there is nothing to be added. Compared to the *typologies of expression*, the *motility-verbal-sonorous* principles are inferior, as they represent an inferior form of *meaning*: *motility*, which represents **any** form of movement, or, in other words, *movement* itself, things being the same for the *verbal* and the *sound*. However, what is the connection

between these *forms* or, let us call them *principles*, between these two *triads*? We ask this question as it is obvious the *specific difference* between the *Typologies of expression* and the *Typologies of manifestation* which is that of the *accumulation of consciously oriented intentionality*, which the first triad holds like a “noble title”, while the other one doesn’t have it, being anchored in the area of evident generality.

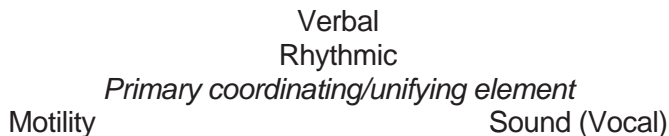
The first visible criterion is offered by the *verbal principle*, **comprehension** being a liaison for the two triads. That narrow bridge where the *verbal* becomes *poetry* by *comprehension* rose to the level of *expression*, *motility* becomes *dance* (and later for example, ballet) and the *sound* becomes music. In other words, we have an *intentional overcharging with meaning in order to express meaning*, or maybe a supra meaning.



When we speak of *comprehension* we refer to *motility* (*any motility*) with a meaning (which is *dance*), the same holding true for the *verbal* (*any verbal*, with the chance of becoming literature) or the *sound* (*any sound* with the possibility of becoming music).

The second “linking” element of the two triads, unlike *comprehension* (which belongs to the superior triad), is *Rhythm*. We can consider inferior to comprehension, but with the common element of interference and “sympathy” between *motility* and *sound* (*vocal*). *Rhythm* also includes the *verbal*, as it can be considered a *rhythm of movement*, a *rhythm of speech* and a *rhythm of singing*.

Therefore, the triad of the *typologies of manifestation* has the function of *coordinating epicentre* with *rhythm* as a *primary coordinating/unifying element*.

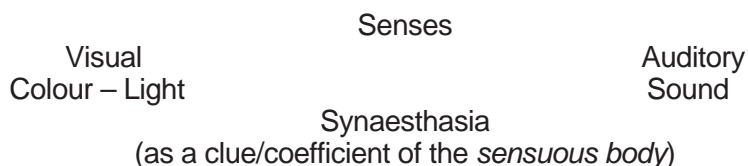


Up to this point we have had to deal with entities derived from the consistency of the relationship between the three artistic forms of *artistic syncretism* and all the *derivations* have articulated within the specific boundaries of the *manifestation forms*. At the same time, we notice that the *motility* and the *sound* (*vocal*) send us to the following categories, which we assume as a *reference* and *determining factor* that is *perceptions*. We reach thus the final level – that of the *lack of mediation*, at the maximum degree of *abstractness* and the inferior point of the imagined vertical.

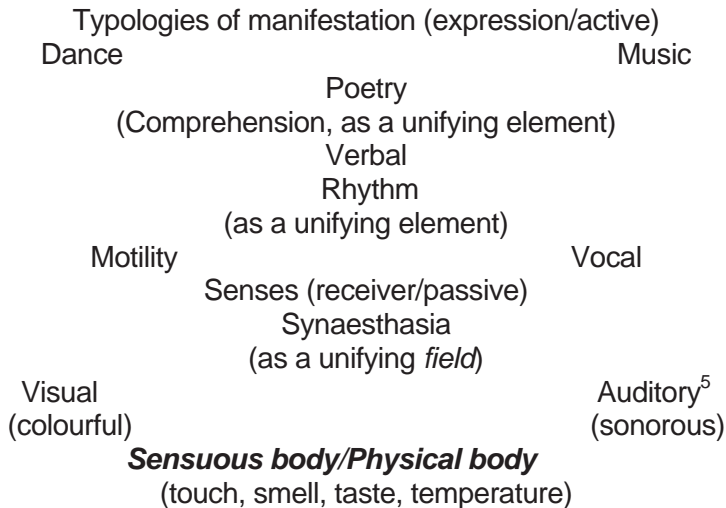
Perceptions stand as a sign of the *senses* and *motility* first calls upon the *visual* (detecting movement as a dynamic image) and the *sound* upon the *auditory*. In this situation, we can consider the *visual* and the *auditory* superior senses as long as both of them represent the most powerful and efficient functions (of the mind) and means (of *perception* for collecting information from the environment). This separation is only functional in discourse, as long as there is the need to be aware of the processes and transformations taking place in the perceiving mind, but in reality things happen differently.

First – the *spontaneity* of the perception and secondly – *the simultaneity* of the *senses* and just as many means of “collecting” information. Actually, the *simultaneity* also means *con-substantiality* of all the senses (of course, with various degrees of relevance and priority, let us call them variable). Normally, every organ perceives certain information. However, this simultaneity can also signify, sometimes, a change of functions between perceptions, seeming that certain organs “lend” their functions to one another, permanently or temporary. At a rational level, we could imagine a *need*, if not *envy*, to be the reason for what we call *synaesthesia*, meaning that information destined to certain organs is interpreted by other organs. We know of cases when the musical sounds are perceived by the sense of *smell* – the effects of certain tonalities are translated by the effect of perfumes. The cases when the musical sounds are translated by the effects of colours or various degree of light are more frequent. However, here it is not about this re-orientation of connections because of *emotional* effects the composer wants to obtain and they would result from the emotional response to the perceived fact. The tonality *E flat major* signifies the aquatic in the works of both Wagner and Rimsky-Korsakov and not the responses that this image would trigger (analogies, associations or emotions, immediate or remembered). Moreover, we find in Skryabin’s works the combined association of colour/light with sound, and even if the intention is to impress more, it represents a somatic short circuit more than an attempt (mechanical in its nature) to match some colours with emotional consequences. We can also add the samples of “hors d’oeuvres” and “snacks” of Rossini, four of them, or Schoenberg’s opposed conception of “klangfarben” (colour-sound).

The state required by the *simultaneity* of perceptions in a given, changing, vibrant, oscillating environment also requires a certain mobility of perceptions, which determines also the need for their *interference*. In this case, we can represent the total of perceptions as part of a common *sensuous body*, this *physical appearance*, that is neighbouring-simultaneity-interference, representing what a *physical appearance* can be as a *field*.



The idea of *spontaneity*, *simultaneity* of perceptions, of *inter-determinate* functioning between them makes us think of a necessary short circuit, at the image of the three *forms of artistic manifestation* and, obviously, it raises a legitimate question about the possible *causal links* which undoubtedly exist between them.



The level of *perceptions* is the inferior level of the category field presented, reaching the *indivisible* level of irrationality. We can formulate the idea that this *spontaneity* (of perception), *irrationality* (lack of conscious control of perceptions) and *simultaneity* (also involving *inter-determination*) define the founding algorithm of quality generating these relationships (*syncretic*) established between *dance*, *poetry* and *music*.

Invoking the criterion of *impressiveness*, of calling upon the *senses* which activate the multitude of procedures of *conscious assimilation* (reception, understanding, acceptance), the triad of artistic manifestations is structured on *imitation* (even if unconscious, or subsequently, as artistic conception founded rationally) of the way perceptions function. In other words, conceived by people for the people, the arts replicate at a higher level of generalization the parameters of sensory functioning, maybe reversing the order of priorities – the *simultaneity* (as a founding factor of the syncretic conception), the *spontaneity* (apparent but characteristic for the cohesion and coherence of the artistic discourse at the level of inter-determination and intermingling of the elements belonging to different artistic activities) and the *irrationality* (sending us to the level of

⁵ This sequence of categories or *triads* visually suggests the image of the Tree of Life, image and concept of the Hebrew Kabala. Another reference could be the World Tree in the Scandinavian mythology, Yggdrasil, which holds on its branches the worlds of the known universe – the world of the gods, the world of the people, the world of the monsters etc.

superior intuitions). We notice here a “sympathy” of the senses (at the level of conscious reception) and, for example, the *syncretic* relationship between the arts in the context of the *Greek tragedy*, without which the entire system practically loses its meaning and founding reason.

There could be a polemic about the multitude of explanations or reasons, which led to the conception of the Greek theatre, but *historicity* interferes, as the *lack of mediation* and the *inter-determination* of the senses with the arts as *sensorial callers* seems to be the most probable. We can only hypothetically understand the functioning of the human mind of a Geek from Athens, or the entire context of the ancient polis, as it is only available through archaeological discoveries or important writings about the ancient world. It is even more difficult to understand, as we are nowadays at the opposite pole from the ancient world, which, for us, is almost entirely included in the category of *kallos*. The conscience and perception of the modern man is situated at the pole of *separated perceptions*, of *autonomous arts* and maybe even at the level of a *deceiving appearance*, of a *kallos*, of a reversed *kallos* manifesting in the image of a *hybris*. This leads to the problems raised by understanding the *primordial* of the *syncretic* in the order of the stylistic stages (as a sequence of conceptions, algorithms, forms and contents) and the *evidence* of the fact that, in the old times, this could be the only *logical* choice, the simplest and most natural possible.

Having identified and defined in this way the inferior limit of the *syncretic* field, we direct our attention towards the opposite direction with the logical question referring to the openness offered by the *artistic activities triad*, on the vertical axis (imagistic, but substantial) of progressive *abstractness and generalization* (for more semantic inclusion).

At the level of *dance-poetry-music*, the triad *beauty-truth-good* (*kallos-aletheia-agathos*) is articulated – the term *kalokagathia* (*kalokagath'ia*) being used for their co-substantial unity. We notice here also this co-substantiality of the categories of *beauty-truth-good*, lived by the audience during a performance, as impressive states – sensitivity, emotion, and *awareness/ understanding*. From here we have several possibilities of interpreting the terms, as speaking of *kallokagatheia* (unifying principle comprising the three entities – *beauty-truth-good*) we speak about their role and their function of (1) *categories*, (2) *values* or (3) *states of perception* determined by the transformations suffered by the conscience of the audience when coming in contact (or, as case may be, collision, impact) with each of the three components of this final triad. This state, also co-substantial, is defined as *syncretism of the values*, but there is the problem of situating it in comparison with the first triad which comprises *dance-poetry-music*.

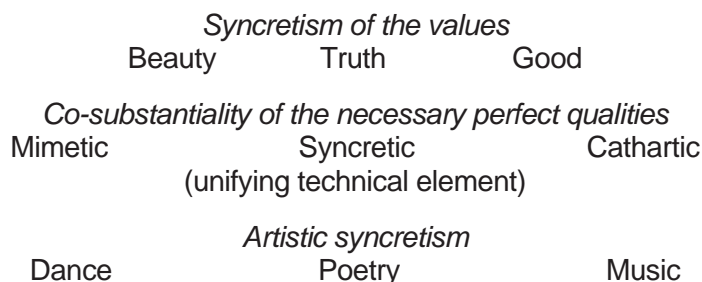
Categorical typologies

| | | |
|--------------------|---------------------|-------------------|
| Beauty (kallos) | Truth (aletheia) | Good (agathos) |
|--------------------|---------------------|-------------------|

Syncretism of the values

There is a differentiation from the point of view of *abstract*. We have here artistic practices and forms presented without intermediaries, while the second triad presents a sum of *effects* (emanations) or a sum of *conventional meanings*. We place thus the *syncretism of the values* higher than the *artistic syncretism*, obtaining a vertical axis structured according to the principle of abstractness: the wider the semantic, the more general they are, the more values and states they comprise, the higher the component. We notice here a coordination (even if a little mechanical) of the categories – *beauty corresponds to dance, truth to poetry and good to music*. This mechanism can be eluded if we think that in the Greek acceptance *beauty* is first of all *imagery* with an obvious connection to the *visual*, *poetry* adopts the higher forms of the *mythological* (the superior form of a undeniable truth). The Greek civilization of ancient times can be considered a *civilization of the poetic* and Plato considers *music* responsible of the *good* determining the evolution of a perfect citizen (purification of passions and inducing superior emotions).

From among the determiners such as (1) *categories*, (2) *values*, (3) *states of reception determined by the nature of the impact of the impression*, we select this final meaning, as Aristotle's "Poetics" presents them as a famous dichotomy in the form of the following concepts: (1) *mimesis* (following a superior *exemplarity*) and (2) *catharsis* (a sum of „purgative“ effects, of elimination of the passions by raising feelings of *pity* and *fear*). We could define them as intrinsic elements of the artistic stage discourse, but also as implicit elements of the playwright *poetics*, *formative* effects (oriented towards the conscience of the receiver) and, at the same time, *qualities* of the discourse intended to amplify the *aesthetic* discourse. The dichotomy seems incomplete, as the *syncretic* principle is not integrated in this sequence, because this third entity (a presumed one, traditionally not introduced in the presentation) represents also a *quality* of the stage discourse. Therefore, these three qualities cover the perfect sum (necessary and sufficient) of the *qualities* of a discourse from the point of view of its maximum *efficiency* at the levels of *means* and *effects*.



We can already infer, from this image, several possible interpretations of the *qualitative, inter-conditioning relationships* brought by this *spatial* juxtaposition of the concepts. We obtain thus several *spatial* possibilities to draw a sum of semantic axes.

(1) one possibility would be the explicit, horizontal one, presenting three triads structured in an apparent *metonymy*, *concatenation* of the terms, each triad representing a *level* of meaning specific for its level (dance-poetry-music etc. horizontally);

(2) another possibility is the “reading” of the triads in their vertical succession revealing a progressive *generalization*, an *extension* and *incorporation* of meanings. The horizontal connections are apparently suspended leaving room for the revealing of secondary connections, on different criteria. If in the case of the horizontal triads we can speak about a certain *morphological homogeneity*, about belonging to the same *level* of the *power of generalization/abstracting*, in the case of the vertical arrangement, the juxtaposition of the terms becomes possible because of a *principle*, which is strong enough to group three elements situated at three different *morphologic levels*;

(3) in this image, the intermediary triad acts as a liaison, being a *bridge* between the *artistic manifestations* and the *triad of the values*, connecting and coordinating them.

This “vertical” reading presents the apparition of a new set of triads, in a quasi-metaphoric order of things, as the principle of *sympathy*, of a certain “*kinship*” is at work here as follows:

| | | |
|---------|-----------|-----------|
| Beauty | (Truth) | Good |
| Mimetic | Syncretic | Cathartic |
| Dance | Poetry | Music |

Each one of the *new* triads represents a consequence of the order of terms inside the original triads. But there is more. Each one of the new triads draws attention towards a single specific aspect which is presented as characteristic:

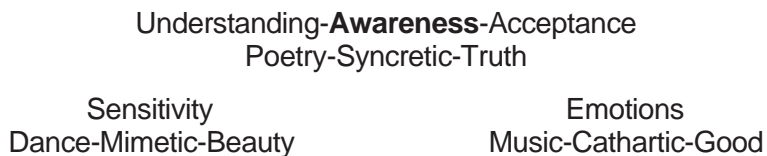
(2.1.) the relationship *dance-mimetic-beauty*, each term sends us to *imagery*, with an emphasis on the *visual*, calling upon the **sensorial**⁶ way of perception and thus standing as a *sign* for the entire *sensitivity* involved in the perceptive process (with the possibility of also perceiving *music* this way – see Caragiale’s famous words⁷). We associate this *sensitive* triad as long as the *visual references* are a priority in this case (there are, of course, many *secondary references*);

⁶ In this case both entities – *the imagery* and *the visual* – by their power of *stimulation*, determine the manifestation of *motility* as an attribute of the *physical* in general. Here, the word “sensorial”, refers to *sensory* as a generator of a dynamic *feed-back* stimulating the *choreographic* manifestation and the *participation* that is its spontaneous *self-inclusion*, for example, in a collective dynamic act.

⁷ “*Music is something that pleasantly tickles the ear*”. We can’t omit the observation on the *syncretic* content of these words (more precisely, *synaesthetic*), as long as the verb *to tickle* sends us to the *tactile* and the attribute *pleasant* sends us to the quality of the *tactile* act and to the quality of the *emotion* provoked by the hearing of a *pleasant* music. At the same time, at the acoustic level, there is indeed a process of “tickling” at the contact of the sound waves with the ear drum generating hearing.

(2.2.) the relationship *music-cathartic-good*, especially because of the last term, stands under the *sign* of **emotions**, of the perspective aim to be attained in the *affective* field, as Plato's typologies of ethos held as characteristic qualities in the Greek tragedies is well known. The *cathartic* element has thus the role of a *filter* (similar to the *mimetic* element from the anterior triad), directing the auditory-sonorous-musical *ethos* towards the reaching of the state of *good*;

(2.3.) the final triad represents an *epicentre*, a *point of focus* in more than one way, among which we distinguish an *axial* one, the one of **awareness**, of *understanding* and, implicitly, of a strong *acceptance* of the meanings emerging within the boundaries of the artistic discourse.



At first, we notice that the vertical approach reveals the *superior* value of the triad *poetry-syncretic-truth*, which holds the middle elements of each horizontal triad (*dance-poetry-music*, *mimetic-syncretic-cathartic*, and *beauty-truth-good*). Each of these *central* elements has, besides the simple function of *participant of the sequence*, a *mediation*, *intermediation* and a *filter* function, while also being a *bridge of transfer*, for example – *poetry* as a connection, mediator and *semantic "tunnel"/passage* between *dance* and *music*. The same way, only the centre position of the *syncretic* element can ensure the generation and the articulation of the *mimetic* and the *cathartic*, the same being also true for the *beauty-truth-good* triad etc.

But we can't overlook the position of an *absolute epicentre* of the *syncretic* element, as it generates the image of a *superior centralizing function* of the *syncretic* on the vertical, the horizontal and, most importantly, *diagonal*. If, for example, *poetry* represents a *horizontal mediator* and the *cathartic* or the *mimetic* (including the *syncretic*) only have the role of *vertical mediators*, then the *syncretic*, besides having both of them, has a third one – the possibility of diagonal mediation. Therefore:

(3) The third reading „key” can be considered as a *hyper-metaphoric* one, even „synaesthetic” or, why not, *meta-morphed*, as long as none of the three elements uses direct, specific, horizontal links (respecting the belonging to a homogenous typology group) or implicit, vertical ones (belonging based on psychological and physiological characteristics), but it implies the need for *diagonal* connections, this being the third possibility of *amplification* and *intensifying* the creation of meaning. The three elements (horizontal or vertical) call for more meanings, which can be obtained only by this *meta-morphed* approach of certain elements from other superior or inferior *levels* (horizontal) and obviously belonging to different criteria.

It is only here that the *centralizing* significance of the *syncretic* element is revealed. Let us take, for example, the *dance* element, which, by means of the poetic *bridge*, attains *music* (inside the homogenous group); by means of the mimetic *bridge*, it attains *beauty* (inside the second group of belonging to the sensitivity criterion), by means of the syncretic *bridge*, it attains, practically, its third „anti-pole” which is the *good*.

| | | |
|----------------|---------------|------------------|
| Beauty | | Good |
| <i>mimetic</i> | Syncretic | <i>cathartic</i> |
| Dance | <i>poetry</i> | Music |

In this image, *dance* is under the „pressure” of a double stratification on all three coordinates (horizontal, vertical, and diagonal): (1) the layer of the *mediating* elements – **poetic-syncretic-mimetic**, and (2) the layer of the three poles – **music-good-beauty**, among which the *good* represents the most distant pole, typologically as well as morphologically. The power of the *syncretic* element resides in this possibility to suspend the typological and morphological *difference* and to offer openness towards the constitutive element of a triad situated at maximum typological-morphologic-semantic distance. But we can also invoke an image contrary to the „pressure” exerted by the *triadic layers* on *dance*. We refer here at the *absolute permission* whose „arch key” is represented by the *syncretic* element. From the „menacing” *closing* and the *control* exerted by the two mediating elements (poetry/mimetic) towards the openness and free *movement* of the meanings by means of the mediating elements seen as *linking passages* for the extreme points of the triad. *The syncretic* sanctions this supreme function of the mediating element as *bridge*, determining thus the possibility of transfer, as well as, most importantly, its quality⁸. We can extend this meaning of *openness* offered by the *syncretic* element to the entire category involved in the equation of our text, as only this way the explanation and the understanding of the persistence of the *syncretic principle* as a cultural *archetype* with an important role in the history of the European culture becomes possible.

In this point of our discourse, we apparently reach a moment of relative equilibrium in the hierarchy of the triads.

| | | | |
|---------------------|------------------|------------------|----------------------|
| Kalokagathia | | | |
| Beauty | Truth | Good | (values) |
| <i>Mimetic</i> | <i>Syncretic</i> | <i>Cathartic</i> | (qualities/purposes) |
| | | | (mediating elements) |

⁸ We only wonder whether the *bridge* is not actually the *generator* of this element (or elements) mediated by it.

| | | | |
|----------------|-----------------|--|-------------------------------|
| | | Triuna Choreea | |
| Dance - | Poetry - | Music (techniques/models of the artistic) | |
| Motility | Verbal | Vocal/Audio | (typologies of manifestation) |

In this image, the *techniques/models of the artistic* are the *symmetry* axis between levels (superior-inferior), but also the generating epicentre from the point of view of conception. Both „anti poles” equilibrate one another and the image seems complete. The gradual growth towards *abstracting* is visible, with a more and more advanced meaning of *generalization* (upwards). The upwards extension of the field (anabasis), as well as the downwards one (katabasis), has the purpose of attaining a limit of *indivisibility*.

In the direction of maximum *specificity*, we reach the inferior limit at the level of *sensations* with the primary relevance of the *physiologic* quality, without the possibility of dividing into entities that are more specific. We thus complete the inferior half of the field with one last triad, that of the *senses*, but taken as a total of the possibilities of particular or *engaged* manifestation, as a *group* (at the *synaesthetic* level):

| | | | |
|----------------|------------------|---------------------|----------------------|
| | | Kalokagathia | |
| Beauty | Truth | Good | (values) |
| <i>Mimetic</i> | <i>Syncretic</i> | <i>Cathartic</i> | (qualities/purposes) |
| | | | (mediating elements) |

| | | | |
|----------------|------------------------------------|---|-------------------------------|
| | | Triuna Choreea | |
| Dance - | Poetry - | Music (techniques/models of the artistic) | |
| | | Manifestations | |
| Motility | Verbal | Vocal/Audio | (typologies of manifestation) |
| | | Senses (reception/passive) (with synesthetic openness) | |
| Visual | Physical | Auditive | (sensations) |
| | (color) | (sound) | |
| | (touch, smell, taste, temperature) | | |

Now that we have completed the inferior part of the system, we immediately notice the *gap* in the superior part, the „anti-pole” of the *sensory irrationality*, which claims its *integrating and total* presence at the superior limit, for a maximum of *abstracting* and *generalization* and, at the last moment, of „rounding” the entire field in a system of *communicating vessels*. Simply put, the *polar* correspondent of the inferior level of the *senses (and sensations)* is missing.

We identify the sympathetic „element” on the vertical, every category serving as a semantic “step” for the (systematic) clarification and *revealing* of the necessary term for each of the three. We have thus a set of final „categories,” which could only be guessed at the end of a process of gradual assimilation

and which would finally serve as a totalizing expression for the entire trajectory. The same triad could serve as a starting point for the entire discourse – dance-poetry-music – the three being selected only as a visual and semantic expression of a *column* of categories.

Starting from the **Dance**, the entire column is structured as follows:

- visual – motility – Dance – *mimetic* (mediator) – beauty – (?)

Poetry controls the second column:

- (physical) – verbal – Poetry – *syncretic* (mediator) – truth – (?)

and **Music**, the third:

- auditory – vocal (sound) – Music – *cathartic* (mediator) – good – (?)

We could formulate a first observation referring to a certain type of relationship established between the three *columns*:

a. the upwards sequence determined by the presence of *dance* is articulated, each of the categories involved as expressions of the *explicit*, the extremes making an intermingled couple – visual-beauty⁹; it's an easily detectable explicit, with no need for supplementary comments or interpretations;

b. totally contrary, the opposed *column* – that of *music* – is about an obvious *interiority* of the *implicit*, of the *invisible implicit*, detectable, but not in the sense of the *visible, explicit beauty*;

c. the median *column* – that of poetry – shows a certain neutrality, without having its own characteristic, especially that it has the *syncretic* element and, as a specific trait, the *comprehension*, being noticeable not only the *palpable beauty* or the *invisible intensity of a certain state of mind*, but also the *meaning* and even its exclusiveness.

Consequently, we can imagine a system made up of three layers, we can present them as spheres, related in *perspective* as degree of (spatial) profoundness owned by the Dance *column*, the inside consistency is defined by the Poetry *column* and the core is made up from the categories gathered around Music. In an ideal situation, Dance is essentially nothing more than movement, without sound and without any other accompaniment (as we are used to perceive it), only accessible to the eye¹⁰; poetry is nothing more than

⁹ We say this taking the risk that, as long as we consider the reference to the *visual* as a first reaction, spontaneous in its essence, then we think of something *beautiful* – a face, an image, a painting etc. We don't refer, of course, to the cases when *beauty* generates spontaneous references to *auditive* or *motricity* phenomena, but we consider the *visual* as the most powerful stimulus, with incomparable and durable consequences.

¹⁰ We use here a certain hyperbolic intensification only with the intention of expressing clearly the essence of each artistic act. It is obvious that we couldn't conceive them apart from one another and the specific categories are present in a gradual form in all three columns: Beauty which is not just a monopoly of the visual, Comprehension, which is not just a characteristic of the Poetry, or of the verbal utterance and the intensity of emotions, which doesn't belong exclusively to Music.

an articulated utterance of certain meanings, addressing strictly *comprehension*, with no other accompaniment, being the *dynamics of the semantic-imaginative interaction*, while music is nothing else but pure sound, hidden and without any possibility of bringing it to the surface of immediate understanding.

This *hyperbole* envisages the invoking of a *symbolic* status, which could belong to one of the categories at the top of every column, if they represented the cumulative expression of the entire *column*. The most appropriate term for this position is *archetype*, remembering here the representation of *temporal* continuity – between *ancestral and virtual*, but also a *spatial* total¹¹.

1. In this respect, the accumulation of the *visual*, *Dance*, *beauty* and mostly the *mimetic* lead us towards the stating of the *Ritual* as an essentially cumulative expression and a symbolic representative one for everything connected to the exterior. The key words could be here: visual, movement, symbolic. By *Ritual* we understand the involvement of all of the visual means (received without mediation) by means of expressed contents (the comprehension layer) of a stratum situated beyond the understandable (invisibility as an attribute of the incomprehensible). The term of *ritual*, in its most intimate meaning, sends us to the religious practices, to the *ceremony* (as a synonym detail of the initial term), to profoundly symbolic *festive* contexts and to movements, gestures and postures, to esoteric meanings, but also to a set of strict rules (traditional) of the sequence and the sense of the entire procedure. As opposed to the religious context, we could also consider a *ritual* the context of a symphonic concert or the situation in a classroom, but also the context of presidential elections, the spectacular, representative element being most evident in the presidential campaigns in the United States.

Even if we essentially refer here to the context and structure of the *ritual* as a succession of symbolic gestures, we are interested in the wider meaning, from the most esoteric expressions (the magic practices of the nature peoples, for example) to the daily gestures made regularly or, in certain contexts.

2. In opposition, we have the relationship with the *invisible* of the sound, of the audible as a sign of an accessible invisible (not necessarily conscientious). Here, the key-words could be: *invisible*, *auditory*, *good*. An interpretation of at least the two last terms would be necessary in order to reach the first one.

The good, whether it is in Plato's understanding of a *moral good* (as a civic virtue) or, maybe, a *psycho-somatic good* (the state after the purging of passions), or in the understanding of the Swiss researcher S. Langer as *the good* connected to the preservation of life itself, it sends us to a certain state of equilibrium which is necessary to the conservation of the vital or mental processes.

¹¹ This *space* dimension of the archetype is represented first of all by a space dimension referring to human conscience impregnated by this *archetype* at every level, as mentioned by the philosopher A. Codoban in his work „Sacru și Ontofanie” (Polirom, Iași, 1998, p. 67): Inconștient, Conștient și Transconștient („Sacred and Ontophany”: Unconscious, Conscious and Transconscious).

On the other hand, the *auditory*, despite its deficiencies in comparison with the visual, appears as the only way in which Divinity (at the peoples of nature) or even presented, the only way in which Divinity can communicate with the human beings (The Old Testament), or in which it can reveal itself in the conscience on the way of the apophatical mysticism (Pseudo-Dionysius the Areopagite). Thus, this *invisibility* which at first stands as a characteristic of the exclusiveness of the sound, of the audible or of music, presents itself as an implicit quality of the Divine and especially for that essence of the *transcendental* which is the Sacred. This is the second archetype, which crowns the *column* of Music. „The sacred as the root of life”, in the opinion of the Swiss researcher S. Langer¹² is actually the supreme Good searched for and, first of all, intended in the relationship the man has with the invisible, this being one of the sources of the religious feeling and behaviour in general, beyond any symbolic or any other kind of mediation.

In the representation of the layers of the category field we have thus the archetypal expressions of the two poles: the *Ritualistic* – for the exterior layer, absolute visibility needed in order to express the *Sacred* – a symbol of absolute intrinsically, for the interior layer, the absolute invisibility (and inaccessibility) as a sign of the ineffable connected to the axis of the quintessential.

The problem of the mediating element (similar to the *syncretic* in the triad *mimetic-syncretic-cathartic*) implies at first something unclear as long as, in the Poetry column, we notice the presence of an extremely restrictive term, the Truth. It seems difficult to “understand” the terms, as, at the level of the senses, the middle position is occupied by the term *synaesthesia* and/or *physical* (where the senses interfere and are being distilled), under the protection of *comprehension*, we find the term *verbal*, which takes us to the following level of Poetry and, by means of the *Syncretic* (from the following level), we get to the *Truth*. We find contradiction here, as we notice a conflict of the definitions. We can all upon Plato’s definition of *truth* – the transcendental structure of a prototype, a source generating meanings and forms, or, maybe, determinative value of the authenticity of a phenomenon. On the other hand, we can consider this category as a determinative entity in the field of the European rationalism, situated strictly within the boundaries of a logical section – the syllogism – where the *Truth* clearly emerges from exclusion. The intention is to identify that *archetypal* form of truth, which is important for the entire anterior, sequence of categories – *physical, verbal, Poetry, syncretic*. However, horizontally, we have to fill a spot among the already identified *archetypes* of the *Ritualistic* and the *Sacred*.

¹² Langer, S. *Philosophy in a new Key* (A Study in the symbolism of reason, rite and art) (Un studiu al simbolismului conștiinței, ritualului și artei), Ed. Republica, Moscow, 2000

Both the vertical and the horizontal categories are completed by the category of the *Mythological*, as its presence at this “intersection” of the categories respects both the *semantic cumulation principle* (vertical) and the *typological harmonization principle* (horizontal). But which would be the explanation for this juxtaposition of *Truth-Mythological* as long as in the fore-ground of the *Mythological* we have a) events in a relative a-temporality (a possible bottomless ancestral dimension), b) the nature of the characters and phenomena is fantastic or supernatural and c) the truth of the facts, as well as the existence of the characters cannot be documented. Here we come up against a spontaneous cultural reaction of attributing the value of *Truth* to the two late acquisitions of knowledge, which are *History* and *Logic*, two forms of semantic usurpation of a reality with many more degrees of freedom. The supreme virtue of these two forms of *usurpation* belongs to *Demonstrability*, the confirmation of the veridical by a set of *proofs*¹³. From this point of view, the *Mythological* is nothing else but a fantastic narrative, a body of discourses speaking of facts and persons, which are inexistent and actually impossible from the perspective of the rational common sense.

Trying to avoid these *distortions*, we consider the *Mythological* more from the point of view of the *exemplarity* of the facts and characters. What matters is not the *demonstrability* of the authentic, but the amount of the facts and characters, of the qualities and possibilities offered by the context of such a discourse, the possibility to build “scenarios” which could present a series of cultural “genomes” characteristic for the collective imagination of a human community.

Two examples could clear things up, that is this *exemplarity* of the *Mythological*, by building an “axis” between the Greek and the Hebrew cultures, both belonging to the Mediterranean space¹⁴. In the case of the Hebrew culture, also known as the culture of the Book, we are more interested on the emphasis placed on the importance of the Scripture, a book inspired by the Divinity and which precedes the *existence* itself and which unquestionably determines *existence*. Moreover, according to a rational definition, the Scripture represents a collection of myths, but it is structured as an extremely elaborate *list* (A. Cornea), this fact itself being enough proof for the authenticity of all the names and

¹³ In the context of the New Testament there is a character which could be an example in this respect, that is Thomas the apostle, who, in order to keep his faith (the relationship with the Sacred), needs a confirmation (believable proof) by touching the wounds on the Saviour's body (tactile stimulus). If we hyperbolized this situation, we could consider the entire European rational culture to be situated under the influence of this attitude.

¹⁴ In A. Cornea's opinion – the culture of the list and the culture of discourse (Hebrew-Greek) (in: „Scriere și oralitate în Grecia antică” – „Writing and oral tradition in Ancient Greece”, Humanitas Publishing House, Bucharest, 2007), and in A. Codoban's opinion, the same Hebrew-Greek axis – the culture of kratophany and the culture of teophany (in: *Sacru și ontofanie – (Sacred and ontophany)*, Polirom Publishing House, Iași, 1998).

relations presented. Obviously, in the order of the *exemplarity* which proves authenticity¹⁵. From the point of view of the Greek culture, it is relevant the situation in which *philosophy* and *the sciences* appear, in the modern acceptance of the word. The starting point is also represented by *myths*, which in Socrates' and Plato's cases represent a series of *exemplary narrations* (the Myth of Err, the Myth of the Cave etc.), which could also be *logically* interpreted, converting the *archetypal exemplarity* (meta-logical) in an *supported discursive exemplarity*. A similar situation we find in the case of the pre-Socratic philosophers, thinkers aiming at a *pragmatic* interpretation this time, eliminating the deities from the myths and from everything connected to the imaginary or fantastic with the intention to offer pertinent *explanations*, in their opinion, of the *world, the existence, and the human being*. Consequently, the *myths* and the *Mythological* as a category, actually represent a source generating of truth both in the implicit, proper sense of these *exemplary narratives* (as a total of the imaginary experience) and in their explicit sense, as *models* in building the proper philosophical or scientific discourses.

What interests us next is the utility of this archetypal triad – *Ritualistic-Mythological-Sacred* – in our discourse, as well as the way this triad serves the *artistic* meaning emerging from this image of the categories, staying open towards a wider context – the *historical* one – where all the categories presented in Diagram 2 would gain the necessary *exemplarity* for the sum of the cultural phenomena from various epochs and styles and serve as sufficient proofs in presenting the *evolutional dynamism* and that of the *consequences* of this evolution.

Joining the triad in the beginning – *Dance-Poetry-Music* – to this last archetypal one – *Ritualistic-Mythological-Sacred* –, we have to introduce a number of details with respect to the specific meanings adopted by the *archetypal triad* within the boundaries of this relationship. Hence, the *archetypal triad* will represent, keeping the proportions, a “hyperbole” of the contents and functions belonging to the components of the *artistic triad* (Dance-Poetry-Music).

The *ritualistic* will appear as an amplification of the *Dance* category especially in regards of the *visual dynamism* as an organizational principle of a sequence of events including all the elements necessary for the dichotomy *actor-action*: specific context (temple, theatre), specific space (stage, in the broadest sense of the word), as well as an audience (with various degrees of involvement). We speak here of the *spectacular* and/or *representational* meaning of the *Ritualistic* as a display of symbolic actions. In this acceptance, the *Ritualistic* stands as a sign of *representation*, considered only in its exterior aspects or, representing a superior form of *motility*.

¹⁵ We mention here the famous *list of the Achaean sailing ships* anchored on the Trojan coast of Asia Minor, evidently a *list*, but also the famous description of *Achilles' shield*, also a *list*, proving its authenticity by the detailed description which has as a purpose the presentation of an imaginary (or imagined) fact as narrated by an eye-witness, the *aidos*, in the case of the *Iliad*, its author.

As it is connected to the *Poetic*, or even the textual (written or oral) and it has the component of the *Truth* (the truth of fiction), the *Mythological* will be a sign of the *content* or that of the *theme*. We consider here this *archetypal* category only as a *semantic habitat* where meanings are displayed according to the logic of the narration and, implicitly, with the intention of generating a discourse (in this case, artistic). We refer here at *archetype*-themes, which could be represented even by one single name carrier such as Oedipus.

Last but not least, the *Sacred* will be the sign of *substance*, of those qualities which define a) *the polarizing weight* of the actors, b) the direction of the narration as a sum of the destinies of those involved and c) the final, total, visible meaning in the end of the display, or even after the its ending. The moment *after* the ending is important as it fully represents that *invisibility* of the *Sacred* as the last meaning, placed beyond the final limit of destiny or existence in general. Metaphorically speaking, this acceptance of *substance* and of *total meaning* beyond the boundaries of the narrative or artistic discourse, would be represented somewhere immediately after the final sounds of a symphony, the last line of a play, the last words on the final page of a book.

(Translated from Romanian by Roxana Huza)

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“MANELE” – A MUSICAL GENRE SELLING THE “ROMANIAN DREAM”

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SUMMARY. The article studies the origins of “manele”, by presenting a short history of the people who produce and perform them. Local and foreign musical influences are traced and analyzed. The study concentrates on the impact that the “manele” phenomenon has had on various other music styles, particularly on traditional folklore and gypsy band repertoire. Particular insight into the genre’s commercial success is also provided. The booming of a profitable music industry, along with the intrusion on daily urban life, is scrutinized by means of a series of interviews based on a scientific questionnaire.

Keywords: Manele, folklore, song, tune, culture, tradition, gypsy, fusion, influence, kitsch

World culture and more specifically world music seem to be living in a time of proliferation, diversification, globalisation, and commoditisation. It is hardly a mystery how all these trends owe their emergence to the wider phenomenon of globalization. For those of us exposed daily to the consequences of the globalizing processes it is sometimes difficult to notice their side effects. Some of the processes involved in the globalization of world music could be reduced to one-word definitions, such as borrowing, blurring, mixing, juxtaposing, annihilating, accommodating, assimilating, synthesizing, etc. Applicability is not an issue anymore, as long as in the open cultural spaces that we inhabit everything goes. As a result, at the looping end of this proliferation spiral, many of the sideline tendencies pass the test of the collective preference, and leave the melting pot of globalization as part of the mainstream artistic output.

That is exactly the case of “Manele”, a relatively local musical phenomenon, and at the same time a meta-genre, a sort of musical “love child” fathered by globalization. The “Manele” represent a repertoire of songs that appeared almost accidentally, at the confluence of Western popular culture, traditional Gypsy band music, and various Near-Eastern musical idioms. The phenomenon is specific to certain areas of the Balkans and probably Turkey.

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However, the “Manele” circulating in Romania constitute the principal interest of this study. The repertoire in discussion has a short history of little more than a decade; however, it represents an accurate reflection of what proliferation has meant to world music during the respective period. All kinds of sub-genres and currents have branched out from “Manele” right from the beginning, making it an especially hard-to-label phenomenon. In fact, if we were to trace back all the influences incorporated into the “Manele”, we might need to go as far back in time as the origins of the very people who brought these tunes to the world music scene. In the mind of individuals who know a thing or two about the “Manele”, this entire phenomenon identifies with the Gypsies and the Gypsy culture of Romania. It is rather paradoxical, and perhaps unique for a musically inclusive genre making a big career this very day to be exclusively associated with, and attributed to a singular well-defined group, specifically the Roma ethnic minority.

The Roma (people), commonly known as Gypsies, are traditionally nomadic people found throughout the world. While the term Gypsy is often attached to anyone leading a nomadic life, the Roma share a common biological, cultural, and linguistic heritage that sets them apart as a genuine ethnic group. When they first arrived in Europe over five hundred years ago, the Roma were called Gypsies in the mistaken belief that they had come from Egypt. Recent research shows that their journey actually began in India. The Roma people (Rromanò) are Indian because of their origins and European (trans-national) due to their projection. The theory of their Indian origin (more precisely in the northwest of the Hindustani subcontinent) is shared by most contemporary researchers [led by the prominent historian and linguist Vania de Gila Kochanowski, a Rromanò himself]. In the 9th century, Islamic tribes invaded India, and forced the local populations to start a great migration westward. It is believed that the second migration occurred during the 13th century, when another wave of Roma left their homes in the aftermath of a Mongolian invasion. From then on, the Roma exodus was continuous.

The Indian migrants, coming from different tribes, crossed Persia first. There they were mixed and formed a people designated *Dom o Rom*. A large part of them continued their travel to Europe, so that their descendants are the Roma of today. Depending on the geographical area that they occupied, their customs, and the dialectal variant of their language, large groups of Roma were formed and have survived until the present time as *kalé*, *lovari*, *sinti*, *kalderash*, *boyash* and *manouche*. Most Roma speak some form of *Rromani*, which is primarily a spoken rather than written language. The various Rromani tribes are divided into clans, each composed of a number of families related by common descent or historical association. Clan leaders sometimes assume the title king or queen, while their subjects adopt the religious faiths of the countries in which they live. Generally, they prefer to carry out religious rituals as part of their own folk observances.

Today’s world population of Roma is difficult to establish with certainty. Estimates suggest that there are between approximately 15 and 30 million Roma worldwide. Probably 10 million Roma live in Europe, making up that continent’s largest minority population. The largest concentrations of Roma are found in the Balkan Peninsula, in central Europe, in Russia, and in the other successor republics of the Soviet Union. Smaller numbers are scattered throughout Western Europe, the Middle East, North Africa, and the Americas. Although historically renowned as wanderers, the vast majority of nowadays Roma live in settled communities. Because the Roma are widely dispersed, their culture and social organization vary considerably. However, a unifying force is their language, Rromani, which consists of a number of dialects belonging to the Indo-Iranian branch of the Indo-European languages. Until recent years, most Roma were illiterate, and illiteracy rates remain high in most Roma communities.

The Roma have exerted a significant influence on the artistic history of Europe (famous fortune-tellers, dancing bears, circus caravans, etc.). Many Roma traditionally worked as musicians and entertainers, and Rromani influence has been particularly strong in the field of music. Rromani folk music has inspired many European composers. The popular *flamenco* songs and dances of Spain were originated by the Roma, and they have retained a distinctive Rromani spirit. Rromani musical traditions continue to flourish in many parts of Eastern Europe, especially in Romania, Bulgaria, Hungary, and Slovakia.

In Romania, the “Manele” are primarily associated with singers of Roma origin, many of whom have previously tried careers in traditional Gypsy music, or even folk music. The “Manele” are always sung in the Romanian language, never in Rromani, and this represents one of the peculiarities of the phenomenon. Most “Manele” performers are young and live in urban areas of Romania, where everybody speaks the language of the majority. Therefore, they are probably not even familiar with Rromani at all. They are certainly musically illiterate, but have a natural talent for enlivening this kind of music. It is practically impossible not to associate the “Manele” with a lifestyle of partying and revelling, while these performers really look like, and come across as, genuine revellers. In most cases, the singers are accompanied by a small band, sometimes by secondary vocalists and, on rare occasions, two or three high-profile “manelists” team up to perform together.

The accompanying bands usually include traditional instruments such as the fiddle, clarinet, accordion, dulcimer, and a species of double bass. The newest and more commercial additions (or replacements) are the saxophone, bass guitar, drum set, sometimes piano, or the unfailing synthesizer. As opposed to traditional Gypsy music, the “Manele” are always plugged in, amplified, and digitally edited before commercial release. When performed live, they seem to

follow very precise stereotypes, with the purpose of minimizing the resources involved, as well as the risk of going wrong. It is worth mentioning that some live “Manele” performers do not bother bringing a band along, but rather playing back a negative of the accompaniment, while others go as far as to doing the familiar lip-sync-ing.

Since there is no notation to “Manele”, the performers enjoy much liberty in terms of ornamentation (which is always very rich, melismatic), and overall structure of the songs (alternation of chorus, refrain, and instrumental interludes). The entire arsenal of elements specific to tonal-functional music is present, such as phrase-like lines, tonal harmony (abusing the use of harmonic sequences), chromatic modulations, applied chords, regular and irregular rhythmic groupings, and strictly patterned meter. All these traits diametrically oppose the “Manele” to the language and structure of all species of authentic folklore or traditional Gypsy music.

While the sound language of “Manele” highlights a mixture of Western and Oriental elements, which provide an imminent richness, the texts remain undoubtedly their weakest parameter. They seem to represent the only entirely determined part of a song. Texts appear in either the form of a detailed and moralizing narrative, or an outpouring of sentimentalism. The themes are repetitive from song to song, revolving around money, wealth, women, love, hate, enemies, family, etc. To an audience of more refined tastes and expectations, these themes and their basic, narrow-minded treatment might come across as cheap, even fulsome. Moreover, there is an unreasonable amount of slang to the “Manele” texts (which, until recently, has not been specific to the Romanian language). The “Manele” are essentially butchering the language in terms of both grammar and pronunciation; they are slowly but steadily deriving their own dialect.

One can get a very clear idea of the scarcity and simplicity of expression by just reading the song titles on the reverse of a compact disc booklet. They are more than suggestive, ranging from summarizing the entire message of the songs in extremely naïve terms, to putting it very bluntly and being very graphic. The colourful album covers, as primary sources of contact with the repertoire, are supposed to help sell the records – which they apparently do. Here are a few title samples along with the names of the respective performers (in the neatest translation we are capable of providing): Aurel Miracle – *Some of Us Have Sexy Babes*, Don Genove – *I Cheated on My Wife*, Maxx Feat. The English Guy – *Seven Beatings and a Handcuffing*, Kamarad & Play AJ – *Womanizing All Night Long*, Vali Thunderstorm – *The Lord Made Me Filthy Rich*, or *Enemies Are Dying*.

To illustrate the attitudes that a large proportion of the Romanian public has toward the spreading of this repertoire, we conducted a series of interviews. The responses seem to illustrate the utmost concern that individuals from different

occupations share with respect to the proliferation of “Manele” into the public space. The interviews followed a very strict and concise questionnaire, identical for all respondents. This was due primarily to the fact that we needed to compare the answers in a statistical fashion. The interviewees had to meet the same criteria: they were all ethnic Romanians who had been exposed to “Manele” in some way. Besides the fact that they were all educated individuals, they practised different professions, and were both musicians and non-musicians. The particular questions contained in the questionnaire were:

- 1) How familiar are you with the “Manele” phenomenon?
- 2) In what context have you been exposed to “Manele”? Was it deliberate listening, or incidental?
- 3) Why do you think “Manele” are so popular among relatively different categories of people?
- 4) Do you think there is any artistic value to the “Manele” repertoire?
- 5) With what other musical genres can you associate “Manele”?
- 6) Do you see a future to this phenomenon? Do you think “Manele” are just temporarily fashionable, and will eventually fade away?
- 7) Do you personally like “Manele”? Why / Why not?

In addition to conducting these interviews, we researched a few online forums dedicated to the “Manele”. We also stumbled accidentally upon newspaper articles that were depicting the current state of facts in Romania, and particularly how the recent years’ reaction to “Manele” was unfolding. It looks like there are many passionate voices arguing that the “Manele” invasion has been annoying more and more Romanians. Other opinions invoke the freedom of expression to justify their opposition to any kind of censorship. The bitterest opponents of “Manele” are young intellectuals, some local politicians, and the members of extreme right-wing movements. They argue that the presence of the “Manele” on the Romanian show-business scene illustrates the decadence of the Romanian society in general. Nevertheless, it became clear that every sign of opposition is just a hopeless cry in the dark, since a very isolated minority is actively raising awareness and challenging the “Manele” proliferation.

It is generally characteristic of Romanians to be bothered by something and not do anything about it. Some clarifications are in order, though: people who are fighting back the phenomenon are not advocating a total ban on “Manele,” but rather trying to limit the extent to which they are imposed on innocent by-listeners. We also contemplated the possibility of witnessing a masked form of racism (against the Roma) in this antagonistic pursue. After all, the history of cohabitation with the Roma is abundant in cases of discrimination. However, we did not come across any facts that would indicate that this was the case today. None of the respondents expressed anything in this direction

either. They actually refrained from clearly casting blame on any one category of individuals. If we were to come up with an explanation, it would go along the lines of people not really perceiving any racial diversity within the Romanian society. They all regard diversity as normality because differences are not that significant, and have been present virtually forever. The only differences that people entirely acknowledge are the linguistic ones. Since most urban Roma (definitely those involved with the “Manele”) speak Romanian, they are simply not regarded as a different race. In some areas of Romania (especially in the south), different ethnic groups have been mixing for centuries, so that today’s population is very homogenous. Using the language as a means of establishing ethnic affiliation is much more relevant nowadays than using colour of the skin for example. In addition, during the most recent national census of 2002, numerous individuals of Roma ethnicity voluntarily stated they were Romanian. Consequently, the debate and antagonism appear to be a question of intellectual rather than racial nature. To put it simply, those who are slandering the “Manele” are doing so because they have had enough of it. They are resisting the obnoxious intrusion of the “Manele” into their regular daily activities, and are protecting from extinction what they regard as more authentic, traditional music repertoires.

Generally, the “Manele” represent a musical genre that emanates from subculture, and promotes cultural mediocrity. Nobody really argues the contrary, not even the people who promote it, or those who find it entertaining. They seem to be satisfied with the huge popularity and media support that the “Manele” are benefiting from, and obviously with the large financial returns. The impressive, albeit temporary, “Manele” vogue should be attributed primarily to the great impact of Western popular influences (such as the beat, the instruments used, the themes, and the attitude) on Romanian society as a whole. On the other hand, the commercial success, and booming of their profitable industry must have something to do with the cooperation of local record labels, radio stations, and television networks. Unfortunately, for most Romanians, the diverse array of phenomena that “Manele” have brought along has also meant intrusion on daily life, and contamination of what used to be a source of national pride: the folkloric heritage.

As our respondents revealed, most members of the public are very familiar with “Manele”, pointing out that in fact it is impossible not to be exposed to them if living in Romania. Generally, the public believes that, without essentially representing something bad, the “Manele” equate to very low quality popular music, which is also very toxic and addictive. [We must confess that we almost fell for some of the songs while listening to them repeatedly, in preparation for this study. It is probably in the human nature to grow fond of something because of being intimately familiarized with it.] In addition to stressing out the distinction between the “Manele” and other, supposedly more authentic, types of popular,

or folk music, the respondents were aware of the diversity of influences, the eclecticism, the commercial nature, and overall aspect of *kitsch* specific to the former.

As a conclusion, we believe that it would be difficult to radically dismiss the "Manele" for purely musical reasons. What this investigation seems to reveal is largely people's disgust toward the "Manele's" thematic repetitiveness and the marring of the Romanian language. As far as the infantilism of the message is concerned, one might conclude that it actually does a good job marketing some sort of a "Romanian dream".

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LE PROLOGUE – CONFIGURATIONS STYLISTIQUES

ADELA-FRANÇOISE BIHARI¹

SUMMARY. Prologue - theatrical convention at the ancient Greeks was assumed since the beginning in the structure of baroque opera. Distinguished section, with a clear functionality - to present the resume of the piece with the major themes and to take the goodwill of the public, the Prologue had various stylistic configurations. The study presents the most important and significant titles of opera "with" prologue and dramaturgical metamorphosis of this concept.

Keywords: prologue, baroque opera, lyrical theatre, drama, libretto, personage/ character, performance, spectator

Si l'on consulte les dictionnaires pour établir sa définition, on trouve de différents valences sémantiques du terme *prologue*.

- Prologue = préambule d'une **œuvre** dramatique destiné à annoncer le sujet ou à honorer la **personnalité** devant laquelle l'**œuvre** est **exécutée**. [...] ²
- Prologue = partie d'un ouvrage musical qui présente l'action, après l'ouverture et avant que l'action commence. {...} ³
- Prologue = situé après l'ouverture (ou sinfonia), il s'agit de la première scène, rattaché ou non à l'action principale qui sert d'introduction à une opéra. [...] ⁴
- Prologue = 1. partie d'une pièce antique de théâtre qui précédait l'entrée du **chœur** en scène et ou l'on exposait le sujet et ou en appelait à la bienveillance du spectateur; 2. Acteur qui, chez les Romains, récitait le prologue d'une **pièce** de théâtre; 3. partie introductive d'une pièce littéraire, dramatique ou musicale présentant les évènements qui précèdent l'action ou **éléments** qui on facilitent la compréhension. Introduction, preface ⁵

Étymologie du terme: gr. *Pro*= pour, avant; *logos*= discours

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³ Pernon, G., *Dictionnaire de la Musique*, Ed. Ouest-France, Rennes, 1992

⁴ ***, *Dictionnaire de la Musique*, Ed. Larousse, Paris, 1993

⁵ ***, *Dicționar Explicativ al Limbii Române (Dictionnaire explicatif roumain)*, Academia Română, Editura Univers Enciclopedic, București, 1998

Prologue – convention dramatique présente dès le début dans le théâtre antique, préfaçait la pièce, en établissant le contact entre le public et les acteurs, en annonçant les thèmes majeurs du spectacle, et jalonnant de la sorte les coordonnées de départ, pour une meilleure compréhension de la pièce.

Moment et modèle spécifique de l'opéra à ses débuts, tiré de la tragédie antique, le Prologue connaît des formes structurales variées, ayant certaines valences fonctionnelles et de dramaturgie constantes mais, implicitement, des configurations (nombre de personnages, l'ampleur proprement-dite, structures etc.) extrêmement différentes.

Nous allons essayer de réaliser une succincte "prise de photos" historique-culturelle du Prologue.

17-e siècle. Dans l'opéra baroque, principalement dans les français, le Prologue est présent dans la majeure partie des créations du genre. Ayant ou n'ayant pas de relation directe avec le sujet qui allait être présenté, le prologue était la section distincte ou l'on rendait hommage à la personnalité qui patronnait l'événement théâtral: prince, duc, roi. C'était souvent après le sujet du prologue soutenu par des personnages allégoriques portait à l'attention du public un problème d'actualité politique. Un autre argument ayant justifié le recours au prologue était le fait que le sujet, inspiré par la mythologie grecques ou romain, élément typique de l'opéra baroque devaient être ramener in nuque à la mémoire du spectateur exactement comme dans le théâtre antique⁶.

En ce qui concerne la musique, s'avèrent révélatrices les paroles de J. J. Rousseau, contemporain du nouveau phénomène inédite et... controversé en même temps qu'était le théâtre lyrique: "Comme le sujet des Prologue est ordinairement élevé, merveilleux, ampulé, magnifique et plein de louange, la musique en doit être brillant, harmonieuse et plus imposante que tendre et pathétique⁷.

Claudio Monteverdi - ORFEO (1607)

Dans son chef-d'œuvre, *Orfeo*, Claudio Monteverdi confère des valences de metatextualité au prologue, tel que le demande la fonction dramaturgique même spécifiques au discours. Le personnage allégorique La Musica parle du pouvoir de la musique, du charme que les sons de la lyre d'Orphée crée, réussissant- pour un instant- à vaincre le désespoir, la peur, les limites de la vie humaine, la mort même.

⁶ L'élément de "suspens" de l'action proprement-dite était étranger au théâtre baroque; la surprise, l'inédite, se reflétaient dans la manière ou l'on traitait le sujet ou dans les éléments de détail musical-dramaturgique à l'intérieur des épisodes.

⁷ ***, *Dictionnaire de la Musique*, 1777

Le style texte est élevé, sobre, la rhétorique rappelle la poésie de la Renaissance, aux phrases élaborées, précieuses, chargées de figures de style telles la métaphore, l'allégorie, la comparaison, l'hyperbole. Le texte du prologue est déclamé à la manière de la monodie accompagnée – style nouveau, révolutionnaire à l'époque, appelé par les initiateurs de la Camérale Florentine *seconda prattica*⁸.

Les cinq phrases déclamées par cet unique personnage qui soutient le Prologue, la Musica, alternent avec des ritournelles, courtes interventions instrumentales, ayant à la base le même thème musical.

La Musica:

“Dal mio Permesso amato a voi ne vegno, incliti eroi, sangue gentil di regi, di cui narra la fama eccelsi pregi, né giugne al ver perch'è troppo alto il segno.

(Ritornella)

Io la Musica son, ch'a i dolci accenti so far tranquillo ogni turbato core, ed or di nobil ira, ed or d'amore posso infiammar le più gelate menti.

(Ritornella)

Io su cetera d'or cantando soglio mortal orecchio lusingar talora, e in guisa tal de l'armonia Sonora de le rote del ciel più l'alme invoglio.

(Ritornella)

Quinci a dirvi d'Orfeo desio mi sprona, d'Orfeo che trasse al suo cantar le fere, e servo fe' l'inferno a sue preghiere, gloria immortal di Pindo e d'Elicona.

(Ritornella)

Or mentre i canti alterno, or lieti, or mesti, non si mova augellin fra queste piante, né s'oda in queste rive onda sonante, ed ogni aretta in suo camin s'arresti.”

Dans l'opéra *Il Ritorno d'Ulisse in Patria*, Monteverdi en appelle pour le Prologue à plusieurs personnages allégoriques: Fortune, Tempo, Jupiter et, à un personnage impressionnant par le contraste vis-à-vis de l'imposante image des autres, - L'Umana Fragilità.

J.B. Lully - ATYS (1676)

Dans le Prologue prédominent les personnages allégoriques, élément définitoire d'ailleurs dans l'opéra baroque: Le Temps, Les Heures, La Muse Melpomène etc.

⁸ Par rapport à la *prima prattica*, celle de l'art polyphonique qui avait atteint, en 16^e siècle le comble de la perfection (Striggio, Palestrina, Banchieri, Vecchi, Monteverdi, Gesualdo etc.) mais qui, implicitement rendait inintelligible le texte poétique.

Le Sujet. Le Temps, suivi par le chœur des Heures, célèbre la gloire éternelle du roi Louis XIV, le plus grand entre les héros.

Flore, déesse du printemps apparaît avec les nymphes qui apportent des fleurs, étant conduits par un Zéphir. Elles sont tristes, parce qu'elles ne réussissent jamais à rendre hommage du roi qui part en guerre!... Melpomène, muse de la tragédie, apparaît accompagnée d'une suite de héros, parmi lesquelles Hercule, Castor et Pollux, Eteocle, Polynice. Préoccupée d'apaiser les problèmes royaux, la muse chasse les ombres tristes qui rappellent toujours au roi ces devoirs et lui propose le conte du bel Atys. (...) A la fin, les deux suites, celle de Melpomène et celle Flore se réunissent.

À la cour du Roi Soleil Louis XIV, un hommage destiné exclusivement au monarque, sans renfermer le résumé de la pièce qui allait être présentée, était, tel que l'on mentionnait antérieurement, un geste *sine qua non* de décence minime et obligatoire, intègre dans la ligne de conduite du cérémonial de la Cour. Mais, un exemple atypique est le prologue de la pièce de Molière, *Le Malade imaginaire*, la musique de cette comédie-ballet étant écrite par M.A. Charpentier. Le texte initial du Prologue respecte la convention:

„Après les glorieuses fatigues et les exploits victorieux de notre auguste monarque, il est bien juste que tous ceux qui se mêlent d'écrire travaillent ou à ses louanges, ou à son divertissement. C'est ce qu'ici l'on a voulu faire; et ce prologue est un essai des louanges de ce grand prince, qui donne entrée à la comédie du <Malade imaginaire> dont le projet a été fait pour le délasser de ses nobles travaux.”

Mais M. Bulgakov écrit dans le roman *Vie de Monsieur de Molière*, "... un événement étrange est survenu et ce Prologue n'a pas été présenté. Que la chance militaire eut trahi le roi justement à ce moment là et l'on a dû éliminer le prologue pour qu'il ne se fût entendre telle une taillerie ou bien que le roi eût cessé de manifester de l'intérêt pour la création de son auteur comique..." La pièce a été représentée au Palais Royal, en plein carnaval, et, à la place des déités mythologiques Flore, Pan et Faune, apparaissait une bergère qui chantait un nouveau Prologue, d'où nous citons:

*“Votre plus haut savoir n'est que pure chimère,
Vains et peu sages médecins;
Vous ne pouvez guérir, par vos grands mots latins,
La douleur qui me désespère:
Votre plus haut savoir n'est que pure chimère.
Hélas! hélas! je n'ose découvrir
Mon amoureux martyr
Au berger pour qui je soupire,*

*Et qui seul peut me secourir.
Ne prétendez pas le finir,
Ignorants médecins; vous ne sauriez le faire:
Votre plus haut savoir n'est que pure chimère.
Ces remèdes peu sûrs, dont le simple vulgaire
Croit que vous connaissez l'admirable vertu?
Pour les maux que je sens n'ont rien de salubre:
Et tout votre caquet ne peut être reçu
Que d'un MALADE IMAGINAIRE."*

Le changement d'attitude est toute évidente, à partir de rhétorique excessivement flatteuse, due au monde aristocratique corrompue, doré et dentelé (dans les vêtements et dans le langage), jusqu'à un réalisme dur, désarmant, mais extrêmement bien accepté par le grand public.

J.Ph. Rameau - LES INDES GALANTES

Les héros du Prologue sont les quatre États européens France, Italie, Espagne et Pologne qui dansent, guidé par la déesse Hébé, le jeu de la jeunesse et de la joie de vivre (voir Entrée des quatre nations).

La déesse Hébé, symbole de l'éternelle jeunesse, du plaisir, de la concorde, verse du vin et entretient la bonne disposition générale.

L'entrée en scène de Bellone – symbole de la guerre, donne naissance au conflit. Bellone encourage les jeunes gens à entrer en guerre, pour jouir de la gloire, pendant que Hébé les incite à la paix et à l'amour.

Le Prologue, d'une grande ampleur, précède par une ouverture du type français, est structuré en cinq scènes:

Scène 1 - Hébé

Scène 2 – Entrée des quatre Nations

Scène 3 – Bellone avec cortège

Scène 4 – Hébé

Scène 5 – Le Dieu Amour, son cortège et Hébé

Chaque scène renferme, à son tour, des sections instrumentaux dansantes, appelées *Menuet*, *Musettes en rondeau*, *Air grave pour deux polonaises*, *Air pour les Amours*, *Air pour deux guerriers portant les drapeaux* etc.

Nous citons quelques fragments textuels du Prologue de cet opéra:

Hébé: *"Vous, qui d'Hébé suivez les lois, / Venez, rassemblez-vous, accourez à ma voix! Vous chantez dès que l'aurore/ Éclaire ce beau séjour: Vous commencez avec le jour/ Les jeux brillants de Terpsichore; Les doux instants que vous donne l'Amour/ Vous sont plus chers encore."*

(Scène 1)

Bellone: “*La Gloire vous appelle: écoutez ses trompettes!/ Hâtez-vous, armez-vous, et devenez guerriers! Quittez ces paisibles retraites!/ Combattez, il est temps de cueillir des lauriers. Des biens dont le secret augmente la douceur. Songez qu'il faut les taire! [...]*”

(Scène 3)

18-e siècle. Vers le milieu du 18-e siècle, le prologue tombe en désuétude. Une forme atypique, de quasi prologue est celle sous la forme d'une préface écrite. Voir, par exemple, la fameuse préface-manifeste esthétique de l'opéra *Alceste* (1767) de Ch.W. Gluck: « *Lorsque j'ai commence à écrire la musique pour Alceste, je me suis propose de la débarrasser de tous les abus qui, insérés par la vanité mal comprise des chanteurs ou par une complaisance exagérée des compositeurs, défigure depuis longtemps l'opéra italien. [...]* »

En échange, c'est fréquemment qu'apparaît l'idée d'épilogue⁹, conclusion finale, moralisatrice, ayant la fonction d'un happy-end, même si la section ne porte pas ce nom. Exemples: les sections finales de *Don Giovanni*, *Le Nozze di Figaro*, *Così fan tutte*, *Der Schauspieldirektor* de Mozart, *Fidelio* de Beethoven etc.

Don Giovanni de W. A. Mozart

“*Resti dunque quell birbon/ Con Proserpina e Pluton/ E noi tutti, buona gente, ripetiam allegramente/ L'antichissima canzon:/ Questo è il fin di chi fa mal!/ E de perfidi la morte /Alla vita è sempre ugual!*”

(Finale nr. 26, scène 18)

Le Nozze di Figaro de W. A. Mozart

“*Questo giorno di tormenti, di capricci e di follia,/ In contenti e in allegria solo Amor può terminar! / Sposi, amici, al ballo! al giocol! Alle mine date fuoco Ed al suon di lieta Marcia/ Corriam tutti a festeggiar!*”

(Finale Nr. 28, scène 12)

19-e siècle. A l'époque du romantisme (voir Wagner dans sa *Tétralogie*, Mussorgski, *Boris Godunov*, Borodine, *Prince Igor*, Boito, *Mefistofele*, Offenbach, *Les Contes d'Hoffmann* etc.), fréquemment le prologue n'a plus sa fonction initiale, celle de résumé le sujet, mais il présente la forme d'un chapitre antérieur à l'action proprement-dite. Mais, ce chapitre se déroule en temps réel, devant les yeux du spectateur.

⁹ Une réplique tardive des stylèmes de l'opéra classique, évidemment sous l'ombre de la parodie et de la paraphrase est *The Rake's progress* (1953) de I. Stravinsky, dans le final duquel il existe appelé de façon explicite, l'Épilogue.

Charles Gounod - ROMÉO ET JULIETTE (1867)

L'opéra commence par une ouverture-prologue. Le livret¹⁰, en français, respecte la structure de la tragédie shakespearienne: cinq actes, avec un prologue, exécuté par le chœur.

Le Chœur: “*Vérone vit jadis deux familles rivales, /Les Montaigus, les Capulets, /De leurs guerres sans fin, à toutes deux fatales, /Ensanglanter le seuil de ses palais./ Comme un rayon vermeil brille en un ciel d'orage, /Juliette parut, et Roméo l'aima! Et tous deux, oubliant le nom qui les outrage, /Un même amour les enflamma! Sort funeste! aveugles colères!/ Ces malheureux amants payèrent de leurs jours La fin des haines séculaires/ Qui virent naître leurs amours!*”

Hector Berlioz - ROMÉO ET JULIETTE¹¹ (1839)

Le Prologue est précédé par une courte introduction orchestrale tripartite: *Combats – Tumulte- Intervention du Prince*. L'idée est inédite par ce détail, de l'existence d'un autre “prologue” symphonique, programmatique, avant “l'officiel” déclaré. Un autre détail inédit de l'opéra est le fait que les voix des protagonistes sont attribuées à l'orchestre, la voix humaine étant destinée uniquement aux parties narratives (alto, tenor), respectivement au personnage Padre Lorenzo (basse). Le prologue, ainsi que toute la structuration du discours symphonique, a été conçu en trois parties distinctes:

Récitatif choral : “*D'anciennes haines endormies...*”/ Strophes “*Premier transports que nul n'oublie...*”/ Récitatif et Scherzetto “*Bien que Roméo la pâle rêverie...*”

G. Verdi - IL TROVATORE (1853)

Cet opéra n'a pas de prologue proprement-dit, déclaré, mais la première partie, appelée *Introduzione*, a tous les éléments d'un prologue: le personnage Ferrando présente les prémisses du drame qui aura lieu: l'amour non partagé du Comte de Luna pour la belle Leonora, le rival inconnu, le troubadour qui lui chante pendant la nuit sous les fenêtres, les antécédents affreux de la famille.

Le Sujet. Dans la section appelée *Racconto* “*Abbietta zingara...*”, Ferrando explique à ses soldats le ténébreux enveniment du passé: une gitane était venue au chevet d'un petit enfant, frère du Comte, lui avait fait des sortilèges, celui-là était tombé malade et comme punition, on condamna la gitane au supplice du feu sur le bûcher. Le lendemain l'enfant était disparu, mais après des jours d'investigations on trouve les cendres et les et les restes

¹⁰ Jules Barbier & Michel Carré

¹¹ Symphonie dramatique, livret de Émile Deschamps

d'un corps brule. L'horreur les envahit, ainsi que le désir féroce, inextinguible de la trouver la coupable, la fille de la gitane brulée on précise tente fois le fait que le vieux Compte pressentait dans son âme que son fils n'était pas mort.

Les quatre actes nous révèlent ensuite les relations tendues, sombres irréconciliables, entre le Compte et Il Trovatore, le frère inconnu, que dans sa folie, le Compte tuera.

Arrigo Boito - MEFISTOFELE (1868)

Le Chœur, Mefistofele. Le sujet du Prologue est le pari que le démon fait avec les anges qu'il s'emparera de l'âme de Faust.

J. Offenbach - LES CONTES d'HOFFMANN (1881)

Un aspect inédit du Prologue de cet opéra est le fait qu'il induit l'idée du temps présent par rapport aux tris actes ultérieurs qui représentent chacun, des épisodes / amours du passé. L'épilogue ramène le présent.

Le Sujet. Dans la taverne de Luther, les étudiants boivent, se divertissent pendant que dans l'édifice voisin se déroule le spectacle *Don Giovanni* de Mozart. Apparaît le poète Hoffmann épris de la primadonna Stella. Sur la prière des amis, il chante une chanson joyeuse. Lindorf, personnification du cynisme, de la méchanceté gratuite, démonique, lui prépare une pharse. Hoffmann a la révélation du mauvais esprit que Lindorf personnifie et qui lui avait anéanti trois fois dans sa vie, le bonheur.

Un cas tout à fait exceptionnel le représente le prologue de l'opéra veriste ***I PAGLIACCI (1892) de R. Leoncavallo.***

Le Prologue constitue, en premier lieu, la forme musicale du manifeste esthétique veriste: *"...l' autore ha cercato, invece, pingervi una squarcio di vita. Egli ha per massima sol che l' artista è un uom, e che per gl' uomini scrivere ei deve, e dal vero ispiravasi (...) le nostr' anime considerate, poichè siam uomini di carne ed ossa, e che di quest' orfano mondo, al pari di voi spiriamo l' aere!"*

Au-delà de l'idée veriste, le Prologue laisse entrevoir la voix de l'artiste s'expliquant soi-même, la dualité permanente de sa personnalité dans le jeu "moi/personnage", mais le Prologue insiste surtout, en avertissant sur la confusion qui pouvait apparaître entre les deux états de conscience. L'inédit de cette section en tant qu'ouverture consiste dans le fait qu'elle amène avec soi la voix humaine: après un ample discours symphonique introductif, *Vivace*, l'acteur Tonio assumera le "rôle" important du Prologue, dans une démarche conceptuelle narrative, du type oratoire: *"Si puo?... Signore, Signori, scusatemi se dal sol mi presenta. Io sono il Prologo."*

20-e Siècle. Le Prologue apparaît relativement souvent, on en a quelques exemples releveurs: les opéras *Peter Grimes* de B. Britten, *Lulu* d'Alban Berg, *Ulysse* de L. Dellapiccola, *Les Mamelles de Tiresias* de F. Poulenc, *Neamul Șoimăreștilor* de T. Jarda etc.

Le terme „prologue” est utilisé de même dans la musique instrumentale, au sens d'introduction (ex. M. Reger, *Symphonischer Prolog zu einer Tragödie*).

R. Strauss – ARIADNE AUF NAXOS (1916)

Comme une réplique spirituelle, quasi postmoderne de l'opéra classique¹² et de ses sous-genres, *seria* et *buffo*, Richard Strauss compose *Ariadne auf Naxos*, où il insère des éléments de métatextualité et de „théâtre en théâtre”. Structuré en deux amples sections distinctes, Prologue/ Opéra proprement-dit délimite de façon conventionnelle les éléments antérieurs au sujet de l'opéra... qui va être présenté dans la maison d'un magnat.

Dans cet opéra de Richard Strauss coexistent dans un mélange intelligent, inédit, insolite, les deux facettes du genre lyrique: *buffo* et *seria*.

Sujet. Partie de plaisir chez un magnat viennois. On a invité deux troupes: l'une qui va interpréter en première l'opéra d'un jeune compositeur, „*Ariadne auf Naxos*”, et l'autre, de *Commedia dell'arte*. Mais, pour des raisons d'organisations (les représentations devaient obligatoirement finir quasi à 9 heures du soir quand commençaient les artifices), les deux représentations - l'opéra et le divertissement comique sont être interprétés simultanément¹³, d'où le délice de la dramaturgie.

Personnages:

La Primadonna – Ariadne

Le Ténor – le dieu Bacchus

Le Compositeur, le Chef d'orchestre, le Majordome, le Perruquier, le Professeur de Danse, Zerbinetta et Arlechino, Brighella, Scaramuccio, Truffaldino etc.

L'insertion et l'intersection des personnages *buffa* dans le discours musical de l'opéra *seria* (voir le monologue de Zerbinetta adressé à Ariadne relativement à la souffrance dans l'amour, dans la grande scène „*Grossmächtiger*”

¹² Le sujet mythologique, l'emplacement de l'action (initialement Strauss avait composé un court divertissement pour *Le Bourgeois Gentilhomme* de Molière. L'action se déroulait à Paris, au 17-e siècle. Ensuite, il l'a modifié sous la forme **Prologue/Opéra**, variante que l'on présente de nos jours; l'action → 19-e siècle, à Vienne), le récitatif, l'air, la virtuosité vocale, les répliques réalistes du type *Commedia dell'arte* ou l'opéra comique, le pathétisme de l'expression typique pour l'opéra *seria* etc.

¹³ Renvoi (?) au cas réel vécu par Mozart et Salieri avec la représentation simultanée de *Schauspieldirektor* et de *Prima la Musica poi le Parole* au Palais Schönbrunn de Vienne

Prinzessin...”), des explications esthétiques du Compositeur, culminant par son impressionnant air „*Sein wir wieder Gut*”, éloge pathétique à la musique ne sont que adresse quelques arguments qui soutiennent l'idée du metaopéra.

En voilà un court et dynamique dialogue entre la Primadonna, le Professeur de Danse, le Compositeur, qui souligne en outre les affirmations ci-dessus:

Primadonna: „*Schnell, lieber Freund! Einem Lakai zu mir! Ich muss unbedingt sifot den Grafen sprechen!*”

Der Musiklehrer: *Du kannst jetzt nicht eintreten. Sie ist beim Frisieren.*

Der Componist: *Wer ist dieses Mädchen?*

Der Tanzmeister: *Sie werden leichtes Spiel haben, Mademoiselle, die Oper ist lang weilig über die Einfalle an langt, so steckt in meinen linken Shuh absats mehr Melodie als in dieser ganzen <Ariadne auf Naxos> !*

Der Componist: *Wer ist dieses entzückende Mädchen?*

Der Musiklehrer: *Um so besser, wenn ist Dir gefällt. Es ist Zerbinetta. Sie singt und tanzt mit vier Partnern das lustige Nachspiel, das man nach deiner oper gibt...*

Der Componist: *Nach meiner Oper?! Ein lustiges Nachspiel? Tanze und Triller frehe Gebarden und zweideut'ge reden nach <Ariadne>? Sag mir's?!*

Der Tanzmeister: *Ich bitte dich um alles!”*

Dénouement – Ariadne, personnage tragique par excellence, consolée du dieu Bacchus, apporte de plus des ingrédients ironiques-parodiques à l'éthos de l'opéra en opéra¹⁴.

F. Busoni - ARLECCHINO (1917)

Ce „caprice théâtral” en quatre parties et un Prologue, représente une parodie des stylèmes (conventions de langage, situationnelles) de l'opéra classique.

Arlecchino, rôle parlé, apparaît devant le rideau et, après un court signal sonore qui préfigure le thème mélodique de la „fanfare” – fragment instrumental immédiatement après le prologue, présente de façon succincte, synthétisée, les sujets que le public va suivre. Tous les autres rôles sont des typologies des personnages de la Commedia dell'arte.

Prologue: *"Ein Schauspiel ist für Kinder nicht, noch Gotter
Es wendet sich an menschlichen Verstand
Deitend es drum nicht vellig a la lettre,*

¹⁴ Zerbinetta intervient un instant pour déclarer que tout était passé tel qu'elle avait prévu (!)

*Nur scheinbar liegt der Sinn offen zur hand.
Der Szenen-Horizont zeigt heitres Wetter,
Die Hanlung spielt in heitren Wetters Land,
Sprichwortlich abgefasst, wie sie erscheinen
Von alters her auf alter Lander Buhnen.
Betrognen Ehemann, fremd dem eignen Lose
Rivalen, um ein zwetes Weib in Streit;
Blutiger Zweikampf folgt, daran sich lose
Land laufge Weisheit und Betrachtung Hose
Greift huntig- keck in die Begebenheit.
So spiegelt sich die kleine Welt im kleinen
Was lebend wahr, will nachgeahnt erscheinen.
(zum Kapellmeister) Maestro?..."*

S. Prokofiev – L'AMOUR DES TROIS ORANGES (1921)

L'amour des trois oranges, opéra en 4 actes et un Prologue, est inspiré du conte de Carlo Gozzi *L'amore delle tre melerance*. Le sujet¹⁵ comique-absurde a des traits qui caractérisent la Commedia dell'arte et le surréalisme à la fois. Le conte est enveloppé du ton subtil satyrique, ironique, du comique dépourvu de toute tendresse ou illusion spécifique des contes classiques. Les personnages appartiennent au monde des contes et de la Commedia dell'arte: le Roi de Trèfle, le Prince, la princesse Clarice, les sorciers rivaux le Magicien Celio, protecteur du prince et fata Morgana- protectrice de Léandre, Rrouffaldino, Pantalone, Farfarello, les Petits Diables, monstres, La Cuisinière – l'équivalent du ragon mauvais des contes populaires roumains etc.

Dans le Prologue apparaissent 4 groupes de „sympatisants” des divers genres théâtraux: Les Tragiques (basses), Les Comiques (ténors), Les Lyriques (sopranos + ténors), et... Les Têtes vides (altos + barytons).

Tous ont un ton autoritaire, dominateur. Leur dispute „esthétique” s'intensifie jusqu' à des agressivités verbales et des injures réciproques.

Les Tragiques: *Donnez-nous des grands tragédies! Des tragédies mondiales et philosophiques!"*

Les Comiques: *Donnez-nous des comédies! Du rire joyeux, du rire sonore!*

Les Lyriques: *Assez!... Donnez des vrais drames lyriques, romantiques, émotionants, des fleurs, la lune, des moments d'extase, l'amour rêveur et tendre!*

Les Têtes vides: *Ne pas penser! (...) Vite, vite! Des farces amusantes! De mots d'esprit grivois! Donnez-nous du luxe!*

¹⁵ Un prince hypocondre, malade d'une tristesse pathologique, une Cour qui cherche en vain et désespérément à l'égayer; deux intrigants qui convoitent son trône, une Fata Morgana qui, butant, déclenche le rire du prince, elle le maudissent de s'écarter de trois oranges. Il part à leur recherche, les trouve. Elles cachent en fait trois princesses... L' une deviendra, après d'autres péripéties et complications "maléfiques" des intrigants, sa femme.

A coté d'eux, Prokofiev introduit un groupe de 10 choristes (5 basses et 5 ténors), Les Ridicules – réplique parodique du chœur antique. Ils suivront des points-clé de l'action, en les commentant. Les Ridicules ont aussi une fonction „classique” de Prologue, en assurent le public que c'est une pièce vraiment bonne, incomparable... en nous recommandant le silence pour pouvoir le visionner.

George Enescu - OEDIPE (1939)

Le premier acte de cet unique, mais génial opéra dans la création du compositeur, est appelé *Prologue*.

Sujet. Dans le palais royal de Thebes, le peuple fête et se rejouit des fêtes données par le roi Laïos et la reine Jocaste à l'occasion de la naissance de leur premier fils. Le vieux Tirésias arrête le moment où, sur la demande du grand prêtre, les parents se préparaient à donner un nom à leur fils, en reprochant au roi de ne pas avoir tenu compte de l'interdiction du dieu Apollo, celle de n'avoir jamais d'enfants. Comme punition, il leur prédit l'horrible vengeance des dieux: cet enfant tuerait son père et épouserait sa mère. Epouvanté, le roi Laïos demande à un berger d'emmenner l'enfant à la montagne et de l'y tuer.

Cornel Țăranu - LE SECRET DE DON GIOVANNI (1969)

Le Prologue est soutenu par deux personnages-type de la Commedia dell'arte, Arlecchino et Colombina qui esquissent, de manière ludique, une atmosphère du départ de l'action. Le non-conformisme des dialogues, les mots d'esprits, les zigzags rebelles à toute idée de cohérence sérieuse ou rhétorique du type classique y sont présents.

Le discours des personnages est une alternance rapide de segments de texte parlé et de Sprechgesang.

Arlecchino: „*Bonjour!*”

Colombina: *Bonsoir!*

Arlecchino: *Je ne suis pas prologue...!*

Colombina: *Il est Arlequin*

Arlecchino: *Mon manifeste poétique...*

Colombina: *O, je vous en prie!*

Arlecchino: *Je suis ascétique. Je m'abstiens.*

Colombina: *Etoffe d'idéologue, de mercier.*

Arlecchino: *... mais, au gré de tous. Je raconte, je pers, j'édifie. Prudemment. Je ne lie, je ne délie rien.*

Colombina: *Excellent! C'est un animateur!*

Arlecchino: *Animons-les, donc, un peu! Tout d'abord, Colombine! Pourquoi l'animer? Elle est vif argent!*

Colombina: *Je le sais.*

Arlecchino: *Les autres héros?...*

Colombina: *Lui et... Elle*

Arlecchino: *Elle et... Lui*

Colombina: *Deux par deux...*

Arlecchino: *Ils s'ennuient terriblement."*

En guise de conclusion

Ayant ses origines dans le théâtre antique, le Prologue, en tant que section distincte, avec sa spécificité éclaircissante, explicative, avant-coureuse, bienveillante... a été assumé et inséré, le long de l'histoire, dans l'équation de la dramaturgie du théâtre lyrique.

Même s'il n'apparaît pas toujours avec sa dénomination explicite, le Prologue a une fonctionnalité clairement définie. Les typologies du Prologue sont diverses, non-conventionnelle parfois: le discours symphonique de l'ouverture/ du prélude/ de l'introduction orchestrale assume souvent la fonction du Prologue, se substituant à celui-ci. (ex. Leitmotivs, thèmes, idées musicales suggestives, allusives pour conturer d'un personnage ou d'une situation dramatique/ affective concrète). De même, la première scène/ le premier air/ acte de l'opéra a, en certains cas, la configuration typique du Prologue, au vrai sens du terme.

Nous avons considéré releveuse et... utile cette démarche subjective, qui, loin d'éluider tous les aspects/ variantes/ titres/ nuances, a suivi quelques-unes des métamorphoses stylistiques du Prologue.

(Traduction en français par prof. univ. Elena Ardelean)

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THE MODERNITY OF AUREL STROE'S CONCERTANTE SPIRITUALITY

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SUMMARY. The last three concerts composed by Aurel Stroe are a further proof of his compositional maturity. The fact that they belong to the last period of his life proves that the three concerts are a round up specific to the climax of a career, which leads to *spiritual dimensions* difficult to be assimilated.

Keywords: modernity, music, contemporary.

The three concerts composed by the great Romanian musician Aurel Stroe are a further proof of his compositional maturity and they can be included into the same musical genre. Once the masterpiece is staged, it becomes the subject of the critics, which *turns its value into account* depending on its artistic qualities: the *Concert for the Violin and Soloists Ensemble*, the *Concert for the Saxophone and Great Orchestra* and the *Concert for the Accordion and Soloists Ensemble*.

These works can provide *a unitary perspective on the stylistic characteristics*, which had an impact on Aurel Stroe's whole symphonic thinking in the last years.

We aim to present *an analysis of the stylistics and dramaturgy of the concertante compositional work* in the genre works composed by the Romanian musician, which share the specific character of *his symphonic thinking*. The intrinsic dramatic pattern of his concertante works is the general framework, which allows the collection of all the analytical data collected for the research. Aurel Stroe approached the soloist discourse from new perspectives in the European music and our aim is to analyse the coordinates on which it is structured.

Our musicological approach on Aurel Stroe was facilitated by the permanent contact – during the last ten years – we had with the one who composed the Concerts, which allowed an as authentic and pertinent analysis as possible, subsequently included into the present context of the Romanian music school as well as into the evolution of concert as an important instrumental genre in the history of the sonorous art.

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The topic was selected on the basis of the spiritual and musical value of Aurel Stroe's music – one of the most important composers of the Romanian culture in the twentieth century; to these considerations we add the idea that Aurel Stroe's art is representative for the musical masterpieces composed in the second half of the twentieth century against the Romanian cultural background.

The individualism manifested in the twentieth century describes the individual who "remakes the community by his loneliness; it is the exception which makes the rule"². The modern spirit of *freedom* ignores responsibility (first the moral and cultural responsibility); without taking the responsibility of the aesthetic act (first of all, as this is the aim of our research), "freedom remains strictly individual"³.

The individualism developed in the last decades brought man to the point of neglecting the unity of phenomena, of ignoring to bring value to what is common to all of us: "nowadays it is the part that dominates"; the situation becomes dramatic if we think about turning thinking into geometry – which dominated the artistic expression of the previous century – which ignores the fact that unity is not an elementary algebraic act, that it cannot be found by unifying the separate individualities: "the whole is not the sum of the parts". Once lost, unity can be found with overwhelming spiritual efforts and the modern man is likely to – irresponsibly – take upon himself the risk of breaking this unity.

Aurel Stroe stands out in the area of an originality that situates him among the most valuable composers of Romania in the last fifty years, but he affiliates to a trend, which guarantees the value of *a vision built collectively* – during a generation: the modern thinking, with spiritual amplitude. But in most cases we can notice the – more or less confessed – conformity with the spirit of the age contemporary to the composition work: "the truth belongs to the man, the error – to the age"⁴. The artistic message of the musical work will always bear the spiritual signature of the individual who created it and it is unlikely to be considered a document of the contemporary age; we think this is also Aurel Stroe's case, who signs his art with the initials of his own soul and conception.

The composer and musicologist Liviu Dănceanu categorically describes the characteristics of the new art: "the stylistic pulverization, which is the result of diversifying the philosophical systems, of turning the religious doctrines into different sects, of the appearance of the non Euclidian geometries or of the logics with infinity of values in science."⁵ *The relation with the values promoted by tradition* has always been endangered by the inconsistency with which it has

² Noica, C., *Jurnal de idei (Diary of ideas)*, Ed. Humanitas, Bucharest, 1991, p. 321-322.

³ Idem, p. 377.

⁴ Goethe, J. W., *Maxime și reflecții (Judgements and Reflections)*, Ed. Univers, Bucharest, 1972, p. 64.

⁵ Dănceanu, L., *Eseuri implozive (Implosion Essays)*, Ed. Muzicală, Bucharest, 1998, p. 10.

related to the excellence of the past: past seems to be worn in the avant-garde thinking within the limits of "a saturated present."⁶ The age of "the recent man" became more obvious in the last half of the previous century when "the centrifuge of fall"⁷ magnified its destroying effect of *absorbing and standardising the values*.

The placement between past and future is *the crisis of the modern culture itself*, breaking off the connection with the immediate past is an extra-temporal connection to a remote past; here is the first symptom of loosing the connections, which ensured the continuity of developing some values whose persistency in the memory of humanity, was proved. Although anaesthetised by the risks of every moment associated with modernity, man still experiences the effect of moving away from the spiritual values: "satisfied with their own modernity, blindfolded by the passion of being as recent as possible, recent people of a more and more recent world"⁸.

At a certain moment, modernity becomes the territory of the explosive manifestation of the most unfavourable *paradoxes and extremes* for the evolution of humanity: *materialism* coexists with *lack of measure*. Modernity is built on the basis of concepts like "visibility", "body", "matter", but the one who is nothing but matter is doomed to be nothing else but material in view of some goals of which he cannot benefit without being his slave."⁹ In the modern age there has been "the alienation of man by *possession*, due to the terrible adventure of the verb "to have"¹⁰. The concern of the past for "the middle course", for keeping balance in everything has been constant since the Old Age; "exhausted by the merciless requirements of a never failing modernity, the modern people exceeded all the limits long time ago; modernity exceeded its own unlimited barrier"¹¹.

Temporality of the modern man is vitiated by the haste in which he acts: "the modern man thinks that if he goes faster, he gets further, but not only does not he get anywhere, but he gets nowhere if he goes unceasingly"¹². The open *infinite universe* of the modern people is a universe limited to a single dimension: the unlimited space.

Spiritually, the infinite openness of space gets back to a dramatic horizon closure, which visibly affects the work of the twentieth century. Aurel Stroe eludes this risk by the attention and the conceptual complexity with which he approaches the temporal factor in the light of his musical pieces – which make proof of a strange, limpidity, atypical for the works composed at the end of the twentieth century.

⁶ Patapievi, H. R., *Omni recent (The recent Man)*, Ed. Humanitas, Bucharest, 2001, p. 15.

⁷ Idem, pag. 16-17.

⁸ Idem, pag. 12.

⁹ *Ibidem*.

¹⁰ Noica, C., *Jurnal de idei (Diary of ideas)*, Ed. Humanitas, Buc., 1991, p. 111.

¹¹ Patapievi, H. R., *Omni recent (The recent Man)*, Ed. Humanitas, Buc., 2001, p. 11.

¹² Noica, C., *Jurnal de idei (Diary of ideas)*, Ed. Humanitas, Buc., 1991, p. 367.

As demonstrated by the three concerts analysed (but especially by the concert dedicated to the soloist violin), Aurel Stroe did not lose touch with both major meanings of evolution, as what we call "evolution", the Greeks called "degeneration" and "distortion". By his inner thoroughness, Aurel Stroe noticed that the world of being is superior to the world of becoming.

The ways to knowledge are the ones which first contributed to the depreciation of the mentalities specific to the creators of this century of modernity: they ignored the fact that the true knowledge cannot be either taught or learned and they promoted – in an unbalanced way – the technical (disorganised, existentially irrelevant, apparent) knowledge, moved away from knowing the being. The essential knowledge starts with the being and it is integral, by throwing away the barrier between the world of essence and the world of appearance.

The old Greeks called *knowledge* that process capable of raising the soul to superior values, as they knew that the true knowledge, settled as sediment in spiritual and cultural paradigms cannot be reduced to the discursive proceedings of knowledge. That is the birth of the contrast between the fake knowledge of the one who believes that knowledge can be taken from books and the knowledge founded by the moral ideals (not by the deviated knowledge ideal promoted by the modern rationalists).

In our world, "the spirit has left less and less room for the soul and performing arts profanely keeps the human soul away from the true philosophy"¹³. What Aurel Stroe's music takes from the spirit of the morbid modernity is its essences, not the way they manifest; his art is protected by the irreverence of the age by the type of human personality he has developed: his way of being as a man protected his art from the precarious hypostasis of "the context free text"¹⁴.

For this very reason the music composed by the great Romanian composer is capable of being "a cultural phenomenon which can be a turning point meant to determine our way of being"¹⁵. This is the true finality of a masterpiece, which Aurel Stroe never failed.

(Translated by Professor Marciana Streza)

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¹³ Idem, p. 23.

¹⁴ Noica, C., *Jurnal de idei (Diary of ideas)*, Ed. Humanitas, Bucharest, 1991, p. 371.

¹⁵ Foucault, M., *Hermeneutica subiectului*, Ed. Meridiane, Bucharest, 1983, p. 21.

THE HISTORY OF THE FLUTE IN ROMANIA

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SUMMARY. There are various moments in the evolution of the musical instruments along history and a variety of versions until reaching the shape they have today. The flute, an instrument belonging to the woodwind category of instruments, can be found in Romania in two forms and with two different names: the archaic one of Pipe, used in the folkloric area, with multiple versions and names, and the one of Flute, used in the symphonic, cultured music. Based on the archaeological discoveries on the Romanian territory and of documented historical writings, we can say that the flute has been present in our country even since the Upper Palaeolithic, but in a primitive form. Although the name of flute appears together with the one of pipe ever since the ancient times, the side-blown (transversal) flute used in the cultured music was brought into our country from Europe by the professional musicians who came in the 16th century, when the cultured music became more and more important and developed in the musical institutions (during the 19th century). Nowadays, the presence of the flute in concerts and in the musical institutions rises to European standards.

Keywords: history, evolution, instruments, flute, pipe, aerophone, Romania.

All the instruments have known a larger or a smaller variety of versions in their evolution and development along history. The evolution has always taken place within certain categories or groups of instruments much like a family tree. There are various moments in the evolution of the musical instruments along history and sometimes they even change their names. Thus, we find the same instrument in different geographical areas, with different or similar names.

This is why we will begin a journey along the history, starting from the earliest times, in order to reach the most distant relatives of the flute. We do this, by presenting the documents that prove its presence on the Romanian land.

We will start with the etymology of the word flute, which comes from the way the sound is produced when blowing into the instrument². Therefore, the flute belongs to one of the most important groups of instruments withstanding time that is the aero phone or wind instruments.

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² The word comes from the onomatopoeia of the act of whistling (with the lips), especially by **f** and **l** connected in speech.

The main characteristic of these instruments resides in the way the sound is produced, by causing the body of air introduced by the performer to vibrate.

The name of the flute is attributed to a large family of wind instruments with a cylindrical or conical tube, with or without holes, according to the geographical area and the moment in evolution.

In Romania, the correspondent of the *flute* is the *pipe (fluiet)*, just as in the ancient Greece it was the *aulos*.

Although in the specialized treatises both names can be found, we notice the present tendency to associate the name of *flute* with the instrument present in the symphonic orchestra, while the *pipe* mostly belongs to folklore. We have thus a clear distinction between the functionality of each instrument.

Several types of flute are known ever since the oldest times, but the end-blown flutes (*pipes*) are the oldest and the most prevalent, dating from prehistoric times. The best example is the reed, which becomes a tube by hollowing out its heart and, when a few holes are added, it becomes a pipe (flute).

The category of instruments including the flute has two types of instruments:

- the end-blown flutes;
- the side-blown flutes (transverse).

In order to prove how old these instruments are, their very vast area of circulation and their many versions, we will mention that over sixty (60) names of end-blown flutes (pipes) and over forty (40) names of side-blown flutes (pipes) are known.

The side-blown flute (It.-*flauto* (Fl.); Fr.-*flûte, grand flûte* (Gr. Fl.); Germ. - *Flöte* (Fl.); Eng.-*flute* (Fl.); Russ.-*fluta* (Fl.); Lat.-*Flatus* = breath, breeze) belongs to the category of wooden aerophone instruments, with lateral embouchure.

The side-blown flute was and is present on all continents, with different names, although organologists and musicologists are not really sure what country it originates from. This is because the category of instruments it belongs to is very old and the materials used in their making are very simple and diverse, indicating a rudimentary technique and hence the possibility that they appeared in the oldest times.

There are numerous archaeological vestiges, Chinese documents, murals, Egyptian bas-reliefs, representations on old amphorae or on Etruscan tombs, which prove the archaic presence of the flute in the world.

Moreover, there are the versions presented by the popular organology in different regions of the world, many of them still existing today with different peoples and primitive ethnic groups, which help in the investigation of the origins of this instrument.

If we research the musical terminology from the first Romanian manuscripts up to the times of Anton Pann (the beginning of the 19th century), we can observe the evolution in the terminology of musical instruments and in certain terms of musical technique, forms of influences and lexical loans from other languages.

Although from the etymological point of view, most musical terms in the main vocabulary of the Romanian language are of Latin or Slavic origin, the word *fluier*³ (pipe) has unknown origins. In late feudalism, we find in the chronicles, in the registers from the kings' courts and in other writings names of Turkish influence:

- caval s.n. = wooden pipe approx. 80 cm long, with 6 holes

- nei s.n. = reed pipe with the length of the caval, mostly known in the Orient („...sort of a flute made of reed from India, which produces a sound so sweet”. CANTEMIR, ap. T. Burada, C., pag. 14).⁴ As we previously mentioned when referring to the stage of the evolution, the historical period and the are of origin of the instrument, it can be found in different stages of evolution, determined by the historical period and by the area of origin.

Presently, in our country we have both the archaic forms of pipes used in the folkloric areas and the Boehm flute used mostly in the symphonic orchestra.

The oldest instruments in this category found on our territory date back to the Upper Palaeolithic, from the Aurignacian and Solutrean periods, more precisely the last stage, in our country from 70.000 - 8.000 BC. The oldest archaeological document is represented by a tubular, cylindrical bone, open at both ends, with a lateral hole at one end, approximately 30 cm long, called a pipe because of the documents attesting its belonging to the aerophone instruments.

A very rich source of research of the Romanian musical culture coming from the following historical period – the Antiquity – is represented by the writings of the old Greek authors, who make numerous descriptions or comments on the Thracian music.

During the first millennium BC the culture of the Northern Thrace is formed, where the Geto - Dacians would be prevalent and they are the ancestors of the Romanian people. A small pipe, supposed to have been a toy because of its small dimensions (6, 6 cm) with the diameter of 5 mm and three holes, found in Callatis, dates back to these times⁵.

³ Although in the Slavic-Romanian lexicons the word *fluier* is mentioned, the verb is not translated.

⁴ Ghenea, Cristian, *Din trecutul culturii muzicale românești (From the past of the Romanian musical culture)*, Editura Muzicală, Bucharest, 1965, p. 60

⁵ *Idem*, p. 17

In the 7th century BC, because of several Greek citadels on the shores of the Black Sea, the Greek culture entered in our country. The Scythians have also played an important part in the development of the Romanian musical culture, as well as the Celts, beginning with the 3rd century BC⁶. In the diggings made at Histria a different pipe, made of bone, with three tubes tied together was discovered. The interesting element is the way in which the three tubes are tied together, as it is the same method used today in some regions of our country.

Known for his mastery in charming the nature and taming the wild beasts by his playing the lyre, Orpheus would start an archaic period (the 14th-7th centuries BC), bringing together with mythical heroes elements of Thracian music and Greek culture⁷. This is when numerous interpenetrations of the elements specific for different musical cultures happen, for example the incoming of all of the wind instruments: the aulos, the syrinx, the kalamos, the simple or double pipe etc., from the Phrygian musicians into the Greek culture and music. A series of connections between the Thracian and the Greek music can be established, even in the area of the musical instruments. In the researched documents, we often find both the pipe and the flute.⁸

Due to the yet empirical stage in the construction of the instrument in those times, it seems that these names rather designate the area of origin of the instrument in terms of musical genre: the lute corresponds to the Greek, elaborate, cultured art, while the pipe is associated with the Thracian, archaic genres, corresponding, according to many authors, to a primitive, barbarian form of art.

In the ancient times, the syrinx designated the double flute, but also the pan flute. When the pipe was made of reed (at the Thracians), it was called kalamos. In the Etruscan culture, we find this double pipe with reed, by the name of tibia or kalamos⁹.

The ancient writer Xenophon describes a new form of art at the Daco-Thracians, taken from the Greeks: the pantomime, used in the soldiers' dance called Kolavrismos, where the instrument is mentioned:

„After the libation was made and the pean was played, first a few Thracians stood up and, fully armed, they danced on the melody of the flute”¹⁰. In another soldiers' dance the image of the dancer is described as follows: „...he made all these movements on the measure and sound of the flute.”¹¹

⁶ Ghircoiașiu, Romeo, *Contribuții la istoria muzicii românești (Contributions to the history of the Romanian music)*, Editura Muzicală, Bucharest, 1963, p. 18

⁷ *Idem*, p. 21

⁸ The instrument is called **fluier (pipe)** in some documents, in others **flaut (flute)**, without any differences in evolution or construction being made. See: Romeo Ghircoiașiu, *Op. cit.*, p. 27

⁹ Bărbuceanu, Valeriu, *Op. cit.*, p. 250

¹⁰ Ghircoiașiu, Romeo, *Op.cit.*, p. 27-28

¹¹ *Idem*, p. 28

In painting, the picture of the primitive celebrations of the Thracians called Bendidias and Cotyttias (after the names of the goddesses Bendis and Kotys, whom they celebrated), Strabo mentions, among other instruments, the flute.

The Roman occupation in Dacia has brought new musical elements, renewing the art of the local population. Among the pastoral musical instruments, the pipe, the pan flute and the bagpipe are mentioned.¹² The rulers of Dacia were obliged by the law to organize shows of gladiators and theatre performances celebrating the gods where music played a very important part. They had hired flute players (tibicines)¹³ called to contribute to the public festivities, processions, banquets or performances. The gladiator shows were accompanied by the sounds of trumpets and flutes. At the celebration of the goddess Cybele, together with festive processions, sacrifices, feasts and orations in her honour, girls' and boys' choirs accompanied by flutes were also present.

The laments in the funeral repertoire of the Geto - Dacians were also accompanied by wind instruments: the flute, the pipe, the bucium (a type of Alpenhorn used by the mountain dwellers in Romania – n.tr.). Many of the Romanian laments even nowadays are accompanied by a pipe.

The existence of the vocal-instrumental ensembles is mentioned in a document from the wedding of the Thracian king Cotys, where the flute player Antigenes performed, together with the guitar player Cephisodotus and the singer Arges.¹⁴

From the ancient times, we have the names of several flute players, as the performers and the composers were honoured in those times. Among them, we have the flute player Ismenias, a Thracian prisoner, musician at the court of the Scythian king Ateas, as well as the Thracians Seuthes and Ronax, considered the inventors of the pan flute.

The presence of the women in the musical life of those times is mentioned by Charon of Lampsacus, who informs us about a female flute player who performed for the Bisaltae Thracians during an attack against the town of Cardia.

Although the period of Thracian music was dominated by the string instruments, many Greek and Latin (classical) documents frequently mention the wind instruments: flutes, tibias, horns, bagpipes and others.

In the 2nd century BC a differentiation of music and of the groups of musical instruments takes place according to the preferences of the social classes. Therefore, while the string instruments were used by the more cultured Thracians, the wind instruments were used by the lower classes in everyday life.

¹² Cosma, Viorel, *Două milenii de muzică pe pământul României (Two millenniums of music on the Romanian land)*, Editura Ion Creangă, Bucharest, 1977, p.17

¹³ The pipe was known in the Greek-Roman antiquity by the name of **aulos** or **tibia**. See: Ghenea, Cristian C., *Op. cit.*, p. 17

¹⁴ Ghircoiaşiu, Romeo, *Op.cit.*, p. 43

Climbing on a new step of social development, during Feudalism we notice that the ample process of social transformation taking place here would influence the further role and development of art and culture. In those times, we find several phenomenons, which have influenced the future development of the Romanian society and culture. One of them is the process of formation of the Romanian language, when the Slavic people settled in the north of the Danube (the 7th century), where this process will be finalized. Another phenomenon was the Latin Christianity, which spread in Dacia during the 4th century AD.

Among the migratory peoples, the Slavic peoples had a particular influence on the development of culture in the Carpathian - Danubian area, as their culture mixed with the culture of the Romanised Thracians.

Although in the Europe of those times the string instruments were predominant, some brought to us by the Slavic peoples, there are documented proofs that the wind instruments were also used. In the territory north of Dobrogea, wind instruments of the type of the flute, belonging to folk culture and dating back to the 10th-12th centuries have been discovered. The most important piece is a bone pipe, 115 cm long, with four holes on one side and one on the opposite side, the distance between the first three holes being of exactly 16 mm.¹⁵

Our culture during the Feudal period was dominated by various types of pipes; the most used being the one with six holes. We find a separation of instruments based on social class in this period also. On the one hand, there was the folk, non-religious music and on the other the religious Slavic, Byzantine music, representing thus two types of culture: a progressive one and a retrograde one. In parallel, we also notice an acceptance of the foreign European, cultured music, preferred by the nobility.

Together with this type of music, new musical instruments entered the country and, although the keyboard instruments were fashionable, the wind instruments appear.

During the 16th century, the dignitaries would surround themselves with virtuoso performers. King Mathias Corvinus was the first to spread this trend among the Transylvanian nobles.

When the first professional musicians were brought in from abroad (during the first half of the 18th century), the spreading of the cultured European music among the bourgeoisie determined the need to find a method to assimilate it. First, the public was educated through concerts, then by private lessons for the children of the bourgeoisie. Afterwards, National Music Schools were founded, with the purpose of educating local musicians and performers. Therefore, the names of professional musicians who came to Romania appear

¹⁵ *Idem*, p. 104-105

in the historic documents. Among them there are also the names of several flute players: the flute player Satza was among the performers hired by Karl Ditters von Dittersdorf for the chapel of Oradea in 1764.¹⁶ From the music teacher Gabriel Reilich (1610 -1677) we have left an immense library; among its scores, there is also a piece for violin and flute, and his collection of musical instruments includes a flute. Among the manuscripts and scores printed in the 19th century we find a Serenade for flute and guitar (1818) belonging to Leonard de Call.

After 1848, the chronicles mention more and more frequent musical performances, projects to establish music schools etc. Such a project is the one initiated by Louis Wiest and the Nitesti brothers and among the instruments used for studying; we find the flute to be also mentioned. The interest in cultured music and in the cultivation of instrumental music in our country is thus documented.¹⁷

As it has multiple technical possibilities and it can easily play simple melodies, the flute has been successfully used by many musicians. The folklorist Dimitrie Vulpian has also studied the flute at the Conservatory in Iasi, as well as another Romanian musical critic from the end of the 19th century, Constantin Cordoneanu and, for a while, even Ion Vidu used it in his activity as a musician.

The musical critic and folklorist Nicolae Filimon, known for his novel *Ciocoii vechi și noi* (*The old and the new boyars*), has shown a special interest and even a passion for this instrument. He was a student of the School of vocal and instrumental music, founded on 23 March 1835 in Bucharest and, before he was a chronicle writer, he was a flute player.

He studied with professor Ferlendis¹⁸ (Ion Andrei Wachmann) and music theory with Ludwig Wiest, who would help him after 1842 to play the flute in the orchestra of the Italian Opera House in Bucharest.

During 1836-1840, he attends in parallel the classes of the Saint Sava College and those of the music school where Ludwig Wiest helped him get in. It is worthy to mention the fact that the flute was considered an important instrument among the classes at the School of vocal and instrumental music. In 1840 he completed his musical studies, starting a teacher's career in 1841 until 1842, in 1845 he became a performer and in 1857 a musical critic.

The first flute player of the Italian Opera House, Michael Folz, who would be Nicolae Filimon's flute teacher, was among the virtuosos of the orchestra. Nicolae Filimon has studied for quite a while with him.¹⁹

¹⁶ Lazăr-Cosma, Octavian, *Hronicul muzicii românești* (*The chronicle of the Romanian music*), vol. II, Editura Muzicală, Bucharest, 1973, p. 405-406

¹⁷ The publications of the time: reviews, specialized articles, chronicles.

¹⁸ Cosma, Viorel, *Nicolae Filimon - critic muzical și folclorist* (*Nicolae Filimon – musical critic and folklorist*), Editura Muzicală, Bucharest, 1966, p. 89

¹⁹ *Idem*, p. 25

The names of other flute players are also mentioned: Guslav Wagner, who taught flute and other four instruments at the Conservatory in Iasi in 1868-1870 and in 1900-1901, Petre Elinescu is mentioned as a flute teacher at the Conservatory in Bucharest. These first names appear in the documents of the time when the flute began to be promoted in our country. With the passage of time, the list grew longer and nowadays we can say that the flute is as popular in Romania as in any other European country. Moreover, the flute has a leading place among the other instruments of the symphonic orchestra, being acknowledged and loved for its qualities.

Local instruments from the category of the Romanian flute

The flute is an **aerophone** instrument and we will try to define this category of instruments by going back in time in search for their possible ancestors. In our country, the aerophone instruments are very well represented as they are closely connected with the life and activities of our people.

As shepherding is one of the oldest Romanian occupations, most aerophone instruments are directly connected to that specific lifestyle. In the shepherds' world an instrumental music was created in connection with particular moments and aspects of their life; signals from the *bucium*, songs for travelling, songs for shepherding, *doinas* and dances played with different types of pipes.

Man has known the aerophone instruments (together with other instruments) ever since the oldest times and he first made them from what came in handy: reed, bones with holes in them, and he called them *pipes*.

The pipe accompanies the Romanian man and woman in all daily activities:

- at work;
- when milking the sheep;
- when cheese is made;
- when milk is made;
- at gatherings and celebrations;
- in the lonely moments, as the closest friend;
- in the moments of leisure;
- when expressing joy or sadness;
- when suffering or even dying;
- during the funeral ritual the sound of the pipe accompanies the laments.

According to the most recent musicological researches, we know nowadays:

- five types of *bucium*, which differ in the shape of the tube,
- five types of bagpipes, which differ in the structure of the melodic pipe,
- a family of pipes made up of seventeen (17) members.

The pipe is one of the oldest instruments in our country still existing today. Pastoral instrument, close to the heart of the peasant, accompanying his daily life, in the mountains or in the plains, the pipe remained his best friend in joy and in sorrow. The folk songs and legends are proof of that. There are various legends on the origins of the pipe as it is one of the most used instruments in our country, although the folk instruments usually differ from one another according to the region they come from. The most famous legend and with the most versions is the *Miorita*. In the end of the legend, the shepherd gives instructions on what should happen with his pipe after his death and wishes for it to be trusted into the ground so that the wind could blow into its holes and gather the sheep to mourn him at his tomb.

In certain old Christmas carols God is pictured as an old man with white hair, shepherding a flock of sheep and playing the pipe. The old popular belief is that the pipe has divine origins, hence the saying that God made the pipe and the sheep and the devil made the bagpipe (violin) and the goat.²⁰ Even the old legend of Prometheus gave birth to the story telling about God and Saint Peter stealing a burning coal from the fire controlled by the devil in the beginning and bringing it to the humans in a pipe.

Moreover, there are musical stories performed by the flute:

1. The story of the shepherd who lost his sheep is known in many regions of the country without a poetic text²¹, the plot being suggested by the sequence of melodies: lament - dance – lament - dance. The plot is simple: the shepherd looks for his lost sheep lamenting (usually playing a doina). Suddenly, as he thinks he sees his sheep in the distance, the lament changes into a lively dance, according to his state of mind. Realizing he was wrong and mistook some white stones for sheep, he turns back to lamenting. He finally finds his sheep and the story ends with a lively melody (dance), which musically describes the joy of the shepherd.

2. The musical story of the shepherd who, having lost his pipe, made one from the shaft of the plough, which changed his name into Shaft.

3. The story of the shepherd who passed away on the top of the mountain missing his lost sheep.

On New Year's Eve, the pipe accompanies the Plugușor and the show with animal masks: stags, goats, or bears.

Despite of its soloist character and because of its vivacity, the pipe is very useful in folk dances. As previously mentioned, there is a large variety of folk pipes with different peculiarities. According to these peculiarities, the folk organology treatises present the following structure²²:

²⁰ In some versions we find the bagpipe and the goat, in others the violin and the goat.

²¹ The melody is better known, not always under the same name as the text, sometimes being called *Șireagul* (*The string*), *Porneala oilor* (*The pasture of the sheep*) or *Când și-a pierdut ciobanul oile* (*When the shepherd lost his sheep*).

²² After Alexandru, Tiberiu, *Instrumentele muzicale ale poporului român* (*Musical instruments of the Romanian people*), Editura de Stat pentru Literatură și Artă, Bucharest, 1856, p. 154.

| Name | Holes for the fingers | Dimension | Name | Material |
|---|---|--------------------------|--|---|
| 1. The pan flute | – | Small, medium, big | | Bamboo, reed, wood |
| End-blown pipes | | | | |
| a. without block (semi transverse) | | | | |
| 2. The tilinca | – | Big | | wood |
| 3. The Moldavian pipe | 6 | { Small Big | The Moldavian small pipe The Moldavian big pipe | Wood, metal |
| 4. The pipe from Dobrogea | 7 (the 7 th in the back) | { Small Medium | | { Wood Reed |
| 5. The kaval from Dobrogea (Bulgarian) | 8 (the 8 th in the back) | Big (made up of 3 parts) | | Wood tied together with a bone |
| b. with block | | | | |
| 6. The tilinca with plug | – | Big | | Wood (very rarely metal or bone) |
| 7. The kaval | 5 | Big | | |
| 8. The pipe | 6 | Small Medium Big | { The small pipe (Trișca) The pipe The big pipe (Fluieroiul) | |
| 9. The double pipe (with even pipes) | 6 – | Small Medium | | |
| 10. The double pipe (with even pipes) | 7 (the 7 th on the drone pipe) | Small Medium | | |
| 11. The double pipe (with uneven pipes) | 6 | Small Medium | | |
| 12. The pipe (with 7 holes) | 7 (the 7 th in the back) | Small | | |
| Side-blown pipes (transverse) | | | | |
| 13. The ocarina | 9 (the 9 th in the back) | Small, Medium, Big | | { Burned clay, terracotta, porcelain, metal |
| 14. The folk pipe | 6 | Small Big | The folk piculina | Wood |
| 15. The folk pipe | 7 (all in the front) | Big | | |

Just as the primitive man made his own pipe himself, all types of pipes nowadays are manufactured by the performers, each performer only playing his own pipe.

That is an interesting observation, as, although the flute players nowadays buy their instruments in music stores, they do not have recitals or concerts with a new instrument until after months of accommodation.

The exact dimensions, the temperate tuning and the precision of the construction of the flutes due to the high production technology cannot be compared with the empirical measuring systems (the fingers, a piece of string or an old pipe) used by the pipe manufacturers.

Nowadays we have, in different environments and used differently, the *Boehm flute* as well as the pipe – its ancestor, in versions that are more modern.

As related instruments, the flute and the pipe still preserve general common characteristics:

- technical aspects having to do with the emission of sound,
- the astuteness, which remained a characteristic of the flute, even if it is more evolved,
- the harmonic sounds, characteristic for the performance on the simplest of pipes and on the flageolets used at the flute,
- the throaty drone common in certain folkloric genres performed with a pipe and the same method used lately in contemporary works for flute, and others.

The differences between the two instruments are due to the different environments in which they are used and, consequently, to the musical genres: *the pipe* is used in the old folkloric genres and *the flute*, in various types of music appreciated in the urban areas, such as the promenade music, or the classical, cultured music.

Considering the evolution in the technique of production and in the possibilities of the flute, all in all we can say that, along the centuries, the flute has undergone numerous changes and is now in a superior stage of evolution, attracting large audiences both from among the composers and professional performers and from among the average public attracted by its mysterious and magical sound.

(Translated from Romanian by Roxana Huza)

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BREVILOQUENZA COMPONISTICA – ROBERT SCHUMANN AND FRAUENLIEBE UND LEBEN (PART III)

CLAUDIA POP¹

SUMMARY. Robert Schumann, one of the most famous Romantic composers of the first half of the nineteenth century, by his lieder *Frauenliebe und Leben* made me to feel and to want also, to send this personal reflection of music that addresses the heart of the women to those to whom I've extended the positive leaven to approach this music so special: the lied. Driven by the success in singing these lieder by Robert Schumann I decided to behave like a true pedagogue and delimit into the entire study (which contains eight parts), three very important things necessary to approach this genre:

1. to present the poetic content that harmoniously combines the poetry with the precise notes entered;
2. to develop sensitivity, understanding of the poetic text;
3. to introduce some voice technical means necessary to approach these lieder.

Keywords: Lieder, poetry, music notes.

Easy browsing Robert Schumanns' Lieder *Frauenliebe und Leben* an inner joy cover me that I played this music in public and I decipher, in terms of a lieder singer, the contents of a musical text written by a famous composer – Robert Schumann² on the lyrics of a famous poet: Adelbert von Chamisso.³

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² Robert Schumann (8 June 1810, † 29 July 1856) was a German composer and pianist, one of the most famous Romantic composers of the first half of the nineteenth century. An intellectual and an aesthetic, his music, rather than any other composer, reflects the deep personal nature of Romanticism. Introspective and often whimsical, his early music was an attempt to break with the tradition of classical forms and structures which he considered too restrictive. Few understood him during his lifetime, but much of his music is now considered bold originality of harmony, rhythm and form. The 1840's can be considered as the most prolific career of Robert Schumann. By that year he wrote almost exclusively for piano but this one year consists almost one hundred and fifty pieces. Biography of Robert Schumann is to be included in a storm track, sweetness, their doubt and despair are all assigned different feelings aroused by his love for Clara, his wife. But it would be wrong to say that only the influence led to the perfection of composition and textual *Frühlingsnacht*, *Im wunderschönen Monat Mai* and *Schöne Wiege meiner Leiden*. The main cycles of compositions from this period were those of J. von Eichendorff Liederkreis (op. 39), *Frauenliebe und Leben* of Chamisso (op. 42), *Dichterliebe* of Heine (op. 48) and *Myrthen*, a collection of songs including poems by Goethe, Rückert, Heine, Byron, Burns and Moore. *Belsatzar* pieces (op. 57) and *Die beiden Grenadiere* (op. 49), both in the writings of Heine, highlighting the best talent as a composer of ballads, although less dramatic ballad akin than his lyrical introspection. As Grillparzer said, "He created a new world, an ideal, in that its movements are almost like its desires." (Reference: Wikipedia, the free encyclopedia, c.v. "Robert Schumann").

Because I lived, like many other mortal, moments of maximum "fall" into the passion, when I felt a knot that tightens around the neck and not let me breathe, I tried to understand THE WOMAN referred to Robert Schumann.

I was known the saying "*Talent works, genius creates*" and then I looked for a harmonious collaboration between genius and talent, between composer and performer to expose THE WOMAN by my voice in public concerts as a whole sprung from a single soul. Moreover, what was my reward to my daring attempt? Passed on artistic joy in the listeners' eyes, where reason could fail, but not the feeling.

I will not to send my personal reflection of music that addresses the heart of the women to those to whom I have extended the positive leaven to approach this music so special: the lied. Driven by the success in singing these lieder by Robert Schumann I decided to behave like a true pedagogue and delimit into the entire study (which contains eight parts), three very important things necessary to approach this genre:

1. to present the poetic content that harmoniously combines the poetry with the precise notes entered;
2. to develop sensitivity, understanding of the poetic text;
3. to introduce some voice technical means necessary to approach these lieder.

What we can experience, we – the lieder' interpreters, is the intonation of speech sounds included in the scores, something completely unschooled. It says that the intonation is usually determined as any other linguistic element, by the context, and in our case even by the musical notes above each word entered.

Be not so?

In order to have a detailed picture of the phenomenon of the intonation of speech sounds we will continue our study, with the third lied from Robert Schumann's *Frauenliebe und Leben: Ich kann's nicht fassen, nicht glauben*⁴

Written in a minor tonality, *C minor*, the tonality of death and of the funeral marches, *mit Leidenschaft* (with passion) in a triple rhythm, that lied is one of those songs born from the disturbing passion, which makes us feel the desires not belonging to daily plan of the Clock ticking careful and weary of life, but dream to have access to some ecstatic moments where the loved ones voice's attractiveness floats above us.

³ Louis Charles Adélaïde de Chamisso, known as Adelbert von Chamisso (30 January 1781, † 21 August 1838) was a German botanist and writer of French origin. His poetry is of a sentimental and romance is in line later. His early writings include a translation of the verse tragedy of *Le Comte de Comminge*. As a poet Adelbert von Chamisso's poems distinguished by cycle-*Frauenliebe und Leben*, describing the love of a woman over a man, from their first meeting, marriage, and until his death, she continued to reveal feelings and after His passage into nonexistence. This cycle of poems set to music was not only but also of composers Robert Schumann, Franz Paul Lachner and Carl Loewe. (Reference: *Wikipedia, the free encyclopedia*, c. v. "Adelbert von Chamisso").

⁴ *I can't grasp it, nor believe it*

These words of the lied, full sense of musicality and sensitivity as reflected in the speech plan, how can will those lead us, to understand the message and their fair interpretation?

What we know about the Women's shared love in this third lied, is justified only by the link established between words and us. Ie, all words included in the notes should give live to speech and also to music, because otherwise their music without words still reflect some blank forms, never filled.

However, how can we spoken words as they should be filled with notes and then, how can we sing that music to which we will add our own personality potion?

In this way?

Ich kann's nicht fassen, nicht glauben, Es hat ein Traum mich berückt⁵



If we intone the words so, it would be performing a version expressing a total delight run from dream to dream, continued to move beyond the reality as a sort of emotional trance. This would contravene indication of the timbre colours shown in the early part *mit Leidenschaft*.

That way?

Ich kann's nicht fassen, nicht glauben, Es hat ein Traum mich berückt?

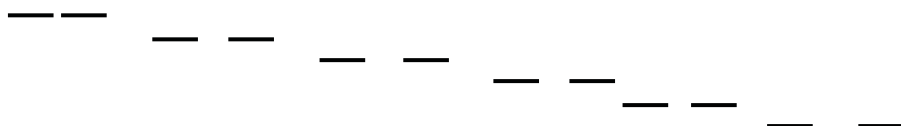


This intonation of the speech sounds it seems to me as an initial fulguration of a born passion, and not as a passionate and declared love for him. There is doubt and mistrust both in feelings would have been revealed to her in dream and in her capacity to love or to be loved.

It's that duality and uncertainty it could urge Her to take a daisy and pluck petals while she would say: *he loves me, loves me not...* I do not think that would fit nor the tonality is written the lied, neither the indication of dynamic *f*.

But this version?

Ich kann's nicht fassen, nicht glauben, Es hat ein Traum mich berückt



⁵ *I can't grasp it, nor believe it, a dream has bewitched me.*

This variant of the intonational speech sounds seems to me to be the result of a vibrant, fearful or hoping living that perish easily, easily, goes slowly to crush, been something that eats the inside, waiting for something to be happen, expecting and accepting the Fate.

This latest version is closest to that proposed by Robert Schumann's music in which the despair, anxiety, agitation, pending acceptance by Him of Her unconditional love, of Her total love...

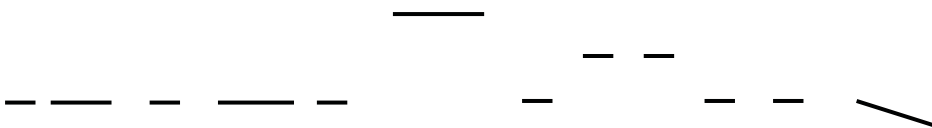
If in previously lied we became the preserver of Her secret passion, with all Her being paired in the words and, in the same time, with the whole suspension while She's awaiting His response to the call of Her heart, in this lied we will find out His confirmation in loving Her, which comes across with these words: *Ich bin auf ewig dein*⁶

Brilliant composition is done by chorded successions granted slur from *C minor* to *E-flat major*, then in *B flat major*, *D major* even to conclude this agreement by the seventh section of *Si-flat major* that will solve in *E flat major*, the relative tonality of the beginning of lied about we are talking. All these observations are added to the *etwas langsamer* dynamic indication, when She recounts Her dream and receives confirmation of His love. Also, if in the first part all the chords that accompany the words were written with *staccato*, the *legato* enjoy this section, beginning in *p* and has small dynamic growth.

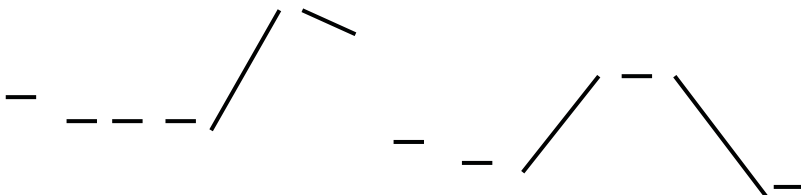
The speech design of these two musical sections contain many repetitive notes and a chromatic upwards or downwards, without using musical intervals that jump too high up. There are Sexta intervals used only three times throughout the lied, (first and last are sexta preceded by an *appoggiatura breve* that add passion in interpretation).

The musical imagine of the words is represented by this:

Ich kann's nicht fassen, nicht glauben, Es hat ein Traum mich berückt



Wie hätt er doch unter allen, Mich Arme erhöht und beglückt?



⁶ *I am thine eternally*

Although an interrogation should have its way normally up, Robert Schumann chose to offer it, the lowest note of all musical speech so far. How we will interpret this? Certainly without the use of *chest voice*, which thicken the voice and it would distress the context of dreams and agitation from the dream, but we recommend to use the middle registry of the soprano voice, which even without a great intensity as strong as the chest voice, this voice offers innocence, joy, exactly what you need in this musical and dramatic context.

The next section of music is a passion contaminated speech: Her words sounded extinguished, ecstatic, been felt just the vibration of the young women's exactly image of what She saw in her dream, because while listening to the echo reflected her own love, she woke up and ... He ... was not there.

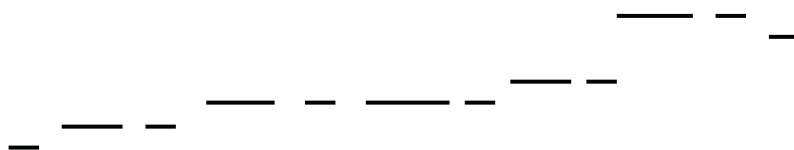
Words that transcend consciousness must be interpreted with great love and sincerity to be credible, and in an audible contrast to what is coming, when She awakes and does not find Him, although He appears in her dream, so close! Again, there are repetitive notes and small intervals until that chromatic scale coloured the sound image of a disappointing awakening from the dream.

The musical image of the words is represented by this:

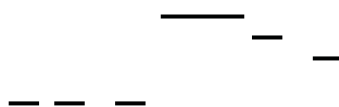
Mir war's, er habe gesprochen: „Ich bin auf ewig dein,“



Mir war's - ich träume noch immer, Es kann ja nimmer so sein.



Es kann ja nimmer so sein.



What we can see in all musical sections of this lied, are the short words, mostly monosyllabic, expressing thoughts, clear feelings, expressing continuous walking, Destiny's pure line stars.

The next section of music is written a third higher than the original material, the melodic conduct respecting the relative tonality to the basic tonality and represents that desire for resumption of the dream, to continue the happiness shared in dream. A small dimension coda in *adagio* makes the difference between the parties, which seems a bridge to the A part. Going descendant of the code belonging to B varied part, has some words of a special emotional charge that should be moulded in performer's inner: *In Tränen unendlicher Lust*⁷

The A part is resumed in *p*, with chords in the same *staccato*, which continues with a musical *intermezzo* fragments in a second relationship to the last repetition of the thoughts raised by the words: *Ich kann's nicht fassen, nicht glauben.*

The simplicity and beauty of the movement of an area as a continuous curve, which vibrates louder or extinguished, as the intensity of speech requires make us, us – the singers, to find right words in a speech resonance articulate and to make them intelligible, clothed with the German language, which becomes sweet and melodious when music is involved.

I think we need to have a great love and great patience as we seek to understand and especially, to render the Soul beyond the words ... not just be a reflection of their own image.

And do not forget that each lied of the *Frauenliebe und Leben* by Robert Schumann reflects a different image at some stage in the evolution of Women's feelings, all of which are designed in a compositional mastery that breathtaking and force you to interpret them with sincerity, giving to the public who is a good listener, a truth of a really and a passionate love stories.

(Translated from Romanian by Claudia Pop)

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⁷ *In tears of infinite bliss.* Context refers to the women's wish to be swallowed by death while She is swinging in loving arms.

MUSICAL SENSIBILITY OF THE BALLADIC IN THE LIEDS OF FRANZ SCHUBERT: *ERLKÖNIG*, OP. 1

GABRIELA COCA¹

SUMMARY. In those almost 600 Lieds of Franz Schubert, a serious number of them are composed on the verses that belong to Goethe. The clearness of the thoughts that are expressed into Goethe's poems, the accuracy of the expressing, the deep feeling of which they are penetrated, all these things gave a deciding impulse to the creation that belongs to Schubert. The Lied *Erlkönig* was composed in 1815. At that time, Franz Schubert was 18 years old. In his creation, this work is numbered with Opus 1, even if this Lied is not his first written creation. The first edition is from 1821. This study presents an analysis of this work.

Keywords: Franz Schubert, *Erlkönig*, ballad, form, structure, harmony, analysis, Lied, musical sensibility

The genre **ballad** in the literature area represents an epic poem, a narrative one that is relied on the historical, heroically, legendary, fantastical themes, having a root that is deeply anchored into the folklore. Usually, there are anonymous and collective creations in the same time, their shape is a little reduced than those that belongs to the epical poems, they do not have the character belonging to a fresco that do characterize these creations. The origin of the ballad is somewhere in the Middle Ages, it initially meant a song that came together with a dance. The name came from the French language—*ballade* (dance) and from the Italian language, too - *ballata* (dance), - *ballare* (to dance).

The ballad *Erlkönig* of Johann Wolfgang Goethe is a part of the poem in verse *Die Fischerin*, being composed in the year 1782. In his scenically notes, the author introduce his opera in the following terms: “*On the banks of a river, under the tall alder trees, here and there, there are fishermen cottages; night time, silence. On a small fire, pots, around it, nets, tools for fishing. Dortchen (is working and she sings in the same time): «Wer reitet so spät...»*”

As a scenically conception, the ballad *Erlkönig*, can be compared with *Gretchen am Spinnrade* D. 118 (op. 2, 1814, Goethe). Both the women characters are occupied with a tedious, manual work, meanwhile, they sing with a genuine calmness in their attitude.

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The musical work *Erlkönig* by Franz Schubert is under the shape of a chain-structure, the musical content is closely to the poetic text. So, with its constructive aspect of some cubs, we can find the following constituents:

1) On the one hand, there is the rhythmical background of one continuous pulsation; this is materialized by an *ostinato* of triplets which are persistent from the first to the last but two measures, where it is dissolved into a **Recitative**. This rhythmical background has the role of creating the atmosphere of an inner tension of the Lied, but, meanwhile, it creates an onomatopoeic effect, suggesting the whistling of the wind, and the continuous movement of the two real characters, the tragically ones: the father and the children. The typical accompaniment is under the shape of some repeated chords.



Ex. 1

This accompaniment is changed only in the stanzas where Erlkönig intervenes into the discourse:



Ex. 2



Ex. 3

In the 5th stanza, the alternating of the ascendant and descendent arpeggios from the piano part, it suggests, in a very plastically manner, the word *wiegen* (to swing), from the poetic text.

This rhythmical-harmonically pulsation assures the compositional **continuity**. The piano accompaniment is not made into stanzas. The two interventions from above that belong to Erlkönig can be considered as sections from the allure of the couplet from the rondo form, the literary stanza no. 8th became *Coda* (as the shape of the ballad is analyzed by Dietrich Fischer-Dieskau). But, in our opinion, the folding of the shape on the rondo pattern is a little bit exaggerated. To this exaggeration is opposed, on the one hand,

the continuity that is suggested by the accompaniment even in those sections in which the profile of ostinato is changed, on the other hand, the stanzas **in a chain** that belongs to the vocal part. The music is subordinated to the literary text, following by its modalities and expressive resources, the formal and the tribal ones to make the poetic text as graphically as possible.

2) Above this rhythmical-harmonically background there are overridden three leitmotif elements:

a) **the ridding motif** (the name was taken from Dietrich Fischer Dieskau)



Ex. 4

As an important aspect to this motif, we can notice the fact that it always appears in the low register; his melodically profile, during the Lied, embodies the following shapes:

Ex. 5



Putting all these variants together, we can notice that the motif is under three variation procedures:

1. The transposition of the initial pattern, without any modify from the melodically profile. (See the variants **g** and **h**).
2. The varied transposition and the replacing of the cell **y** by a pedal sound (see the variants **b**, **e**, **f**) that follows the successive order of the **x** cell, without refolding it.
3. The transposition and the variation of the cell **y** by the interval broadening (see the variants **c** and **d**).

The above motif points the *Introduction*, the accompaniment of the stanzas 1 and 2, the transition towards the 7th stanza, and the accompaniment of the last stanza, the 8th one.

In the moment of the positive golden section of the Lied, this leitmotif is taken in a varied form by the vocal party (**a unique case all over the Lied!**)

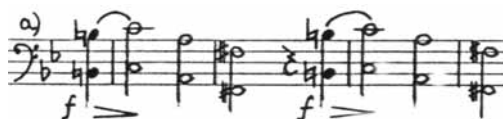
Ex. 6



- b) from the intervals diminishing and from the rhythmical augmentation of the cell *y*, of the *Motif of the riding*, Schubert obtains other two leitmotifs:

- **one of the dramatic emphasis**

Ex. 7



This motif is used only as a harmonically support. It appears only by three times, following a gradual evolution to a great, first by the transposition to an ascendant major second, then, by the transposition, to a minor, superior third. The gradation is serving, in this particular case to the dramatically end in order to intensify the tension. It can be met in the 4th, 6th, and 7th stanzas.

Ex. 8



- c) The **suffering motif** (or the motif of the blurred cry)

Ex. 9



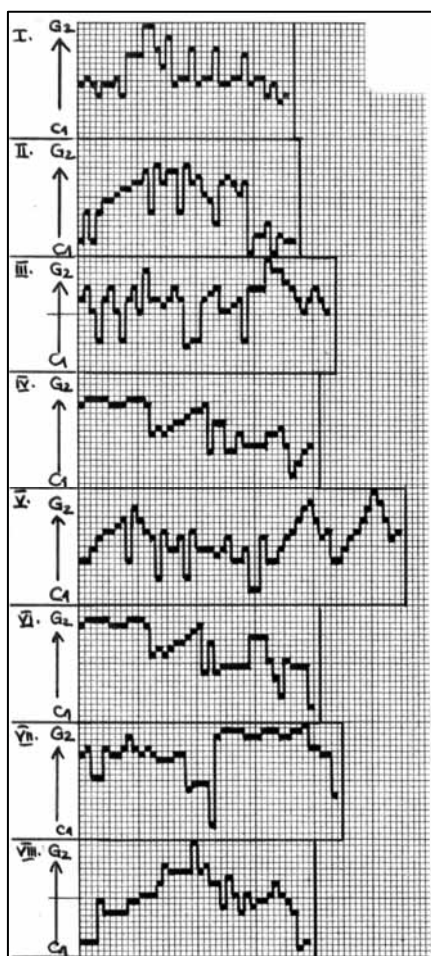
It appears every time in the overlapping of the previous motif, only in a vocal party. It suggests, in a very plastic manner, the sobbing cry of the child, who addressing his father:

Ex. 10

b) (37.-105.ü)
Mein Va - ter mein Va - ter, und siehst du nicht dort,
c) (123.-134.ü)
Mein Va - ter mein Va - ter, jetzt fasst er mich an!

We have to notice in here the fact that Schubert uses a symbolist of the intervals. So, from the examples from the above, it results that the characteristic interval of the child in this Lied is the **minor second!**

In order to visualize as suggestive as possible the melodically profile of the sung voice we can propose the projecting of the pitch levels on a millimetric paper:



Ex. 11

From this graphic, there can be clearly seen the similarity, as a general profile, of the **stanzas 4th and the 6th** - they both constitute a visible fall, a diagonal that comes down from the left, superior corner towards the right, inferior corner. We put, as a dramatic parallelism the text of these stanzas:

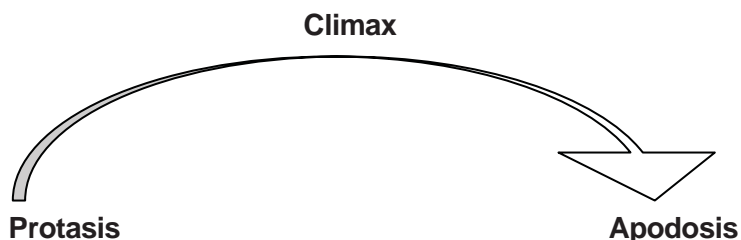
*„Mein Vater, mein Vater, und hörst du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind.—*

*Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich sehe es genau;
Es scheinen die alten Weiden so grau.—*

- **The 7th stanza**—it offers us the upside-down image of the 6th stanza (so, the verses 1. and 2./6th are corresponding to the lines 3 and 4/ 7th and the lines 3 and 4/6th corresponds to the lines 1 and 2/7th).

An identical corresponding can be made between the 7th and the 4th stanzas. The difference relies on the fact that the 7th stanza is melodically constantly maintained in the superior part of the graphic, it has only two brusque fallings. However, in its own way, it is unique. It has similarities with other stanzas, meanwhile, it keep its individuality.

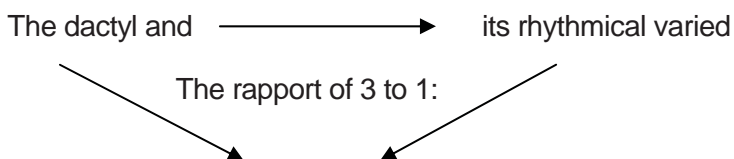
- **The 1st, the 2nd and the 7th stanzas**—all the three of them suggests the visual expression of a cliff, following the constructive law:



- **The 3rd and the 5th stanzas** bring visible similarities in their profile. In the 5th stanza, Schubert uses the repetition of the line “und wiegen und tanzen und singen dich ein”. In the original literary text, this repetition does not exist. By the repetition of the text, the only melodically variation is represented by the rising of the climax with a major second. This line represents, as we had already said, the taking over, in the vocal party, of **the riding motif**, so, the positive golden section of the Lied.

*

The vocal part does not bring with it heavy intonations. Among the rhythmical formulas, the most frequent are:



The rhythmical structure follows the accents of the metrical prosody.

The only exceptional division from the vocal part comes in the 3rd stanza, the 2nd line, where Schubert overlaps the verb “spielen” (to play with) to a triplet whose melodically line can be added to the turn (“Doppelschlag”).



Ex. 12

In a comparative analyze of the range of the melodically line of the stanzas, we can notice that they have in a great part, intervals in ninth and tenth. However, in the second part of the Lied, **following the dramatic tension**, Schubert extends, step by step, this range, in the 7th stanza, it touches the eleventh, and, in the last stanza, it touches the twelfth.

Ex. 13



The order of the apparition of the tonalities and the number of the measures which they occupy are the following:

Ex. 14

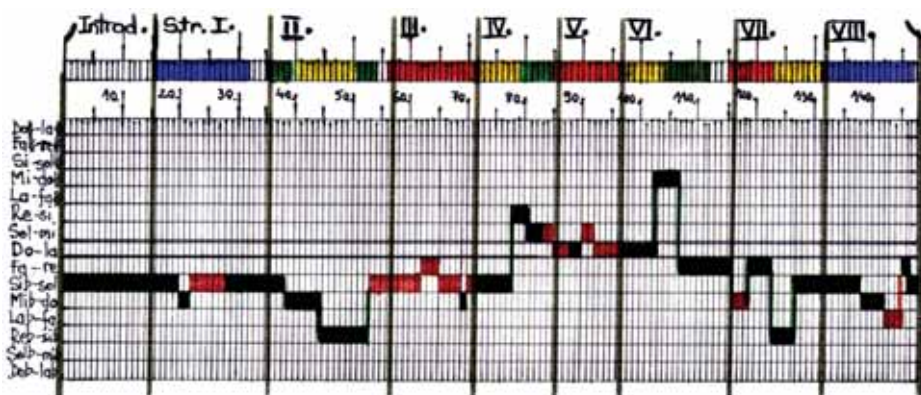
| | | |
|-----|-------------------|----------------|
| 1. | <i>G minor</i> | 48,75 measures |
| 2. | <i>C minor</i> | 13,50 " |
| 3. | <i>B♭ major</i> | 21 " |
| 4. | <i>B♭ minor</i> | 12 " |
| 5. | <i>F major</i> | 3 " |
| 6. | <i>B minor</i> | 2,75 " |
| 7. | <i>E minor</i> | 2,25 " |
| 8. | <i>G major</i> | 4 " |
| 9. | <i>C major</i> | 8 " |
| 10. | <i>A minor</i> | 7,50 " |
| 11. | <i>C# minor</i> | 4,50 " |
| 12. | <i>D minor</i> | 14 " |
| 13. | <i>E♭ major</i> | 3 " |
| 14. | <i>A♭ major</i> | 3,75 " |
| | As a TOTAL | 148 measures |

Quantifying the tonalities, there is a semantically proportionally. So, the *G minor* key is present in 48.75 measures and it has a grand correlation of great quantity (21 measures) with the related key - *B major*.

The following significant key is *D minor*, it has inside 14 measures. In the same frame, a quantitative importance has the key *C minor* (13.50 measures) and *B♭ minor* (12 measures). The other keys has a pointing role, their apparition is resumed to a small amount of the measures.

From the evolution of the keys on the circle of the fifths (see the example 15) we can notice the apogee of the modulator ascension is represented by the key *C # minor* (6th stanza), while the abyssal of the tune directing corresponds to the tune *B b minor* (the 2nd stanza). In both cases, the protagonist of the speech is the child.

Ex. 15



There is a special equilibrium in the distribution of the sonorous space for each of the characters. The narrator dominates the first and the last stanza belongs to Erlikönig - the 3rd and the 5th stanza; and the dialogues between the father and the son took place in the 2nd, in the 3th and the 6th stanzas. The 7th stanza brings the legendary face of the old king and of the young child that is kidnapped from this life.

Legend:

- = The Narrator
- = The Father
- = The Child
- = Erlikönig
- = minor keys
- = major keys

The keys that are represented on the characters:

| | |
|--|---|
| <p>The Narrator:</p> <p>The 1st stanza: <i>g-c-Bb-g</i></p> <p>The 8th stanza: <i>g-c-Ab-d-g</i></p> | <p>The Child:</p> <p>The 2nd stanza: <i>c-bb</i></p> <p>The 4th stanza: <i>g-b</i></p> <p>The 6th stanza: <i>a-c#</i></p> <p>The 7th stanza: <i>bb-g</i></p> |
| <p>The Father:</p> <p>The 2nd stanza: <i>g-c</i> <i>bb-Bb</i></p> <p>The 4th stanza: <i>b-e-G</i></p> <p>The 6th stanza: <i>c#-d</i></p> | <p>The King:</p> <p>The 3rd stanza: <i>Bb-F-Bb-c-Bb</i></p> <p>The 5th stanza: <i>C-a-G-C</i></p> <p>The 7th stanza: <i>Eb-d</i></p> |

From the table above, there is that in the king's discourse there are dominating the major keys (light-colored). This fact is very significant, since, in the Lied, the largest space of the measures is occupied by the minor key with flats. (See ex. no. 15)

Looking at the relations semantically-esthetical that are between the text and the music at the level of the stanzas, and that of the background for the tragic, the symbols of the keys proposes a *G minor*.

- *G minor*, taking into consideration the ethos of the keys, it represents the lonely pain, the desperation, the lack of any hope. For Mozart, *G minor* is one of the tunes which express in a musical way, the dramatic and the tragic.

“...the scale **G minor** is the most pathetically except for **F minor**—as Grétry² said.

“*G minor*, the **discontent** and the **indisposition**, the **unfortunate** for **an unaccomplished plan**, the gnashing of the teeth of the **discouraging**, in one word: **anger**, and **sickness**”³.

The main tonality of the Lied *Erlkönig* is *G minor*. Due to the Classical tradition, *G minor* is the beginning and the end tonality of the work. From the amount of 148 measures, 48.75 are written in *G minor* key.

So, the 1st and the 8th stanzas, the narrator starts and ends his speech in this key. We can come across with *G minor* at the beginning of the 2nd stanza, when the words of the father are coming:

“*Mein Sohn, was birgst du so bang dein Gesicht?*”

In *G minor*, also, can be heard the cry of the child in the 4th stanza:

“*Mein Vater, mein Vater, und hörest du nicht?
Was Erlenkönig mir leise verspricht?*”

The last words of the child, before he died, are in *G minor*, too:

“*Erlkönig hat mir ein Leids gethan*”.

*

The following key with the greatest frequency regarding the number of the dominating measures is in *B b major*.

“**B b major**, **serene love**, **clean thought**, **hope and the wish of a better world**”—as Schubart⁴ says.

² Rolland, Romain, *Grétry*, in: *Călătorie în țara muzicii (A Travel in the Land of Music)*, Ed. Muzicală a Uniunii Compozitorilor, București, 1964, p. 216-141

³ Schubart, Ch. Fr. D., *Caracterul expresiv al tonalităților (The expressive character of the keys)*, In: *O istorie a muzicii universale (A History of the Universal Music)*, Ed. Muzicală, București, 1983, p. 323-328.

⁴ Idem.

“the scale **B flat** is a noble one, but less noble than **C major** and more pathetic than **F major**”.

In *Erlkönig*, the following line from the 1st stanza is in *Bb*:

The narrator: “*Er hat den Knabel wohl in den Arm*”

It symbolizes the hug, a gesture of love.

Bb major dominates almost the entire 3rd stanza, sustaining the words of the king, in a tonal way:

“*Du **liebes Kind**, komm geh mit mir!*

(...)

*manch **bunte Blumen** sind an dem Strand.*”

(The underline that appears in the text belongs to us, wishing to highlight the concordance between the tonal ethos and the expressive sense of the literary verse).

*

D minor keeps an important dramatic role in the context. It appears in the 6th stanza. In *D minor* there are the words of the father:

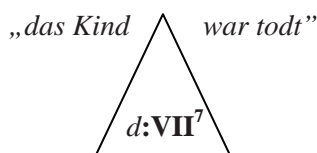
“*es scheinen die alten Weiden so grau*”

And the words that are uttered by *Erlkönig*:

“*und bist du nicht willig, so brauch ich Gewalt*”.

Both of them address to the child in this part. It is the demonic itself the climax of the confrontation between the real and the fantastic.

In the tonality *D minor*, there is a sonorous “depth” the chord a *fermata* from the final *Recitative* (the last but one measure of the *Lied*). The chord is interwoven between the words that belong to the narrator:



It is sufficient to think at the *Requiem* of Mozart in order to realize the character of the keys in *D minor*.

*

As a continuation we can see the unique presence of 3 keys of a light color: (*F major*, *C major*, *E b major*). It is not by the chance that all the three keys agree with the words of the king.

F major: (see the VIth *Symphony* “*Pastoral*”, op. 68 by Beethoven). Schubart characterizes the key *F major* by “*amiability and calmness*”⁵.

⁵ Schubart, Ch., Fr., D., *op. cit.*, p. 323-328.

In these lines, the king speaks to the child in the following lines:

“gar schöne Spiele spiel ich mit dir”

C major: in the 5th stanza, it appears as a scordatura to the major superior second versus the *B b major* of the 3rd stanza.

*“The scale C major is noble and opened”*⁶

Erlkönig in this *C major* tells the following words:

*“Willst, feiner Knabe du mit mir gehn? (...)
und wiegen und tanzen und singen dich ein”.*

*

E b major: *“it is the tonality of the love, the pious recollection, the intimate conversation with God, the three flats suggests the Holy Trinity.”*⁷

*“E b major is noble and pathetic.”*⁸

In this Lied, this key comes with the following words that belong to Erlkönig:

“Ich liebe dich, mich reizt deine schone Gestalt”.

*

The total number of the modulations from this work is 29. From these, **3** are **diatonic**, **21** are **chromatic**, **0** - **enharmonic** and **5** are made by a **tonal leap**.

All over the Lied we can come across with moments of a crushing dissonance, if we compare the frame of the incipient romanticism where the work is cataloged in. The following example is a proof for this:

Ex. 16

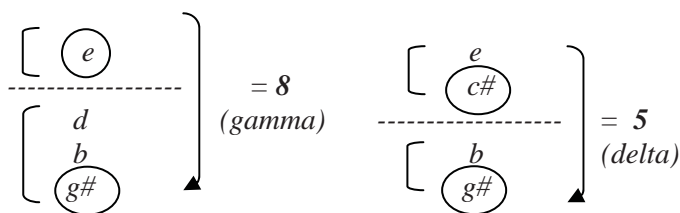
The image shows a musical score for the song 'Mein Vater, mein Vater' from Schubert's 'Erlkönig'. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics 'Mein Va-ter mein Va-ter'. The piano accompaniment features a circled area around a specific measure (97-99) where the notes D, E, and F are overlapped, creating a dissonant effect. The circled area is labeled with '(97-99 ü.)'.

In the same measure there are overlapping three close sounds *D-E-F!* Putting together the notes of this motif, taking into consideration the conception of the modern harmony, there appear two geometrical chords (non-gravitational ones):

⁶ Rolland, Romain, *op. cit.*, p. 231.

⁷ Schubart, Ch., Fr., D., *idem*

⁸ Rolland, Romain, *idem*



From the rapport 8 and 5 (so, minor sixth and a perfect fourth) that are formed between the sounds of the two levels—the inferior and the superior one - there comes **two chords: gamma** and **delta**. The descendant arrow indicates the fact that these two chords (geometrical ones) can be analyzed starting from up to down, opposing the gravitational ones which are analyzed in reverse, from down to up. The rapport that exists between the main sounds of the two layers (in the case of the gravitational ones - 4, 7, 10, 13, - and in the case of the geometrical ones - 2, 5, 8, 11 - they correspond to the chords that are called - *epsilon, delta, gamma, beta*).

*

The Lied's expressively is penetrated by **the tragic**, with some **demonical** implications; they all are presented in a **gracious manner**.

The concentration of the drama in the works with small dimensions and outnumbered (let's think of the almost 600 Lieds), in other words, the adoption of the **miniature** style by the author, it reflects that side of the life which is powdered into small things, (in seminars at the primary schools, and in so many other...).

The dramatic existence that is specific to the vocal creations, of large dimensions, - the opera, and the musical drama - which was thought of by Schubert himself, there are seeds of the work Op.1 - *Erlkönig*.

But the big things did not bring him any success. Only the hearing of the name is enough to make an immediate connection with no doubts:

SCHUBERT = THE LIED

This is HE, the man whose tragic being is, in the same time, a lyrical, epical, dramatically, tragically, demonical, miniature and gracious, sublime human being.

(Translated from Romanian by Maria Cozma)

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L'OPÉRA *JONAS* D'ANATOL VIERU 2. ANALYSE – LE BLOC SONORE¹

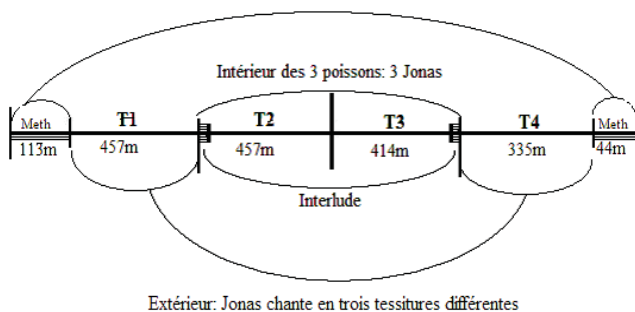
LUANA STAN²

SUMMARY. The aim of this text is to analyse the opera *Jonas* (1976) of the Romanian composer Anatol Vieru. The first part was concentrated on the interpretations of the literary and musical symbols of this opera in the communist political context. This second part of the study is analysing the specific structures and the symmetries.

Keywords: Anatol Vieru, *Jonas* (Iona), Sorescu, metamorphosis, symbols, communism, absurd, surrealism, identity, Romanian music, musical analysis, contemporary music, music after 1945, musicology

La grande forme de l'opéra *Jonas* de Vieru est une immense structure « bilatérale symétrique » - si l'on peut utiliser le terme. Nous présenterons plus bas les parties qui sont symétriques et qui se complètent les uns les autres comme s'il s'agissait d'une structure vivante.

Ex. 1



Les symétries de cette forme sont évidentes:

- La *Métamorphose* du début de l'opéra est reprise à la fin. Mais, sur son déroulement normal, est superposée - enregistrée sur bande - son propre déroulement à l'envers.

¹ Ceci est la deuxième partie de l'analyse de l'Opéra *Jonas*. La première partie était publiée dans le numéro 1/2010 de la revue *Studia Universitatis Babeș-Bolyai, Series Musica*.

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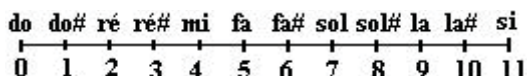
- Dans les tableaux « extérieurs » (premier et quatrième tableaux), Jonas se trouve dehors, à l'extérieur des poissons, dans la lumière. Son rôle est chanté par un seul chanteur : baryton. Dans les tableaux du milieu de l'opéra (deuxième et troisième tableaux), le personnage Jonas se trouve à l'intérieur, dans les ventres successifs des poissons. Il est interprété par 3 chanteurs différents : ténor, baryton et basse.
- Entre le premier et le deuxième tableau il y a un *Interlude*. L'autre *Interlude*, qui se trouve entre le troisième et le quatrième tableau, en est son « symétrique ».

Le Bloc sonore et ses hypostases

Dans la section qui suit, nous résumons brièvement quelques-uns des théories modales d'Anatol Vieru³, en les illustrant avec les spécificités modales que nous avons trouvées dans l'opéra *Jonas*.

Tout d'abord, nous devons préciser que Vieru compose - et théorise son système - avec des sons et des intervalles du système tempéré. Les sons de l'octave sont associés aux nombres entiers: 0 = Do, 1 = Do #, 2 = Ré, 3 = Ré #, etc. :

Ex. 2



Ainsi, la musique se crée dans le groupe des classes de résidus modulo 12 (Z12= l'ensemble des nombres entiers).

Vieru appelle *mode* (M) « tout ensemble de classes de résidus »⁴. Ainsi, le total chromatique (ensemble de référence) inclut toutes les classes de restes (les modes ayant moins d'éléments que 12).

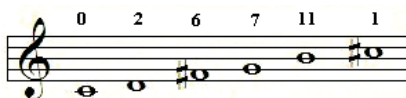
Le système modal de l'opéra *Jonas* est basé sur le mode MIO: « *La Mioritza* »: Do – Ré - Fa# - Sol – Si – Do#.⁵

Ex. 3

³ Pour la théorie des modes, voir les écrits d'Anatol Vieru: *Cartea modurilor*, Editura Muzicală, București, 1980; *Modalism – a Third World*, In: *Perspectives of New Music*, 1985, n° 24, p. 62-71; *La théorie moderne des modes et l'atonalisme*, In: *Muzica*, 1987, n° 3, p. 4-10; *Palindromes Musicaux*, In: *Muzica*, 1989, n° 3, p. 42-47; *Boucles de palindromes musicaux*, In: *Muzica*, 1990, n° 2, p. 39-48; *Un proces muzical de creștere fractală*, In: *Muzica*, 1992, n° 2, p. 58-72; *Une théorie musicale pour la période postmoderne*, In: *Muzica*, 1994, n° 2, p. 20-26, *The book of modes*, Editura Muzicală, București, 1995; *The Musical Signification of Multiplication by 7 - Diatonicity and Chromaticity*, In: *Muzica*, 1995, n° 1, p. 64-67; *Privire retrospectiva asupra teoriei modurilor*, In: *Muzica*, 1998, n° 3, p. 47-52.

⁴ Vieru, Anatol, *Cartea modurilor*, Editura Muzicală, București, 1980, p. 192.

⁵ Initialement, Anatol Vieru avait conçu le mode nommé MIO = Mioritza pour sa pièce datant de 1956 : *l'Oratoire Mioritza*.



Ainsi, selon le Z12, le mode MIO sera écrit $\{0, 2, 6, 7, 11, 1\}$ ⁶.

Quant aux intervalles, Vieru prend le demi-ton comme l'unité de base. Ainsi, l'unisson est l'élément neutre (0), l'octave classique se réduit à l'unisson (0), la neuvième mineure (13) se réduit au demi-ton (1), etc. :

- 0 = l'unisson
- 1 = le demi-ton
- 2 = le ton
- 3 = la tierce mineure
- 4 = la tierce majeure
- 5 = la quarte juste
- 6 = la quarte augmenté
- 7 = la quinte juste
- 8 = la sixte mineure
- 9 = la sixte majeure
- 10 = la septième mineure
- 11 = la septième majeure

Pour pouvoir appliquer des fonctions mathématiques à ces intervalles, Vieru propose de les ordonner à l'intérieur du Z12. De la sorte, les intervalles des modes seront arrangés en valeurs croissantes. La forme « canonique » du M MIO sera $\{0, 1, 2, 6, 7, 11\}$, ce qui met en évidence l'échelle musicale⁷ :

Ex. 4



Les opérations mathématiques peuvent s'appliquer :

- aux intervalles (addition, soustraction, multiplication, etc.). Ainsi, chaque intervalle a son symétrique (= *renversement* dans la théorie élémentaire) et la somme de deux éléments symétriques est le zéro⁸ : $1+11 = 3+9 = 4+8 = 0$.
- aux modes : l'inclusion, l'intersection, la réunion, des différences symétriques, etc. Selon Vieru – et nous examinerons plus loin quelques exemples concrets tirés de l'opéra *Jonas* -

⁶ Vieru utilise des accolades {...} pour les séries de sons et des parenthèses (...) pour les séries d'intervalles.

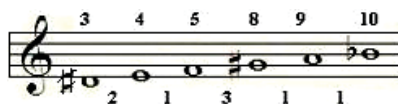
⁷ En haut de la portée c'est les nombres entiers correspondant aux notes, pendant qu'en bas de la portée c'est les intervalles.

⁸ Vieru, Anatol, *Cartea modurilor*, Editura Muzicală, București, 1980, p. 13.

une des plus importantes caractéristiques des modes est la *complémentarité* : « Les modes complémentaires sont deux modes dont l'intersection est l'ensemble vide et la réunion est le total chromatique ».⁹ Il y a des modes complémentaires de 1-11, 2-10, 3-9, 4-8, 5-7, 6-6 éléments. Bien-entendu, les modes riches en éléments ont des complémentaires avec peu d'éléments.

Appliquant ces théories aux modes de l'opéra Jonas, nous observons que le mode complémentaire du mode MIO sera le Ré# – Mi – Fa – Sol# – La – Sib :

Ex. 5



Et sa forme « canonique » : {3, 4, 5, 8, 9, 10}

Il est également convenable de concevoir les modes comme des périodes appartenant aux suites périodiques infinies¹⁰. Alors, pour le mode MIO nous aurons la suite :

... 0, 1, 2, 6, 7, 11, 0, 1, 2, 6, 7, 11, 0, 1, 2, 6, 7, 11...

Et pour son complémentaire :

...3, 4, 5, 8, 9, 10, 3, 4, 5, 8, 9, 10, 3, 4, 5, 8, 9, 10...

De cette manière, les permutations circulaires - {2, 6, 7, 11, 0, 1}, {6, 7, 11, 0, 1, 2}, etc. - sont des « périodes » de la même suite et, conséquemment, « le mode n'est pas obligatoirement tenu entre le 0 et le 11 (entre Do et Si) »¹¹.

Pour expliciter le concept de la dualité son/intervalle, Vieru élabore un outil technique: le concept de *structure modale*. Les *structures modales* (SM) ou *structures intervalliques* (SI)¹² sont des suites d'intervalles (de différences)

⁹ Traduction du roumain : « *Se numesc complementare două moduri a căror intersecție este vidă și a căror reuniune est totalul cromatic.* », Vieru, Anatol, idem, p. 44.

¹⁰ Idem, p. 35.

¹¹ Ibidem.

¹² Vieru utilise le terme de structures modales (SM), mais Moreno Andreatta considère que c'est un terme à éviter, vu l'autre acception du terme dans le domaine musical. Alors, au lieu de *structure modale* (SM), nous préférons utiliser le terme *structure intervallique* (SI), qui montre « la généralité des outils théoriques proposés par Vieru, et qui ne sont pas nécessairement liés à la musique modale telle que la musicologie l'entend traditionnellement » (site Internet <http://www.termisti.refer.org/data/settheory/28.html> consulté le 30 mai 2006).

associées aux modes. Il considère « la structure modale [intervallique] *uniquement* la suite associée à la forme canonique du mode, c'est-à-dire, la suite en ordre croissant »¹³. Parmi les caractéristiques des SI, il y a le fait qu'elles soient des combinaisons ordonnées d'intervalles, que la somme de leurs éléments est toujours 12 et que, parmi leurs éléments, il n'y a pas d'élément 0, puisque « sa présence signifierait qu'un élément est répété dans le mode, ce qui est impossible par définition. »¹⁴

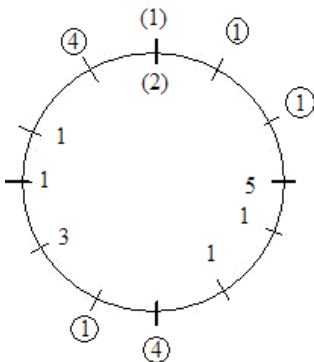
L'étude des structures intervalliques est mise en correspondance avec celle des modes (les échelles de sons). Ainsi, si nous faisons la différence entre les chiffres du mode - tenant compte du fait que l'unité de base est toujours considérée comme demi-ton - le correspondant du mode MIO = {0, 1, 2, 6, 7, 11} est la suite d'intervalles SI = (1, 1, 4, 1, 4, 1) :

Ex. 6

| | |
|---|--------------|
| ... 0 1 2 6 7 11 0 1 2 6 7 11 0 1 2 6 7 11... | = mode MIO |
| V V V V V V V V V V V V V V V V | = différence |
| ... 1 1 4 1 4 1 1 1 4 1 4 1 1 1 4 1 4... | = SI MIO |

La *période* d'une SI se présente comme une somme de termes de 12 ; par exemple, le mode MIO : 1+1+4+1+4+1=12.

La SI complémentaire au SI MIO peut se trouver selon une méthode graphique proposée par Vieru dans *Cartea modurilor*¹⁵:

Ex. 7

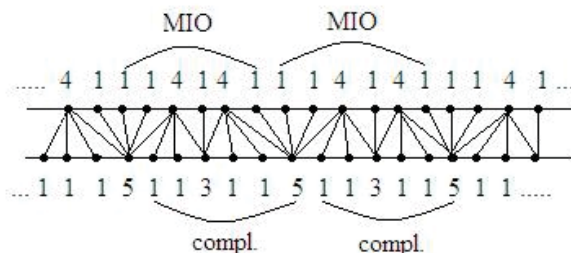
À l'extérieur du cercle se trouve le mode MIO et à l'intérieur, son complémentaire. Donc, le SI complémentaire est : (1, 1, 3, 1, 1, 5). Cette SI peut se trouver aussi d'une autre manière, également graphique :

¹³ Vieru, Anatol, *Cartea modurilor*, idem, p. 51.

¹⁴ Idem, p 52.

¹⁵ Idem, p. 194.

Ex. 8



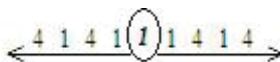
Élargissant la théorie, nous pouvons préciser que, tant aux modes qu'aux structures intervalliques, nous pouvons appliquer les propriétés mathématiques communes : l'inclusion, l'intersection, la réunion, la différence symétrique etc. Le terme 0 étant exclu du calcul, les SI ne seront pas commutatives et les permutations circulaires sont les seules admises.

Comme pour Vieru, la symétrie est la plus importante caractéristique du domaine des SI¹⁶ – et nous avons vu plus haut à quel niveau Vieru est préoccupé par ces symétries au niveau de la structure de la grande forme -, évidemment la SI MIO est aussi symétrique. Plus que cela, il s'agit même d'une « symétrie en miroir » généralement nommée « palindrome » : c'est une structure modale qui est en même temps son propre inverse.¹⁷

Même si, à première vue, la symétrie de cette SI ne saute pas aux yeux, elle apparaît immédiatement si nous l'organisons dans une période plus grande que 12. Dans ce cas, l'élément miroir peut être :

- soit un axe-intervalle de demi-ton :

Ex. 9



- ou un autre axe-intervalle de demi-ton :

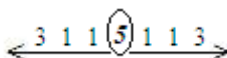
Ex. 10



Bien entendu, la structure complémentaire de MIO est un palindrome aussi. Son axe de symétrie sera soit :

- un axe-intervalle de quarte juste :

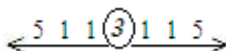
Ex. 11



¹⁶ Idem, p. 195.

¹⁷ Vieru, Anatol, *Iona*, Editura Muzicală, București, 1980, p. 66.

- ou bien un axe-intervalle de tierce mineure:

Ex. 12

Il y a une grande correspondance entre l'ensemble des modes et celui des structures intervalliques. Selon Anatol Vieru, « les grandes caractéristiques du modal sont : la *complémentarité* (pour les sons, les modes), la *symétrie* (pour les intervalles, les structures modales [intervalliques]) et la *transposition* (pour la relation entre modes et structures modales [intervalliques]). »¹⁸

Une surface de musique maintenue dans un seul mode portera le nom de zone modale : « Une zone modale peut être peuplée par un simple accord, par une mélodie ou par une polyphonie : ce qui compte c'est la présence des représentants des mêmes classes de résidus que l'oreille perçoit, et qu'on peut canoniser dans un ensemble dit mode ». ¹⁹

Tenant compte de la terminologie spécifique utilisée par Vieru que nous avons brièvement exposée plus haut, après avoir appliqué ces termes aux « cellules », maintenant nous analysons les structures sonores à partir desquelles est construit cet opéra.

Tout d'abord, précisons que les deux *Métamorphoses* (les 113 mesures du début de l'opéra et les mesures 335-379 du quatrième tableau), ainsi que l'accompagnement orchestral du quatrième tableau sont intégralement des « zones modales MIO ». Pour réaliser ces grandes zones modales, Vieru a inventé un immense « bloc sonore » de 36 sons, statique de point de vue modal, mais qui est perçu comme « vivant » du point de vue rythmique, suggérant les « pulsations d'un immense poumon »²⁰. Le personnage Jonas est « enfermé » comme dans une cage dans ce bloc.

Pour réaliser ce bloc, Vieru utilise comme modèle générateur la « matrice » intervallique, palindrome du mode MIO (qui a comme axe intervalle de symétrie le demi-ton):

Ex. 13

Il la transpose ensuite sur certains sons particuliers, comme nous le montrerons par la suite. Considérant la forme de base du mode MIO :

$$(SI) \circ \{0\} = \{0, 2, 6, 7, 11, 1\},$$

¹⁸ Vieru, Anatol, *Cartea modurilor*, idem, p. 198.

¹⁹ Idem, p. 192.

²⁰ Vieru, Anatol, *Iona*, idem, p. 7.

le compositeur utilise dans ce bloc 6 de ses transpositions²¹. Il transpose la « matrice » sur les nombres impairs premiers 1, 3, 5, 7, 9 et 11.

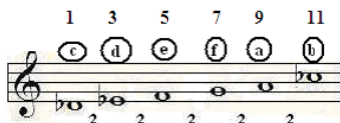
Nous les avons nommées **a**, **b**, **c**, **d**, **e**, **f** et **g** en fonction de l'ordre – de haut en bas – dans laquelle ces « matrices » sont arrangées verticalement dans le bloc (et nous montrerons plus loin qu'il y a une logique très stricte dans le choix de ces nombres) :

Ex. 14

- (SI)_{o{1}} = {1, 3, 7, 8, 12, 2} → M MIO sur Ré b → **c**
 (SI)_{o{3}} = {3, 5, 9, 10, 2, 4} → M MIO sur Mi b → **d**
 (SI)_{o{5}} = {5, 7, 11, 0, 4, 6} → M MIO sur Fa → **e**
 (SI)_{o{7}} = {7, 9, 1, 2, 6, 8} → M MIO sur Sol → **f**
 (SI)_{o{9}} = {9, 11, 3, 4, 8, 10} → M MIO sur La → **a**
 (SI)_{o{11}} = {11, 1, 5, 6, 10, 0} → M MIO sur Do b → **b**

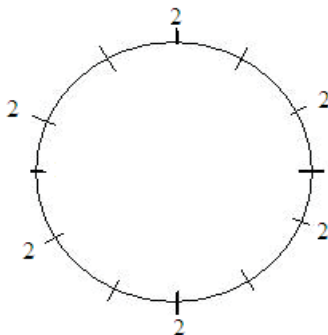
Ainsi, les notes initiales des modes utilisés pour ce bloc sonore forment « la gamme par tons » : 2-2-2-2-2-(2) :

Ex. 15



Graphiquement, ces notes initiales forment un « cercle fermé » - la gamme par tons :

Ex. 16



²¹ Les transpositions d'une SM sont « les compositions de la SM avec tous les éléments du total chromatique » (Vieru, Anatol, *Cartea modurilor*, idem, p. 197.)

Dans la forme définitive sous laquelle le bloc apparaît dans l'opéra, Vieru dispose ces 6 transpositions à intervalle de 7^e mineure les unes des autres.

De haut en bas, les transpositions (a), (b), (c), (d), (e), (f) et (g) deviendront des « matrices » des MIO sur *La - Do b - Ré b - Mi b - Fa - Sol*. Voilà intégralement le bloc sonore MIO :

Ex. 17

The image displays six staves of musical notation, each representing a transposition of a 7m interval. The staves are arranged vertically, with a dashed line at the top and bottom. Each staff contains a sequence of notes: a circled note, followed by a whole note, a half note, a quarter note, and another whole note. Below the first five notes of each staff are the numbers 2, 4, 1, 4, 2. The final note of each staff is circled and labeled with a letter in a circle: (a), (b), (c), (d), (e), and (g). The interval between the first notes of adjacent staves is marked as 7m. The notes are circled in various colors: (a) is blue, (b) is green, (c) is red, (d) is purple, (e) is pink, and (g) is yellow.

Parallèlement, Vieru construit un bloc complémentaire au bloc MIO (aucune note du bloc initial n'existe dans le bloc complémentaire). Bien entendu, les modèles sont aussi placés à la distance de 7m les uns des autres. Nous les avons nommées 1, 2, 3, 4, 5 et 6.

Le bloc sonore complémentaire :

Ex. 18

The musical score consists of six staves, numbered 1 to 6. Staves 1 and 2 are in treble clef, while staves 3, 4, 5, and 6 are in bass clef. A dashed box at the top spans the first two staves, and another dashed box at the bottom spans the last two staves. Fingerings are indicated by numbers 1, 2, 3 below notes. A circled '1' is above the first note of staff 1. The notes are: Staff 1: G4, A4, B4, C5, D5, E5, F5, G5; Staff 2: G4, A4, B4, C5, D5, E5, F5, G5; Staff 3: G4, A4, B4, C5, D5, E5, F5, G5; Staff 4: G4, A4, B4, C5, D5, E5, F5, G5; Staff 5: G4, A4, B4, C5, D5, E5, F5, G5; Staff 6: G4, A4, B4, C5, D5, E5, F5, G5.

Bloc MIO \cap Bloc complémentaire = \emptyset :

Dans l'opéra *Jonas*, la matrice intervallique MIO

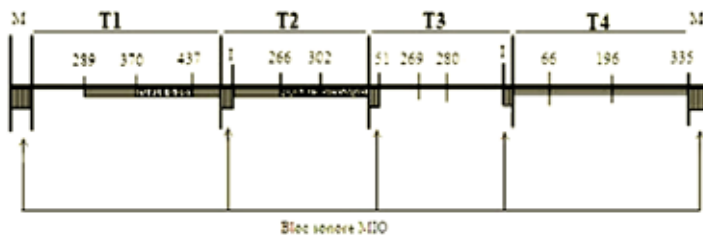
| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 2 | - | 4 | - | 1 | - | 4 | - | 2 |
|---|---|---|---|---|---|---|---|---|

 peut être apparue de deux manières : **verticalement** (comme bloc sonore) et **horizontalement** (comme mode).

Les hypostases **verticales** de la matrice intervallique du mode MIO sont représentées par le bloc proprement dit. Il apparaît presque tout le temps dans l'accompagnement orchestral.

La présence du mode MIO dans l'opéra *Jonas* :

Ex. 19



▣ = Bloc sonore MIO

▬ = mode, SI MIO

▬ = mode complémentaire

Nous détaillerons quelques-unes des apparitions de ce bloc dans la partition de l'opéra Jonas²² :

→ au début l'opéra, Mode MIO verticalement dans la *Métamorphose* (m.1-113), (p. 7) :

Ex. 20

²² Les numéros des pages qui suivent sont tirées de la partition d'Anatol Vieru, *Jonas*, Editura Muzicală, București, 1980.

→ à la fin du Premier Tableau, (m. 446)²³, quand le poisson avale Jonas (p.69).

Ex. 21

The image displays a page of a musical score for an orchestra. The instruments listed on the left are: Ob. 1 & 2, C. Ingl., Cl. (Bb) 1 & 2, Fg. 1 & 2, Cor. (F) 1 & 2, Tr. (C) 1, 2, 3, 4, Trb. 1 & 2, Tuba, II T. - tom, JONAS I, Viol. I, Viol. II, Vla., Vcl., and Cb. The score is written in a 2/4 time signature. Several measures at the beginning of the score are circled in black, indicating the start of a musical block. A circled measure number '450' is visible in the Violin II part. The notation includes various rhythmic values, dynamics, and articulation marks.

²³ Pour les exemples suivants, nous avons précisé la mesure du début (de l'apparition) du bloc et non pas sa durée.

→ au début du deuxième tableau (m.1), quand Jonas est dans le ventre du poisson (p. 72).

Ex. 22

The image shows a page of a musical score for the opera 'Jonas' by Anatol Vieru. The score is for a full orchestra and includes parts for woodwinds, brass, strings, and percussion. The tempo is marked 'Allegro' (Allegro) and the time signature is 2/4. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in Bb (Cl. (Bb)), Bassoon (Fg.), Cor (Cor.), Trumpet (Tr.), Trombone (Trb.), and Tuba. The second system includes parts for Violin I (Vni I), Violin II (Vni II), Viola (Vie), Violoncello (Vic.), and Double Bass (Cb.). The score features various musical notations, including notes, rests, and dynamic markings. A vertical dashed line indicates a section break between the two systems. Circled letters (a, b, c, d, e) are placed above certain notes in the woodwind and brass parts, likely indicating specific harmonic or melodic elements of interest.

→ au début du troisième tableau (m. 1) quand le second poisson avale Jonas (p. 122).

Ex. 23

The image shows a page of a musical score for an orchestral work. The score is arranged in two systems. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl. (B)), Bassoon (Cl. basse (B)), Trumpet (Tp.), Trombone (Trb.), and Tuba. The bottom system includes parts for Violin I (Vni I), Violin II (Vni II), Viola (Vcl.), Violoncello (Vic.), and Double Bass (Cb.). A vocal soloist part for IONA III is also present, with lyrics in Romanian and German. The lyrics are: "Cred că-l gin - dea de mult Par-că-l / Nu-l îhă wohl ab - ge - perrt, săh îhă". The score is annotated with circled letters (a-f) and a circled number 5. A large number 2 is written in the left margin, with a line pointing to the beginning of the vocal part. The tempo marking 'Allegro' is visible at the start of the vocal part.

→ à la fin du troisième tableau (m. 414), après que Jonas ait peur de se faire manger par les petits poissons – fils du troisième poisson, qui ont grandi dans son ventre. Mode MIO verticalement (p. 170) :

Ex. 24

The musical score illustrates the vertical mode MIO at the end of Act 3. The vocal line for JONAS is circled, and the instrumental parts are annotated with letters a through f, indicating the vertical mode. The lyrics for JONAS are:

JONAS :
 Cu gu-ri-le ... sca-se din reș-că, Mă mă-rită c-ă!
 das Maul aus der ... Schei-ße ge-ri-ere. Sie fre-uen mich!

The score includes staves for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoon (Cl. Basson), Cello (Ctg.), Cor Anglais (Cor. Angl.), Trumpets (Tr. 1, 2), Trombones (Tubo), and strings (Violins I & II, Violas, Violas, Cellos). The vocal line is circled, and the instrumental parts are annotated with letters a through f, indicating the vertical mode. The lyrics for JONAS are: Cu gu-ri-le ... sca-se din reș-că, Mă mă-rită c-ă! / das Maul aus der ... Schei-ße ge-ri-ere. Sie fre-uen mich!

→ l'Interlude entre les troisième et le quatrième tableaux: les transpositions (a) et (c) dans *I* en fortissimo (p. 172) :

Ex. 25

The musical score for Example 25 is an orchestral interlude in 2/4 time, marked fortissimo (ff). It is divided into three parts: I, II, and III. Part I is marked with a circled 'a' and a circled 'c'. Part II is marked with a circled 'c'. Part III is marked with a circled 'c'. The score includes woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon), brass (Cor in F, Trumpet in C, Trombone, Tuba), and percussion (Percussion I, Percussion II with Tom-tom, Percussion III with Bass Drum and Snare Drum). The score ends with the word 'Allegro'.

→ l'Interlude entre les troisième et le quatrième tableaux : la transposition **(b)** dans *Il en pianissimo* (p. 173).

Ex. 26

Tout l'accompagnement du quatrième tableau est représenté par le bloc sonore (les 6 transpositions). L'apparition du bloc suggère la symbolisation de « la cage » imaginaire dans laquelle restera enfermé Jonas, malgré le fait qu'il n'est plus « enfermé » dans le ventre du poisson. Pourtant, le bloc retient Jonas prisonnier pour toujours.

→ au début (p. 175), le bloc est successivement scindé en transpositions verticales : **(a)**, **(b)**, **(a)**, **(c)**, **(b)**, **(d)**, etc., dans l'accompagnement, il n'y a que le bloc jusqu'à la mesure 196 qui marque la fin du point culminant.

→ puis, quand Jonas ré-raconte son propre histoire (à partir de m. 201) jusqu'au moment où Jonas se rappelle son nom et retrouve son identité (m. 294-298), le bloc est toujours la seule et unique structure d'accompagnement, dans différents arrangements orchestraux. Voir le mode MIO verticalement et horizontalement (p. 213) :

The image shows a musical score for a vocal piece with orchestral accompaniment. The vocal line is for IONA I, with lyrics in French and German. The orchestral parts include Flute (Fl.), Clarinet in B-flat (Cl. (B)), Violin I (Vni I), Viola (Vie), Violoncello (Vlc), and Contrabass (Cb.).

Annotations include circled letters 'a', 'b', 'c', 'd', and 'e' highlighting specific musical structures. A box labeled 'a' is at the top left, 'b' is in the vocal line, 'c' is in the Vni I line, 'd' is in the Vie line, and 'e' is in the Vlc line. A box labeled 'f' is in the vocal line, and another 'f' is in the Vni I line. A box labeled 'g' is in the Vlc line. A box labeled 'h' is in the Cb. line. A box labeled 'i' is in the Vlc line. A box labeled 'j' is in the Cb. line. A box labeled 'k' is in the Vlc line. A box labeled 'l' is in the Cb. line. A box labeled 'm' is in the Vlc line. A box labeled 'n' is in the Cb. line. A box labeled 'o' is in the Vlc line. A box labeled 'p' is in the Cb. line. A box labeled 'q' is in the Vlc line. A box labeled 'r' is in the Cb. line. A box labeled 's' is in the Vlc line. A box labeled 't' is in the Cb. line. A box labeled 'u' is in the Vlc line. A box labeled 'v' is in the Cb. line. A box labeled 'w' is in the Vlc line. A box labeled 'x' is in the Cb. line. A box labeled 'y' is in the Vlc line. A box labeled 'z' is in the Cb. line.

Lyrics: *Cu glas stins, impersonal. Mit erschauer, unpersönlicher Stimme.*
 Un pes-car să - rac, pe ma - iul
 Auf dem Stran-de stand ein ar - mer

Measure numbers: 1,2; 3,4; 5,6; 200.

→ à partir de la m. 302, dans l'accompagnement, les structures sous la forme de bloc se superposent avec des « blocs » brisées (m. 302-329) - l'on y retrouve toutes les notes des transpositions, mais horizontalement (p. 229).

→ à la fin, dans la *Métamorphose* (superposée avec la *Métamorphose* à l'envers).

Horizontalement, le bloc se présente sous la forme soit d'une des six transpositions faisant partie du bloc initial, soit d'une autre transposition (partielle ou intégrale) de la matrice intervallique 2-4-1-4-2. Les transpositions peuvent être soit jouées par différents instruments de l'orchestre, soit chantées par Jonas (dans ce cas précis, il s'intègre au bloc, pris « en cage » dans cette structure). Nous montrerons plus bas la manière dont Jonas passe de son chant dans les trois registres au mode MIO.

→ dans le Premier Tableau, la voix de Jonas (barytone) passe graduellement du mode sur trois tessitures :

Ex. 28



Ces trois tessitures : „lo-na”, p. 36 (m. 24-35):

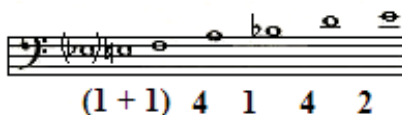
Ex. 29

Three staves of musical notation for the character IONA I. The first staff contains the lyrics: "lo - na", "Jo - na!", "Ni - mic, / Gar nichts.", "Fus - ti - e - / Wäs - te und". The second staff contains: "Ia - te, / Lee - re", "Ei, / He, / dar e - co - ul? / und das E - cho?", "Io - na". The third staff contains: "frecindu - si minile a pagubă, / Er reißt sich die Hände.", "Ga - la / Aus isis, / și cu e - co - ul / auch mit dem E - cho, / meu... / aus, / S-a / stă / dus și / weg, / în - la. / ein schlech - tes". Register symbols (I, II, III) are placed above notes, and dynamic markings (p, f) are present. Measure numbers 30 and 35 are also indicated.

- = I = registre haut
- ◌ = II = registre du milieu
- ◻ = III = registre bas

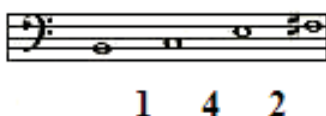
Cette transformation est réalisée d'abord par une transposition partielle de la matrice intervallique 2-4-1-4-2, comme **(d)** (m. 294-298) :

Ex. 30



puis comme un fragment de MIO, respectivement la moitié du **(e)** (m. 299-300):

Ex. 31



à une première transposition intégrale du mode MIO **(d)** dont on voit clairement la structure interne symétrique (m. 303-307) :

Ex. 32



→ Au final du Premier Tableau, Jonas chante la transposition intégrale du mode MIO **(e)** sur les paroles « Si seulement il y avait l'écho » (m. 451-453) :

Ex. 33



Après avoir été avalé par le poisson (bloc sonore m. 446), son chant est définitivement « contaminé » par la structure 2-4-1-4-2 (m. 451-453).

Nous présenterons ensuite quelques hypostases dans lesquelles le mode MIO est présenté horizontalement (sauf ses apparitions comme bloc sonore que nous avons déjà détaillé plus haut) :

Présence du mode MIO horizontalement

| Tableau | Mesures | Transposition | Jonas/ instrument | précisions |
|---------|---------|---|----------------------------------|--------------------------------------|
| 1 | 294-298 | d | Jonas | intégral (+ mi) |
| | 299-300 | e | Jonas | partiel (-fa, -sol) |
| | 303-307 | d | Jonas | intégral |
| | 309-312 | e | Jonas | partiel (-sol) |
| | 318-319 | d | Jonas | partiel 2131 (-m. compl. 13112) |
| | 332-333 | d | Jonas | partiel 6141 |
| | 356-358 | d | Jonas | partiel (-fa) |
| | 368-369 | d | Jonas | partiel (-mi b, -fa) |
| 452-453 | e | Jonas | intégral (+Bloc) | |
| 2 | 51-67 | e | Jonas I | partiel (fa# en bas au lieu de fa) |
| | 57-67 | d | Jonas I | intégral |
| | 68-77 | e | Jonas I | partiel (fa# en bas au lieu de fa) |
| | 84-85 | d | Jonas I | partiel |
| | 86-87 | e | Jonas III | partiel (fa en haut au lieu de fa#) |
| | 114-122 | d | Jonas I | partiel (-mi b) |
| | 142-145 | d | Jonas I | intégral |
| | 149-150 | d | Jonas II | à l'octave supérieure, partiel (-mi) |
| | 150-159 | e | Jonas III | Intégral (+fa#) |
| | 158-162 | d | Jonas I | Partiel (mib en haut au lieu du mi) |
| | 175-176 | e | Jonas I | partiel (fa en haut au lieu de fa#) |
| | 180-189 | d | Jonas I | Intégral (+mi) |
| | 191-196 | e | Jonas I | Intégral |
| | 206-207 | d | Jonas I, II, Vlc., Cb. | intégral |
| | 208-209 | e | Cor 1,2, Jonas III, Vlc., Cb. | intégral |
| 209-210 | d | Tr., Jonas III | intégral | |
| 210-216 | b | Jonas I, II, III, Fl.1, Vibr., Fl. Picc. | partiel (-mi)Symétrique, ↑↓ | |
| 216-217 | b | Vibr. | Intégral, Symétrique, ↓↑ | |

A partir de cette mesure, les apparitions du mode sont extrêmement fréquentes et parfois il n'y a que le mode tant horizontalement que verticalement.

Au début de l'analyse formelle, nous avons observé la préférence de Vieru à utiliser les symétries au niveau « macroscopique ». En regardant en détails, au niveau de la « microscopique » nous observons que Vieru aime aussi employer les symétries au niveau « cellulaire »; la matrice du mode MIO – matrice symétrique en sa structure - peut apparaître sous une double hypostase : la descente des intervalles suivie tout de suite par la remontée et, vice-versa, la remontée suivie par la descente, ce qui donne les fameuses « palindromes » dont Vieru théorisa l'existence dans l'étude « Palindromes musicaux »²⁴. L'exemple éloquent de la présence de ces palindromes dans l'opéra Jonas se trouve à la page 93 de la partition (m. 211-223) :

²⁴ Vieru, Anatol, *Palindromes Musicaux*, In: *Muzica*, 1989, n° 3, p. 42-47.

FL 1 *Fl. picc.* **(b)** *pp*
Cl 1 *Cl. 1* **(b)** *pp*
I Vibr. **(b)** *p*
II Pfto 4 **(b)**
Trgl. **(b)**
SONA **(b)**
III **(b)** **215**
Vlc. *mp*
Cb. *p*

Fl. 1 **(a)** *pp*
Cl. 1 **(b)** *pp*
I Vibr. **(b)** *p*
II Pfto 4
Trgl.
KONA I **(d)** *gravelato (chiaro)*
 Je tip-ai - tel stu sa ra - di si
 Je plei-fen ja, des ser-mag rib abut avut!

Fl. picc. **(a)**
Fl. 1 **(a)**
Cl. 1 **(a)**
I Vibr. **(b)** *pp*
II Pfto 4 **(b)**
Trgl. **(b)**
SONA III **(e)**
 In sena eade un pesthor.
 Ein Fischler fait herod.
220 **(e)**
 Lu, a si ve -
 Mer, kampcher der

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ARCHITECTURAL FEATURES WITHIN AUREL STROE'S ARCADES

ADÉL FEKETE¹

SUMMARY. Within the following study, we will make an attempt to present certain aspects regarding the interdisciplinary facets of Aurel Stroe's work, *Arcades*. The analysis will bare in mind multiple levels of connections between the architecture and the music; the matters that concern the composer's own aesthetic views, including an architectural approach towards the general structure of the work, as well as the significance of the special configuration of the orchestra and other musical methods used for conveying an architectural element into a sonorous edifice.

Keywords: music, architecture, arcades, Aurel Stroe, structural conception, Klangfarben, modal language, musical aesthetics

Written in 1962, Aurel Stroe's *Arcades* is one of his early works, which initially had a hard time breaking through due to an adverse ideological atmosphere², nevertheless, it was this piece that brought him national as well as international recognition as a composer. Naturally, the debut performance of the work had caused quite a stir within the musical circles of the time, and awakened a particular sort of interest, that led to the special request of the piece for the 1965 edition of the Warsaw Festival, alongside Ștefan Niculescu's *Symphony for 15 Instruments* as well as Tiberiu Olah's *Endless Column*.³

Arcades is the first piece of a cycle, entitled *Démarche musicale*, along with the following works: *Harmony* (1963), *Concert music for piano, brass instruments and percussion* (1964), *Time can only be conquered through time itself* (1965), *Laude I and II* (1966; 1968), *Canto I and II* (1967; 1971). *Arcades* is the only piece of the cycle that does not feature a probabilistic calculus, still it sets off the defining characteristics of the entire cycle: unusually redundant information, use of complementary rhythm and the realization of a global effect⁴.

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² Sandu-Dediu, Valentina, *Muzica românească între 1944-2000 (Romanian Music between 1944 and 2000)*, Editura Muzicală, București, 2002, p. 172

³ *idem*, p. 35

⁴ Georgescu, Corneliu Dan, *Canto II by Aurel Stroe*, in: *Muzica*, issue no. 11/1972, p. 14

The design of the work is mainly determined by the aesthetic principles of the composer Aurel Stroe. This approach is given away by the title of the work itself, which addresses the idea of a sole structure, applied within multiple directions of art, namely architecture and music in this instance. In this case, the outline of the piece or the outer layer is determined from the perspective of the material of the art as well as its means of expression, which in this particular case in point represents a musical transcription of an idea generated within the sphere of architecture.

Arcades opens up a completely new vision on musical time, of which Corneliu Dan Georgescu states in an analysis regarding Anatol Vieru's Hourglass, that: "It is the same time immobilization by way of the lack of perceivable musical events and orchestral colour amalgamation within a global effect which a series of works, such as Aurel Stroe's *Arcades* and *Laude* suggest."⁵ The temporal aspect creates suggestions regarding the architectural space, by way of special methods of composition; the temporal immobility evokes the stability of Gothic architectural arcades, representative of the transcendental sublime category. Consequently, our arcades also symbolize this category, the sublime having been suggested by the musical construction itself, while the transcendental is depicted through the allusion of religion, as well as divine space of the organ sonority, entrusted with the first interlude of the piece. The function of this interlude is to introduce the audience in the atmosphere of the sacred, of contemplating beneath the protective arcades of the sound edifice. We also encounter other rhetorical means on a symbolic level within *Arcades*, since the entire work is a musical symbol of architectural arcades, as well as other means on the level of comparison, in the case of the variations of formal concepts.

Returning to the category of the sublime it is highly interesting that although it approaches the axes of the beautiful and not of the tragic⁶, it does not reveal a beauty in the common sense of the word. Here are the words of the composer himself:

"I have never thought to make a beautiful creation, either in 'Arcades,' or 'Canto II' ", still, *"A poor creation is equal to an insufficiently simplified, "bleached" work, the notions of beauty and ugly having, in a generative aesthetic vision [in this case music reduced to the essential], the value of superior of poor depending on the level of revealing a mother-form"*⁷.

The work, consisting out of eight musical arcades (and two interludes), is constructed by means of sound resources, achieved through the pitch, value and general intensity of notes, following the composer Wilhelm Berger's "modes

⁵ Georgescu, Corneliu Dan, *Anatol Vieru Clepsidra* (Anatol Vieru's Hourglass) in: *Muzica*, issue no. 7/1970, p. 22

⁶ According to the aesthetical system found in: Angi, Ștefan, *Prelegeri de estetică muzicală* (*Lectures on Musical Aesthetics*), Editura Universității din Oradea, 2004

⁷ Georgescu, Corneliu Dan, *Canto II de Aurel Stroe*, (*Aurel Stroe's Canto II*), in: *Muzica*, no. 11/1971, p. 16

and proportions" theory⁸, to whom he dedicated the work. The theory is based on the application of the Fibonacci number⁹ algorithm to a melodic pattern, which then turns into a geometric one by way of branching it out to different groups of instruments. Stroe's preoccupation with mathematical application in music comes from his having a keen interest in mathematical science, a field that he studied – for three years – while at university.

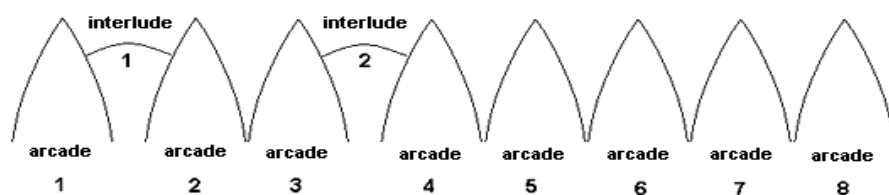
An Architectural Approach towards the General Structure of *Arcades*

It is often hard to determine the form as well as the genre of the modern musical creations, for they do not meet the requirements of a "classical" form analysis. The genre of the piece is certainly a symphonic one, for it requires the use of an orchestral ensemble, in which we can encounter solo as well as chamber music elements, which all lead to instrumental solo and chamber music genres. Since the piece has multiple parts, a multi-movement (ten-movement) genre reveals itself, one that however cannot be included in a certain widely known typology.

From the form point of view, we observe a thought process structured on the variation of a "theme", or even more precisely, the repetition and variation of a basic construction principle. The theme, presented in the first part, is followed by nine variations, variations that occur at the level of the orchestra, of the scale, tempo, register, having a reasonably free development, which falls under the category of free variations.

Given the special *Ars poetica* of the work, an architecture-friendly one, we could imagine the eight arcades and two interludes of the piece in the following manner:

Fig. 1



Aurel Stroe's *Arcades* – a visual interpretation of the parts

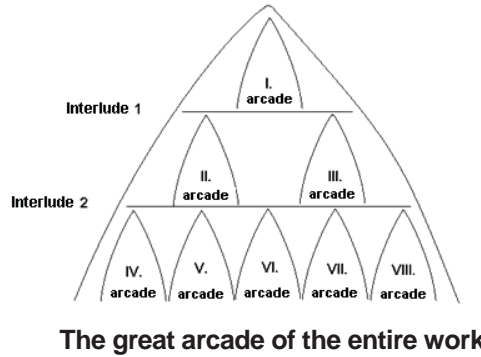
This macrostructure is based upon the golden numbers: the interludes group the arcades into groups of 1, 2 and 5; which numbers are all part of the Fibonacci sequence.

⁸ Șurianu, Horia, *Aurel Stroe I*, in: *Muzica*, issue no. 1/2002, p. 42

⁹ Fibonacci numbers are a sequence of numbers starting with 0, 1, 1 while each remaining number is the sum of the previous two, therefore the sequence begins with: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89...

However, if we lay this horizontal design on a vertical scale, in which the interludes come across as separators, the 8 arcades form the great arcade of the entire work, a visual shape that resembles a gothic window:

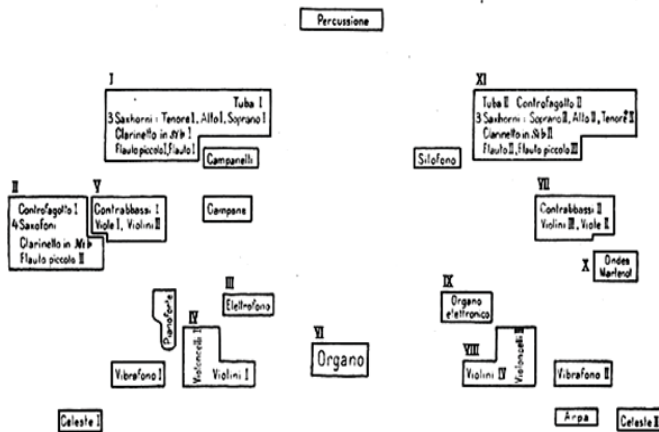
Fig. 2



Another architectural feature: space used within the layout of instrumental groups

The orchestra required here is a large, Romantic one, also incorporating 3 Ondes Martenot, an electronic organ, as well as a monadic electrophone. Still, the placing of the instrumental groups on stage is quite extraordinary. The instrumental groups are deliberately configured in space, according to the mathematical and geometrical proportions used in the construction of gothic arcades¹⁰. These groups are placed in such a way that effortlessly creates a natural stereophony:

Fig. 3



The spatial configuration of the instrumental groups

¹⁰ Angi, Ștefan, *op. cit.*, vol. II, tom I, p. 44

From the point of view of the orchestration, there is a contrast between the orchestral approaches regarding the main “building materials”: the arcades being more orchestral, while the interludes having more of a solo character (with possible chamber accompaniment).

Throughout the performance, one can notice a tendency to reduce the orchestral ensemble, in the following manner: all the 11 groups play within the first three arcades, in arcades 4 and 5 the extremes of the lower and higher registers are removed (groups I and XI – incorporating piccolos, flutes, clarinets and tubas). The last two arcades lessen even more from an orchestral standpoint, arcade 7 being played only by groups I-III-VI-IX-XI (their placement forms a “ground” arcade), while the last arcade resembles the interludes, since it has a very small ensemble, made up by groups III and IX (resembling the two pillars of an arch). This constant reduction of the orchestral apparatus could be a metaphor of architectural arcades seen in perspective, which appear to be getting smaller by each individual arcade, even though in reality they are the same size.

Architecture Achieved by Musical Means

We will next attempt a brief analysis on the musical construction of the arcades. As a first step, we will render the definition of an architectural *arcade*, in order to shed some light on the notion itself. Consequently, the arcade is a series of arches carried by columns or piers, a passageway between arches and a solid wall, or a covered walkway that provides access to adjacent shops. An arcade that supports a wall, a roof, or an entablature gains enough strength from lateral thrusts that each individual arch exerts against the next to carry tremendous weight loads and to stretch for great distances¹¹. Here is an example of an arcade, belonging to the gothic period:

Fig. 4



Amiens Cathedral (cca. 1220-1236), nave and side arcades

¹¹ www.britannica.com

We have chosen to illustrate the architectural arcade with a gothic arcade, for within the score of the *Arcades*, the shape of musical arcades as well as the short note value of the sound pinnacle suggests such a form. In Stroe's music, the arcades are built through an ascending musical axes, starting from the grave register and taken to climax in the higher one. This peak determines the ensuing melodic line, an inverted one, which leads back to the grave register.

Ex. 1

Arcade I (groups IX, X, XI) – first measures: base of the arcade

Ex. 2

Arcade I (group VI) – sound pinnacle: the peak of the arcade

Ex. 3

Arcade I (groups IX, X, XI) – ending: base of the arcade

The first arcade is delegated to the eleven groups of instruments, which carry alternately the “melody” of the arcade, depending on the register of each instrument – the “base” of the arcade is represented by sounds made by grave instruments, while the higher ones depict the “top”. Consequently, musical sonority – registers used – suggests architectural spatiality.

Leaps characterize the simple melodic passage assigned to each instrument. The global sonority of the ensemble however depicts gradual ascending and descending steps (major and minor seconds) as well as small leaps (usually by way of minor thirds).

Taken as a whole, the instruments accomplish a distinct kind of Klangfarben melody the goal of which is to annul the individuality of participants, in order to achieve a global effect, a single “instrument”, a single continuous musical “arcade”. The composer himself indicated to following method of attack: the take over of the melody from one instrument to the other should be accomplished with minimal interruption; the individual sound should be unperceivable within the context of the orchestra¹², while execution should follow the *molto legato* approach. (At times, the composer would ask for a moderate vibrato or even a more intense one, rarely highlighting certain instruments. In the second part of the work new indications regarding execution occur, such as flageolet tones at the string section, tremolo and flutter-tonguing in the wind section.)

If we take into account each instrument separately, we can also observe the simplicity of rhythm, while at a global level, this becomes complementary.

The construction of the arcades depicts three different typologies – as opposed to a single one in field of architecture –, the first of which is a complete arcade, a positive one (which points to the top), method used also in the construction of parts number 1, 2, 3, 7 and 8, as well as in the second interlude. As far as the remaining parts are concerned, the melodic profile and the arcades themselves as such, have the following shapes:

negative arcade

(parts 5, 6)



superposed
positive and negative
arcade (part 4)



semi arcade

(interlude 1)



¹² Indications from the beginning of the score: Stroe, Aurel, *Arcade (Arcades)*, Editura Muzicală, București, 1965

From the standpoint of their construction, the interludes are based on the principle of musical building of the arcades, with the same ascending and descending gradual movement, the difference being that this gradual movement is entrusted to a single instrument, the solo one:

Ex. 4

Interlude I – first measures

In addition, the rhythm is much more animate and complex, suggesting a quasi-rubato folk character. The grouping of the 12 notes of the sequence in Dorian tetra chords at the beginning, juxtaposed three times by way of a minor third interval also represents the realm of modal scales¹³:

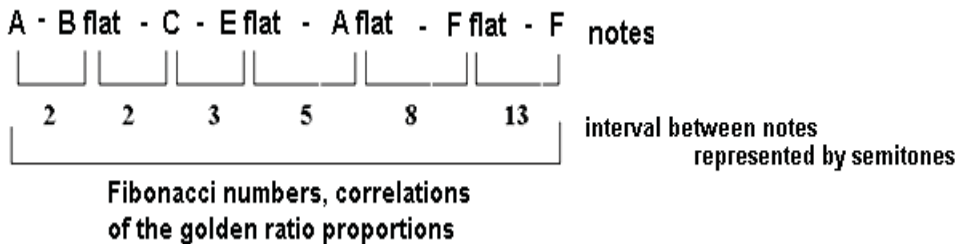
Ex. 5

The use of Dorian tetrachords in the first interlude

The means of constructing the **melody** of the arcades as well as interludes are similar. Subsequently, we are about to decipher the tonal language of them, by way of illustrating the modal scales that can be found within the work:

¹³ Rîpă, Constantin, *Teoria superioară a muzicii (Superior Music Theory)*, vol. I, Cluj-Napoca, Ed. MediaMusica, 2001, p. 259

- 1) Modal scale attained through the tone-semitone alternation (ascending)
ex. B flat – C – D flat – E flat – F – G – A flat – A (“arcade” 2)
- 2) Modal scale attained out of thirds (descending)
ex. C – A – F sharp – E flat – C (“arcade” 6)
- 3) Modal scale attained through thirds and minor seconds (descending)
ex. C – G sharp – F sharp – D – C (“arcade” 5)
- 4) Modal scale of the “golden ratio” (ascending):



- 5) Sequence of 12 notes
 - a) complete (see example on *Interlude I*)
 - b) incomplete (“arcade” no. 7, note *A* is missing)

Beside the use of the 12 note sequence (complete and incomplete), there is a remarkable effervescence of the modal musical language utilized within this piece. We cannot help but ask ourselves if this feature could possibly be another reference to artistic languages in the past, perhaps to the arcades of medieval architecture. Moreover, the piece makes use of the main compositional techniques of medieval times: within *Interlude I* as well as in the final part of the work we encounter monody, while the second interlude presents itself under the form of a melody (harp) supported by a pedal (double bass and tam-tams).

If the last paragraph is a subjective view upon a musical material, the transference of the mathematical realm (Fibonacci numbers), the crucial factor of space in determining the orchestral configuration which leads to a distinctive overall sonority, the task to building arcades by way of musical means (use of registers, complementary rhythm, legato in articulation) however, are genuine testaments to the intricate relationship this piece has with architecture. Since Goethe is often quoted to have called architecture “frozen music”, using the same analogy we safely state that the Aurel Stroe’s *Arcades* represent the art of building through sound, “flowing architecture”.

(Translated from Romanian by Köpeczi Juliánna Erika)

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www.britannica.com

A HERMENEUTICAL APPROACH TO IN SOLEMNITATE CORPORIS CHRISTI BY EDUARD TERÉNYI

ANAMARIA MĂDĂLINA HOTORAN¹

SUMMARY. In the organ play *In solemnitate corporis Christi* (1993), the variational principles aims to a macro and micro-structure as well. The first part represents the pattern for the next two parts, it becomes a sort of “theme – personage” in the mind of the author through the preservation of the algorithm of the three segments A, b, c that are characterized through different syntaxes: A - melody, b - chords/figurations, c – unison/eighths/chords. The first strophe A is a melodic line of a neo – Gregorian style that is partially inspired from the *cantus planus* variant of *In solemnitate corporis Christi* from *Cantionale Catholicum*. The b and c segments are, in fact, stylemes that can be found in other Terényian musical works as well, as they metaphorically reflect God’s voice or “the divine reality”. The stylistic benchmark of the b segment is represented by the third part of the musical play *L’Ascension* by O. Messiaen, which, through the title and its *motto* corresponds to the spiritual ideas of *In solemnitate corporis Christi*. The c segment is the second styleme as parallel octaves in long rhythmic values and it has the connotation of the divine voice. This leitmotif in itself presents in the Terényian creation some variants, as a sacra emblem. It can be a row of three – four parallel chords or octaves in extreme nuances (*ppp* or *fff*), or alternating abrupt contrasts of the dynamics (*fff* → *pp* → *fff* and so on). We can meet it in the organ plays of the author, in contexts that have the same *theophany* meaning: a revelation of the divine in the person of Christ (*In solemnitate corporis Christi*, *Epiphania Domini*), the celebration of God in a cosmic liturgical frame (*Glocken*) or in the middle of the monumental cathedral of the nature (*Stella aurorae*, *The Birds*), the divine light and word (*Semper felice*, *Intritus*), Christ’s sadness (*In solemnitate corporis Christi*), God’s wrath (*Die Gottestrompeten*), or even Holy Mary’s image (*Stella aurorae*, *Glocken*). *In solemnitate corporis Christi* depicts “a sonorous fresco of the last Supper that precedes the suffering and the death of Christ. It is a commemoration of the scene in which the Saviour talks about himself and the mission He has to fulfil onto the earth” (E. Terényi). Taking as a basis the interview with the composer (February 2008), we will follow the transformation of the three paradigmatic models A, b, c, as linked to the succession of the ideas/images that the author himself has set, without affecting the autonomy of the sonorous image.

Keywords: Eduard Terényi, *In solemnitate corporis Christi*, music hermeneutics, musical form, variation in music, musical styleme, contemporary organ music

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E. Terényi's organ music is the artistic expression of the sacra values through diversified thematic: plays that are dedicated to Mary (*Septem dolores, Stella aurorae, Stabat Mater*), meditations on the birth of the Saviour (*Introitus, Semper felice*), the suffering of Christ and their significance (*B. A. C. H – composition for organ, Die sieben Worte des Erlösers am Kreuz, Stabat Mater, In solemnitate corporis Christi*), meditations above the person of Christ (*In solemnitate corporis Christi, Epiphania Domini, Chaconne – Hommage à Messiaen*), dialogue with God, mystic experiences (*B.A.C.H – composition for organ, Glocken, Messiaenesques, Dialogues mystiques, The Birds*), the vision of the Apocalypse (*Die Gottestrompeten*), the closeness to the silence and the simplicity of the spiritual truths (*Octo felicitatis*). The musical dramaturgy is usually subordinated to the ideate vision that is suggested by the title, without affecting the autonomy of the sonorous image. The predominance of the ideate - conceptual plan on the musical discourse determines us to take *In solemnitate corporis Christi* from a hermeneutics perspective.

If *Glocken* (1991) begins with an interval symbol (the perfect fourth) that becomes the basis for an entire cycle of micro-variations, on the contrary, in *In solemnitate corporis Christi* (1993), the reference theme is represented by the first part entirely in a variational macro form that regards the whole musical work. Between the three parts there is a relationship of similarity regarding the structure of the form (strophic with a varied and incomplete reprise) as well as it is through the musical material (ex. 1). The variational principles aim to a macro and microstructure as well. The first part becomes a sort of “*theme – character, personage*”² in the mind of the author through the preservation of the algorithm of the three segments (A, b, c) and, in the same time, through the micro-units that come back, having different transformational coefficients.

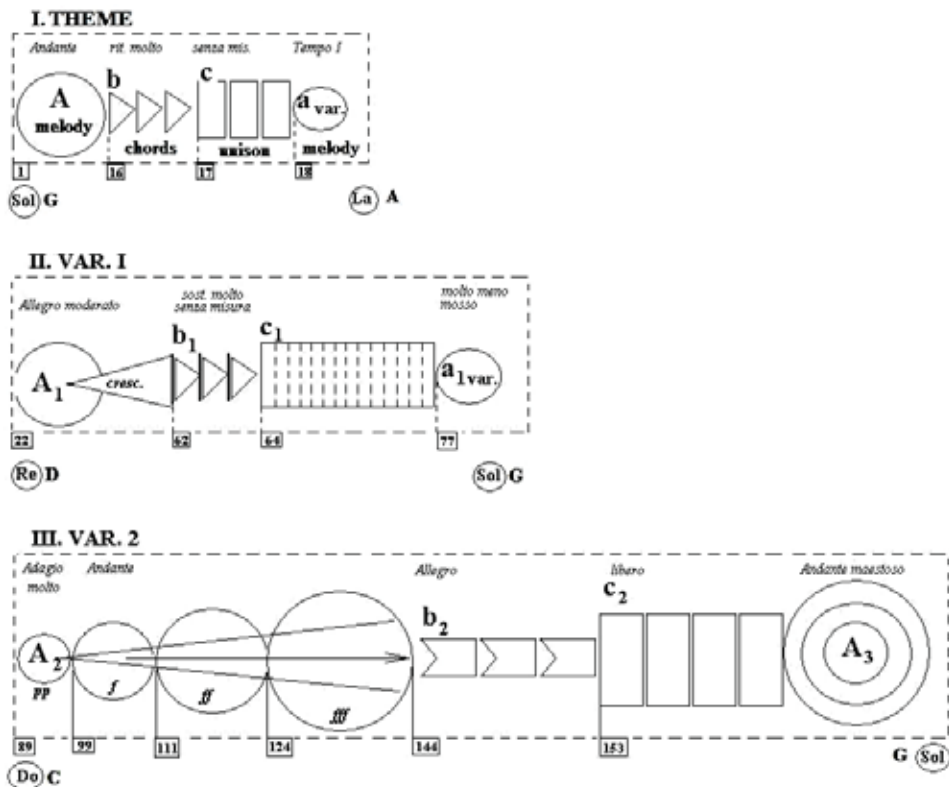
The form (ex. 1) is transparent both in the clarity of its structure and through the correspondence and, sometimes the resemblance, which is imitative of the composing elements, between the parts. The alternating, the imitation, the metamorphosis, the transfiguration, the increase into the complexity, these labour procedures can be followed on the paradigmatic axis regarding the three models A, b, c that are characterized through different syntaxes:

- A** - melody,
- b** - chords/figurations,
- c** – unison/eighths/chords

² interview with the composer in February 2008

Ex. 1

The form of *In solemnitate corporis Christi*



The central tones (keynotes) go round the three fifths: C – G – D – A, and G is the basic tone of the entire musical work.

The first part depicts “a sonorous fresco of the last Supper that precedes the suffering and the death of Christ. It is a commemoration of the scene which the Saviour talks about himself and the mission that He has to fulfil on the earth.”³

The author starts from the commemorative liturgical frame of the Last Supper that is suggested by the melodic line of a neo – Gregorian style that is partial inspired from the *cantus planus* variant of *In solemnitate corporis Christi* from *Cantionale Catholicum* (ex. 2).

³ An interview with the composer in February 2008

The original melody in *Cantionale Catholicum*IN SOLEMNITATE CORPORIS
CHRISTI.

320.

NOTA: KYRIE MAGNE DEUS, ETC.

KY - RI - E, JE - SU Christe, Cor - pus tu - um
tra - di - di - sti, Per quod Mundum re - de - misti,
sal - vas - ti. E - lei - son.
CHRI - STE, pa - nis vi - tae, REX Coe - li - ce,
Mun - di sa - lus, et vi - ta.
E - lei - son.

The tetra-chorded nucleus (G – A – B – C) is preserved, as it will be moved around, in the tri-chorded variant, on different tones (ex. 3) that have the change of the modal centre. The A strophe has, in this way, the continuous melodic variation of a tri – tetra - chorded cell as a basis which, together with the inverted chromatic formula of the first measure (B – C – B *b*) and the vaulted melodic movement will be found in the following parts, in the corresponding strophes A₁ and A₂ and their reprises.

In the measures 10-15 (ex. 3), through the figurative repetition of this nucleus above a bass that evolves descendent and chromatically (*lamento - bass*), as carrier of the *affectus* of the pain we see a *quasi cadenza* to be made by the highlighting of the E tone as a central tone. The E tone is the *finalis* (final) of the original melody as well, that is written in *authentus deuterus* (authentic Dorian) with *corda da recita* (cofinalis) on the descending sixth (ex. 2).

Ex. 3

E. Terényi: *In solemnitate corporis Christi*, part I, strophe A

I. Andante $\text{♩} = 72 - 84$

5

8

11 **accel. molto, quasi CADENZA**

The major – minor character of the melody is preserved through the oscillation between the two finals, G and E (similar to those popular songs that have a pentatonic substrata whom, the minor inferior third is situated under the major tri-corded substratum and it gives them a major – minor aspect).

This also constitutes the first **strophe A**, which is followed by two contrasting segments (b and c) and then, the melody of a Gregorian inspiration (a_{var}) comes back – ex. 4. **The b and c segments** are, in fact, stylemes that can be found in other Terényian musical works as well, as they metaphorically reflect God’s voice or “the divine reality”. The chorded cell that is chromatically descending is repeated ternary and it signifies the sorrow of Christ (ex. 4).

Ex. 4

In solemnitate Corporis Christi, part I, segments b și c and a_{var}

The stylistic benchmark of **the b segment** is represented by the third part of the musical play *L'Ascension* by O. Messiaen (ex. 5) which, through the title and its *motto*⁴ corresponds to the spiritual ideas of the musical work *In solemnitate corporis Christi*.

⁴ *Transports de joie d'une âme devant la gloire du Christ qui est la sienne („Rendons grâce à Dieu le Père, qui nous a rendus dignes d'avoir part à l'héritage des Saints dans la lumière, ... nous a ressuscités et fait asseoir dans les cieux, en Jésus Christ” – Saint Paul, épîtres aux Colossiens et aux Ephésiens)*

Ex. 5

Messiaen, the incipit of the third part of L'Ascension

16 **Vif**
Quiet
fff *staccato sempre*
staccato

Ex. 6

E. Terényi's Die Gottestrompeten, the bowl 4 - stylistic replica to Messiaen

113
136
marcato
Stylistic reference: *L'Ascension* by O. Messiaen
simile
stacc.

The composer uses it again in 1995 in *Die Gottestrompeten* where it means the pouring onto the earth of the fourth cup of the God's anger (ex. 6).

The **c segment** (see ex. 4) is the second styleme as parallel octaves in long rhythmic values and it has the connotation of the divine voice that belongs to what is named by the composer as "the third reality". In *Course of Musical Dramaturgy*⁵, E. Terényi deals with the problem of what he calls "the three realities" and their reflection in music: (1) the first reality – the natural world, (2) the second reality – the artificial world, (3) the third reality - the celestial world.

The leitmotif in itself presents in the Terényian creation some variants. It can be a row of three – four parallel chords or octaves in extreme nuances (*ppp* or *fff*), or alternating abrupt contrasts of the dynamics (*fff* → *pp* → *fff* and so on). We can also meet it in other organ plays of the author (ex. 7), in contexts that have the same *theophany* meaning: the revelation of the divine in the person of Christ (*In solemnitate corporis Christi, Epiphania Domini*), of celebration of God in a cosmical liturgical frame (*Glocken*) or in the middle of the monumental cathedral of the nature (*Stella aurorae, The Birds*), or even Holy Mary's image (*Stella aurorae, Glocken*).

The b and c segments are a reflection of a mystical feeling and also of the axiological thinking which are paradigms that seem to correspond as an *affectus* to the phrase *mysterium tremendum* that is used by Rudolf Otto in order to define that "answer of the soul in front of the numinous", as "that part of the sacra (...) that is manifested under the form of a specific accompanying feelings"⁶, "the mystical blossoming that provokes inside the conscience as a secondary reflex, the feeling of the creature state of being (...), the feeling of letting go of oneself in front of Him whose great and maestros character, one can feel through the fear"⁷.

The segment a_{var} (ex. 4) ends the first part, and the tetra-chorded nucleus has a descendent direction, finally stopping, through the scordatura, on the central tone A that has, in the inner dramaturgy, some Christ connotations that point to the presence and the person of Christ:

*"For me, the person of Christ is associated to A major or A minor – it represents the inner power to bear, the spiritual quality to follow without losing direction, of a holy end."*⁸

⁵ Terényi, E., *Course of Musical Dramaturgy*, The Academy of Music Gh. Dima of Cluj-Napoca, 2008

⁶ Otto, Rudolf – *Sacral (The Idea of the Holy)*, Editura Dacia (Dacia Publishing House), Cluj, 1992, pag. 19

⁷ *Idem*, pag. 26

⁸ A fragment from the interview given by E. Terényi in February 2008

The divine voice in the organ creation of E Terényi

| | |
|------|---|
| 1988 | <p><i>Stella aurorae</i>, ms. 42-47</p> |
| 1991 | <p><i>Glocken</i>, ms. 54-56</p> <p style="text-align: center;">Divine reality/voice</p> |
| 1993 | <p><i>In solemnitae corporis Christi</i>, part I, ms 16-17</p> <p style="text-align: center;">Stylistic reference: <i>L'Ascension</i> by Messiaen</p> <p><i>In solemnitae corporis Christi</i>, part III, ms. 153</p> <p style="text-align: center;">Rapido senza misura CADENZA</p> |

| | |
|------|--|
| 1997 | <p><i>Epiphania Domini, introduction to part II</i> Maestoso $\text{♩} = 60$ (48) etc.</p>  |
| | <p><i>Epiphania Domini, Ending of part II</i> Libero</p>  |
| 2007 | <p><i>The Birds, part III (Hymn to the nature)</i> The divine reality/voice</p>  |

The second part (*Allegro*) represents the first variation, in dimensions and greatness that increase comparatively to the first part. The expression of A, b and c segments is metamorphosed and intensified in the sense of character variations (A_1 , b_1 , c_1).

Taking into consideration the basis of the modal centre G of part one, we can see the part two to take shape on the D dominant whose *ethos* is preserved on the previous consideration of a symbol of the suffering and the death, implying a spiritual dimension as we can find along the *passio*⁹ music history from the liturgical tone of the catholic service of the Suffering, through

⁹ See: Hotoran, Anamaria Mădălina, *Patimile și moartea Domnului în viziunea componisticii secolului XX. Genul pasiunii (The Dolorous Passion and Death of our Lord Jesus Christ, in the Works of the 20th Century Composers. The Genre of the Passion)*, Editura Risoprint, Cluj-Napoca, 2008

the D minor of W. A. Mozart's *Requiem* and to the XXth century in the *Byzantine oratory Lord's Sufferings and Ressurrection* by Paul Constantinescu, where it symbolizes the Christ's death.

This symbolism illuminates the ideate – affective programme that belongs to the second part and which is inspired from the scene that is spoken about in *The Gospel after John*, in the chapters 12 and 13, where Christ talks about the significance of His death.

The A₁ strophe – as the author himself confesses – is an instrumental meditation upon the text of *John 12:44 – 50* when, sitting at the supper with his disciples, Jesus reveals Himself as The One that was sent by The Father, the embodied Word (ex. 8).

Ex. 8

Part II, strophe A₁

Allegro moderato

A₁

The sadness that the traitor is the one of the twelve apostles¹⁰ is expressed through the dramatic agglomeration (*poco a poco accel.*) of the inverted chromatic figures (ex. 8) towards the climax of the b₁ segment (ex. 9), a moment when Judas goes out¹¹.

¹⁰ *John 13:21* "Truly, truly, I say to you, that one of you will betray Me"

¹¹ *John 13:30* „And so after receiving the morsel he went out immediately; and it was night"

Part II, strophe A₁, *Christ's sadness*

John 13:21
"One of you will betray Me"

The solving of the tension in the c_1 segment comes as an apotheosis (ex. 10), the glorification of Christ who, after Judas' departure affirms: *"Now is the Son of Man glorified, and God is glorified in Him; if God is glorified in Him, God will also glorify Him in Himself, and will glorify Him immediately."* (*The Gospel according to John 13:31-32*)

The significance of the text that is reflected by the sublime character of the music is that, beyond the tragic of the events, there is the divine plan of saving the world, which is great through the sacrificial love. In the pedal, the central tone A comes back as a symbol *Agnus Dei* (God's Lamb).

The closing segment, a_1 var (ex. 10) corresponds to the text of *John 13:33 – 35* where Jesus gives to His apostles the love commandment: *"Little children, I am with you a little while longer. You shall seek Me; and as I said to the Jews, I now say to you also, 'Where I am going, you cannot come.' A new commandment I give to you, that you love one another, even as I have loved you, that you also love one another. By this all men will know that you are My disciples, if you have love for one another."*

From a tonal point of view, the fragment starts in *D minor* gradually descending on the axis of *G* (through *C#* and *B flat*) to the basic central tone, *G*.

Ex. 10

The second part, *b*₁, *c*₁ and *a*_{1var} segments

The musical score consists of three systems, each with a circled label above it:

- Segment *b*₁:** Starts at measure 61. The tempo is *Sostenuto molto* and the performance instruction is *senza misura*. The dynamic is *fff*. The music features a complex texture with many beamed notes in the right hand and a more rhythmic bass line.
- Segment *c*₁:** Starts at measure 61. The tempo is *Allegro* with a metronome marking of $\text{♩} = 120$. The dynamics range from *pp* to *fff*. The music is more rhythmic and features a prominent bass line.
- Segment *a*_{1var}:** Starts at measure 73. The tempo is *molto meno mosso*. The dynamics range from *ff* to *p*. The music features a steady eighth-note pattern in the right hand and a more active bass line.

79

84 rit. molto ppp

The Third Part (ex. 11) brings back a slow tempo (*Adagio molto* – as opposed to the second part which was an *Allegro*). The melodic ideas in A are transformed into an A_2 and it will be a free polyphonic writing and bimodal fragments as well. As the composer states¹²: “the third illustration, which is under the form of a scene in movement comes back in time, before the Last Supper when Mary Magdalene pours the expensive chrism on the feet of Christ to show her appreciation and the reconnaissance of His divinity (John 12:1-8)”.

Ex. 11

Part III, strophe A_2

III. Adagio molto ♩ = 48 - 36

A₂

89 pp

97 Andante ♩ = 96 - 84 legato

¹² Interview with E. Terényi in February 2008

In the b_2 segment, the accumulative varied repetition in *accelerando* of the descending figures (four tones in thirty-minims), metaphorical drops of chrism, reaches the culminating point in the four statuary fermatas (on the octaves, and the chords respectively) which is the leitmotif of the divine reality / voice (ex. 12) and a reply of the c segment of the first part.

Ex. 12

Segments b_2 and c_2

The image shows a musical score for two segments, b_2 and c_2 . Segment b_2 (measures 145-150) is marked "accel. molto" and features a descending figure of four tones in thirty-minims, repeated 2-8 times. Segment c_2 (measures 150-155) is marked "Rapido senza misura CADENZA" and features a descending figure of four tones in thirty-minims, repeated 4 volte and 8 volte. The score includes a "harmonic interference" section with a leap from C to A minor flat.

The negative harmonic interference of the last two structures (the leap from C to A minor flat) forecasts the death of Christ (John 12:7-8: "Let her alone, in order that she may keep it for the day of My burial. For the poor you always have with you, but you do not always have Me").

The returning in *Andante* for an A_3 (ex. 13) into a final apotheosis of the musical discourse represents a height toward the greatness, the sublime sonorous image of Christ as the King of kings. The Gregorian cantilena is re-knotted on the basic initial G tone in mixtures of chords then, it is in parallel thirds, and finally, in unison that has poignant inverted chromatics at the end of the melodic segments (ex. 13).

The melody is gradually diminished through the elusion of small fragments till it reaches the last two monumental chords as the musical work is closed in the same atmosphere of the liturgical frame, that of the commemoration of the Christ's sacrifice from the original strophe A, of a silent contemplation of the halo of the divine brightness.

The final reprise

A3 inverted chromatism

Andante maestoso ♩ - 72

154 *ff*

quasi tremolo
rep. ad libitum

158

(Translated from Romanian by Maria Cozma)

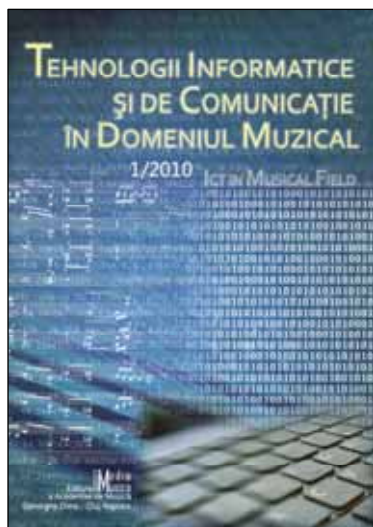
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BOOK REVIEWS

INFORMATICS AND COMMUNICATION TECHNOLOGIES IN THE MUSIC, no 1/2010, Ed. MediaMusica, Cluj-Napoca



In the first half of this year **The Center for Excellence in the Field of the European Educational, Cultural and Artistic Connection of the Music Academy “Gh. Dima” of Cluj-Napoca** has started a new specialty magazine ICT that would approach in different matters, the problematic of the using of the information and communication technology in the music and especially in this case, in the didactic area. The magazine has an A4 format and it is edited by MediaMusica Publishing House of the Music Academy “Gheorghe Dima.” It is in a bi-lingual form as the text is edited on two parallel columns, English and Romanian. This first number of the magazine (no 1/2010) has 137 pages.

This work was supported by CNCSIS-UEFISCU, project number PNII-IDEI Code 718/2008 named *Exploring the Adaptation of On-line Learning Means to Music Education*.

The Editor-in-Chief of this new series of the magazines is University Professor Doctor Constantin Rîpă. Together with him, the Series Editorial Board is made of the following personalities: University Professor Doctor Nelida Nedelcuț, University Professor Doctor Eduard Terényi, University Professor Doctor Gabriel Banciu, Assistant University Professor Ciprian Gabriel Pop PhD, Assistant University Professor Răzvan Metea PhD – of the Music Academy “Gh. Dima”, Lecturer University Professor, Doctor Veronica Demenescu – of the West University of Timișoara, and the diplomatic engineer Jens Walding – Walding Enterprise, Wiener Staatsoper. The publisher of the series is Răzvan Metea, and the cover was made by Ciprian Gabriel Pop.

All the technical information of this magazine can be found at the back of the title page. The content of the magazine is structured on three large chapters.

1. Applicative and Fundamental Research in Education by I.T. Means
2. I.T. Resources in Musical Field
3. Music Creation and Creativity by I.T. Means

We will present here the title and the abstracts of the studies that can be found in this volume. The first chapter has nine studies.

1.1 Constantin Rîpă – A New Vision Regarding Musical Education

“The paper of the manifesto type – signals the setting in motion of radical action in the field of music teaching in contemporary schools, which triggers a shift in the purpose of musical education, from the winning over of devotees for a certain repertoire to the emancipation of creativity, based on the children’s own musical imagination. This entire process will be implemented via present-day information technology. The effect of this leap forward in teaching techniques will be the regaining of the students’ interest in “music” as a subject and it will contribute to the momentum in musical education teaching.”

1.2 Loredana Conțiu – Information and Communication Cechnologies in the Context of Contemporary Music Education

“This paper reveals a study on the place and role that teaching strategies based on information and communication technologies should have in contemporary music education, according to student’s opinions”

1.3 Jens Walding – E-learning and New Media in Education

“From the point of view of disseminating and updating the knowledge, educational the concepts based on new technologies offer big advantages in terms of speed and flexibility. The educational offer can be centrally developed and updated and eventually made available to a broad public, regardless of time or place.”

1.4 Ion Negrilă – The Teacher from Yesterday, Today, Tomorrow...

“Computer uses both high level students and for proper those with medium or low use of tact and imagination of the teacher is likely to stimulate students’ interest in music education. Nowadays the computer is used in all areas; this is more helpful for the staff. Computer store more data and documents and access is easier. Connection is made via computer and can communicate around the globe.”

1.5 Carolina Karoli – The Role of I.T. in the Musical - Artistic Education

“This work offers a study on the need of applying the I.T. system in the instructive-educational process of the musical – artistic school education. The resources of this system open new perspectives and opportunities, offering interdisciplinary - character services up to creating new subjects in the specialised field. The application of the I.T. resources in the musical education may lead to changes in teaching – learning process. That is the reason why I.T. is being tried to be integrated in the musical school education from the standpoint of the institutional change management, which strongly outlines the pupils / students’ interest, in

order for them to be well trained and capable to integrate themselves in a fully computerised society. The approach of the work is rather a systemic one for the pedagogical activity than a technical one, as it is sustained by the suggestions of some strategies of involvement into present times and also by some issues of research for the future.”

1.6 Veronica Demenescu – Simona Negru – *Teaching Valences of ICT Resources in Musical Education*

“Computer is still the greatest invention of the 20th century, and the globalization of its use represents the 20th century's desiderate. The use of ICT resources in the educational process, at the level of all its components – teaching – learning – evaluation – is one of the renewal directions of the European education systems. Thus, perceived as electronic means of information, communication, and individual work or teamwork, ICT resources are not only adjuvant in the teaching process, but they become its component parts. Besides the effective opportunities, the use of these resources gives the educational process a maximum transparency, removing human subjectivism and lot interests, which corresponds to Romanian education ideals within the actual context of structural and legislative renewal.”

1.7 Lucian Ghișa – *Landmarks in Producing Didactic Materials in Multimedia Format*

“The multimedia applications within the system of education support the evolution of computerized technologies. The courses in multimedia format reflect this development and their main features are associability, interactivity and interdisciplinary.”

1.8 Gabriela Coca – *I.T. Applications in Harmony and Counterpoint*

“This study presents the conception of the author about I.T. Applications in Harmony and Counterpoint teaching and learning. She is preoccupied by three questions: 1. Is it possible to create a computer program in order to make easily the teaching and the learning? 2. If it is possible, is this program in the benefit of the students? 3. Do the I.T. applications stimulate the creativity and the imagination of the students?”

1.9 Alina Lucia Stan – *The Use of Digital Technologies in Ethno-musical Research*

„The Ethno-musicological research implies methods of gathering and technologies which presents in time an evolution generated by the development of multimedia technology. We are presenting steps on the folkloric research and the using methods.”

*

The second chapter named *I.T. Resources in Musical Field* has six studies:

2.1 Ciprian Gabriel Pop – Mara Dana Florentina Pop – *Propeller Head Reason – Efficiency and Creativity*

“Propeller head Reason software may constitute one of the most efficient way of making and learning music stimulating the creativity, opening the appetite for a relatively new world of sounds – electronic music. This is a virtual studio in which modules can be used both individual and combined, the virtualization offering in such of case a very efficient support for exploring new way of producing sound and musical creation.”

2.2 Adrian Borza – *Prolegomena to Interactive Music Systems*

„This paper aims to discuss the interactive music system concept. An operational computer with «intelligent» software «understands» the performer actions and «follows» the score, being able to accompany the soloist, to transform the sound and to generate music, during the ongoing performance. It provides the reader with compositional algorithms for the purpose of illustrating Max/MSP programming methods and techniques.”

2.3 Răzvan Metea – *Sibelius 6 – Facilities in the Musical Composition*

“Sibelius 6 is a giant leap forward in notation software – with amazing new features and improvements for educators, students, composers, arrangers, copyists and musicians of all kinds. Sibelius is like having an intelligent assistant at your side, doing all the tedious work for you while you provide the creative input – which is, after all, the most enjoyable bit. We like to say that using Sibelius is 99% inspiration, 1% perspiration.”

2.4 Cristian Mihăescu – *Dimensions of Technological Education in Musical Knowledge Development*

“The development of educational technologies registered within the last years is aligning with the continued trend towards the standardization. This imperative need is generated by the large-scale implementation of information programs into the educational process, especially by the reutilization of educational content. The educational programs present an upward application trend as complementary instruments (sometimes alternative) to the instruction process. The paper presents several dimensions of the know-how programs that can bring a substantial cognitive contribution, implicitly an extra value, to the instruction process specific aspect.”

2.5 Nelida Nedelcuț – Exploring the Adaptation of On-line Learning Means to Art and Music Education

“Exploring the adaptation of on-line learning means to music education is a current mandatory task within the framework of contemporary technological advancements sustained by the rapid development of ICT (Information Computer Technology). The research requires a serious interdisciplinary approach, prospectively benefiting the educational system that will develop an interactive pilot/application: D.I.M.A. (a Direct Impact Multimedia Application). Multimedia are media made of various contents that include both visual support (photographs of scores, videos), and texts that one may access interactively. As teaching support, multimedia is increasingly pervading education and is named CBT (computer-based training courses) in on-line environments.”

2.6 Attila Verestóy – Computers – an Effective Support in Music Education

“It is not compulsory to possess a complex material for music education practicing via multimedia technology, but a well-equipped room is highly appealing to pupils, affording the development of divers various activities. On the other hand, very sophisticated equipment may intimidate, or even to block up the users. However, based on the accumulated experience, it is possible to do many things by few means, applying creativity and originality.”

*

The third chapter named *Music Creation and Creativity by IT Means* has four studies as:

3.1 Aaron Fazakas – Computer applications to music

„We can state, without overbidding the significance of phenomenon that the computer impact generated the strongest reorganisation and innovative movement of music bases since its emergence until nowadays, starting from the sound qualities, and ending with the composition creation methodology. The purpose of our presentation is to point out several music realms where the computerized applications have penetrated the current use: musical creation, musical writing and reading, musical dictation, solmization, history of instruments, etc.”

3.2 Iuliana Pășcălău and Ana Pășcălău – The Interference of Music with the Information Technology

“In my teacher experience I have met children that because of some family problems refuse to collaborate and integrate with difficulty in the class activities. I observed that their apathy can be resized through the help of music and I.T. In this article, we present the case of such a student, M.A. who because of a

family trauma gave up school. It is a very gifted and sensible child who spent most of his time in front of the computer. Loving music, he looked for some music programs with which he created remixes as well as his own orchestrations for the hip-hop genre too. His parents being alerted and lead by devoted teachers have asked for a psychologist help who used M.A.'s love for computer and music – doing so his rehabilitation is on a good track. He succeeded in overcoming his disillusion, which trapped him for two years, and beginning this September he is going to resume his classes because he understood his need for developing his abilities in many different perspectives. The symbiosis between the music therapeutic effect and the benefits brought by the I.T. and the tact, the devotion, the love of the teachers were the key elements that helped M.A.'s state to improve.”

3.3 Carmen Plaian - Aleatorism vs Computer

„The paper demonstrates the compatibility between aleatorism promoted in music by the trend bearing the same name, in the 1950s-60s-70s period, with electronic music that was composed in the same period. We tried to demonstrate that electronic music is to a good extent the beneficiary of aleatoric liberties, while aleatorism assimilated the I.T. techniques through which it has ensured an order coefficient.”

3.4 Oana Bălan – Refractions of Contemporary Music Via Digital Technology

“Computers have been used in electronic music as control and processing devices, as means for the conveyance of instructions to sound-generating analogous equipment. These systems have made possible the programming of sound material alterations, carried out automatically or instantaneously, transforming the studio into an instrument having a memory of its own and functioning in real time. Like any other fundamental movement in world culture, the evolution of electronic music was marked by a series of great personalities, who made possible the advent of this type of music and who, through their diverse thinking and pursuits, contributed to the creation of a multitude of trends in this field.”

The majority of the studies from this volume have explicative images that make an efficient understanding of the information that will be found inside the text.

By the analysis of the bibliography of the studies, one can see that each of it has both a traditional bibliography and a virtual one that can be found on the internet in an electronic format.

The wording of the volume is dynamical which would make it offer a visual pleasure to the reading individual.

BOOK REVIEWS

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The majority of the studies from this volume were shortly presented by their authors in *The Symposium – I.C.T. in the Music Area*, a manifestation that belongs to the *Workshop of the Musical Didactics* that was organized by the Music Academy “Gheorghe Dima” of Cluj-Napoca in 16th – 17th of April.

To the *Symposium – I.C.T. in the Music Area*, each participant had received an elegant portfolio together with the programme of the symposium, a certificate of participation, a list with the e-mails of the participants and (!) **the volume of the symposium (that is presented here) in a final form (!)** a thing that would be taken by other organisers of symposiums and conferences.

So far, in my twenty years of musicological activity, I was present to thirty-seven – international and national - symposiums and conferences and it is for the first time in all these years that I had such a beautiful surprise – to hold the volume in my hand all the time during the symposium. I want to congratulate the organisers for their idea and its happy outcome.

GABRIELA COCA

BOOK REVIEWS

KÖPECZI – KIRKÓSA JÚLIA ECATERINA, *The Aesthetics of the Verdian Opera Reflected in its Female Characters. Between Lyric and Dramatic*, Ed. MediaMusica, Cluj-Napoca, 2010.



The book mentioned in the title written by Köpeczi – Kirkósa Júlia Ecaterina is divided into four volumes, each containing important information regarding the esthetical approach and the interpretation of the female characters created by Verdi. The four volumes are structured as follows:

1. The message of the Verdian dramaturgy within the field of romantic aesthetics.
2. The aspects of the *belcanto* style in the light of Verdian music.
3. The stylistic-aesthetic features of the Verdian creation in the light of some of the paradigmatic female roles I.
4. The stylistic-aesthetic features of the Verdian creation in the light of some of the paradigmatic female roles II.

The first volume contains four main chapters: the first one offering detailed information regarding the history of the opera and drama, including data regarding the predecessors of Verdi and their contribution to the development of the genre. The second chapter describes the genesis of the modern drama,

mentioning the importance of the contribution made by Shakespeare and other poets like Goethe and Schiller, followed by a short subchapter regarding the history of the novel genre, which is considered to play a very important part in the development of the modern literary drama. The third chapter of this first volume entitled *The tragedy, an integrated part of the opera* comprises two subchapters describing the role of tragedy in music and the role of tragedy in modern art. The last chapter, a very important one, entitled *Esthetical mimesis in music*, describing the opinion of the Greek philosophers, Hegel, Kant and Thomas Mann, regarding the phenomenon of mimesis in music.

The second volume comprises three main chapters. The first chapter describes the evolution of the *belcanto* style from the beginnings until its fall, offering detailed information regarding its origins and its characteristics, including techniques and methods for the proper learning of this singing style. The second chapter describes the aesthetics of the romantic opera, starting with a short history of the genre with the mentioning of its most important representatives and their works. The last chapter of the volume concentrates on Verdi and his contribution to the romantic opera.

The third and fourth volumes contain several chapters, each offering detailed descriptions of the following Verdi operas: *Nabucco*, *Macbeth*, *The Troubadour*, *Simon Boccanegra*, *Un ballo in maschera* and *Don Carlos*. Within these chapters, the authoress offers many details regarding the origin and subject of each opera and its libretto, paying special attention to the female roles and the innovations made through them. The subchapters entitled *Personal impressions* have an increased importance, since they contain the observations made by the authoress (regarding singing techniques and interpretation), who has been cast in those roles several times throughout her career.

The four volumes are the result of a very thorough research made by the authoress, and are conceived in a highly logical and refined manner. The language is elevated and yet accessible for everyone, especially for opera lovers who wish to complete their knowledge. The book is also recommended for students who wish to improve their singing techniques or who are faced with the challenges of a Verdian role. The information contained in the four volumes is not limited only to the field of music, but also refer to the other arts make the book suitable for professional musicians and nonprofessionals alike. Whilst the technical and interpretative observations are of great importance to the first category of readers, the second category can be more interested for the historical data contained within. Based on the observations I have made during the reading of this book, I sincerely recommend it to both categories and to everyone interested in the opera music of Verdi.

NOÉMI MIKLÓS BOGNÁR

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Cluj-Napoca, 2008; „*Zenei formatan*” (*Musical Forms*) - lectures, The authors edition, Cluj-Napoca, 2008, “*Ede Terényi – History and Analysis*”, Ed. Cluj University Press, 2010, *Armonie (Harmony)*, *Contrapunct (Counterpoint)* and *Aranjamente corale (Choir Arrangements)* – Three Supports of Courses - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

Adél FEKETE, Ph.D. student born in 1983, began her musical education at the age of 8, at the “S. Toduță” Music High School of Cluj-Napoca, where she read violin and piano. After graduating, she was accepted at the “Gh. Dima” Academy of Music, Cluj-Napoca, where she was awarded her Bachelor of Music (2006) and Master of Arts in Music (2008) degrees in Musicology. Since 2006, her musical articles, interviews, chronicles, as well as critiques were published mainly in the *Szabadság* daily local newspaper. She is currently a librarian at the “Gh. Dima” Academy of Music, and began her doctoral studies (2009) at the same institution. In 2008, she gave a lecture on Monteverdi, within the second edition of Early Music Festival held in Cluj-Napoca, was awarded the first prize at the 10th Scientific Students’ Conference of Transylvania, and earned the Communitas Foundation’s “Creativity Scholarship”.

Károly FEKETE, Ph.D., is a Professor of practical theology and Head of the Practical Theological Department at the Debrecen Reformed Theological University, where he also served as rector between 1997 and 2005. His main subjects and fields of interest are Liturgy, Homiletics and Rhetoric. During previous years he has been the leader of Hungarian Reformed church musician-training. He obtained his PhD at the Protestant Theological Institute in Kolozsvár (Cluj) in 1995 and his Dr. habil. in 2009 at the Evangelical-Lutheran Theological University in Budapest. At present he is the vice-president of the Collegium Doctorum of the Reformed Church in Hungary. Homepage: <http://www.drhe.hu/drhe/feketek>

Tudor FERARU, DMA., (born 1976) is a Romanian/Canadian composer of orchestral, chamber, choral, vocal, piano, and electro acoustic works that have been performed in Europe and North America. He is also active as a conductor. Tudor studied composition and orchestral conducting at the ‘G. Dima’ Academy of Music in Romania, where he earned a Bachelor of Music in both subjects in 2001. Later, he studied composition at the University of Western Ontario, where he earned a Master of Music degree in 2003. In 2008, he earned a Doctorate in Musical Arts from the University of British Columbia. Tudor has worked as a Teaching Assistant at both UWO and UBC since 2001. He has won several important prizes in Romanian national composition competitions. As a pianist and chamber musician, he has performed in Europe and North America, and has often played his own music. He has been assistant director for the contemporary music ensembles of UWO and UBC, which he has led in numerous concerts. Some of Tudor’s works have been published in Romania, Germany, and Switzerland. He currently teaches at the ‘G. Dima’ Academy of Music.

Oleg GARAZ, Ph. Drd. University Assistant (b.1964) at the Music Academy *Gheorge Dima* (Cluj-Napoca). He has started his specialty studies in Republic of Moldova (1979 - 1983) and (1987 - 1990). Since 1990, he continues his studies in Romania at the

Music Academy *Gheorghe Dima* of Cluj. In 1997, he earned his degree with the thesis *Dialectica determinare/îndeterminare în constituirea operei musicale (The Indetermination/ Determination Dialectics in the Making of the Musical Work)*. He has continued his studies in 1998 with the thesis *Substanța obiectului musical (The Substance of the Musical Object)*. In 1998, he has become a member of the Union of the Musicologists of Romania. In the same time, he contributes as an editor to the Department of Culture of the local newspaper *Monitorul de Cluj*. From 2000, he contributes to the programmes of the national television TVR 1, TVR 2 and TVR Cultural. He starts his PhD studies in 2001 with the thesis *Conceptul și fenomenul de sincretism în muzica europeană. O «nouă cronologie» a istoriei muzicii occidentale (The Concept and the Syncretism Phenomenon in the European Music A New 'Chronology' of the Occidental Music)* He has published: the volume: *Contraideologii musicale (Musical Counter-ideologies)* (Editor Limes, Cluj-Napoca, 2003), *Poetica muzicală în convorbiri (The Musical Poetics in the Conversations)*(Editor Casa Cărții de Știință, Cluj-Napoca, 2003), *Muziconautice* (Editure Tribuna, Cluj-Napoca, 2007), *Territoria* (a novel) (Editor Casa Cărții de Știință, Cluj-Napoca, 2007), *Substanța obiectului musical (The Substance of Musical Object)* (www.tesionline.it, 2007); Musicological Works: – *Structură și ethos în „Miorița” lui Tudor Chiriac (Structure and Ethos in –Miorița- of Tudor Chiriac)* (1991), *Tendințe regresive în „Sacre du printemps” de Igor Stravinski (Regressive Tendencies in <Sacre du Printemps> of Igor Stravinsky)* (1992), *Fenomenul de coagulare structurală a spectacolului de operă în ultimul sfert al sec. XIX – înc. Sec. XX (The Phenomenon of Structural Coagulation of the Opera Show in the Last Quarter of the 19th Century and the Beginning of the 20th Century)*(1993), *Dualitatea reprezentărilor morții în creația mozartiană (The Duality of the Representation of the Death in the Creation of Mozart – the Example of the two piano sonata K.V. 310 and K.V. 331)* (1993), *Catena ca principiu/ algoritm generator de formă muzicală (The Chain as a Generative Principle and Algorithm of a Musical Form)* (1998), *Opera „Nunta lui Figaro” de W. A. Mozart: modele de analiză caracterologică-dramaturgică a personajelor principale, (The Opera <Figaro's Wedding> of W. A. Mozart: Models of Character-Drama Analysis of the Main Characters)* (in the library of the Music Academy *Gh. Dima*, 2001), *Specificul morfologic și semantic al imaginii muzicale (The Morphologic and Semantic Specific of the Musical Image)* (2002). He has published over 400 essays, chronicles and articles in the written press and a series of TV programmes.

Ioana Luminița GOREA, Ph.D. (b.1967) graduated the “Gheorghe Dima” Music Academy in Cluj-Napoca, majoring in Musical pedagogy – Flute teaching, in 1995. She got her Master's in music, majoring in Interdisciplinary studies in the musicological research in 1996 and in 2006 she obtained her PhD in music with the thesis entitled *Rolul solistic al flautului în creația compozitorilor clujeni din a doua jumătate a secolului XX (The Role of the Flute as a Soloist in the Works of the composers from Cluj during the second half of the 20th century)*, supervised by prof. Constantin Rîpă, PhD. In 1996, she began her collaboration with the “Gheorghe Dima” Music Academy and she is presently an associate professor at the Music Faculty of the University of Oradea, teaching the Music history course. She took part in numerous academic conferences, as well as in national and international symposiums. She has published several articles and two books: *Rolul solistic al flautului în genuri și forme tradiționale și moderne din creația clujeană a secolului XX* (2006) (*The role of the flute as a soloist in*

traditional and modern genres and forms in the works of the composers from Cluj during the 20th century) and *Rolul solistic al flautului în Concertul pentru flaut și orchestră de coarde de Sigismund Toduță și în Preludiile nr. 1, 2, și 3 de Eduard Terényi* (2007) (*The role of the flute as a soloist in the Concert for flute and string orchestra by Sigismund Toduță and in the Preludes no. 1,2 and 3 by Eduard Terényi*).

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