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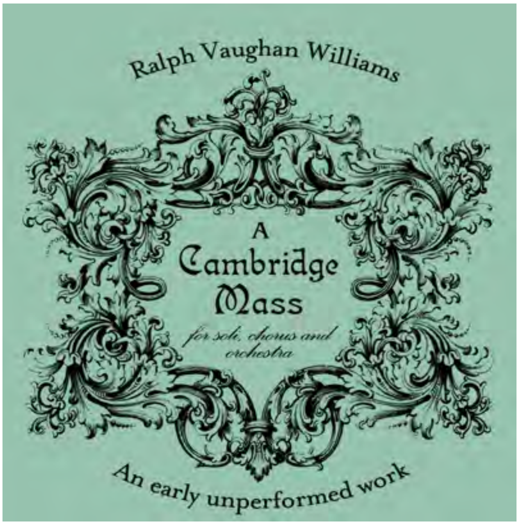
STUDIA UBB MUSICA, LVI, 1, 2011 (p. 5-15)

RALPH VAUGHAN WILLIAMS: *“A CAMBRIDGE MASS”*. ABOUT A NEWLY DISCOVERED MANUSCRIPT AND A WORLD PREMIERE, IN CONVERSATION WITH MAESTRO ALAN TONGUE

BIANCA ȚIPLEA TEMEŞ[1]



SUMMARY. Acknowledged as one of the most prominent figures of British music history, the composer Ralph Vaughan Williams is well known to the world for pieces like *Fantasia on a Theme of Thomas Tallis*, *A Sea Symphony, The Wasps* and many others. Recently, the conductor Alan Tongue discovered at the Cambridge University Library a manuscript signed by Vaughan Williams: a *Mass* for soloists, choir and orchestra, written in 1899, with the academic purpose of obtaining the title of Doctor of Music. Professor Alan Tongue edited the score, conducted the premiere in London, on March 3rd, 2011, thus delivering a youthful masterpiece of the English composer to the international concert life.

Keywords: Vaughan Williams, *A Cambridge Mass*, manuscript, world premiere.

Ralph Vaughan Williams is acknowledged as one of the most prominent figures of the British music panorama, an important name of the lineage that unfolds in the span between Hubert Parry, Edward Elgar, Frank Bridge, Gustav Holst and Benjamin Britten, William Walton or, closer to our days, Harrison

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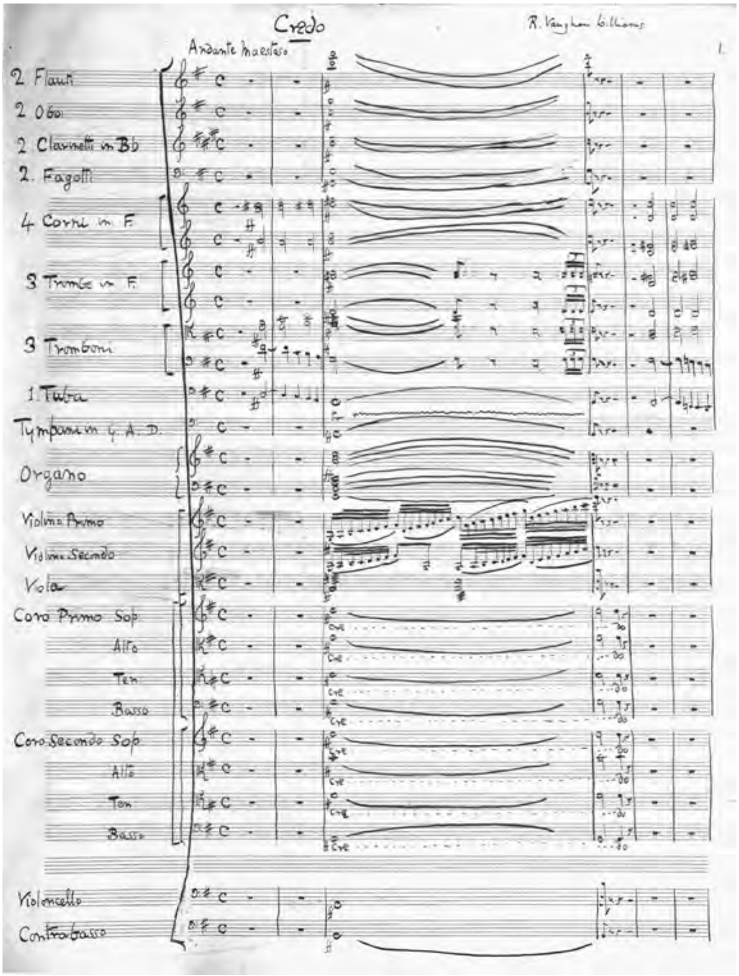
[1] Senior Lecturer, Ph.D. „Gh. Dima” Music Academy Cluj-Napoca, Music Program Manager „Transilvania” Cluj State Philharmonic. filarmonica_cluj_bianca@yahoo.com

Birtwistle and James MacMillan. His works are constantly played, being highly rated, both in substance, message and form. Even though in the constant focus of musicological and performing interest, this composer is still to be discovered; I am referring to the newly found piece “A Cambridge Mass”, which, even mentioned in the most reliable sources, such as the New Grove Dictionary[2], was never publicly performed. What could you reveal regarding the discovery of the manuscript?

Ex. 1

Vaughan Williams - Manuscript page of the piece *A Cambridge Mass*


Credo
R. Vaughan Williams
Andante maestoso
1.
2 Flauti
2 Oboi
2 Clarinetti in Bb
2. Fagotti
4 Corni in F
3 Trombe in F
3 Tromboni
1. Tuba
Tympani in G. A. D.
Organo
Violino Primo
Violino Secondo
Viola
Coro Primo Sop.
Alto
Ten.
Basso
Coro Secondo Sop.
Alto
Ten.
Basso
Violoncello
Contrabasso

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[2] *The New Grove Dictionary of Music and Musicians*, Macmillan Publishers Ltd, London, second edition, vol.26, 2001, p. 358.

- There was an exhibition of manuscripts from the Cambridge University Library which I attended more out of a sense of duty than expectation. Imagine my surprise when I saw a page from an early Vaughan Williams work, scored for full forces. I knew I had never heard this piece, and so I looked it up in reference books. There were a few mentions (you just named an important one) but it had clearly neither been published nor performed. The work was written for his Doctor of Music examination, and had to be deposited in the University Library. After the exhibition closed I requisitioned the work in the Manuscripts Room and sat enthralled. I decided there and then that I wanted to hear the piece, and that moreover I wanted to conduct it.

- *Which you already have, thanks to your perseverance and determination. But, let's start from the beginning, because your name will be related from now on to the discovery and the world premiere of this piece. All the long way from the starting point of seeing the manuscript to the concert performance was at the same time challenging and rewarding and I would very much like to reconstruct this trajectory in our dialogue. I assume that there were also legal obstacles to overcome, regarding the author rights issue.*

- That's true. I obtained permission from the Vaughan Williams Charitable Trust, the body that holds the copyright, and obtained a CD-ROM of the score. Using the *Sibelius* music programme I transcribed the 155-page score, taking three and a half months.

- *Obviously, the new project absorbed your time and energy completely, but a good piece just came to public notice, after more than a century (111 years). This way, Vaughan Williams harvested even more posthumous glory!*

- Yes, indeed. I put a halt to all my overseas conducting during this period to concentrate on the work in hand. Showing the work to the Trust I then obtained their permission to conduct it. I asked that I be the sole conductor for its first two years. Next I thought about performers. As far as the choir is concerned, the score is full of intricate fugues in eight parts, so I approached one of our best choruses, the Bach Choir, which in fact Vaughan Williams had sung in, then finally conducted for seven years in the 1920s. For an orchestra I approached the New Queen's Hall Orchestra, whose players from the London orchestras come together on instruments of the period (1899) and play on gut strings.

- *We must admit that the piece could not have been better presented nor better integrated into Vaughan Williams's universe. A "Cambridge Mass" was not the original title. For Cambridge he composed later on the incidental* *music for "The Wasps" of Aristophanes. I know it was actually your idea to personalize the Mass according to the name of this amazing place of Eastern England. Was your intention supported by the fact that Vaughan Williams studied for three years at Trinity College in Cambridge (1892-1895), having the chance to be guided in his composition training by some of the most representative musicians of that time, Charles Wood (at Cambridge), then Parry and Stanford (in London)? Or were you influenced mostly by some other titles of his oeuvre, such as "An Oxford Elegy" or "A London Symphony"?*

- Only the individual movements are entitled in the manuscript: *Credo* etc. I at first called it *Mass in G Major*, but with his only other *Mass* being in G Minor it was thought confusing, so the publisher asked me for another title. A *Cambridge Mass* was the result.

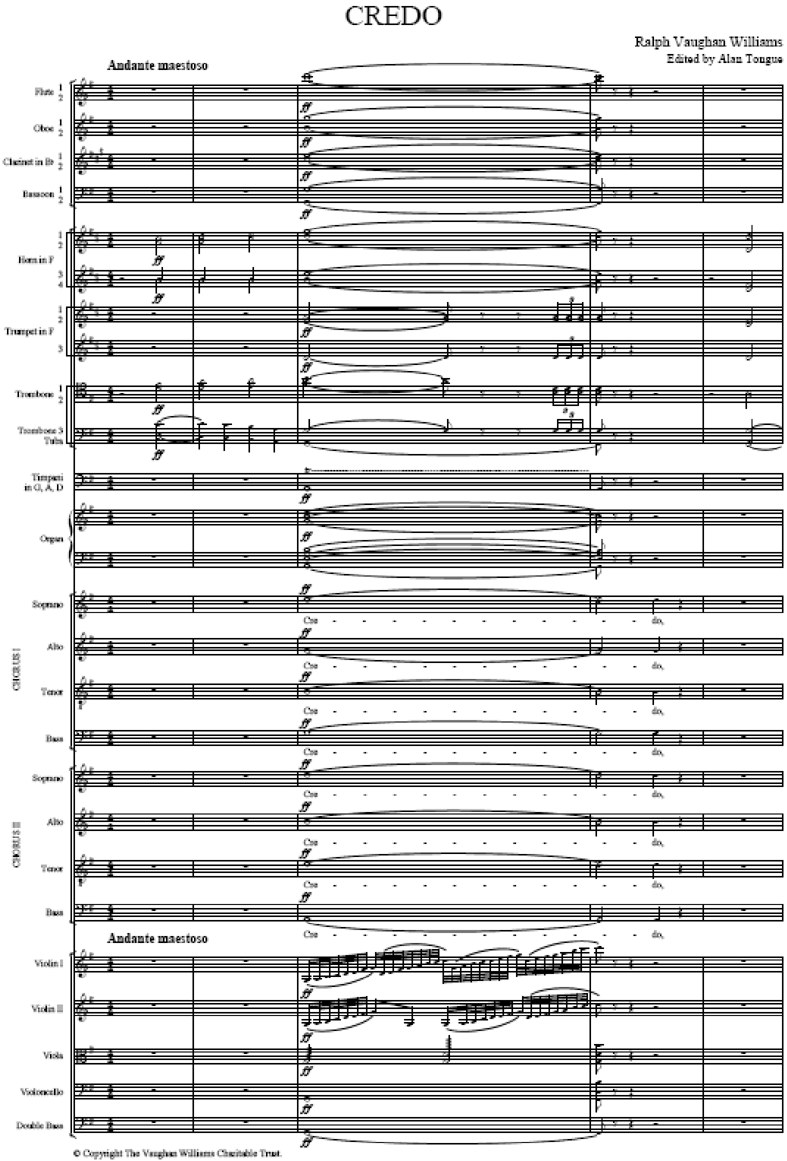
- He started to work on this piece in 1898, the year after he went to study abroad, in Berlin, with Max Bruch. Can you trace down any elements that he might have borrowed from German Romanticism while fashioning his own piece? Besides, it must be kept in sight that in 1896 he also went to Bayreuth and listened to Wagner for the first time.

- In the 1890s it was largely music from the European mainland that made up the repertoire in England. Now that it's had its first performance I can list the composers who came to mind as the reviewers listened: Bach, Haendel, Beethoven, Schubert, Schumann, Mendelssohn, Berlioz, Brahms and Dvorak!

- A whole collection of notable influences that he assimilated, yet without giving up his own artistic personality. Let's open the freshly published score and have a look at the music. What is the structure Vaughan Williams adopts for his Mass; does it mould its content according to the standard parts chained together?

- He opens with a *Credo*, I think because the many words appealed to him for the varied possibilities of word painting and climaxes. In a letter to his friend Gustav Holst, just before embarking on the piece he says "I'm going to write a mass – they're such fine words and you get such good climaxes out of them." He follows the *Credo* with a movement for orchestra alone, the *Offertorium* (one of the requirements was to write a movement for orchestra in first movement form). A *Sanctus* follows, totally in canon between the two choirs, again because he had to show examples of fugue and canon. Finally, a *Benedictus*, for soloists with small orchestra, and a repeat of the *Hosanna* with which to end.

Ex. 2


CREDO
Ralph Vaughan Williams
Edited by Alan Tongue
Andante maestoso
Flute 1 2
Oboe 1 2
Clarinet in B♭ 1 2
Bassoon 1 2
Horn in F 1 2 3 4
Trumpet in F 1 2 3
Trombone 1 2
Trombone 3 Tuba
Timpani in G, A, D
Organ
CHORUS I
Soprano
Alto
Tenor
Bass
CHORUS II
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Double Bass
ff
Cre - do,

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ISMN 979 0 2202 2302 0

- It is true, the piece seems to take into account the recommendations of the University Ordinances containing the requirements for those who aspired to the title of Doctor of Music[3];

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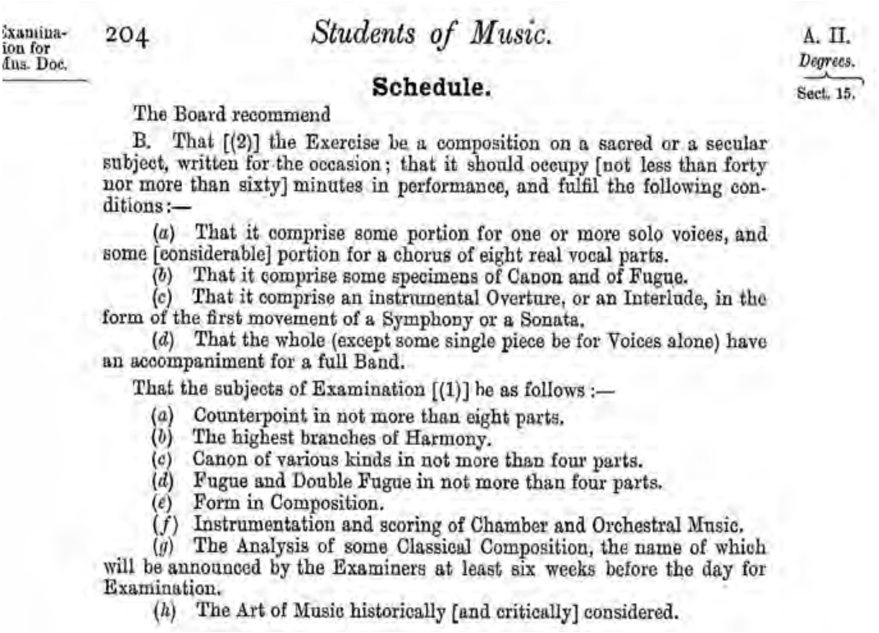
[3] *University Ordinances*, Cambridge University Library, 1892, p. 204.

Ex. 3

University Ordinances, Cambridge University Library, 1892



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204 *Students of Music.* A. II. *Degrees.* Sect. 15.

Schedule.

The Board recommend

B. That [(2)] the Exercise be a composition on a sacred or a secular subject, written for the occasion; that it should occupy [not less than forty nor more than sixty] minutes in performance, and fulfil the following conditions:—

(*a*) That it comprise some portion for one or more solo voices, and some [considerable] portion for a chorus of eight real vocal parts.

(*b*) That it comprise some specimens of Canon and of Fugue.

(*c*) That it comprise an instrumental Overture, or an Interlude, in the form of the first movement of a Symphony or a Sonata.

(*d*) That the whole (except some single piece be for Voices alone) have an accompaniment for a full Band.

That the subjects of Examination [(1)] be as follows:—

(*a*) Counterpoint in not more than eight parts.
(*b*) The highest branches of Harmony.
(*c*) Canon of various kinds in not more than four parts.
(*d*) Fugue and Double Fugue in not more than four parts.
(*e*) Form in Composition.
(*f*) Instrumentation and scoring of Chamber and Orchestral Music.
(*g*) The Analysis of some Classical Composition, the name of which will be announced by the Examiners at least six weeks before the day for Examination.
(*h*) The Art of Music historically [and critically] considered.

Besides, the language of his piece summarizes the knowledge he had acquired during his student years. Apart from a strict polyphony, he also employs tonal, exuberant harmonies. What about the melodic aspect? Are the tunes of the Mass original or are they quotations from English Hymnals?

- All the themes are original, and in a positive style, more like the hymns that he was to write a few years later. In his mid-twenties he is in an optimistic frame of mind, with none of the bleakness that later creeps into his music. The work is also written before his interest in folk music, or in writing in some kind of English style. The ‘English Musical Renaissance’ was in its infancy, indeed could be said to start from Elgar’s *Enigma Variations*, first heard in 1899.

- Polyphony turned out to be an important constitutive part of Vaughan Williams’s discourse. It marked his oeuvre from the early pieces up to the Fifth Symphony, where the fugal epilogue identifies with the climax of the entire work. Which other titles of Vaughan Williams show the inclination towards the contrapuntal style?

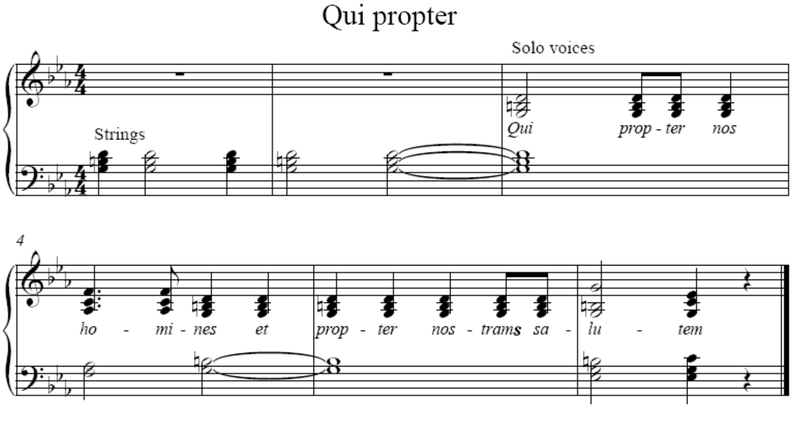
- Many of them, but after writing this work the composer came across folk music, and this influenced him for the rest of his life. As the English musical renaissance was taking place he tried to incorporate elements of English folksong and Tudor music into his own music. His *Fantasia on a Theme of Thomas Tallis* is the best known example of these trends. Counterpoint remains an important part of his musical canon, but never again to the extent used in this Mass, apart from the later Mass.

- You've come across the score of the newly discovered piece in many ways: from the fascinating first contact with the manuscript, to the score printing and revising, together with the Stainer and Bell publishing house, then to the final translation in sounds of the abstract score. In one word, no one could possibly know more about this music than you. Therefore, I am asking if Vaughan Williams was in search for his own style while writing down this piece.

- There are many fingerprints of his style already in the work, which he composed aged 26 and after several periods of study: two years at the Royal College of Music, three years at Cambridge University, a further year at the Royal College of Music and finally six months in Berlin with Max Bruch. But as a young man I think he just wanted to write something that would fulfill the requirements. A search for style came later. His love of juxtaposed chords, a consequence of his interest in modal music, is shown very early on in the work, when the soloists announce the words *Qui propter nos homines*. This passage could only be by Vaughan Williams. His use of striding bass lines is prominent in the work, also the use of brass fanfares.

Ex. 4

Vaughan Williams – *A Cambridge Mass (Qui propter*, piano reduction*)*

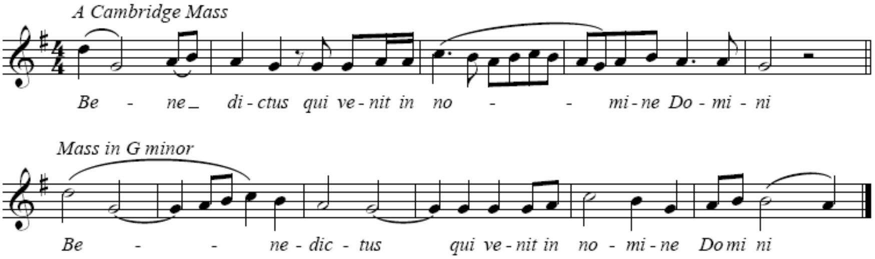


- In this case, an exhaustive research on Vaughan Williams should not disregard this piece, even if it was composed with an academic purpose. His "Cambridge Mass" is now well known in England after the premiere that took place in London on March 3rd, 2011. Is there any resemblance between

this piece and its older G minor “sister”, which only resorts to the potential of the “a cappella” choir and soloists and which was also premiered in a privileged place (Westminster Cathedral, in 1923)?

- The two *Masses* meet in the *Benedictus*, in fact the themes share the first four notes:

Ex. 5


A Cambridge Mass
Be - ne_ di-ctus qui ve-nit in no - - mi-ne Do-mi-ni
Mass in G minor
Be - - ne-dic-tus qui ve-nit in no-mi-ne Domi ni

Although they are 20 years apart in composition, the two movements with their gentle counterpoint inhabit a similar soundworld. Otherwise, this early *Mass* is much bigger, written for soloists, double chorus, orchestra and organ, whereas the later *Mass* is unaccompanied and a deliberate throwback to the past.

- Looking for the stylistic connections within Vaughan Williams’s music, I would raise another question; being completed only a short time before the turn of the 20th century, in 1898/9, to be more specific, could one detect some common traits with the writing technique of the choral "Sea Symphony”, composed only a few years later?

- There are passages that remind one of *A Sea Symphony,* for example the very opening of the piece, just as there are pre-echoes of *Dona Nobis Pacem*, *Sancta Civitas*, *Toward the Unknown Region*, *The Tallis Fantasia* and other pieces. And there is evidence of the optimistic tunes of his hymn writing period shortly to come. But this work sounds unlike any other of his works, owing to two factors: the requirements specified that he had to write using examples of canon and fugue, as we have previously showed, and the fact that he had recently heard the Verdi Requiem for the first time. Also, fairly soon after writing this work a bleakness creeps into his music.

- Could you explain that? Was it an assumed artistic choice on behalf of the author or was it triggered by some personal events in the composer’s life?

- Writers have detected a bleak element in most of his music, even beginning with the works at the start of the new century. His wife became crippled, and the experience of the Great War unsettled him. *A Cambridge Mass* has no sign of this bleakness.

- The premiere of this newly discovered piece belongs now to the past. How did the contemporary audience receive the piece and how were the musicians (singers, choir and orchestra members) enjoying it?

- I sensed that the performers were riveted by it from the first rehearsal. In the words of some reviewers, it was 'great fun and highly enjoyable, full of good tunes and dramatic sonic juxtapositions. It's big, it's ambitious;'[4] 'an often attractive work with more character than its academic function might suggest'[5]; 'qualities that are unmistakably Ralph Vaughan Williams: a boldness of declamation, striding bass lines that suggest a vigorous ramble, deft handling of large forces, and sympathetic treatment of voices, (including a solo quartet). The spirit of the future giant is there, even if his unique language is as yet unformed.'[6] And the *Sunday Telegraph* announced: "fifty-three years after the composer's death, it's not often we get to hear world premieres of Music by Vaughan Williams. Especially not of works as substantial as *A Cambridge Mass*, a 45-minute score that counts as a missing link in the evolution of his early style. Edited by Alan Tongue, who conducted this first performance with the Bach Choir and the New Queen's Hall Orchestra in Croydon, it shows as clearly as anything what the composer was capable of before he found his personal *open air* voice"[7].

- It definitely turned out to be an enormous success, I am sure you expected it and you fully deserved it. Who were the musicians "in charge" of delivering an unknown masterpiece to the concert life? We already know who the Choir and Orchestra were, so please tell us also a few words about the soloists mentioned on the poster, who had the privilege of such an artistic mission.

- I chose four soloists who were members of the BBC Singers, our professional body (Olivia Robinson – soprano, Rebecca Lodge – mezzo, Christopher Bowen – tenor, Edward Price – bass). They are very experienced, and they were able to cope with the range of dynamic required. I would still focus on the choir, which *The Times* referred to as 'an assured premiere from the superb Bach Choir.'[8] The playing of the New Queens Hall Orchestra sound was described in the *Daily Telegraph* as 'a soft graininess to the string sound and a clarity and transparency to the brass, which suited both the melancholy and the uproarious good humour of the Elgar'[9].

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[4] Webber, Christopher, *Vaughan Williams "Cambridge Mass" World Premiere,* "Zarzuela" March 4th, 2011, London*.*

[5] Whitehouse, Richard, *Vaughan Williams "A Cambridge Mass" – World Premiere Performance by Bach Choir & New Queen's Hall Orchestra*, "Classical Source", London, March 5th, 2011*.*

[6] Morrison, Richard, *Review*, "The Times", London, March 6th, 2011.

[7] Allison, John, *A Cambridge Mass. Review*, „Sunday Telegraph", London, March 13th, 2011.

[8] Morrison, Richard , *Idem*.

[9] Hewitt, Ivan, *Vaughan Williams, Fairfield Hall, Croydon, Review*, "Daily Telegraph", London, March 4th, 2011.

Photo taken at the end of the premiere in London, on March 3rd, 2011

- The impact of the discovery and then the effect of the world premiere have collected many positive echoes, so vividly reflected in the London media. Still, I think your mission has not finished yet with the applause on March 3rd, 2011; you have a two-year exclusivity for conducting this piece. Moreover, this project has to be carried on and presented to more admirers of Vaughan Williams's music. Is there already a plan to promote "A Cambrige Mass" in other cities, in Great Britain and abroad?

- In October I take the piece to my home city of Bath, where as a schoolboy I heard Vaughan Williams conduct his own music, in Bath Abbey. Then in January I conduct the North American premiere.

- The outpouring of musical inspiration defines this Vaughan Williams piece from the first note to the last, even if it echoes some academic requirements. What else impressed you in this score that would determine you to recommend the piece to other orchestras and choirs in the world?

- I believe that every bar of the work has the hallmark of a great composer. The Amen chorus in the *Credo* is the centrepiece of the work, a highly inventive and inspiring piece of fugal writing. The *Offertorium* is a delightful movement for orchestra alone, beautifully crafted, even if sounding more like a tribute to Brahms and Dvorak than anything by Vaughan Williams. The *Sanctus* has a breadth and dignity about it, and scored only for brass, timpani and organ. The *Benedictus* is an inspired movement for soloists and small orchestra.

- What about taking the "Cambridge Mass" to Romania, a country you visited as a guest conductor many times in the past?

- I await the pleasure that would be a real thrill for me. I have been described there as the "Badea Cârțan" of English music.

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***, *University Ordinances*, Cambridge University Library, 1892.

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 17-21)

COMPOSITION: INSPIRATION OR TECHNIQUE? (A CRITIQUE ON THE MUSICAL COMPOSITION SYSTEMS)

VANGELIS KARAFILLIDIS[1]

SUMMARY. Musical composition systems play the role of a scientific-like approach to composition. Under this perspective one can study harmony, counterpoint, fugue, music morphology, serial composition techniques, etc. and utilize this knowledge in order to compose music. What is the influence between musical composition systems and inspiration? How these two contradicted procedures can be combined and give a balanced result? This article is trying to focus on these questions, to analyze the evolution of the musical composition systems and to survey the significance of inspiration in musical composition.

Keywords: music composition, composition, musical composition systems

Musical composition is an expression – maybe even a confession – of the composer's inner cosmos. The composer describes his inner state, an event, an image, an idea or even a story. The creative process through time is a process of self-knowledge. Not only does the composer investigate what is aesthetically beautiful for him, but he mostly listens to his soul when he creates music. Also, he tries to transmit these "messages" through his compositions to the audience and to communicate with other people using sound as a form of "language".

If somebody intends to compose music, he should have: a) the ability to express himself through sounds (something that most people can't do) and b) a relatively high level of knowledge of musical techniques (something that almost everybody can achieve). Thus, composition is a balanced cooperation of two different elements: that of "inspiration" and "knowledge of techniques". Each one of them alone can't produce effective results.

"Inspiration" has a relatively fuzzy meaning because of its nature. We could say that inspiration is the composer's ability to "translate" into sounds the messages he wants to "transmit". On the other hand, "knowledge of techniques" has a relatively distinct meaning. It refers to the knowledge of instruments and generally that of musical means, the assimilation of contrapuntal polyphony and harmonic texture, the historic knowledge of the musical styles and the systematic study of musical forms both in the macro-structural level of form and in the micro-structural level of exposition, processing, development, combination and contradiction of musical ideas.

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For systemization, composition studying is often approached using the formalism of compositional systems. In general terms, these systems play (or at least we wish they did so) the same role as the models and theories we find in the Physical Sciences. From the historical point of view, the aim for systemization of composition could be directly related with the success that mostly the science of Physics presented in the description of effects through various theories that were developed for this reason. For the formulation of these theories we use the concept of the “model”. Using models, we try to interpret in a unified way a variety of effects or to approach the already known behavior of other phenomena. The model could be a hypothesis, a construction, or even an equation. A model is chosen under the following criteria: it should a) be the simplest possible, b) be in accordance to other well-validated theories or models in relevant scientific fields and c) permit further predictions which can be verified with experiments.

In the case of music, there are various compositional systems that attempt to formulate the creative process. For example we can study the contrapuntal polyphony of Palestrina, the classical tonal harmony, the form of fugue, etc. using the formulation of compositional systems. For each one of the above cases there is a corresponding “compositional system”.

One significant alteration between the Physics models and the compositional systems is that the first refer to relatively simple natural processes while the second handle with a human mental and creative activity. Another important difference between them is that the function of nature remains stable in time and space and we try to reveal incrementally more and more fundamental secrets, whereas music evolves through time and could clearly vary from place to place, and we try either to describe in terms of rules, musical idioms that have already been ripened or overcome, or to “construct” a new musical aesthetic often using revolutionary different rules for the formulation of the musical material. Thereby, some compositional systems “supervene” while some others “precede” the music idiom or aesthetic that attempt to describe.

Also, we could say that the evolution of music reminds us rather strongly of the evolution of species in Biology. Generally, in both cases we have evolution from the simplest to the most composite structures and forms. We could create a parallel between the art evolution generally and that of DNA mutations. From the historical point of view, until the end of the 19th century, music tended to evolve on the basis of prior well-founded formulas, mostly because of the saturation in aesthetics and in the expressional abilities of some musical idioms. This evolution was unforced and it was a natural consequence of the necessities for musical expression. Likewise, in Biology we have the natural process of the species evolution as a process of orientation of organisms in the alternating environmental conditions. Conversely, from the beginning of the 20th century we can see a clear attempt to overthrow and negate tradition via pre-constructed compositional formulas and numerous experimentation attempts. At this point, the parallel could refer to Mechanics of Molecular Biology, which tries to interfere directly with the genetic material of organisms disregarding the natural processes.

It should be stressed at this point that the composition systems finally didn't succeed in deriving everything we expected. We may describe a music form or idiom in terms of formalism and systematization, but unfortunately (or fortunately?) the substance of beauty and the enchantment of creation lie far from the action field of the compositional systems. We could say that one reason is that their development was done without taking care of the factor of aesthetical beauty. This happens because we don't yet have the ability to describe in terms of a "model" what is aesthetically beautiful or not. Although there is a clear convergence (concurrence of subjective evaluations) in a significant degree, for example if a melody is beautiful or not, the compositional systems haven't succeeded yet in finding a formalism that could judge if a melody is beautiful or not, and even more a formalism that could create a beautiful melody.

Another significant problem regarding the compositional systems is that one could contradict and reject the other. To make clear the contrast with Physics, we should notice that according to the principle of correspondence which was proposed by Bohr, each new theory (that aims to replace a previous one) should produce the same results as those of the previous one in the field that the conclusions of the previous one have been completely confirmed. Unfortunately, in the case of music without considering the infirmity of the previous and relatively plain compositional systems, we try to develop new ones, which are more complicated with uncertain perspective, oftentimes just for experimentation.

At this point, a substantial difference to science should be stressed: in Physics we work so that the various models and theories have the best possible compatibility one to the other and the aim is to achieve an amalgamation of the miscellaneous theories into one more completed and coherent theory, while in music (and especially from the beginning of the twentieth century) a clear "immunity" lies in the field of developing new compositional systems, which not only reveal incoherence, but oftentimes one intentionally refutes the other. Another problem regarding the compositional experimentations is that any "pioneer" one is overstated and overestimated just because it happens to be experimentation. In the scientific field the experiments are worked out after having been systematically planned and with the final aim of (often exhaustive) processing of their results and the derivation of conclusions.

A representative case of music compositional system that refers to the encoding of a previous musical idiom is that of the tonal classical harmony. During the study of tonal harmony we work on the rules (the formalism) of the chord progression as it was formed (in general terms) during the 18th and 19th centuries. Tonal harmony has a variety of rules, mostly of prohibitory character. It succeeds in describing what we should (or shouldn't) do in order not to "fall" into chord progressions that make the sense of tonality fuzzy. What it doesn't succeed in is describing what we should do to write a work with splendid tonal sonority.

On the contrary, two systems, which are representative for the composers' experimental intentions, are the serial one and the aleatoric one. Both try to overthrow the tonal system and the conventional – classical approach to musical composition. Both of them had already been organized before undergoing a process of maturation and "verification" and possibly they anteceded the creation of congener works. If we carefully examine both systems, we will realize that although they are based on completely opposite principles, they generate similar aesthetical results, or more precisely, although their principles are completely different, we could write works having similar sonority. Thus we see that most likely the perception of the human mind for the "construction" of sound material is completely different to the compositional systems' approaching attempts.

This makes us skeptical, because if completely different principles can produce similar results, then possibly it should be carefully examined if there is really any reason to develop new compositional systems aiming for experimentation, while it's almost certain that the already existing systems suffer. Generally, the immoderate rhythmical complexity and the vast use of atonality give a sense of "randomness" throughout the compositions. Maybe the works should have some tonality centers, rhythmical patterns, or generally some kind of reference points for the listener.

Is it perhaps the high time for "analyzing" the results of our experimentations and surveying them, instead of trying to do something "pioneer"? Some composers have shown an alternative direction. Despite the saturation and the dead-end of many musical styles, they found a way out based on previous compositional formulations, which they restored and used in another perspective. Such cases are the techniques of modality and expansion of the rhythmical structure in works by Stravinsky and Bartók, the restoration of prior and traditional norms and the incorporation of national or even exotic elements into the Western European musical language. As Greeks, we have a rich music tradition, and it's actually possible to find outlets referring to composition, through the revision of our traditional and Byzantine musical language.

The compositional systems are useful for the (theoretical) study of music. They assist the process of learning, because the student has a standard that guides him. But afterwards, they could be proved useless or even more dangerous for the authentic creation, because some of them “construct” works in such a mathematical way and they are so rational, that limit the composer’s expression. Inspiration is always the kinetic power of composition. Without it the enchantment of creation and the power of expression are lost.

Any algorithmic (mathematical) approach to composition, is at least until now pointless, because the capabilities of mathematics to describe what is aesthetically beautiful are actually nonexistent. In the future, we might invent a way to approach in terms of some mathematical formalism the fact for a work being beautiful or not and also to achieve programming a machine (computer) to write beautiful music. But even then, the computer will not be able to compose in the human sense, because it doesn’t have an inner world. Maybe if we indeed understand precisely the mechanism of musical composition, it won’t be any sense for us to write music. The expression – and confession? – of our inner cosmos embodies something metaphysical and unexplained. The reason that we write music and don’t try to communicate through other more conventional ways with the audience can not be completely understood. A possible reason is that even here we can find the excitement for creation using a “fuzzy” language, the language of sounds: the enchantment of unanswered questions. It’s quite possible that we write music because the mechanism of composition hasn’t been decrypted yet. Its decryption would cause the disappearance of the metaphysical and unexplained character of composition, along with the extinction of our desire to create.

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This paper contain an authentically conception of the author on musical composition.

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ASPECTS OF THE VOCAL-SYMPHONIC GENRE[1]

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SUMMARY. The vocal-symphonic genre is expressed by employing an apparatus that includes the orchestra, the choir and the soloists. It is to be found in several instances: the musical theatre – opera; without means of theatrical expression – oratorio, and cantata. The borderline between oratorio and cantata is placed in embracing lyrical and epical aspects – in the case of the cantata – or dramatic – in the case of the oratorio. The oratorio is divided in two categories according to the text: the secular and religious oratorio. The religious oratorio has several subgenres given by the use of a pre-established text: *Requiem, Mass, Passion, Te Deum, Stabat Mater*, and others.

Keywords: vocal-symphonic, oratorio, cantata, subgenre.

1. Introduction

The term *genre* derives from the Greek *genos* – family. It is used to designate a family: a human one, or related people; a group sharing mutual features; a hierarchical structure in classification - in philosophy and sciences; in philosophy is at the ground of the definition theory (*genus proximus – diferentia specifica*); in the exact sciences or the humanistic ones, the genre constitutes the largest level of some classes of objects having mutual features. The *generic* attribute underlines the capacity of the genre of creating objects in its own image and likeness; the genre is an archetype and a fundamental pattern.

In the art domain, the emergence of the notion *artistic genre* is belated, at the moment of transition from Renaissance to Baroque, but nonetheless is was used much earlier, in the Greek Antiquity, for several types of discourses linked to certain objective or configuration features.

The musical genres can be classified according to the criterion of the sonorous sources employed. In this way, one may notice: vocal genres, instrumental genres and the combination of the two, vocal-symphonic genres.

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In the vocal genres, include the lied, motet, madrigal, choral, etc. In the area of the instrumental genres are situated the genres of chamber music, the concert, symphony, overture, symphonic poem, etc. The vocal-symphonic genre encompasses the dramatic genre with theatrical development – the opera – and the ones without means of theatrical expression, with stage performance – the oratorio and cantata.

Another classification typology of the genres can be conducted according the number of performers, resulting in chamber genres – duo, trio, quartet, etc – and genres that require an orchestral ensemble – the choral genre, the concert genre, the symphonic genre, etc.

In addition, the musical genres can be classified according to the place, role and purpose of the communication[3]: folk music, religious and ritual music, popular music, ambient music, jazz music, elevated musical works.

The vocal-symphonic genre can manifest itself in various instances according to its generative structures: text, dramaturgy, etc. This way results an entire series of subgenres with related features: oratorio, cantata, Te Deum, Passion, Requiem, Mass, Stabat Mater, the symphony with choir/soloists, the vocal-symphonic poem, etc. The common points of all these species are represented by the instrumentality: the combination between orchestra and voices. Of course, opera employs the same apparatus, but due to the usage of theatrical means of expression, it represents a distinct genre.

In most of the cases, the text is the one, which draws the demarcation line between these branches of the same genre. If in the case of the oratorio or the cantata the text sweeps over a large range of subjects, starting with the religious ones, but also the secular ones, the Te Deum, Requiem or Mass having a pre-established text that with a determined sequence, being written with an exact purpose.

The cantata and oratorio represent the two well-defined instances of the vocal-symphonic genre. The oratorio is divided in two categories: secular and religious. The religious oratorio developed the subgenres: the *Passion*, *Requiem* and *Mass*, due to the employment of text with fixed form. These developed gradually using a double end: liturgical and concert form.

2. The vocal-symphonic genre – Oratorio and Cantata

The Oratorio designates a vocal-instrumental work of various length, with a dramatic character, based on a libretto, lacking means of theatrical expression, divided in several parts, the choir and the orchestra playing an important role in emphasizing the monumental construction of the genre. A genre related to the cantata, the oratorio draws its origin from the liturgical drama.

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[3] Cf. Timaru, Valentin, *Musical Analysis between Genre Awareness and Form Awareness*, University Publishing House, Oradea, 2003, p. 37.

The term originated from the architectural element of the cathedral called *oratorium* (*oraturium*). In time, the oratorium area became independent and was built especially for a balanced and precise sonority, both for lecture, and for singing. Naturally, the first forms of *oratur itum* found there their place and would be called in the musical terminology *oratorium – oratorio*.

Emilio Cavallieri wrote the first oratorio in Rome, in 1600, being entitled *Reprezentatione di anima e di corpo (Representation of Soul and Body*). As a coincidence, in the same year was written the first opera (*Euridice* by I. Peri), thus the year 1600 being an important moment in the development of the vocal-symphonic genre. The oratorio represented a propaganda tool of the Counter-Reformation and he wanted to counteract the Lutheran chorale. Rome is the city in which the genre flourishes due to the composers Landi, Rossi, Stradella, A. Scarlatti, but Carissimi is the one who will place his distinctive mark on the genre. Subsequently Händel, Bach, Haydn, Mendelssohn will take the genre toward ever more ample and complex forms.

The oratorio of the Baroque period is based most often on a religious theme, a subject which can be taken from the Old or the New Testament, it may depict stories from the life of Jesus, the Virgin Mary or various saints (Haendel – *Samson, Judas Maccabhaeus*), it may evoke biblical characters or Christian feasts (J. S. Bach – *Christmas Oratorio*). The oratorio genre utilizes characters for the dramatic development of the narrative: the narrator – the Evangelist; the ones uttering the comments – the choir, a collective character; the characters proper – the soloists.

The oratorio may use various subjects, the main demarcation line being realised between secular and religious themes. All the subgenres of the oratorio have their roots in the two instances given by the thematic approach.

Fig. 1

The subgenres of oratorio, classified according to the thematic approach

Oratorio						
Secular		Religious				
Symphony with choir	Vocal-simfonic poem	Te Deum	Passion	Requiem	Mass	Stabat Mater

The Cantata represents a vocal-symphonic genre of smaller dimensions that is distinguished from the oratorio through the predominance of the lyric and epic character. Having a relatively short duration, the cantata does not allow an ample musical development, which would justify the employment of a dramatic subject.

The term *cantata* comes from the Italian *cantare*, opposed to the term *suonare*, which designated a musical piece written for instruments. The term *canto* indicates a vocal discourse, but can also be instrumental, of the type *canto d'organo, canto de fifari*. To the same extent, *cantilena* is already in the use of the liturgical and secular singing of the 13th century, and the notion *cantor* – a professional vocal singer – is present even since the 6th century. In essence, at the level of the 15th century, there also emerge terms of interpretation, practice, such as *cantando* or *cantabile*. The notion of *cantare super librum* – singing from the book – also includes the possibility of varied singing or the improvisation on a given text. The theologian Erdmann Neumeister (1672-1756) in Lutheran religious singing used the term cantata for the first time.

Cantata is in essence a composite genre, initially vocal, that quite fast became vocal-instrumental, of the emerging Baroque period. The genre comprises a succession of recitatives and pieces in arioso style and subsequently specific pieces (arias, duets, choruses) combined in an alternate succession.

From the very beginning there co-exist the *liturgical cantata*, religious, and the *secular cantata*. The *secular cantata* has a lyrical substance, allegorical, according to the context, the space, purpose or intention, whereas the sacred cantata has a relatively well-defined role – special occasions. The secular cantata is most often occasional, written on commission respectively.

In the Baroque period, the specific of the *cantata* implies a rather "intimate" piece, of small dimensions, with a vocal soloist (or two, hardly ever three), with little accompaniment, initially only *basso continuo*, afterwards a trio formula. There also existed larger cantatas, which included in the sonorous apparatus the choir and orchestra as well. Such *cantatas*, gathering important resources, were always written on commission and recommended for special occasions.

Giulio Caccini, Jacoppo Peri, Claudio Monteverdi, Giacomo Carissimi developed and crystallized the genre, while the Baroque era and especially the compositions of J. S. Bach brought the cantata to its most important forms of development.

3. The subgenres of the religious Oratorio with a fixed text

The Mass is a vocal or vocal-symphonic work that uses the literary text of the five episodes of the *Ordinarium* of the Catholic Mass: *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*. The genre began in a mostly choral version, to which were later added soloists and orchestra. The first such a composition is considered to be the *Notre Dame Mass* by Guillaume de Machaut (1300-1377). Also to Machaut is owed the structure of the Mass in the parts of the *ordinarium*, presented above. According to the moment or the ones who celebrated the liturgical service, there are several types of Masses: *missa cantata* (celebrated by the priest alone), *missa lecta* (recited Mass), *missa solemnis* (rich from a musical point of view). The term derives from Latin, *missio* or *dimisio* – dismissal, the end of the mass, suggesting the ones "non-baptized," the ones of other faith, to leave the church, a formula which was later adopted in the generic notion of *missa (mass)*.

If the parts of the *Ordinarium* (ordinary) of the missa are precise and have a determined succession, the parts of the *Proprium* (proper) are variable ones, according to the demands of the ritual celebration of the liturgical year. These are: *Introit, Gradual, Sequence, Gospel, Offertory, Communion, Postcommunion.*

The Mass started to be an independent musical genre between the 9th – 12th centuries, using only well-known Gregorian songs. The genre evolved beginning with the Renaissance era, important composers employing this genre: J. de Prés or Giovanni Pierluigi da Palestrina. The era of the Baroque withdraws the Mass from the traditional liturgical song, preserving only the text. The development of the oratorio, of instrumentality and secular music, conferred the Mass genre a new turn, reaching its highest point in the work of J. S. Bach.

The Mass represents an instance of special importance for the vocal-symphonic genre because it was the one which standardized the vocal-instrumental apparatus of the oratorio and of the other subgenres: the quartet of vocal soloists (soprano, alto, tenor, bass), the mixed choir and the orchestra.

In the practice of the Orthodox Church, the generic term for the public religious celebration is *liturgy*. The works written for this are in their majority *a cappella* because in the Oriental rite the instruments are banned. The liturgical musical genre draws especially on the dramaturgy of Saint John Chrysostom.

The Requiem and Mass genres are derived from the traditions of the cult music, but they succeeded relatively quickly to be included in the repertory of the cultivated music, distancing themselves from their primary function, because the vocal-instrumental apparatus is important, and their expressive force makes it adequate for the concert hall. Hence, the genre will develop in two directions: the one strictly tied to the necessities of the liturgical life and the one that will evolve towards the stage performance typology.

The Requiem is a funeral Catholic Mass - *missa defunctorum (missa pro defunctis)*, the equivalent of the Parastasis in the Orthodox cult. The term derives from the initial text of the *Introitus – Requiem aeternam dona eis Domine*. The majority of the parts are taken from the Mass, but leaving aside the *Gloria* and *Credo*, while *Alleluia* is replaced with *Tractus* and *Dies irae.* The resulting parts are *Introitus (Requiem aeternam), Kyrie, Graduale (Requiem aeternam), Tractus (Absolve Domine), Sequentia (Dies irae), Offertorium (Domine Jesu Christe), Sanctus, Agnus Dei, Communio (Lux aeterna).* To these parts can be added also *Responsory (Libera me Domine).* The Requiem has thus a fixed element given by the text and the constitutive parts, the variety being conferred by the approach of the musical forms.

The Requiem represents the fifth liturgical genre together with[4] *missa solemnis* – celebrated on Sundays and important feasts - *missa conventualis* – celebrated on ordinary days - *missa votiva* – celebrated on special occasions, not being included in the common services - *missa nuptialis* – with the occasion of the celebration of a marriage - *missa defunctorum* – at funerals or at commemoration services.

Within the Catholic service, the dramatic character of the genre is increased by the mentality which exaggerates the moment of man's departure from the earthly life, by placing an emphasis on the Judgement Day, the Day of Wrath – *Dies irae* – on the tragic moments in *Rex tremendae*, unlike the Orthodox belief in which the soul of the departed must rest in peace "where there is neither sickness, nor sorrow."

The first generation of composers who wrote funeral Masses is composed of J. Ockeghem, Ch. Morales Tomas Luis de Victoria, Cl. Monteverdi, Al. Scarlatti, etc. Gradually the genre moves away from the liturgical function and comes nearer the performance form, in public concert halls. From this category are part the works of W. A. Mozart, J. Brahms, A. Bruckner, G. Fauré or A. Vivaldi. The moving away from the primary function of the Requiem can be noticed in the compositions of J. Brahms, that elude completely the traditional framework, the imposed text, the composer writing his own libretto.

"The correlation of the musical approach of the same Gospel text in several musical versions, representing different styles and eras, different schools, different confessional belonging, reveals the large sweep of significations accepted for the same text shifted from liturgical to artistic, eventually the aesthetic and the ethos gaining priority over the liturgical."[5] This way result new subgenres of the oratorio, which bear the title of the text taken from the religious compartment, etc. This transfer from the liturgical to the concert type can be accomplished in two ways: known melodic lines were taken and processed by the composers; texts of liturgical origin received new musical garments.

The Passion is placed in the sphere of the vocal-symphonic genre related with the oratorio through its structure – recitative, arias, choruses – which present the narrative of the Crucifixion on a text that is always taken from the Gospels. The Passion becomes a genre of its own at the beginning of the 17th century through the separation from the religious ritual, developing in parallel with the oratorio genre.

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[4] Cf. Coresi, Theodore, *Dramaturgy and Rhetorics in Christian Cult Music*, Musical Publishing House, Bucharest, 2008.

[5] Coresi, Theodore, *op. cit.*, p. 148.

In the primary forms, the declamation of the biblical texts was accompanied by Gregorian melodies, and later, in the time of Jakob Obrecht and Orlando di Laso the Passion will develop into forms that are more complex. Heinrich Schütz turned to music an important number of biblical texts, of which are worth mentioning: *The Resurrection History*, *The Seven Words of Christ on the Cross*, the *St. Matthew Passion, St. Luke Passion and St. John Passion*. Those do not have an orchestral accompaniment, the Evangelist, the soloists and the choir are *a cappella*, without digressions, interpretations or additions to the biblical text.

The highest point of the genre is found in the works of J. S. Bach - *Johannes Passion, Mattheus Passion*, but the genre had a line of development, which reaches the 20th century.

Stabat Mater – sequence. At first, the sequence represents a hymn within the Gregorian chant realised by setting a literary text to the final melisma in alleluia. Being grounded on the collective memory, the composers used to mould texts on songs already known by the people, or vice versa, there were songs composed for already known texts. In this way, the sequence enters in the framework of the Gregorian chant, influencing the entrance of folk elements, "vulgar" into religious music. As a vocal genre of its own, it will receive an important appreciation from the audience, but at the same considered improper for the church canons, given its increasingly human character. Thus, the Council of Trident (1545-1563) forbids the usage of the genre within the religious services, with some exceptions: *Victimae paschali laudes, Venti sancte spiritus, Dies irae, Lauda Sion* and *Stabat mater dolorosa.* The text of the *Stabat Mater* sequence has 20 verses, with three octosyllabic verses, and it was the one which drew the interest of the composers for musical settings.

Magnificat emerged as an independent genre in the Renaissance period, being developed and brought to its highest within the Baroque era, the most important composers who employed this form of manifestation of the vocal-symphonic genre being Heinrich Schütz and J. S. Bach. The Latin term – which is translated as *song of praise* – is taken from the text of the Mass.

Te Deum represents a hymn, initially attributed to Niceta of Remesiana, held on some solemn moments, set apart from the Holy Mass, based on the text *Te Deum laudamus.*

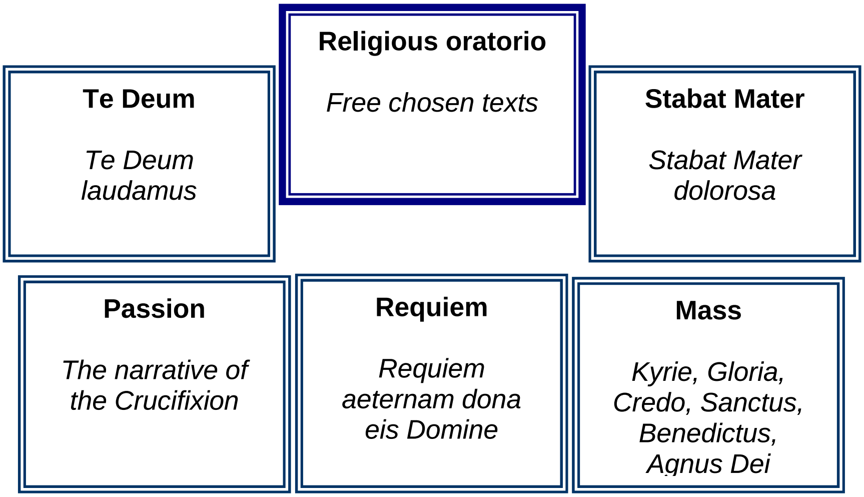
The Psalm constituted the principal music form in the Mosaic cult. The most representative are the Psalms of David, which compose most part of the Book entitled *Psalms* or *Psalter*. They were not recited, but sung, having even complex vocal or vocal-instrumental forms. In the same way in which other liturgical songs were taken, the Psalms represented an important source of inspiration for entire generations of composers.

Within the Orthodox cult, but also the Catholic one, an important category of songs is represented by the psalms. Their texts formed, in first instance, a source of inspiration for the motets. Subsequently, these were given orchestral accompaniment generating thus the genre of the concert psalm. The genre perpetuated over the centuries in the works of composers such as G. P. da Palestrina, Orlando di Lasso, J. S. Bach, Fr. Schubert, F. M. Bartholdy, J. Brahms, but also Max Reger and Igor Stravinski.

Therefore, the religious vocal-symphonic genres, with pre-established and well determined text, represent subgenres of the oratorio, the differences between them being given by the text.

Fig. 2

The subgenres of religious oratorio


Religious oratorio
Free chosen texts
Te Deum
Te Deum laudamus
Stabat Mater
Stabat Mater dolorosa
Passion
The narrative of the Crucifixion
Requiem
Requiem aeternam dona eis Domine
Mass
Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei

4. Vocal-symphonic genres with free chosen texts

The Symphony with choir/soloists represents a hybrid genre in which the basic character given by the symphonic genre is enriched by the presence of the solo or choral voices, without infringing in any way the dramatic development of the musical discourse. Important composers such as Mahler or Shostakovitch, the genre remaining intrinsically as a purely instrumental form, later continued the manner initiated by Beethoven.

The vocal-symphonic poem is characterized by the presence of a soloist voice or of a choir together with the orchestral apparatus. In their great majority these works are not programmatic, are not necessarily one-movement pieces (symphonic suite, cantatas), but their genre belonging given by the author in the title of the work or in the subsequent characterisation. Usually various subjects are set to music, the term *poem* attached to the piece having more an elegiac, contemplative reference. A special category is represented by the programmatic vocal-symphonic poems within which the voices are considered more as special timbral presences; the voices can be without text, or the text used does not diminish the programmatic character.

5. Conclusions

The vocal-symphonic genre is expressed in several instances: the theatrical genres – the opera; the performance genres (destined for the concert hall) – oratorio and cantata. In their turn, the vocal-symphonic genres for the concert hall are divided into two categories according to the significance of the text: religious genres or secular ones. The oratorio developed a whole range of subgenres developed given the employment of text with fixed character: the Mass, the Requiem, the Passion and so on. Gradually the genres destined initially for the religious celebration shifted away from their original purpose and moved toward their performance in concert form.

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THE MONASTERY OF "NEW NEAMȚ" – THE SACRED RIVER THAT FLEW IN THE OCEAN OF ROMANIAN HISTORY

STELA GUȚANU[1]

SUMMARY. *Sacred music* is a field of culture that comprises the essential human values, which are able to build and perfect the complex cultural undertaking of the human life; it is an emotional illustration of the spirit. Through the truth it embodies, sacred music aspires to reflect man's secret, inner soul. This is a part of the people's psychic and spiritual life, through the feelings and the attitudes that it transmits.

Moldova's spiritual history is irrevocably marked by an ancient, original musical art, incorporated into an infinite emotional scale.

Monasteries – a testimony of the oldness and uninterrupted continuity of the Romanian life on Bassarabian lands, as well as of the ethnic, historical, geographical, political, linguistic and religious unity between the Bassarabian Romanians and the Romanians from the entire Romania – a unity that has been undividable, unalienable, visible, resilient, perennial and prodigious through the ages, until today.

Founded in 1864 by the monks departed from the old Monastery in Neamț, the new Monastery of "*Noul Neamț*" (meaning New Neamț) took over not only the designation of the oldest, richest monastic foundation in Moldova, but also the ancient traditions of this outstanding century-old cultural centre.

The 30 Slavonic and Romanian manuscripts from the 14th -19th centuries that Father Andronic brought along from the Neamț Monastery in 1861, on his arrival in Bassarabia, were the basis for the foundation of the Monastery's Library, as well as for the setup of catalogue of manuscripts stored in this monastic settlement.

The discovery and in-depth analysis of each manuscript have helped complete the lists of works created by the psalms, more or less notorious. Moreover, they have led to a better understanding of the religious musical life from the old Moldavian monastery, of the beginnings of choral singing.

The importance of this fund of manuscripts lies in not only its musical and historic worth, but it also testifies the unity in musical culture of Romanians everywhere.

Keywords: sacred music, monasteries, Bassarabian monasteries, manuscript, Moldova.

Sacred music is a field of culture that comprises the essential human values, which are able to build and perfect the complex cultural undertaking of the human life, it is an emotional illustration of the spirit. Through the truth it embodies, sacred music aspires to reflect man's secret, inner soul. It is part of people's psychic, spiritual life, through the feelings and attitudes it transmits.

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Moldova's spiritual history is irrevocably marked by an ancient, original musical art, incorporated into an infinite emotional scale.

Byzantine music is an integral part of Moldova's past of art and culture. It has been the cornerstone for the creation and development of Romania's sacred music. Being a part of the Romanians' cultural past, it has developed and spread in their specific traditional spirit.

We all have a Creator, yet we have all developed in our own way, following our own, God-given path. Striving not to remain in the shadow, we have always tried to bring our past to light, to clean up our "springs", which set off into big rivers, flowing into the "ocean" of history.

All Romanians should also know the history of Bassarabia, as we are all Romanians, of the same blood.

By living the present, we talk about the past, because the latter prevents us from forgetting who we are, where we come from and where we are headed.

All the peoples have their own values and treasures: *Egypt* affirms itself through the *pyramids*, *Greece* through *Mount Olympus, Rome* through *Trajan's Column*, and we, *the Romanians*, through our *monasteries, religious music, crosses and voivodes.* The only way to affirm ourselves is through the prayers we address to our Lord, through music. The music of psalms, hymns, odes…

Monasteries – a testimony of the oldness and uninterrupted continuity of the Romanian life on Bassarabian lands, as well as of the ethnic, historical, geographical, political, linguistic and religious unity between the Bassarabian Romanians and the Romanians from the entire Romania – a unity that has been undividable, unalienable, visible, resilient, perennial and prodigious through the ages, until today.

The reforms from 1859 instated by ruler Alexandru Ioan Cuza, stipulating the introduction of the Romanian language in churches and the immediate shift to choral singing, as well as the "secularization" (confiscating) of monastic assets, led to discontent amongst the monastic clergy. This was because many of the Romanian monasteries were limited the right to further own the immense manors that had belonged to them; another reason was the fact that all the monks who had turned to choral singing without the approval of the monastic authorities were kept from taking part in the sacrament. The secularization of monastic assets also affected the monks from Neamț, who, according to the reform, would have lost a considerable part of their manors, only six of them being situated in Bassarabia. Hence, discontented and terrified by the situation, a group of monks from Neamț, led by Teofan Cristea and Hieromonk Andronic Bălan-Popovici broke away from the community, leaving the large monastery built by Voivode Muşat. They settled at the Chițcani monastic manor in Bessarabia, located on the Nistru riverbank.

Requesting refuge from the Russian Czar and from the religious authorities, as well as the blessing of Antonie, Archbishop of Chişinău, to remain in Bassarabia and to set up a new monastery, the refugee monks were bestowed these rights through a decree issued on December 8th, 1860. The new monastic establishment was hallowed on January 13th, 1864 and, through an imperial decree issued that same year, it was considered *"an offshoot of the holy Monastery of Neamț"*.

Founded in 1864 by the monks departed from the old Monastery in Neamț, the new Monastery of “*Noul Neamț*” (meaning New Neamț) took over not only the designation of the oldest, richest monastic foundation in Moldova, but also the ancient traditions of this outstanding century-old cultural centre. The Father Superior of the monastery, Teofan Cristea adopted the traditions and organization established by Saint Paisie from Neamț. Adopting the organization of the Neamț community, the monks of the new monastic establishment also took over the old Paisian tradition of religious music, which provided that the “*cliros*” be sung in turn, in two languages: from the right, in Slavonic and from the left – in Romanian.

The New Neamț monks brought along and kept here numerous and precious manuscripts, documents and old Romanian books.

The important figures that set the cornerstone of the new monastic establishment and left a mark in its activity were Hieromonks Teofan Cristea and Andronic Bălan-Popovici.

A living proof of the intense cultural life in the field of sacred music and of a valuable spiritual patrimony is the catalogue of manuscripts drawn up by Hieromonk Andronic in 1884, which comprises 146 Slavonic and Romanian manuscripts in 2,272 books printed in Slavonic, Russian, Greek, Latin, French and Romanian.

The 30 Slavonic and Romanian manuscripts from the 14th -19th centuries that Father Andronic brought along from the Neamț Monastery in 1861, on his arrival in Bassarabia, were the basis for the foundation of the Monastery’s Library, as well as for the setup of catalogue of manuscripts stored in this monastic settlement.

Starting with a very small number of yet highly valuable manuscripts, the “Noul Neamt” library acquired an impressive number of manuscripts and books, as they were donated or purchased by its librarian, Father Andronic.

At the end of the 19th century, there were over 20 monasteries and hermitages operational in Bassarabia, all with their own library or archive. After World War II (1945), all the monasteries were closed, except Monastery Japca, which still operated for a while. Nobody seems to know what happened with the manuscripts and books found in the libraries and archives of these monasteries. Some assume they were burnt up, devastated or, maybe, a few of them are still being kept somewhere.

Archive documents tell us that most of the valuable documentary materials from the state institutions, from monasteries or churches, as well as the entire monastic assets, including all the books, were evacuated from Romania and, in 1945, they were returned, according to a decision made by a special Soviet-Romanian commission. The lists of these materials are still kept to this day, but, unfortunately, their itinerary is interrupted, as we have no details. However, there is an exception in this matter, the Library and Archive of "New Neamț" Monastery. In 1959, as the activity of "New Neamț" Monastery was interrupted (out of political reasons), its archive and library were entered, in 1962, into the secret fund with inventory number P-2119 (research not allowed) of the State Archive of the Moldavian Soviet Socialist Republic. The secret storage of the manuscripts led some of the researchers from within and outside the country to conclude that the "New Neamț" manuscripts were also lost, as all the others.

The information found in the *"General Catalogue of Romanian Manuscripts kept in the former USSR"* starts with a description of the manuscript fund of the "New Neamț" Monastery's library. The founders of the new monastic establishment brought in a large part of the books and manuscripts from this fund from the Neamț Monastery: Father Teofan Cristea and Father Andronic. The latter wrote "*The History of New Neamț Monastery",* illustrated with numerous document copies.

Another part of the library contains printed books donated to the monastery, which are mentioned together with the donors' names in the *Diptych of "New Neamț" Monastery*. Some of the names listed are Constantin Botezatu from Chişinău, who, in 1879, donated ten books with *The Lives of the Saints*, a *Book of Hours*, a *Psalter, the Holy Bible* and other books in Romanian; in 1884, Mihail Kogălniceanu bequeathed three volumes of "*The Chronicles of the Land of Moldavia*", etc. Some of the manuscripts and printed books were procured and donated to the monastery by Father Andronic, on his return from his journeys to Moldova and Kiev. A significant number of books and manuscripts from the fund belong to this tireless chronicler of the 19th century, who bequeathed over 60 books of his own writing to the "New Neamț" Library.

After 20 years since the foundation of the library of "New Neamț" Monastery, Father Andronic compiled the *Book Catalogue,* containing all the titles that existed in the library, so that in 1884, it held 146 manuscripts in Slavonic and Romanian and 2,272 books printed in Slavonic, Russian, Romanian and Greek.

A few inventory books were compiled in 1892, 1929, 1934-1938 and 1959-1961, which are presently kept in the monastery's fund, found at the National Archives. The latter contain very little information on the manuscripts.

A lot of monasteries were closed between 1954-1958, among them being Monasteries Curki, Hâncu, Garbovet and Căpriana. Some of the books and manuscripts from these monastic settlements replenished the "New Neamț" library. All the manuscripts, books and documents from the monastery’s library were deposited into the fund numbered P-2119 of the National Archive of the Republic of Moldova. Following a process of systematization and processing, there were compiled a few inventory books, as follows:

- *Inventory book No. 1* – comprises the documents of the monastery’s archive between 1860-1962;
- *Inventory book No. 2* – contains 43 manuscripts in Slavonic, between the 14th - 19th centuries;
- *Inventory book No. 3* – consists of 100 manuscripts in Romanian from the 18th – 19th centuries;
- *Inventory book No. 4* – comprises 76 manuscripts with musical notes in Greek, Slavonic and Romanian, dating back to the 18th – 19th centuries;
- *Inventory book No. 5* – comprising 78 books printed with musical notes in Greek, Bulgarian, Russian and Romanian, dating back to the 18th – 20th centuries.

The varied topics of the manuscripts depict valuable events that occurred from the beginning of the 15th century up to the 20th century.

The worth of the manuscripts stored in the monastic library of New Neamț lies not only in the content of the writings and hymnodies, but also in the manuscripts’ footnotes. Hence, from the Gospel manuscript with liturgical content (*Tetraevangheliar)*, from the late 14th century – early 15th century, we find out of the existence of cultural values instilled by the Moldavian chroniclers of Ohrida. Also the footnotes describe the first issue of a manuscript or book, their circulation environment, authors and owners, certain personalities and historical events.

Overall, the fund of New Neamț manuscripts is of great cultural, historic and, last but not least, scientific value, bringing to light the Moldavians’ highly spiritual and Christian pursuits, in the past.

A notable sector of the New Neamț monastic library, of increasing interest among researchers, is the *old music book* and the *psalmist music manuscripts*. Some of these provide details about the oldest stage of using the melodic embellishment, a time when only the text of the hymnodies was being written, with an indication of the musical mode, tact and a pattern used for adapting the music to the text. This stage of melodic improvisation based on mode, tact and pattern has been well documented in the manuscripts of this monastery, beginning with the 15th century.

We can further document ourselves on the musical manuscripts by studying the catalogue compiled in 1884 by Father Andronic. After correlating it with the current catalogue, kept at the Moldavian National Archive in Chişinău and with the one from the monastery’s archive, reopened at the initiative of

Archimandrite Dormedont, there was discovered that many manuscripts and musical printed matter were missing, among these being the printed works of Anton Pann.

The new inventory book contains six dockets:

- *Docket no. 1* – contains archive documents from the period between 1044-1059 and 1199, books from the inventory of New Neamț Monastery;
- *Docket no. 2* – contains 43 manuscripts in Slavonic and Russian from the 14th – 19th centuries;
- *Docket no. 3* – contains 100 manuscripts in Romanian from the 18th – 19th centuries;
- *Docket no. 4* – describes 76 manuscripts with linear notation, in Russian, from the 18th- 19th centuries and 14 psalmist manuscripts in Romanian and Greek;
- *Docket no. 5* – contains the presentation of 41 books with psalmist notation from the 18th – 19th centuries, written in Romanian, Greek, Bulgarian and books with linear notation in Russian, dating back to 1846-1900.
- *Docket no. 6* – it is reserved for historical manuscripts.

The catalogue compiled by Father Andronic contains important data on the manuscripts with musical notation and it mentions the following books:

- Book leaf no. 48 - 15 books printed in linear (guidonic) notation, in Romanian, between 1860-1885 (the works of composer Gavriil Musicescu are the most significant in this category);
- Book leaf no. 49 - 2 books printed in linear notation (in Russian);
- Leaf no. 49v - 11 linear manuscripts in Russian, dated between 1819 and the third quarter of the 19th century;
- Leaf no. 51 – psalm books printed in Romanian between 1823-1863, edited in Vienna, Iaşi, Bucharest, Buzău, at the Neamț Monastery (among these, one can mention works by Protopsalt Macarie, Anton Pann, Dimitrie Suceveanu, Nectarie Frimu, etc);
- Leaf no. 52 - 19 psalm books in Greek, printed in Constantinople;
- Leaf no. 54 – two psalm books in Slavonic;
- Leaf no. 55 - 16 psalm-book manuscripts in Romanian and Greek, dated between 1823 and the third quarter of the 19th century.

Of great interest are the books of Greek Byzantine music printed in Slavonic, described at leaf no. 5 from Father Andronic’s catalogue.

The books printed in Romanian, mostly in linear notation, are acquisitions made by the librarian from New Neamț. This category comprises transcriptions from Byzantine into guidonic notation, carried out by the following composers: Gavriil Musicescu, Gheorghe Dima and Grigore Gheorghiu.

Especially interesting is the category of books written in Greek, with hrisantic notation. They illustrate the constant strive of both the psalms from Neamț and New Neamț monasteries to maintain the relations with the Orthodox Center from Greece.

Worthy of musicological interest are the 15 Byzantine musical manuscripts (from the 2119R fund of the 4th inventory of the National Archives of Moldova). Not only are they the fund’s most valuable possession, but they also help us determine the profile of the most important and oldest musical cultural seedbed in Moldova – the Neamț Monastery. Dating back to the first and third quarter of the 19th century, these manuscripts comprise hymnodies in Greek and Romanian (with Cyrillic alphabet) with hrisantic notation. Therefore, they belong to the period when “*the old notation system*” (in Romanian: *vechea “sistimă”)* was changed into the *"new (simplified) notation system"*.

The discovery of the manuscripts from “New Neamț” Monastery was quite a revelation to the music world, thanks to the innovation, originality dramatic and emotional force of these ancient jewels.

The discovery and in-depth analysis of each manuscript have helped complete the lists of works created by the psalms, more or less notorious. Moreover, they have led to a better understanding of the religious musical life from the old Moldavian monastery, of the beginnings of choral singing.

The importance of this fund of manuscripts lies not only in its musical and historic worth, but it also testifies the unity in musical culture of Romanians everywhere.

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L'INFLUENCE DE L'ART POPULAIRE SUR L'ART SAVANT: RÉFÉRENCES ESTHÉTIQUES AUX CRÉATIONS ROUMAINES DANS LA PREMIÈRE MOITIÉ DU XX^{e} SIÈCLE

LILIANA-ISABELA APOSTU HAIDER[1]

SUMMARY. The Influence of the Folk Art on the Savant Art: Aesthetic References to the Romanian Creations in the First Half of the XXth Century. The present study aims at contributing to the development of the knowledge of the compositions of George Enescu and Béla Bartók, stemming from a direct contact of their creators, (formed at the school of the learned musical tradition), with the popular music. Besides, this work proposes a new approach of the interaction between both domains seemingly set, by referring to the violonistique interpretation. The popular musicians of Rumania influenced the thought of both composers, who likened not only popular elements of the language and the directory, but also techniques of instrumental play. It was thus necessary to study the ethno musicological aspects strictly connected to the Rumanian popular tradition, and the anthropological aspects, aiming at the relation of the art with the human society, which produces it. This research joins in the field of the human sciences, because, the art, learned or popular, is produced by the man and addresses the society.

Keywords: popular, learned art, sonority, interpretation, assimilation, culture, influences, aesthetics fields in music and art

La musique savante occidentale découvre le monde des sonorités populaires authentiques non seulement avec la crise connue par la musique fondée sur l'exploitation du système tonal au début du XX^{e} siècle, mais également grâce à un intérêt croissant pour la valeur de la culture paysanne, intérêt manifesté dans la littérature et dans les domaines de l'art. Nous utilisons ici le terme d'*assimilation* (qui pourra être synonyme d'*intégration* ou de *métissage*), pour justifier la présence des éléments appartenant à la musique populaire dans les œuvres savantes. Ce terme est utilisé par Bartók dans ses *Écrits* lorsqu'il parle de l'influence de la musique populaire sur la musique savante[2]. Les manifestations artistiques populaires ont inspiré les artistes et écrivains romantiques, mais il s'agissait à cette époque d'une approche de formes d'art plutôt exotique qu'authentique. Le développement des moyens de transport a permis aux artistes de voyager et de connaître d'autres horizons culturels. C'est ainsi qu'une vague « orientaliste » commence à séduire le monde artistique et littéraire à l'époque romantique, comme le remarque François Sabatier :

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[2] Bartók, Béla, *Écrits*, Contrechamps, Genève, 2006.

> *Les facilités que les moyens de transport offrent désormais aux voyageurs et les voies ouvertes par les équipes d'exploration en pleine activité justifient en partie la vague orientaliste qui s'étend sur tout l'Occident, de l'époque romantique à la fin du XIX^e^ siècle, mode qui se réclamerait plutôt d'un large « exotisme », tant ses centres d'intérêt se déploient aux quatre coins du globe. Dans sa définition même, l'Orient se situe, en effet, à l'est de l'Europe et du bassin méditerranéen et comprend Extrême-Orient […] et Moyen-Orient*[3]*.*

À une époque où l'intérêt des artistes et du public a commencé à s'orienter vers les représentations populaires, l'esthétique musicale se retourne vers une nouvelle forme d'art, qui dégageait une vitalité nouvelle et qui fut révélée au monde européen à partir du 1889, à l'occasion de l'organisation de l'Exposition Universelle de Paris[4].

Les modèles de cet art nouveau ont commencé à imposer à une échelle plus large des créations modernes dans tous les domaines ; il s'agit de « l'art gothique, oriental, exotique, barbare, primitif, phénomènes qui accompagnent couramment l'attitude artistique la plus moderne »[5], comme l'affirme Clemansa Firca. Des tendances dites *neo primitives* centrées autour de la « découverte des formes d'art naïves et simples »[6] se sont manifestées pendant les premières décennies du XX^e^ siècle, d'après le modèle créé par Gauguin dans ses œuvres inspirées par l'exotisme polynésien. Les années suivant la mort de Gauguin, (en 1903), sont marquées par des nouvelles tendances esthétiques. Il s'agit plus particulièrement de l'art « noir ». La création des musées ethnographiques contribue en égale mesure à faire découvrir ces réalisations artistiques aux Européens, notamment par les expositions d'objets en bois sculpté et en ivoire, à Paris et à Dresde. Sabatier remarque l'influence directe de ces expositions sur les tendances artistiques de l'époque :

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[3] Sabatier, François, *Miroirs de la musique*, Fayard, Paris, 1995, vol. 2, p. 237.

[4] D'autres Expositions Universelles ont déjà été organisées, dès 1951, mais l'Exposition de 1889 est significative du point de vue de l'influence musicale sur plusieurs œuvres importantes. Voir Sabatier, *op. cit.*, vol. 2, p. 294 : « D'un strict point de vue musical, par exemple, l'Exposition de 1889 a pu stimuler à plusieurs titres l'inspiration de Debussy puisqu'on y a entendu Rimski-Korsakov diriger des œuvres russes, Louis Diémer, artisan de la résurrection du clavecin, […] et des auditions de gamelan javanais. À la même occasion, Satie, alors âgé de vingt-trois ans, a le loisir d'entendre des Tziganes roumains dont il rappelle les traits échevelés dans les *Gnossiennes* ».

[5] Firca, Clemansa-Liliana, *Modernitate şi avangardă în muzica ante şi interbelică a secolului XX (Modernity and Avant-Garde in the Music of the Ante- and Inter-Wars Period of the 20th Century)*, Editura Fundatiei Culturale române, Bucuresti,, 2002, p. 51.

[6] « Gauguin n'était pas à la recherche d'un exotisme luxuriant et laborieux, mais à la recherche d'un exotique naïf et simple », Robert Goldwater, in : Firca, Clemansa-Liliana, *op. cit.*, p. 52.

> *On ne s'étonnera donc pas que la littérature ait très tôt choisi les spectacles sauvages de l'Afrique comme sujet de prédilection […] Mais c'est surtout dans le domaine des beaux-arts que les mystères de l'Afrique noire s'exercent, dont les modèles sont essentiellement des objets sculptés sous la forme de statues d'ancêtres, fétiches, masques ou figurines*[7]*.*

Les « fauvistes » et Picasso se sont intéressés à l'art noir et plus particulièrement à la sculpture africaine, et les artistes du groupe *Der Blaue Reiter* ont exalté les idées de l'authenticité des arts traditionnels. Chagall a évoqué à la même époque, en images, les aspects de la tradition russe, et Brâncuşi trouve l'inspiration pour élaborer les formes originales de ses sculptures dans l'univers primitif et essentiellement archaïque roumain. L'expression « musique fauviste » est employée par Paul Collaer[8], qui se réfère à des partitions comme *Petruska* ou *Le Sacre du printemps* de Stravinski, ou encore à *Daphnis et Chloé* de Ravel. Cette expression est utilisé dans un sens similaire à celui d'« impressionnisme musical » attribuée à des œuvres de Debussy et Ravel, et il implique l'extrapolation d'une notion, mettant en rapport l'art plastique et la musique. La tendance à comparer ces deux domaines artistiques est un phénomène notoire des mutations esthétiques qui ont été observées dans les années du début du XX^{e} siècle.

Les ballets russes sont aussi emblématiques dans cette période pour le paysage artistique parisien, centre culturel européen qui polarise les tendances artistiques les plus diverses ; leur rôle fut stimulant pour la musique, et aussi pour les autres arts. Poulenc écrit ainsi : « Tous les arts, de 1910 à 1930, furent plus ou moins tributaires des Ballets russes, mais il semble bien que ce soit la musique qui ait le plus largement bénéficié de la prophétique impulsion de Diaghilev »[9]. Les problématiques de la musique moderne naîtront sous la pression des mouvements artistiques indigènes, sous l'influence culturelle archaïque extra européenne, car l'Europe était, alors, captivée par les traditions de divers peuples et par leur musique spécifique, avec un fort caractère ethnique.

Sur le territoire roumain, la période des premières créations de musique savante inspirée par la musique populaire au début du XX^{e} siècle, correspond historiquement avec les recherches scientifiques de Tiberiu Brediceanu, de Dumitru Georgescu Kiriac, de Béla Bartók et de Constantin Brăiloiu dans le domaine de la musique paysanne. Parmi ses éléments caractéristiques, un certain nombre d'éléments a attiré l'attention des compositeurs et leur ont permis un renouvellement de leur propre langage musical: il s'agit du domaine des sonorités fondés sur les échelles modales, sur des rythmes et des genres spécifiquement populaires. Petre Brâncuşi a constaté que les musiciens ont réalisé des œuvres « inscrites dans le patrimoine culturel roumain » [10], étant animés dans un premier temps, comme les écrivains et les artistes plastiques, par les idées progressistes de l'époque, liées à l'émergence d'une unité nationale, mais sans marquer de rupture définitive avec l'art européen:

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[7] Sabatier, *op. cit.*, p. 411.

[8] Cf. Collaer, Paul*, Geschichte des modern Musik*, Stuttgart, 1963, pp. 30-32, traduit de l'allemand en roumain par Firca, *op. cit.*, p. 52.

[9] Poulenc, Francis, *La musique et les Ballets russes de Serge Diaghilev*, *Histoire de la musique* sous la direction de Roland-Manuel, p. 985.

> *La musicologie roumaine et l'activité de recherche dans le domaine de la musique populaire se situent à un haut niveau de réflexion et d'analyse, en concordance avec l'effervescence de la création et avec la finalité de la culture musicale roumaine dans le cadre de l'art universel. Sont abordés certains problèmes importants liés à l'évolution de l'art, sont émises des opinions originales concernant le procès intime de la création artistique, du rapport entre le national et l'universel, de la relation entre la musique populaire et la musique savante, de la place et du rôle de la musique dans notre vie spirituelle*[11]*.*

1. La classification des typologies culturelles et les jugements de valeur

Le philosophe roumain Lucian Blaga a étudié au début du XX^{e} siècle les phénomènes culturels ; à son époque, des études philosophiques ont distingué les cultures dites « mineures » par rapport à celles « majeures » [12]. Les termes utilisés peuvent nous paraître aujourd'hui impropres, puisque la culture « mineure » pourra être considérée comme synonyme du terme « culture populaire », tandis celle dite « majeure » désignerait la culture « savante ». Blaga considère que la distinction entre les deux typologies ne doit pas constituer un réel jugement de leur valeur :

> *Quand on parle de la culture mineure, il est assez probable que tous les chercheurs accordent à cette épithète une acception péjorative. En réalité ces termes [culture « mineure » et « culture majeure »] renvoient plutôt à des faits distincts par leur nature qu'à une gradation qui pourra impliquer un jugement d'appréciation*[13]*.*

Blaga remarque une première séparation entre les deux typologies à partir d'un critère extérieur, relatif aux supposés dimensions de ces cultures; ce critère reste selon lui assez superficiel, car, pour être réellement opérant, il doit être appliqué à ces notions dans une vision plus large. Il explique comment la notion d'une culture mineure renvoie à une image existant sur un plan secondaire et à des créations de dimensions plus restreintes, tandis qu'une culture majeure pourra hypothétiquement être identifiée avec les créations de grandes dimensions. D'après Blaga, le rapport quantitatif appliqué avec rigidité à des productions culturelles, peut compromettre ce critère de classification choisi par les chercheurs, parce que, parfois, une culture dite « mineure » peut présenter des créations de proportions impressionnantes, comme c'est le cas des épopées populaires. Contrairement, dans une culture dite « majeure », nous pouvons trouver des créations qui ne dépassent pas « les simples proportions d'une chanson populaire »[14]. Blaga fait référence à un court poème de Goethe, *Über allen Gipfeln ist Ruh*, qui, malgré ses proportions réduites, est considéré comme faisant partie des œuvres importantes de l'auteur allemand.

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[10] Brâncuşi, Petre, *Istoria muzicii româneşti (The History of the Romanian Music)*, Bucureşti, Editura muzicală a Uniunii Compozitorilor din Republica Socialistă România, 1969.

[11] *Ibid.*, p. 157.

[12] Blaga, Lucian, *Trilogia culturii (The Trilogy of the Culture)*, Bucureşti, Fundația regală pentru literatură şi artă, 1940.

[13] *Ibid.*, p. 339.

Brăiloiu avait remarqué presque à la même époque que l'étude scientifique des musiques appartenant aux cultures populaires a commencé assez tardivement, ce qui s'explique par le fait que la plupart des chercheurs se sont concentrés exclusivement sur l'étude des productions de la culture savante. Il explique ainsi :

> *L'étude scientifique aussi bien des musiques dites « primitives » que des musiques savantes extra-européennes a été entreprise tardivement et c'est, sans doute, pourquoi l'unanimité de vues est encore loin de régner parmi les érudits qui s'y adonnent ; théorie, méthodes, terminologie variant, au contraire, sensiblement d'une école, d'un pays, d'un auteur à l'autre »[15].*

L'étude scientifique tardive de la musique populaire eut comme conséquence un retard au niveau méthodologique, tandis que les problèmes liés à l'analyse de la musique savante étaient résolus selon une méthode universellement appliquée dans les écoles et les conservatoires européens. Une partie des chercheurs qui se sont consacrés à l'étude de la musique populaire l'ont analysée, de manière parfois erronée, en utilisant les mêmes critères employés que pour la musique savante. La distinction dimensionnelle entre la culture populaire et celle savante demeurait à l'époque dans une perspective qui a donné lieu à de « pénibles malentendus », selon Brăiloiu, car la musique populaire était un domaine non approfondi par les chercheurs et les méthodes d'investigation n'étaient pas non plus mises au point. C'est pourquoi une réelle comparaison restait impossible entre les deux catégories de musique, et en l'occurrence des cultures, faute de méthodes similaires d'investigation.

Un produit culturel ne peut pas être analysé du seul point de vue quantitatif, il doit l'être aussi d'un point de vue qualitatif et structurel ; ce principe est approfondi par Blaga, qui rappelle dans ses écrits que la « morphologie de la culture a essayé de différencier la culture mineure et la culture majeure par rapport à leur âge »[16]. Les morphologues ont abordé avec une « familiarité naïve » la question des âges des cultures, car ils ont considéré que la culture serait un « organisme » avec une « âme », et que les deux typologies, majeures et mineures, ne sont que des « âges » différents d'un organisme unique.

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[14] *Ibid.*, p. 340.

[15] Brăiloiu, Constantin, *L'ethnomusicologie, étude interne*, in: *Œuvres*, vol. II, p. 169.

En rapport avec la même idée, Brăiloiu rappelle le fait qu'aucune société humaine n'ignore la musique, qu'il s'agisse de populaire ou savante. Ainsi, appliquer le critère de l'âge culturel, peut s'avérer être un concept aussi dangereux que le critère dimensionnel.

> *Il n'a encore été découvert nulle part une société humaine, si « arriérée » fût-elle, qui ignorât la musique. Ni chez les peuples ou peuplades que les Allemands appellent « naturels », ni dans les couches demeurées plus ou moins proches d'un « état de nature », de ceux qui ont produit une haute culture livresque, il ne s'agit d'ailleurs d'un « art » musical selon nos idées occidentales actuelles, et c'est là le premier obstacle auquel se heurte celui qui l'approche sans préparation[17].*

La différence culturelle se fait généralement par une optique occidentale déformée et par une surenchère faite à l'art dit « savant ». Cette supériorité de la culture savante est une chose aussi artificielle que le système tonal inventé dans la musique occidentale et qui a régi toutes les compositions pendant plusieurs siècles. Brăiloiu rappelle que la musique populaire revêt, avant tout, une fonction particulière au sein de la communauté rurale :

> *Si surprenantes, si choquantes, que puissent, en effet, nous paraître, au premier abord, ses particularités acoustiques (étrangeté des échelles, intonations approximatives, rudesse de l'émission vocale, etc.), il se peut qu'une oreille européenne s'y accoutume et finisse par y prendre goût. Ce qui, en revanche, nous est si bien difficilement accessible, c'est sa nature spirituelle, qui se résume dans la fonction dont cette musique, en quelque sorte « première », est investie au sein de la communauté où elle vit[18].*

La séparation des typologies culturelles, savante et populaire (« majeure et mineure », selon Blaga), ne se réalise qu'à un niveau superficiel, extérieur. Si la musique populaire joue un rôle bien défini au sein de la société qui la produit, qu'elle soit liée aux événements de la vie, (noces, baptême, enterrement, par exemple), aux travaux agricoles ou quotidiens, aux fêtes laïques ou religieuses, la musique savante, elle, n'est pas véritablement indispensable à la communauté humaine et le facteur esthétique qui la gouverne exclusivement n'a qu'un rôle accessoire, lié au simple plaisir auditif.

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[16] Blaga, *op. cit.*, p. 340.

[17] Brăiloiu, *op. cit.*, pp. 169-170.

[18] *Ibid.*

La musique populaire se transmet par la voie de l'oralité, car sa condition découle de sa fonction ; étant intégrée à l'existence même de la communauté humaine qui la produit, elle se passe de l'écriture, sa pérennité étant assurée par les croyances communes des gens, par l'accoutumance ou même par la routine. Les chercheurs ont mis en lumière le fait que cette musique, même sans lois écrites, se plie sur des principes assez stricts qui lui offrent l'opportunité de se perpétuer, inaltérée dans son essence, et de favoriser en même temps l'intervention « constante de l'arbitraire individuel, en demeurant une musique de tous », comme l'affirme Brăiloiu dans la même étude sur les aspects de l'ethnomusicologie.

La culture populaire, en tant que production humaine, peut être crée et perpétuée à l'infini. De même, la culture savante ne peut pas être située dans une hypothétique phase de « maturité » de la création humaine. La culture populaire ne doit pas être non plus considérée avec mépris par les créateurs de culture savante, dans la perspective de sa localisation géographique, essentiellement rurale.

La culture populaire appartient plus particulièrement au monde rural, tandis que la culture savante est presque exclusivement citadine et appartient aux *lettrés*. Dans la plupart de ses écrits, Brăiloiu parle des « analphabètes » quand il fait référence aux créateurs populaires, non pas dans un sens péjoratif, mais pour exprimer l'idée que les paysans créent et reproduisent leurs créations sans avoir besoin de l'écriture ; au contraire, ils doivent posséder non seulement des qualités exceptionnelles de mémorisation, mais tout aussi bien une grande imagination et une capacité d'inventivité spontanée.

En se rapportant à la culture populaire roumaine, Blaga explique comment le village roumain lui-même est situé par rapport à des coordonnées spatiales précises et qu'il n'est pas construit à un endroit par hasard. Ce sont les croyances populaires qui régissent l'architecture même, ainsi que les autres formes d'art, essentiellement liées à des aspects d'ordre spirituel. Le milieu environnant doit avoir une signification particulière dans l'esprit des habitants du village :

> *Le village est situé autour de l'église et du cimetière, c'est-à-dire autour de Dieu et des morts. Cette perspective qui nous est apparue assez tardivement comme significative, accompagnait à vrai dire la vie entière qui se développait autour […] Dieu est localisé dans un espace rituel précis dans l'église et sa présence rayonne autour, selon une croyance des paysans qui est immuable*[19]*.*

Le village entier est construit comme dans un espace géographique mythologique. Les créations populaires sont indirectement rapportées à cet espace. Par rapport à la construction d'une ville, des différences considérables existent de ce point de vue. Le village roumain n’est pas situé dans un espace purement géographique, comme la ville. Dans la conscience des paysans, leur village est situé au centre du monde et physiquement il est le prolongement d’un mythe ; le destin cosmique est irréductible et la vie du village s’inscrit dans une trajectoire bien définie. C’est la raison pour laquelle la musique populaire trouve tout son sens dans un espace rural délimité et qu’elle accompagne la vie de la communauté entière. Chaque village est perçu par la conscience collective comme un possible centre du monde, qui lie la vie à la mort. Grâce à cette perspective, les horizons, vastes et naïfs en même temps, de la création populaire peuvent être compris d’une manière tout à fait particulière, qu’il s’agisse de la poésie, de la musique, ou d’autres formes d’art et de croyances. L’art populaire pourra être ainsi considéré comme l’émanation des états d’esprit spontanés d’une communauté rurale toute entière. La création citadine pourra être considérée, au contraire, comme l’émanation de l’évolution mécanique, parce que l’homme de la ville passe sa vie dans une dimension fragmentaire, relative, dans le « concret mécanique et dans une lucide superficialité », comme l’affirme Blaga, car « ses impressions sont pesées avec précision, elles ne s’amplifient pas par rapport à un cosmos, ne peuvent pas acquérir des proportions, ne peuvent pas être résolues dans des conceptions mythiques, comme les impressions de l’homme du village »[20].

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[19] *Ibid.*

Le village roumain a gardé pendant plusieurs siècles, grâce à ses dimensions réduites, une structure spirituelle qui lui est propre. Mais au début du XX^{e} siècle, à cause d’un contact de plus en plus étroit et des échanges plus fréquents avec le monde urbain, il a connu à son tour des influences qui ont altéré petit à petit cette structure spirituelle originelle. Dans la musique, cette altération fut rapidement mise en évidence par les chercheurs roumains, qui ont essayé de sauvegarder les vestiges de tradition intacts. Ils ont recueilli les mélodies considérées comme véritablement paysannes, ont réalisé des transcriptions et des enregistrements. Le paysan représenterait ainsi « du point de vue humain une personne supérieure, plus noble et plus complexe dans sa naïveté même. Son village est l’endroit implanté et grandi organiquement dans un monde global, qui est présent dans l’âme collective comme une vision permanente, effective et déterminante »[21].

Un des problèmes fondamentaux posés par Blaga dans ses écrits philosophiques et esthétiques est en rapport avec le jugement des valeurs des deux cultures, savante et populaire. Laquelle des deux typologies culturelles présente-t-elle plus d’importance et dans quel contexte ? Il répond que la culture populaire s’inscrit dans l’histoire humaine, car elle n’a ni commencement ni fin, tandis que la culture savante se développe historiquement. Ce problème comporte une multitude de perspectives, car chaque type de culture possède ses propres qualités et ses propres déficiences. S'agissant avant tout de la possibilité réelle de chaque culture de se perpétuer, une culture populaire peut demeurer presque éternelle, grâce à sa faculté à se récréer constamment, à s'improviser, à être spontanée. Une culture savante, née d'un désir « égocentrique d'un créateur de dépasser le temps et l'espace », est plus exposée à l'oubli à cause de la dynamique de sa création même. Mais la pérennité ne peut pas constituer non plus, selon Blaga, un réel jugement de valeur d'une création, qu'elle soit individuelle ou collective. La culture populaire a comme attribut de rapprocher l'homme et de le garder plus près de la nature. La culture savante, au contraire, l'en éloigne. Du point de vue philosophique, il est peu probable de savoir si les avantages spirituels d'une culture savante, « majeure », les tensions et la problématique qu'elle dégage, les curiosités et les satisfactions qu'elle crée, ne sont pas finalement le résultat d'un désavantage fondamental, qui est d'écarter l'homme de son état naturel initial. Essayer de comparer les deux cultures reste une question ouverte, tout comme le jugement de valeur.

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[20] *Ibid.*, p. 347.
[21] *Ibid.*, p. 348.

2. Le phénomène de transgression culturelle

Dans une autre étude esthétique réalisée par Blaga, l'auteur a remarqué qu'une partie des créateurs roumains appartenant à la culture savante, par un excès de zèle à vouloir créer de l'art dit « authentique », inspiré directement de la culture « mineure », ont complètement détourné les valeurs initiales de l'art populaire. Il nomma ce phénomène « hérésie » artistique, dans un sens très proche du terme à signification religieuse :

> *Nous avons pu connaître des peintres qui, aspirant vers une création « roumaine », n'ont pas hésité à habiller la vierge Marie en* ***catrinţă***[22] *et à mettre une ceinture roumaine à Jésus, ceinture qui est colorée avec les couleurs du tricolore roumain, pour être complètement nationale. Nous avons également des poètes de grand talent, pour lesquels la fuite en Egypte s'est passé* ***« pe Argeş în jos***[23] ***»***[24].

Cette attitude créatrice a donné comme résultat des œuvres faciles, compromettant ainsi un art savant dit « national », désiré par tous les intellectuels du pays à cette époque correspondant à la première moitié du XX^e^ siècle. Le problème d'une possible assimilation de l'art populaire par l'art savant aurait dû être plus subtil, selon Blaga, car une œuvre d'art ne devient pas nécessairement plus *nationale* par l'accumulation d'un très grand nombre d'éléments ethnographiques. Une œuvre d'art peut devenir nationale sans transgresser les éléments spécifiques de l'art populaire.

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[22] *Catrinţa* : jupe traditionnelle paysanne tissée de façon artisanale.

[23] *Pe Argeş în jos* : « Au cours inférieur d'Argeş », qui est une rivière traversant les Carpates, au Sud de la Roumanie. C'est également le titre d'un poème populaire roumain.

[24] Blaga, Lucian, *Etnografie şi artă*, in: *Opere*, vol. 7, *(Ethnography and Art)*, in: *Opere (the Works)*, Bucureşti, Minerva, 1980, p. 374.

Un des exemples donnés par Blaga se réfère à l'œuvre musicale de Bartók, qui, même s'il était Hongrois de naissance, est devenu l'un des créateurs faisant référence à la musique populaire roumaine. Pour Blaga, il s'agit de la transgression de l'art populaire, quand les artistes cherchent à tout prix à déformer les créations authentiques paysannes dans le but de créer des nouvelles œuvres « nationales » :

> *L'artiste ne doit pas chercher à « nationaliser » sa création ; ce qui est profondément ethnique se réalise naturellement, et l'accent rajouté de manière artificielle ne fait que diminuer l'effet recherché […] Il est beau d'imaginer pour l'homme vulgaire qu'une œuvre d'art possède des éléments appartenant à la culture ethnographique du peuple, mais nous devons nous tenir à l'écart de l'idée que grâce à ce phénomène, un art national peut être créé*[25]*.*

Les artistes et les écrivains qui ont essayé de limiter leur inspiration aux sources populaires et ethnographiques ou de localiser à tout prix les sujets mythologiques (qui, par leur nature, appartiennent à une sphère dépassant les limites spatio-temporelles), diminuent volontairement leur propre liberté de création. La création populaire qui par sa nature est spontanée, est transgressée de manière fataliste par le créateur savant, car « l'inconscient collectif » est remplacé par la réflexion consciente, l'esprit de libre invention supplanté par le calcul froid, l'authenticité vivante par des combinaisons extérieures des réalités fragmentaires qui sont « piochées » dans l'art populaire. La plupart des œuvres savantes créées de cette manière donnent l'impression d'être « inertes et artificielles ». Le message artistique transmis par l'œuvre de tradition orale est transformé et détourné par les œuvres savantes qui utilisent des bribes disparates appartenant aux créations populaires. Schönberg attire lui aussi l'attention sur l'incompatibilité entre la musique savante et le *folklore* authentique :

> *Folklore et musique savante sont peut-être aussi proches l'un de l'autre que peuvent être le pétrole et l'huile d'olive, ou l'eau ordinaire et l'eau bénite, mais ils se mélangent aussi mal que l'huile et l'eau […] On doit reconnaître une grande beauté au folklore. Mais le pseudo-folklore fait de main d'homme, dont la popularité ne s'est pas établie qu'en faisant appel à la vulgarité de la masse, ne mérite que le mépris*[26]*.*

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[25] *Ibid.*, p. 376.

[26] Schönberg, Arnold, *La musique folklorique et le nationalisme*, in : *Style and Idea*, New York, 1950, [*Le style et l'Idée*, écrits réunis par L. Stein, tr. fr., Paris, Buchet - Chastel, 1977, nouvelle Édition 2002], pp. 132-133.

Dans un certain sens, le phénomène de la transgression culturelle et artistique est lié aux idéologies de type « nationaliste ». Bartók remarque cet aspect et fait le lien avec les « écoles nationales », créées dès l'époque romantique, avec l'affirmation de créations musicales différentes de celles appartenant à la musique Ouest-européenne :

> *On a pris pour habitude de regrouper sous le nom d' « école nationale » tous les compositeurs appartenant à un pays qui a tenté d'affirmer son identité propre en secouant le triple joug franco-italo-germanique. Ce phénomène qui s'est produit tout au long du XIX^e^ siècle pour des raisons à la fois politiques et psychologiques se poursuit au XX^e^ siècle[27].*

Les conceptions qui ont soutenu l'idéologie nationaliste se sont fondées sur l'idée que l'œuvre d'art ne peut pas avoir une valeur réelle si elle ne tire pas sa substance des créations populaires. Blaga remarque ainsi : « l'ethnique veut imposer à l'art un contenu lié à la vie historique ou actuelle du peuple. Les arguments sont, en revanche, pauvres et non fondés. Le problème du rapport entre l'art savant et l'art ethnique ne peut pas être résolu par des gestes si totalitaires et brutaux »[28] qui relèvent de la transgression culturelle. Brăiloiu se réfère à un phénomène courant dans la pratique musicale occidentale. D'après lui, l'artiste « savant, cultivé » a une conception stricte de l'œuvre d'art et l'hypothèse d'un acte créateur collectif ne peut lui sembler « qu'aberrante ». La musique savante « a pour tâche de conserver intacte – censément à jamais – la pensée d'un créateur, dont la personnalité, disait déjà Schumann, est le suprême bien »[29].

Le créateur savant se distingue des autres par sa personnalité, c'est-à-dire par la qualité intrinsèque d'être unique, original. Mais, « dépourvue d'utilité pratique, l'œuvre d'art est gratuite […] ajoutons que le créateur n'atteint ceux qu'il veut atteindre que par l'office d'un tiers : l'interprète, dont la vertu capitale est l'effacement dans la conformité »[30].

En s'attachant à transgresser l'œuvre d'art populaire, en recréant selon son modèle des œuvres d'art savantes, le compositeur doit être conscient des limites de sa création. John Blacking résume cette idée dans les termes suivants : « un compositeur qui espère communiquer autre chose que de jolies sonorités doit être conscient des associations que les différentes sonorités évoquent dans l'esprit de différents groupes sociaux […] Les principes de l'organisation musicale doivent être rattachés aux expériences sociales » [31].

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[27] Bartók, Béla, *Éléments d'un autoportrait*, textes réunis, traduits et présentés par J. Gergely, Paris, L'Asiathèque, 1995, p. 990.

[28] Blaga, Lucian, *Trilogia valorilor (The Trilogy of the Values)*, in : *op. cit.*, 1987, pp. 617- 618.

[29] Brăiloiu, Constantin, *Réflexions sur la création musicale collective*, in: *Œuvres*, vol. II, *op. cit.*, p. 207.

[30] *Ibid.*, p. 208.

[31] Blacking, John*, Le sens musical*, Paris, Les Éditions de Minuit, 1980, p. 158.

3. Le problème de l'assimilation culturelle

Un des problèmes fondamentaux posés par cette étude est de discerner si la culture savante peut *assimiler* la culture populaire et dans quelle mesure. Des interférences ont toujours existé entre les deux typologies culturelles, mais quand la culture savante se trouve en manque d'inspiration, elle se ressource dans la culture populaire. Le terme d'assimilation peut nous paraître impropre, puisque, comme nous l'avons vu, le créateur appartenant à la culture savante prend les éléments issus de l'invention collective, les transforme selon ses propres lois et construit de nouvelles œuvres qui ont un visage neuf, d'inspiration populaire. Blaga explique comment les créations savantes apparaissent à partir des éléments appartenant à la culture populaire, et il donne l'exemple de l'art gothique, qui ne serait pas né par hasard dans l'esprit de ses créateurs :

> *Prenons comme exemple l'art gothique ; nous savons aujourd'hui que cet art monumental n'est pas apparu par hasard, du néant, comme un jet d'eau vers le ciel. Les mêmes motifs et aspects stylistiques ont déjà existé, comme des réalisations conséquentes apparues dans le cadre d'une culture populaire, ethnographique, chez diverses populations germaniques ou celtes*[32]*.*

La musique savante connaît le même processus que celui décrit par Blaga pour l'architecture, car elle s'est développée à partir de la musique populaire et fut influencée par la pensée collective pour se revitaliser presqu'à chaque changement d'époque, de courant stylistique ou idéologique. La création musicale populaire donne l'impression d'une improvisation libre, même si elle fut renouvelée à plusieurs reprises par différents individus, chacun lui apportant une contribution nouvelle par rapport à un schéma hypothétiquement préétabli. Brăiloiu utilise le terme de culture « inférieure » sur laquelle se construit une culture « haute » :

> *Si des dissemblances foncières opposent la musique primitive exotique à l'européenne classique, il n'existe, par contre, aucune différence de nature entre la musique primitive des autres continents et celle qui, à des degrés divers, subsiste encore dans les campagnes de l'Europe […] À la culture traditionnelle « inférieure », instinctive et unitaire, on a vu se superposer, au cours des âges, en maints pays, une « haute » culture (Hochkultur)*[33]*.*

Cette « haute culture » dont parle Brăiloiu fut localisée, dès son apparition, dans les couches sociales des lettrés, étant fondée plus particulièrement sur la spéculation intellectuelle, sur la transmission grâce à l'enseignement écrit et sur les méthodes d'analyse scientifique. La caractéristique la plus importante est la manière de se transmettre par l'écriture. À mesure qu'une culture savante s'élève au-dessus de la culture populaire d'où elle peut être issue, elle établit ses propres conventions, élabore des doctrines circonstanciées et élargit le fossé avec l'art populaire :

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[32] Blaga, Lucian, *Trilogia valorilor (The Trilogy of the Values)*, in: *op.cit.*, p. 352.

[33] Brăiloiu, Constantin, *L'ethnomusicologie…op. cit.*, p. 172.

> *De l'un à l'autre [du peuple cultivé vers celui analphabète], les pénétrations demeurent néanmoins constantes, tant du haut vers le bas que du bas vers le haut. On a longtemps cru que « le peuple inculte ne créait jamais », mais ne faisait que recevoir : c'est la Receptionstheorie allemande, exposée, dans sa rigueur, par H. Naumann, en 1921. On lui oppose, de plus en plus, cet argument puissant que l'existence d'un art plastique et d'une musique chez les peuples les plus incultes que l'on ait découverts, suffit à prouver le contraire*[34].

La musique savante européenne revient à ses sources populaires à chaque fois qu'elle doit se renouveler ; les compositeurs assimilent des éléments de langage issus de la musique populaire, qu'il s'agisse des éléments mélodiques ou rythmiques. Ils sont ensuite stylisés selon les conventions de la musique savante et introduits ici ou là dans les compositions.

La musique populaire a attiré l'attention des compositeurs grâce à une certaine originalité ou en raison d'une importance « nationale ». Les compositeurs des pays dominés musicalement se sont orientés dans un premier temps vers les sources offertes par la musique populaire. L'époque romantique a connu une période importante de régénération pour la musique savante. Les compositeurs se sont approprié les éléments appartenant à la culture populaire et des « écoles nationales » sont apparues dans les pays périphériques en Europe, tandis que les pays centraux, musicalement développés, s'orientent vers les cultures populaires des autres peuples plus ou moins éloignés, pour satisfaire le public à la recherche d'un exotisme musical.

Brăiloiu exprime son opinion par rapport à l'intérêt que la musique populaire authentique doit revêtir pour les chercheurs, puisque l'exotisme musical avait déjà suscité un certain intérêt pour les musiciens savants :

> *Plus encore que la musique savante exotique, la musique populaire doit intéresser le musicologue occidental : depuis ses origines, la création musicale européenne n'a cessé d'être rattachée par quelque lien au « grand chant de tous », et ni l'analyse des premières œuvres polyphoniques, ni celle de la thématique des œuvres des classiques, ou des modernes qui tirent systématiquement la substance de leur compositions du fonds populaire, tel Bartók, ne sauraient se passer des références au folklore*[35].

Bartók et Enescu sont tous deux issus du milieu rural ; ils sont déracinés dès leur enfance et obligés de vivre en ville. Dans leurs œuvres, ils sont à la recherche d'une possible reconstitution d'un paradis perdu, qui est le monde rêvé d'une enfance déracinée. Ils ont mûri très jeunes et furent obligés de se former dans une culture savante qui leur était étrangère : la culture musicale dominante, allemande. Si nous poursuivons la même vision que Lucian Blaga, nous pouvons affirmer que leur emprunt à la tradition musicale populaire ne s'est pas fait pour autant comme réaction contre cette culture dominante, car ils se sont pliés plus ou moins aux règles de création musicale savante de tradition allemande, mais comme moyen de reconstituer le monde de l'enfance, le monde paysan, familier, de leurs origines.

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[34] *Ibid.*, p. 173.

[35] *Ibid.*, p. 182.

L'étude liée à l'intérêt manifesté par les deux compositeurs pour la musique populaire repose essentiellement sur les textes qu'ils ont laissés, réunis dans divers recueils, pour la plupart biographiques. Bartók écrivit un certain nombre de textes à partir de ses découvertes sur la musique populaire, qu'il définit dans un article daté de 1920 :

> *Pris de façon générale, le concept de « musique populaire » est assez vaste. Et je voudrais ici le restreindre en proposant la définition suivante : la musique populaire est la musique de cette couche de la population qui est la moins influencée par la culture urbaine ; c'est une musique qui, selon une plus ou moins grande extension temporelle et spatiale, continue de vivre, ou a vécu à une époque donnée, en tant que satisfaction spontanée de l'instinct musical*[36]*.*

D'après Bartók, seule la classe paysanne qui est moins influencée par la culture urbaine doit être « porteuse et propagatrice » de la musique populaire. Il s'est attaché à proposer une distinction entre la musique populaire des paysans et celle des classes sociales cultivées des citadins dans ses différents articles. Arrivé à la conclusion que la musique occidentale paysanne est depuis longtemps corrompue à cause de son contact permanent avec la musique savante, il s'oriente exclusivement vers l'analyse des chansons populaires appartenant aux territoires des pays de l'Est de l'Europe, puis il étend ses recherches ethnomusicologiques à la Turquie et aux pays d'Afrique de Nord, étant animé par l'idée que ces peuples ont certains éléments musicaux communs. Bartók explique dans ses écrits que la musique paysanne fut plus ou moins en contact avec la musique urbaine, d'un point de vue historique et sociologique, et qu'elle a assimilé les influences étrangères dans son essence même, en se transformant en un art populaire, transmis de génération en génération. Mais, malgré les nombreuses influences extérieures, les éléments de style de la musique paysanne sont homogènes, puisqu'ils expriment un art collectif et spontané.

Dans un article publié en 1921, l'année de l'apparition des deux *Sonates pour violon et piano*, Bartók attire l'attention sur l'importance qu'il constate d'utiliser la musique populaire dans la création savante tout en évitant les tendances des compositeurs romantiques :

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[36] Bartók, Béla, *L'influence de la musique populaire sur la musique savante de notre temps*, [1920], *Écrits*, *op. cit.*, p. 105.

> *Selon l’opinion générale, l’influence de la musique populaire ne serait devenue plus largement sensible qu’au XIX^e^ siècle, d’une part dans les œuvres de Chopin et de Liszt, d’autre part dans celles des représentants de diverses tendances nationalistes (Grieg, Smetana, Dvorak, Tchaïkovski, etc.). Cette opinion n’est pas correcte dans la mesure où, premièrement, les œuvres des auteurs évoqués ne se réfèrent pas tant à la musique populaire qu’à la musique savante d’allure populaire de leur patrie ; et deuxièmement, même chez ceux qui sont un peu plus proches de la véritable musique populaire de leur patrie – à savoir les compositeurs slaves mentionnés –, le fruit de cette relation n’a pas laissé de traces évidentes sur l’ensemble de leur œuvre, mais se manifeste plutôt de façon pour ainsi dire épisodique*[37]*.*

À la lumière de cette affirmation, nous pouvons constater que Bartók avait compris que la musique populaire ne devait pas constituer un élément décoratif pour la musique savante ni une source d’exotisme recherchée par les compositeurs à l’époque romantique. Il a remarqué l’importance de distinguer la musique savante « d’allure populaire » de la musique paysanne authentique qui peut féconder de manière originale la musique savante.

La véritable musique paysanne ne fut pas abordée de manière scientifique à l’époque romantique et les compositeurs se sont contentés d’utiliser dans leurs œuvres savantes des éléments issus d’une musique citadine créée à son tour dans un esprit populaire. Grâce à ces éléments issus de la musique populaire, la musique savante trouve un moyen de se revitaliser, car « la musique savante de plus haut niveau tendait dangereusement vers le banal »[38]. La musique populaire est une solution pour ressourcer la musique savante et Bartók cherche des moyens différents par rapport à ses prédécesseurs romantiques. C’est peut-être la raison pour laquelle le compositeur, étant déjà pianiste et pédagogue, s’est également investi dans des recherches approfondies sur la musique des paysans.

Les musicologues parlent d’un « folklore imaginaire » en faisant référence à la musique de Bartók. Ce terme, remis en cause par Jean Gergely, fut véhiculé par le chercheur roumain Mihai Radulescu. Les premières compositions de Bartók révèlent l’influence de la musique citadine hongroise, par l’utilisation du style *verbunkos*, combinée avec des éléments de langage savant allemand. Mais l’écriture montre déjà une préoccupation plus profonde par un rapprochement conscient avec la musique paysanne, en évoquant le jeu des cornemuses, du *taragot* (instrument à la sonorité puissante) et en utilisant des éléments mélodiques spécifiques, fondés sur l’intervalle de quarte et de quinte.

Enescu avait compris la difficulté d’utiliser les éléments de la musique populaire ; il a souvent affirmé que c’est seulement dans les rhapsodies que les mélodies populaires pouvaient être utilisées par juxtaposition dans leur forme achevée. Selon lui, le travail de la source musicale authentique représente un danger potentiel pour la musique populaire, puisque la musique savante ne fait que défigurer une œuvre d'une certaine perfection. C'est la raison pour laquelle le compositeur a choisi de créer « en caractère populaire », inventant ses propres tournures mélodiques et rythmiques et souvent ses propres modes, pour les intégrer aux formes existant dans la musique savante. Chez Enescu, les tendances modernistes s'opèrent plutôt au niveau mélodique. La mélodie est au cœur de la création et autour d'elle s'articulent les autres éléments de langage musical. Enescu et les compositeurs roumains de sa génération sont à la recherche de solutions pour la création d'une musique savante à caractère national, car la musique savante roumaine a pris beaucoup de retard par rapport à d'autres pays européens. « Nous avons un folklore admirable et nous commençons à prendre conscience de la grandeur de ce thésaurus à exploiter » affirmait Enescu dans une interview accordée au journal *Patria* de Cluj en 1927[39].

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[37] *Ibid.*, p. 121.

[38] Bartók, *Écrits, op. cit.*, p. 107.

Clemansa Firca délimite la création roumaine du premier quart du XX^e siècle en trois périodes distinctes, qui peuvent correspondre à des étapes franchies par l'assimilation dans la musique savante des principaux éléments de langage de provenance populaire. Ainsi, elle délimite une première période avec l'essor de la création chorale et orchestrale ayant comme support l'assimilation des traits mélodiques populaires. Cette période correspond à l'apparition du *Poème roumain* et des *Rhapsodies roumaines* d'Enescu. Le contexte dit « pluri vocal », caractéristique des mélodies populaires roumaines, est restructuré grâce à de nouveaux principes établis entre les mélodies modales traditionnelles et les relations harmoniques et polyphoniques qu'elles peuvent impliquer au niveau du langage savant. Enescu s'impose, aux côté de Dumitru Kiriac, comme « pionnier du traitement contrapuntique de la chanson populaire»[40].

Une deuxième étape sera liée, d'après Firca, « à la construction et à la dramaturgie symphonique des premiers disciples de « l'école Castaldi », musiciens qui furent formés dans le cadre de la *Schola Cantorum* de Paris sous la direction de Vincent d'Indy » [41]. La troisième période importante pour le développement de l'école roumaine de composition est caractérisée par l'œuvre originale d'Enescu, qui a synthétisé les principaux traits spécifiques appartenant à la musique roumaine et les a recréés dans des pièces « en caractère populaire roumain », par l'assimilation et la transfiguration d'éléments appartenant à la musique traditionnelle roumaine, greffées de manière organique sur les éléments modernes et contemporains appartenant à la musique savante de son temps.

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[39] Cf. Manolache, Laura , *George Enescu, Interviuri din presa românească 1898-1946*, Bucureşti, Editura Muzicală, 2005, p. 14.

[40] Firca, Clemansa-Liliana, *op. cit.*, p. 108.

[41] *Ibid.*

Les points de rencontre avec l'avant-garde et les moments d'expérimentations qu'ils ont traversés, n'ont pas représenté pour Bartók et Enescu des déviations de la ligne de leur développement artistique, mais ont constitué des perspectives dans le domaine du langage musical.

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AESTHETIC TRENDS AND DEVELOPMENTS IN BESSARABIAN OPERA MUSIC OF 20th CENTURY

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SUMMARY. The opera in Bessarabia displays a wide range of concepts, styles and techniques. Thus, the composition spectrum in Bessarabia tackles various coordinates for the structuring of aesthetic concepts. The work of Bessarabian composers (the lyric genre) convincingly illustrates the interdependence between trends, which forms a heterogeneous aesthetic musical field. The composers' interest constantly lies in musical sources of folk origin. The musical discourse comes into being under the influence of folk melodies, which imprints a *variational* character on the sound developments*,* facilitated by the episodic repetitions of the form of *rondo* (D. Gherschfeld, Zlata Tkach), as well as an *improvisational* character (Gh. Mustea).Folklore is the groundwork underlying the formation of the lyric genre in Bessarabia. The Bessarabian composers attempt to create musical value from the very substance of Romanian folklore. In addition to the „folkloric source"and/or the phonetic basis of folklore, these composers' language also encompasses heterogeneous elements. Essentially, opera in Bessarabia presents the attributes of a heterogeneous, mixed language, integrating the traditional resources of Romanian folklore into the dynamic reality of European music aesthetics, but also retaining important influences from the Russian epic opera music (M. Mussorgsky, N. Rimsky-Korsakov) as well as from the former Soviet music (D. Shostakovich, S. Prokofiev).

Keywords: music, opera, bessarabian composers, opera music of 20th century, aesthetic trends

The opera in Bessarabia displays a wide range of concepts, styles and techniques. Thus, the composition spectrum in Bessarabia tackles various coordinates for the structuring of aesthetic concepts.

The work of Bessarabian composers (the lyric genre) convincingly illustrates the interdependence between trends, which forms a heterogeneous aesthetic musical field. The composers' interest constantly lies in musical sources of folk origin. The musical discourse comes into being under the influence of folk melodies, which imprints a *variational* character on the sound developments*,* facilitated by the episodic repetitions of the form of *rondo* (D. Gherschfeld, Zlata Tkach), as well as an *improvisational* character (Gh. Mustea). Folklore is the groundwork underlying the formation of the lyric genre in Bessarabia.

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The Bessarabian composers attempt to create musical value from the very substance of Romanian folklore. In addition to the „folkloric source“ and/or the tonetic basis of folklore, these composers’ language also encompasses heterogeneous elements.

Essentially, opera in Bessarabia presents the attributes of a heterogeneous, mixed language, integrating the traditional resources of Romanian folklore into the dynamic reality of European music aesthetics, but also retaining important influences from the Russian epic opera music (M. Mussorgsky, N. Rimsky-Korsakov) as well as from the former Soviet music (D. Shostakovich, S. Prokofiev).

In the second half of the 20th century, the acknowledgement of the value of folklore to the composition of opera music deepened even further. The Romanian folklore would thus be imprinted in the conscience of Bessarabian composers, in the monadic and vocal lines, becoming one of the main characteristics of the lyric genre.

Consequently, the gradual character of the autochthonous language was to be clarified, through a musical validation, an outcome that could already be depicted in the late 20th-century music.

The variety of sources of musical ideas resulted in a stylistic diversity in the lyric genre. Bessarabian opera reveals two stylistic paradigms that constantly alternate *tradition* (pertaining to the great stylistic trends from Western European music) and *innovation* (pertaining to the Romanian folklore music).

The originality of the opera works lies in the perception of the sound parameters through folklore. They are characterized by a tonal-modal and modal-chromatic thinking.

From the musical language standpoint, the second half of the 20th century can be structured into two stages:

- *The first stage* – represents a time of uncertain attempts and combinations of the folkloric and Western syntaxes, although the latter entails patterns and adjustments that were consequently considered unacceptable in the internal organization of folkloric modals.
- *The second stage* – in this stage, the already existing clichés lingered, but with the usage of a much more advanced language. Composers sought to find a point of convergence with the trajectory of Romanian folklore, in the attempt to create their own style.

Stepping up into the tonal zone with modal suggestions, one gets to use a series of new polychrome methods in terms of language. The new areas of expression refer to various parameters of the musical discourse (melody, harmony, rhythm, intervals, timbre, agogic, metrics, etc.), all these deriving from the composers’ inherent intention to bring forth a personal approach to Bessarabian music.

The processes that define the composition-related thinking in Bessarabia can be structured into four distinct directions:

- *Tonal with modal suggestions* (D. Gherschfeld);
- *Tonal - modal* (A. Stârcea, Gh. Neaga, M. Copytman, V. Poleacov, V. Verhola);
- *Diatonic - modal* (with chromatic elements) (Zl. Tkach, Gh. Mustea, T. Zgureanu);
- *Modal - chromatic and the orientation towards the chromatic total* (Gh. Mustea).

Out of the multitude of modal hypostases, let us mention the following endeavors:

- *poly-modalism* (Zl. Tkach, T. Zgureanu, Gh. Mustea, V. Poleacov);
- *heterophony* (V. Verhola, Zl. Tkach, V. Poleacov, Gh. Mustea);
- *modalism with tonal insertions* (A. Stârcea, Gh. Neaga);
- *modals with chromatic insertions* (Zl. Tkach, Gh. Mustea, T. Zgureanu).

The predominantly modal conception of the composers of the last two decades of the 20th century was to have repercussions at the level of both morphological and syntactical organization of the musical discourse.

The Bessarabian opera is built upon a thematic structure deeply folk-influenced, an element that catalyzes the expression. As the great musician, B. Bartók used to say about the beauty of the folk song: „folk melodies are, without exception, genuine models of artistic perfection. In their low-scale framework, they are masterpieces, just as a Bach Fugue or a Mozart Sonata is, in universal music. Such melodies are classical examples of how a musical idea can be expressed in a concise, lapidary form...“[2]

The reflection of the folk ethos into opera works is attained through various solutions tackled by composers, such as: *direct citation, micro-citation, re-intonation* and *the creation of melodies* in the spirit and style of the Romanian folklore.

In terms of aesthetic considerations, the connections with folklore are made at the level of all musical discourse parameters. Hence, the vectors, which appear to be compelling for the archetype of folk songs, are:

- polyrhythm;
- poly-metrics;
- poly-modal;
- heterophony;
- the procedure of improvisation (the improvisational quality of the musical discourse and the preoccupation for colour).

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[2] Bartók, Béla, *Notes on the folk song, “*Editura pentru literatură şi artă” Printing House, Bucharest, 1956.

The Bessarabian composers assimilated stylistic structures focused on the plurality of folk sources (A. Stârcea, Zl. Tkach, etc.). This orientation resulted from the national folk particularities of the musical sources. Given the context of that period, we must remind that the folklore in Moldova also comprises elements from the co-inhabiting nationalities – Gagauzes, Bulgarians, Russians, Ukrainians, Jews, the Roma, etc.

The identity of style of the musical creation in Bessarabia does not limit itself to the exploitation of the melodic concept; on the contrary, starting from it, it concerns the entire structural palette of music.

The harmonic language reveals the presence of three types of aesthetic hypostases:

- of *tonal* origin*;*
- of *modal* origin*;*
- of *composite* origin (tonal-modal).

Let us mention a few methods used by the Bessarabian composers when organizing the vertical outline:

- saturating the ensemble of means of expression with chords in the harmonic tonal-functional system, while enriching the acoustic spectrum with elements of dissonant essence (D. Gherschfeld);
- the harmonization in the style of a folk orchestra;
- through poly-phonisation, the musical discourse follows the horizontal projection into the vertical level (A. Stârcea, Zl. Tkach);
- the use of heterophonic elements (V. Poleacov, Zl. Tkach, V. Verhola, Gh. Mustea);
- attaining ambiguity of harmony (Gh. Mustea, T. Zgureanu);
- the use of chromatics, which cease to be subordinated to the diatonic structure (Zl. Tkach, Gh. Mustea, T. Zgureanu);
- the use of the random concept (Zl. Tkach);
- harmony with modal aspect (movements in fourths or fifths, chords of fourths and fifths, cluster-type chords, chords with "ajoutées" elements, acoustic conglomerates, etc.) – (Zl. Tkach, Gh. Mustea, T. Zgureanu).

At last, we can conclude that the Bessarabian lyric genre is mainly characterized by heterogeneous stylistic spectrum.

The opera *Decebal* by Teodor Zgureanu - the last opera of XX century: The entire score is built upon a bipolar arching, according to the principle *arsis*[3] and *thesis*[4], in which the sound images carry a poetic load that adds to the meanings and density of the poetic text, thus doubling the effect. The work evolves gradually from contemplation to the dramatic and then again to contemplation. In his work, the musical outline takes shape from quasi-relaxation and from the build-up of states of conflict. In a structural sense, the composer institutes his musical languages in obvious morphological units (themes, motifs, musical phrases).

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[3] *arsis* – ascent, fulfillment

[4] *thesis* – gloomy, burdening, painful atmosphere

His entire work proves to us the permanent complementarily of the horizontal outline (the melody) with the vertical one (the harmony), parameters meant to ensure the homogeneity and cohesion of the language elements used by the composer. We must emphasize here the cohesion and interaction with the other language elements, as well – polyphony, rhythm, meter, etc. – within the entire whole represented by Zgureanu's work. In consequence, these types develop into some of the most important stylistic tools met in the composer's work.

Teodor Zgureanu acts as a musician that has found his own style, his own way of expression, thus bringing an original voice to the Bessarabian music. The author expresses interesting spiritual depths and inner tensions built upon the sonorous framework of the Romanian specificity. Resorting to the folkloric substance is one of the constant features in Zgureanu's work. He mainly uses rhythmic and melodic elements that are specific to the folk melody, which he decants by subjecting them to his own, unmistakable language.

By synthesizing, in his own original way, the innovations of universal and contemporary music, Zgureanu has revealed the artistic profoundness of the Romanian musical folklore, by adapting stylistic elements that make a synthesis between the moralist of folk music and the modern intonation trends. The entire language of this opera presents different rapports of the composer towards folkloric creation, from the transfiguration of the authentic melody up to a personal account of the atmosphere characteristic to the national sensitivity.

He has created a score whose content abounds in means of expression deriving from folk music.

The melody has a complex profile; it travels from one sound register to another with great ease, gradually, through interval leaps, dynamized by triolet or in passages often enriched with melismata. The melodies have both a traditionally classic specific and a folk one, even modal, which is characteristic to the folk culture. The intervals are used in accordance with the affective expression, which imposes the use of chromatic intervals that outline folklore motifs. Especially, the composer predominantly uses intervals of augmented and diminished fifths and fourths and of augmented second, an interval deemed chromatic in all tonal-modal systems. The author resorts to diatonic and chromatic modal sound lines. Underlying the entire sound edifice there are musical scales which, both through their construction and especially by the way the composer uses them, make a tangential connection to the Romanian folklore, reproduced in a progressively stylized and essential form.

Throughout the entire score, we can mark out two types of themes, as follows:

a) *Reflexive,* interiorized themes, in a sphere of ideas, and
b) *Extensive* themes, which linger in an outward sphere, with tinted states of conflict.

It is obvious the composer's interest in perfecting and strengthening the meaning of the text through the character of the music, the latter evolving in accordance with the words' expressive dimensions, considered not separately, but as parts of a whole (the stanza). This unity between verse and melody is evident.

In drawing up his harmonic language, a decisive role was played by the multiple influences of local folklore.

The main characteristics of the harmony used by the composer are:

- chords with the third missing;
- chords with valeurs ajoutées;
- simple harmonies, used inventively;
- secundal chords – which define the composer's style;
- sonorities created by conglomerates of seconds (clusters)
- cluster-type chord
- quartal chord (chord of fourths)
- quintal chord (chord of fifths)
- the juxtaposition of the same rapports (fourth-fifth)
- sound conglomerates, chord mixtures
- tonally ambiguous areas

These stratifications are often affected by the presence of added seconds.

- amongst the chords, we can find frequencies based on octaves and unisons
- harmonic pedals
- the lack of prejudice regarding the prevalence of a certain chord.

His harmonic language reflects processes of continuity of the traditional structures and of elements of selective build-ups from the contemporary musical language.

We can also notice the tonal-modal thinking. A modal of colour, a recreation of folklore can be sensed throughout the entire score. Hence, the folk-influenced thinking can be seen through the use of:

- musical scales specific to folklore;
- modes with mobile chords (degrees);
- augmented seconds
- plagal harmonies (plagal cadences).

Zgureanu's entire work is influenced by the folkloric ethos. The resort to the folkloric substance is one of the constant features of his work. For the most part, he uses rhythmic-melodic elements specific to the folkloric melodic, elements that draw their essence from the century-long experience of the folk artist, which he decants by subjecting them to his own, unmistakable language.

On a first look, we can notice the special attention the author pays to the orchestral and choral makeup in the opera, meant to emphasize some special effects of the intended message.

The choice of instruments or of the vocal groups (in various combinations) is made according to the distinct timber of each of them, and their assembling in *tutti* requires the balancing of sound colour, starting precisely from the timber particularities. Hence, he attains a well-balanced sonority, but also a specially designed colouring in creating the atmosphere of his work. The orchestration is refined, abounding in various combinations of timbers, rhythmic and ornamental variations, orchestral colours that evoke sonorities of folk instruments. Consequently, the Romanian *alphorn* is rendered by the use of *horn, the lyra* by the *harp, the long shepherd's pipe* by the *clarinet*.

The composer has also resorted to choreography, as an important element in binding the word to music through gestures. As a result, he created folk-inspired dances, their melodic and rhythmic structure being a stylization of folklore. Here is an entire array of methods the composer uses to achieve superior means of expression.

The multiple-level contrasts (dynamic, rhythmic, timbre, of registers), the vitality, energy, tension, harshness and density are the main characteristics of this opera, in which we find clarity and self-confidence in composition, build-ups and tensions disrupted by breaks or by contrasting sections, but also a persistency in using melodic-rhythmic cells of folk origin. It is a style the composer has perfected with great toil, characterized also by timbre refinement and subtlety in the game of nuances. The entire structure is built either upon agglomerations or rarefactions, or upon sudden disruptions and contrasts.

Conclusion

The stylistics of Bessarabian opera is heterogeneous. G. Călinescu finds an eloquent fact, extremely important to the analytical endeavour that we have undertaken, namely that “in reality, there is no pure artistic phenomenon“, most of the artistic trends and authors bringing to light “structural impurities“.[5]

Of course, eclecticism is not a measure of value. But it is, certainly, a sign of the “circle that closes and opens itself”, as Constantin Noica would have said.

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[5] Călinescu G., *Notes on Spanish Literature, “*Editura pentru Literatură Universală” Printing House, Bucharest, 1965.

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THE MOTHER GOOSE PIANO SUITE - AN AESTHETIC PARADIGM OF RAVEL'S MUSIC

ATTILA FODOR[1]

SUMMARY. The *Mother Goose* suite is not only one of Ravel's most beloved works, but also a paradigmatic manifestation of his artistic thought. Composed in his impressionistic period, these musical tales reflect the composer's dialog with several contemporary trends, like symbolism, neoclassicism or futurism, trends manifested as distinct periods of his output. In this sense, the suite form and genre appear as an optimal medium in expressing the variety in the limits of coherence. By evocating the fantastic universe of tales, Ravel reveals his childish, sensitive personality and aesthetic credo focused on the permanent aspiration to Beauty, and melancholy, as well as the fear of losing it. These principles adopted from the views of his mentor, E. A. Poe, appear in his art through a continuous pursuit of perfection, balance, compositional sophistication and refinement, elegance, playfulness and illusionism. Ravel's motto – *complexe mais pas compliqué* – perfectly fits this suite, demonstrating once more, as a creative challenge, that the simplicity and richness of expression are not opposite concepts. Our study is focused on revealing the message and value configuration of the *Mother Goose* suite, analyzing both in a stylistic and aesthetic sense its expression devices.

Keywords: *Mother Goose*, fairy tales, suite, ballet, aesthetic values, Beauty, melancholy

The *Mother Goose* (*Ma mère l'Oye*) suite for piano four hands (later transcribed to the orchestra, and also adapted as ballet music) takes a unique place in Maurice Ravel's oeuvre. Composed between 1908-1910, this childhood evocating work of a great simplicity and transparency shows certain style elements of his impressionistic period (1905-1918), also forerunning his later neo-classical achievements. The piano as a musical medium, occupies in this respect a major significance, as well as its subsequent orchestration procedure.

As a great story-teller and with a child-like personality, Ravel was instinctually attracted by fairy-tales, being often seen retiring in the playroom of his friend's house, the Godebski's, in order to entertain their children, Mimi and Jean with stories. In his Autobiographic Sketch he exposed the motivational background of this work: "*My intention in these pieces was to evoke the poetry of childhood, and this naturally led me to simplify my style and restrain my writing*."[2]

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[2] *A Ravel Reader* (ed. Arbie Orenstein), Columbia University Press, New York Oxford, 1990, p. 31

It is known, that Ravel never got married, remaining in many aspects a child, since his house at Montfort was full of toys, puppets, bibelots. Several other musical works testify his lifelong interest in the universe of the fantastic: *Ouverture* and three orchestral melodies *Shéhérazade*, *Noël des jouets* for voice and piano (also adapted to voice and orchestra), *Histoires naturelles* for voice and piano, *Gaspard de la nuit*, *L'enfant et les sortilèges* lyric fantasy.

Scholars often remark this reign of his creative output as a part of his masks, though his controversial personality appears frequent through an interplay of apparently innocence and caustic irony. Thus, some of his characters serve as a pretext of auto-identification: the naughty boy of *L'enfant et les sortilèges* or the miniature *Tom Thumb* (*Petit Poucet*) are such possible self-portraits.

In terms of style, the *Mother Goose* suite reflects another paradoxical aspect of Ravel's creative personality. Composed in the same year with the piano triptych *Gaspard de la nuit*, the two works are difficult to be considered as belonging to a single composer. Their message (childhood innocence v. hallucinating visions) are as contrasting, as their writing style (fascinating simplicity v. extreme complexity).

Mother Goose was intended to be performed at the concerts of the newly founded Societé Musical Indépendante by the children of the Godebski family, to whom Ravel dedicated this suite.

In arranging this work, he turned to the fairy-tales of Charles Perrault (1628-1703), Marie-Catherine, Comtesse d'Aulnoy (ca. 1650-1705) and Marie Leprince de Beaumont (1711-1780). The title of the suite was inspired by the stories of the latter, called *Contes de ma Mère l'Oye*.

The suite version consists of five distinct movements as it follows:

I. *Pavane of Sleeping Beauty (Pavane de la Belle au bois dormants)* - Charles Perrault
II. *Tom Thumb (Petit Poucet)* - Charles Perrault
III. *Laideronnette. Empress of the Pagodas (Laideronnette. Impératrice des pagodes)* - Marie-Catherine, Comtesse d'Aulnoy
IV. *Conversations of the Beauty and the Beast (Les entretiens de la Belle et de la Bête)* - Marie Leprince de Beaumont
V. *The Fairy Garden (Le Jardin féerique)* - source unknown

Later, Ravel made an orchestral version without modifying the original extension of the work, and finally adapted it as ballet music. The latter is much more extensive and complex, though Ravel composed a *Prélude*, which essentially is a synthetic introduction based on the main leitmotifs of the movements, a *Spinning Wheel* (*Dance du Rouet*) as a distinct part, and some interludes to link the scenes, also using leitmotifs in various contexts. Furthermore, he changed the order of suite movements in order to improve the dramaturgical structure.

The implication of the craftsmanship principle adopted by Ravel from the aesthetic of E.A. Poe left its mark on the transcription process. Since the composer wasn't limited by the technical level of the interpreters, as in the case of the piano suite, he made sophisticated ballet music of a high orchestral virtuosity. Finally, he also adopted a frame-story which joins the different fairy-tales in a single plot.

In the following, we analyse the suite version from an aesthetic point of view, as Ravel's work seems to reflect his main aesthetic principles, merging into an equilibrate system of values.

Our starting point is represented by the program of the five sections, as a specific mark of the musical impressionism, which resumes in this case to title-suggestions and small programs extracted from the tales. However, the stories of the original fairy-tales are recognizable, not mainly for their actions, but mostly for their atmosphere. In order to identify the symbolic nature of the musical materials, we will make references to the orchestrated version, especially concerning the tone-color symbols. This kind of "dialog" between piano and orchestration is very frequent in the impressionist music.

Following his mentor, the American poet E.A. Poe, Ravel adopted his views concerning the central significance of Beauty in art. As it appears in Poe's essay about poetry entitled *The Poetic Principle*: "That pleasure which is at once the most intense, the most elevating, and the most pure, is, I believe, found in the contemplation of the beautiful. In the contemplation of Beauty we alone find it possible to attain that pleasurable elevation, or excitement, of the soul, which we recognize as the Poetic Sentiment, and which is so easily distinguished from Truth, which is the satisfaction of the Reason, or from Passion, which is the excitement of the heart."[3]

This aspiration to Beauty in Ravel's art appears in a continuous pursuit of perfection, balance, compositional sophistication and refinement, elegance, playfulness and illusionism[4]. These principles connect his music to his great predecessor, Mozart, whom admirer he was. As a follower of the French classicism, Ravel shared the predilection for dance, promoting its grace, aesthetic category defined by Schiller as being "the moving beauty". Similarly to the *Mother Goose* suite, many of his opuses are based on stylized dances belonging to various periods and cultures.

Ravel also agreed with Poe about the accompanying sentiments of Beauty. Thus, as it will appear in the symbolist and partially in impressionist aesthetics, the emotions resulting from the contemplation of beauty are no longer represented by the purity of inner peace, but a disturbed state of it, called melancholy. As the mechanism of beauty has two components, the ephemeral state of equilibrium and peace respectively the aspiration of it, the melancholy represents a refuge in real or imaginary pasts in order to conserve the experimented or imagined harmony, emphasizing the fear of losing it. Monet, for example, painted his wife, Camilla, on her death bed (Monet, *Camille on Her Death Bed*, 1879), confessing later the reason of his apparently macabre action: “Certainly it was natural to wish to record the last image of a woman who was departing forever.”[5] Verlaine’s *Chansonne d’automme*, or Rimbaud’s *Le dormeur du val* are eloquent examples of melancholy in poetry pervaded by the mysterious forces of music.

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[3] *The Portable Edgar Allan Poe* (ed. J. Gerald Kennedy), Penguin Books, 2006, p. 562.

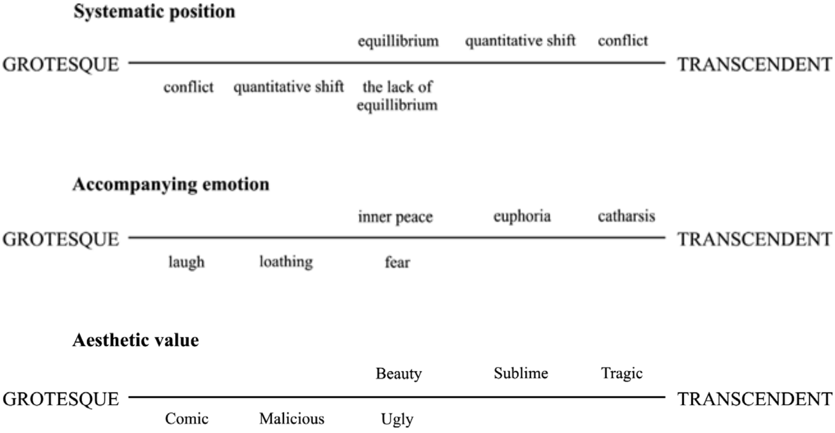
[4] We use this term as a principle of creating the impression of easiness and spontaneity, in works of a high complexity and great degree of technical difficulty.

Ravel naturally adopted these aesthetic views, since his psycho-aesthetic profile of a fragile, irresolute and infantile man, led him to the permanent explorations of the past, imaginary lands and cultures. Thus, the melancholy appears as a central emotional category of his oeuvre, as an expression of his continuous aspirations toward the lost and non-recurring childhood, and also as a refuge from his present. Works like *Pavane pour une infante defunte*, *Miroirs* or *Mother Goose* are a few eloquent examples in this sense.

In order to demonstrate the functioning of Ravel’s aesthetic thinking through the *Mother Goose* suite, we adopt the system of aesthetic values configured by the Romanian aesthetician Angi István,[6] called grotesque-transcendent system. This is an opened and dynamic modelling of aesthetic values, based on the central value of Beauty, as an equilibrate state of the entire system, and the qualitative and quantitative shifts from it, which generate the accumulating state of the Sublime, and the quarreling one of the Tragic. Each of these positive values has a negative counter-part: the Ugly, the Malicious, and the Comic. The Grotesque and Transcendent poles are functioning as magnets, mobilizing the entire system, defining also the limits of the aesthetic experience between *in nascendi* and *in morendi* states:

Ex. 1

Angi István’s system of aesthetic values


Systematic position
equillibrium
quantitative shift
conflict
GROTESQUE
TRANSCENDENT
conflict
quantitative shift
the lack of equillibrium
Accompanying emotion
inner peace
euphoria
catharsis
GROTESQUE
TRANSCENDENT
laugh
loathing
fear
Aesthetic value
Beauty
Sublime
Tragic
GROTESQUE
TRANSCENDENT
Comic
Malicious
Ugly

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[5] Cited by Bronfen, Elisabeth in: *Death, femininity and the aesthetic*, Manchester University Press, 1992, note 7 to chapter 7, p. 139

[6] Angi, István, *Lectures on Musical Aesthetics,* vol. I, University of Oradea Press, 2004

According to this system, a musical work, dynamic by its nature, configures a central value (in our case the Beauty) according to its message and expressive devices, sensitizing it not only through itself, but also through traversing the other values as several qualitative or quantitative "mirrors". In modeling the Beauty, for example, the Ugly may have certain importance in experiencing the lost of equilibrium, arousing simultaneously the aspiration toward it, and so on.

Before we apply this model to the *Mother Goose* suite, we have to make some considerations regarding the particularity of ravelian expression devices (melody-harmony, rhythm, dynamic and tone-color), as they play a key role in the configuration and transmission of the aesthetic values.

As a whole, the musical language of this suite follows the desideratum of simplicity and transparency, according to Ravel's intentions to be played by children.

Concerning the melodic structures, they are generally diatonic. Chromatic elements occur mostly with function of emphasizing the lack of equilibrium. Such a contrasting moment appears in the fourth movement (*The Beauty and the Beast*), where the leitmotif of the Beast is based on a descendant chromatic structure.

Within diatony, Ravel uses frequently modal inflections, both to color and emphasize the expressiveness of the melody, like: Aeolian, Dorian, Phrygian, Mixolydian modes, even the Lydian, respectively their transitions.

We must also mention the presence of two harmonic-melodic structures largely employed in the impressionism: pentatonic (*Laideronette*) and hexatonic scales (*Tom Thumb*). They are frequently combined with the traditional modes both in a harmonic and melodic sense.

The rhythm structures are – as the melodic ones – simple, based on the pulsation of dances employed in this suite (pavane, marche, valse, sarabande), probably to enhance the coordination of the two pianists. However, they are far to be schematic. The slow movements, even with a rigorous rhythmic plan permit fine fluctuations, as well as the tempo (*The Beauty and the Beast*), or measure changes (*Tom Thumb*). Moreover, the single fast movement (*Laideronnette*) employs complex polyrhythm and polymetry superpositions, generating sonority surfaces with a quasi dissolution of time perception.

The average tempo of the suite is moderate to slow, facilitating the peaceful, dreamy atmosphere. As a whole, it configures an arch, with the culmination on the central, fastest movement (*Laideronnette*).

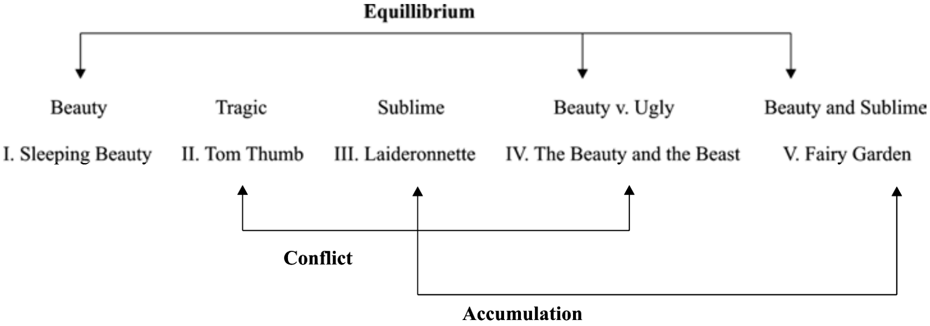
In the spirit of impressionist aesthetic, the dynamic range is situated between pianissimo and piano, which increases the attention of the listener, directing it towards harmony and tone-color nuances, and paradoxically blending the entire sonority. However, dynamic intensifications are characteristic of movements, which suggest actions (like *Laideronnette*, *The Beauty and the Beast*). As an exception, the last of the atmosphere-pieces, *Fairy Garden* brings an apotheosis.

Concerning the tone-color, even the piano four hand version offers a refined spectrum, employing mostly the upper registers of the instrument. It is widely known the rare capacity of Ravel as an orchestrator (as the impressionist composers' generally). In this sense, his piano works reflect an orchestral thinking, where the harmony, rhythm, dynamic and registration parameters are employed to obtain refined individual and surface sonorities. The character, articulation, registration of musical materials often suggests the latency of orchestral instruments or groups. In this sense, the melodic elements appear in the orchestrated version mostly at woodwinds, the harmonic blocks at chords and muted brasses, arpeggios and glissandos at harp, xylophone and celesta. As a piano four hands writing, the *Mother Goose* suite facilitates the presence of several sonority plans, especially in the third (*Laideronnette*) and fifth movements (*Fairy Garden*), which appears as some orchestral reductions, with a great and rich sonority even on the piano.

In the following, we try to sketch the aesthetic value configuration of the suite. As we already mentioned, the central category of this work, the Beauty appears here in a nostalgic sense, as the source of an ephemeral harmony relived from the memory of a real or an imaginary past. Thus, it appears mostly as a central reference point, the object of desire, organizing the entire value system. The first and fourth movements are configured on the parameters of Beauty in a dream-like (*Pavane of the Sleeping Beauty*) and conflictual states (*The Beauty and the Beast*). *Tom Thumb*'s touching story (second movement) introduces the tragic value, in a fairy-tale context, based on one of its accompanying sentiment, the compassion. The other two movements (*Laideronnette*, *Fairy Garden*) bring the accumulative value of the Sublime:

Ex. 2

The value-configuration of the *Mother Goose* suite



Let's take a look at the distribution of these values related to the dramaturgy of the suite, as the initial order of these movements may suggest further significance of Ravel's intentions. An ethereal, dreamlike beauty (*Pavane*) opens the suite, establishing the general fairy atmosphere of the work. This lightness and simplicity, with necessary variations pervades all the movements. The following *Tom Thumb* story sensitizes with a lot nostalgia and compassion the rambling of this little hero. As the suite's central moment, *Laideronnette* brings a significant amount of novelty, both in evoking the gamelan sonorities of the Far East, and in introducing a new aesthetic value: the Sublime. The dialog of *The Beauty and the Beast* recalls, in a contrasting sense, the central value of Beauty, by confronting it with the Ugly. Finally, the last movement (*The Fairy Garden*) as an accomplishment of Beauty realizes its apotheosis in a sublime ending.

Looking over the five movements, it is observable the aesthetic motivation of balance between these values. Similarly to the principle of the suite form, which is based on the variety of dances and characters, Ravel's work, motivated in addition by the dramaturgy of the tales, realizes a perfect equilibrium between variety and unity both in character and value configuration. The unity is provided by the central value of Beauty, completed by the Ugly, and varied through qualitative (Tragic) and quantitative (Sublime) deviations. Aesthetically speaking, this suite indicates a bridge structure. In this sense, the extreme movements present two aspects of the Beauty (the inherent and the accomplished one), while the middle ones diversify it. Thus, the second and fourth movements resemble in their conflictual character (qualitative moments), as the sublime accumulation of the central part prefigures the final apotheosis (quantitative moments). In this sense, the first and last two movements resemble too. While the slow and peaceful melancholy of the second movement is a natural continuation of the airy opening, the conflictual fourth movement prepares the final accumulation of the apotheosis.

Naturally, these considerations about the value configuration of each movement are justified only in a systemic view. The Sublime is as far as conditioned by the equilibrium moment of Beauty and vice versa, like the Tragic or the Ugly. Thus, every movement adds a qualitative or quantitative surplus to the others, enriching their structural and emotional impact on the listener.

Thereinafter, we look over each movement in order to demonstrate the role of expressive devices in the already sketched value configuration. In certain instances, we'll make some considerations regarding the orchestrated version.

I. *Pavane of the Sleeping Beauty*

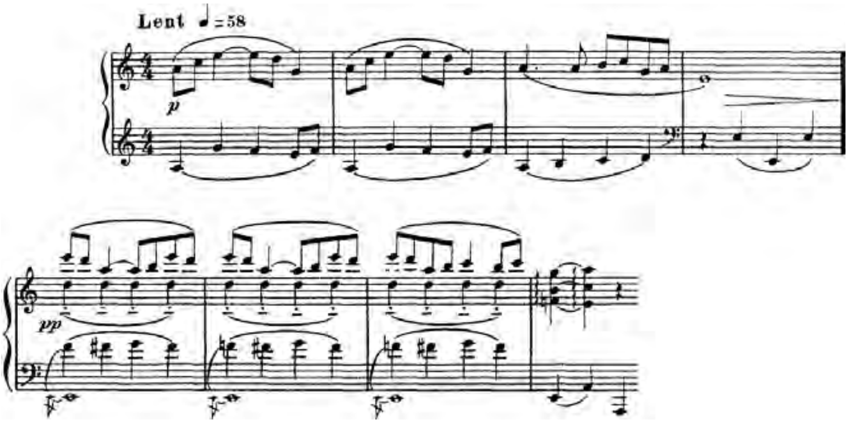
The first movement is based on a very popular and beloved story about a princess, who was cursed by a witch to have a 100 years sleep. Ravel's *Pavane* has a ternary formal structure, with symmetrical periods in the extreme sections, evoking the syntactic characteristics of great classicism, and a central section which weaves further in a transparent quasi-polyphony the musical materials of the former.

Taken individually, the use of expression devices reveals the aspects of tale intended to be emphasized. In order to generate an airy, dream-like state, Ravel employs here a slow and graceful pavane, with quasi-monotone rhythm formulas and a transparent texture, which fluctuates between two and three voices, in the middle-register. The upper voice, a quasi-melody, finely oscillates within an octave. Its pentatonic structure, colored by a-Aeol and Dorian inflexions as the lack of a leading note deepens the impression of an ethereal dissolution in tale's timelessness.

Here is the mentioned frame-period:

Ex. 3

***Pavane of the Sleeping Beauty*, m. 1-8 (Piano two hands version)**



The orchestrated version, instead of pulling back this imponderable discourse, increases its airiness. Ravel employs here the combination of chords, woodwinds and muted horns, with a touch of harp-color.

All these considerations lead to the conclusion, that the composer evokes here not the awakening of the Sleeping Beauty, but her dream. As an opening moment, beyond its role of establishing the general atmosphere, it has also an aesthetic significance: namely, that if all further movements and different tales would be dreamed in her endless-like sleep.

II. *Tom Thumb*[7]

The touching story of *Tom Thumb* revives in the second movement as a suggestion of the composer's deep compassion for this lovable personage. As we already have mentioned, Tom is probably one of Ravel's alter egos, not only through his small statue, which was for him the source of a permanent complex, but also due to the difficulties of finding his place in the world.[8] Contrary to the first movement, Ravel evokes here not only the atmosphere of the tale, but also certain elements of the action, and even the birds, who had eaten Tom's crumbs, that he had scattered all along to find his way home. Thus, the proper characterization of this little piece would be the wandering, an action very obvious to a musical elaboration.

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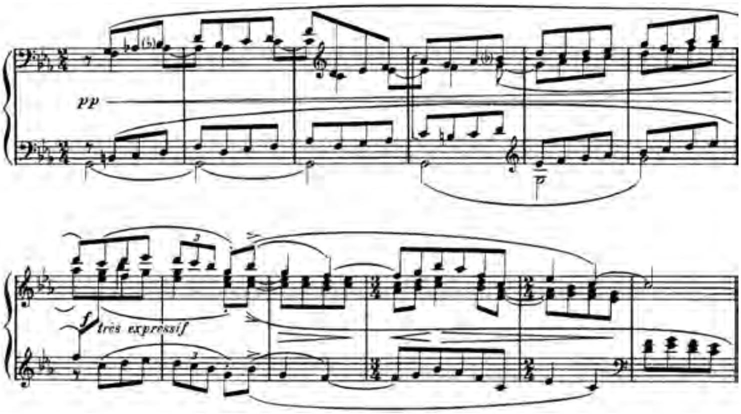
[7] „He thought he could easily find the way again by means of his bread, which he had scattered all along as he came; but he was very much surprised when he could not find so much as one crumb; the birds had come and had eaten it up, every bit."

Therefore, the main motif of the movement is based on a contiguous note-series exposed in parallel motion up to three and even voice mixtures. The instability of discourse is increased by the permanent modal inflections and frequently changing measures. It is hard to say whether Ravel expresses Tom's wandering or his state of mind: probably both. This continuous weaving lead to a free, fluid formal structure, where the upper melodic line seems to be engaged in the pursuit of the accompanying voices. Its movement, in a permanent process of rejoining and detaching, suggests as if Tom would search his crumb-path.

Contrary to *Pavane*, the registers are more diversified, and due to the weaving motion, is hard to perceive their expansion. The dynamic plan ventures only to forte, announcing the first culmination of the movement:

Ex. 4

***Tom Thumb*, m. 27-38 (Piano two hands version)**



It is hard to disregard the profound sadness emanating from this mixtural culmination, emphasized by Ravel through the indication: *très expressif*. The same indication will appear at the occurrence of bird-signals, humanizing them, as if they would have similar compassion for Tom as the composer, like their distant presence (*en dehors*) would rather suggest their friendship than being the reason of his lost.

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[8] Like a curiosity we mention, that Ravel made his first own home at Montfort when he was 46.

Concerning the rhythm aspect, there is a quasi-monotone flow of eights, having a double role: first, it contributes to the evocation of plastic and expressive aspects of the wavering; second, the resulting monotony of movement emphasizes the modal color of the melody and its mixtural superposition. Moreover, this state of uncertainty is stressed by the frequent measure and note grouping changes, like the introduction of triplet formulas in this context of equal eights as well.

The orchestrated version surprisingly develops many color latencies than one may expect. Ravel explores mostly the veiled color combinations of middle-register chords and woodwinds (especially the oboe and the English horn), except the evocations of birds, which similarly to his *Daphnis and Chloé* ballet, appear as woodwind signals along with high violin glissandos and harmonics.

III. *Laideronnette. The Empress of the Pagodas*[9]

Contrary to the former ones, the third movement is a veritable and pleasant surprise. Though the story guides us into an entirely different culture, its curious presence in this suite is far to be unusual, knowing Ravel's preference for exoticism. The tale takes us to the Far East, evoking the world of pagodas, also creating a good pretext for an exhaustive use of pentatony, according to the black keys of the piano.

As an optimal medium of the Sublime value, music can evoke with great effect the sense of accumulation. Ravel employs here the complementary mechanism of hyperbola and litotes, personifying through them the contrasting appearance of Laideronnette and her little dependants. This relationship appears at all levels of the musical structures: melody, rhythm, dynamic and tone color.

Structurally, the movement is articulated in three sections according to the configuration of the Sublime value. The first section presents the toddling dance of the tiny dependants, who entertain their future empress with music and dance, emphasized through the fast tempo, followed by the large, augmented notes of Laideronnette, and finally their simultaneous dance, which accentuates the striking difference between them. Emotionally, this movement traverses the atmosphere from joy to the euphoric common dance, as a typical structure of the Sublime.

Due to the quasi-neutral nature of the pentatony, but also to the poly-rhythmic and poly-metric structures, this movement reaches huge surfaces of melody, harmony and color by melting both vertical and horizontal parameters. Therefore, the symphonic version gives back much properly the composer's intention to evoke the sonority of a Gamelan orchestra. As Ravel told an interviewer: "*I consider Javanese music the most sophisticated music of the Far East, and I frequently derive themes from it: «Laideronnette» from* ***Ma Mère l'Oye****, with the tolling of its temple bells, was derived from Java both harmonically and melodically*."[10]

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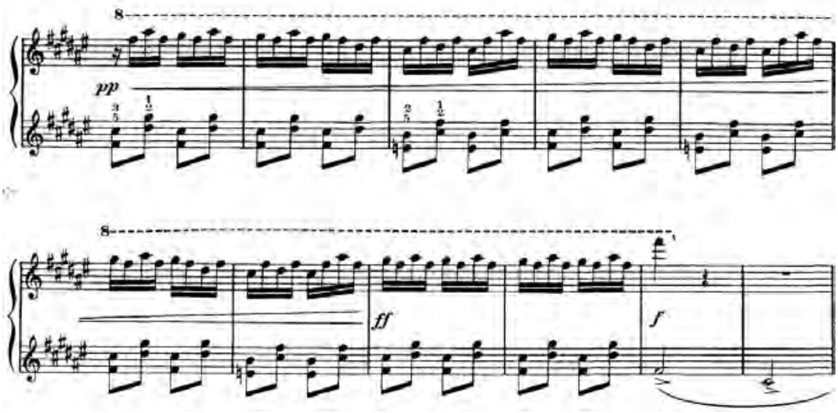
[9] "She undressed and went into the bath immediately the pagodas and pagodinas began to sing and to play on musical instruments. Some had lutes made of a walnut-shell, others violas made of an almond-shell, for it was necessary to suit the instruments to their size."

In defining characters, the rhythm seems to be the most important instrument, through the augmentation and diminution of musical materials.

Here is an example for the litotes of the dependants:

Ex. 5

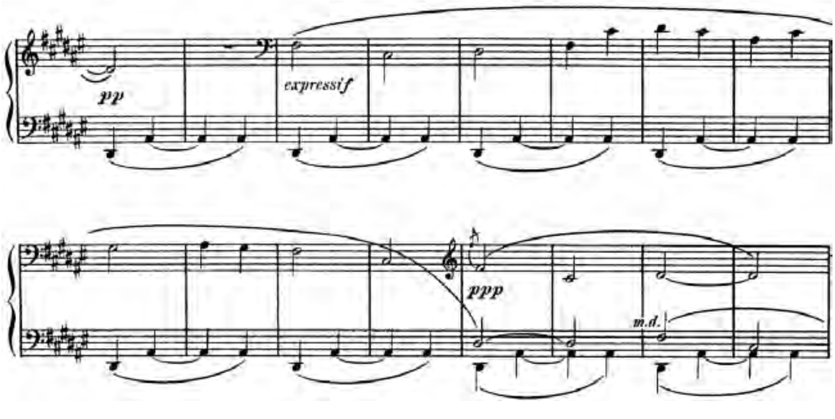
***Laideronnette*, m. 56-65 (Piano two hands version)**



In the middle section, Ravel uses a polyphonic device, the canon, in order to amplify over any measure the greatness of the empress:

Ex. 6

***Laideronnette*, m. 77-92 (Piano two hands version)**



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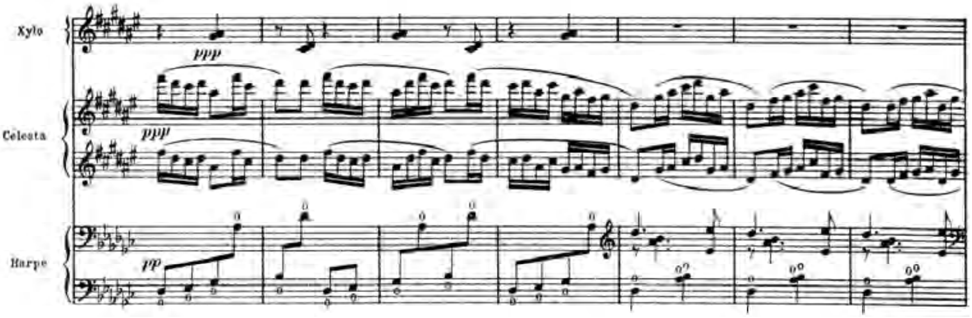
[10] *The Cambridge Companion to Ravel* (ed. Deborah Mawer), Cambridge University Press, 2000, p. 29

Her apparition is also emphasized by the pedal, harmony changes or graded densification of the texture.

Contrary to the muted orchestration manner employed up to this point, the timbre of *Laideronnette* is plenty of plangent instruments, especially percussions, like glockenspiel, celesta, gong, xylophone etc.:

Ex. 7

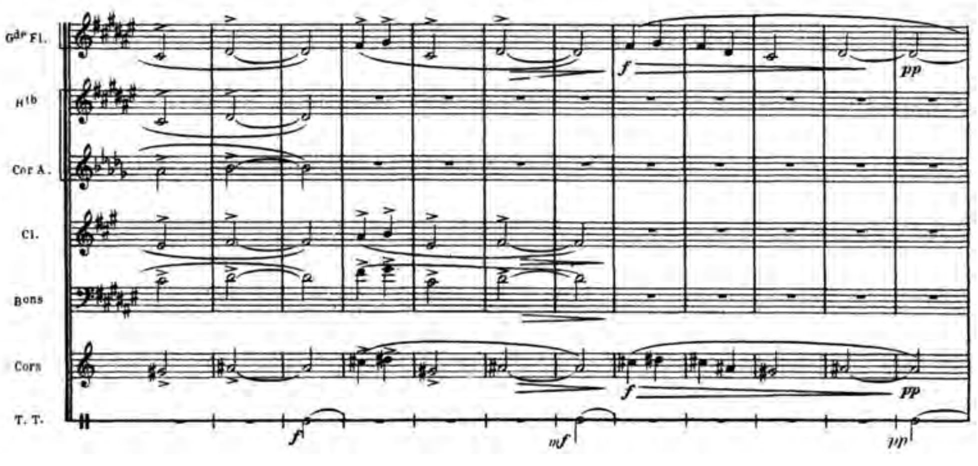
***Laideronnette*, m. 141-147 (Orchestral version, excerpt)**



As long as these percussion instruments sensitize the toddling movements of tiny dependants, the empress is symbolized by a large horn-melody (colored by woodwinds and percussion) articulated between gong strokes:

Ex. 8

***Laideronnette*, m. 69-80 (Orchestral version, excerpt)**



IV. *The dialog of the Beauty and the Beast*[11]

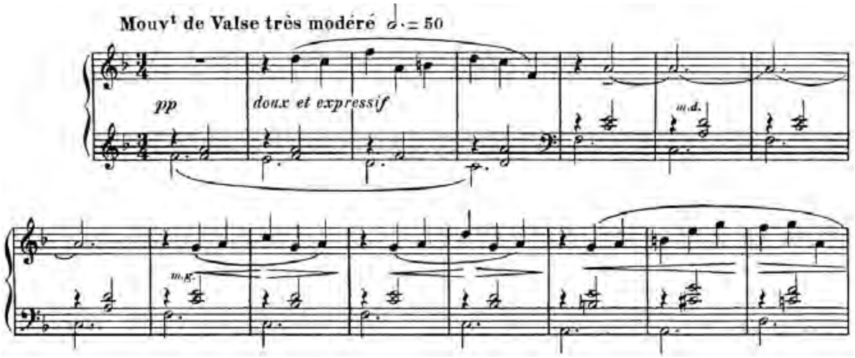
The following dialog of the *Beauty and the Beast* is conceived as a conflictual modelling of the Beauty, through its negative counterpart, the Ugly. Similarly to the former movement, Ravel presents these contrasting characters in two distinct formal units, followed by their approach is a third one, and finally by their synthesis. Musically speaking, this movement appears as the most elaborated one, since the apparently irreconcilable nature of the contrasting materials necessitates much space and time. However, it follows the dramaturgy of the tale, namely, the triumph of compassion and true love over the impression of apparently ugliness, which led, as a fairy gift, to the magical transformation of the Beast in a handsome prince.

The movement focuses on this process in a very musically way, through an aristocratic pair-dance: the waltz. Since the two personages appear in a same dance context, without a significant break of the discourse, unlike the montage technique largely explored by Stravinsky in order to create contrasts, the basis of their approaching is made.

The musical personification of the Beauty appears as an airy melody accompanied by chords of added seventh and none, in the manner of Satie's *Gymnopédies*, to whom this piece was dedicated:

Ex. 9

***The Beauty and the Beast*, m. 1-15 (Piano two hands version)**



It is followed by the apparition of the Beast, with a contrasting motif, consisting of a chromatic melody (a hidden hexatony) in the low-middle register of the left hand:

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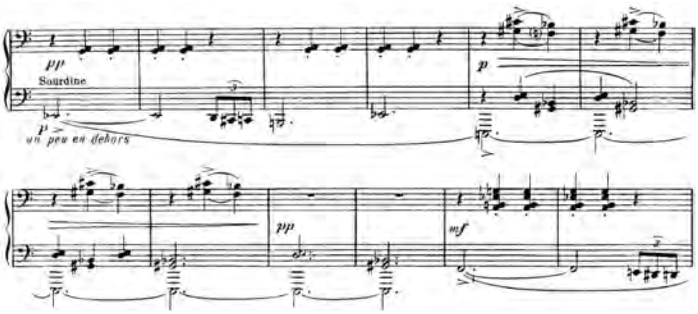
[11] "I own I am pleased with your kindness, and when I consider that, your deformity scarce appears." –"Yes, yes," said the Beast, "my heart is good, but still I am a monster." – "Among mankind," says Beauty, "there are many that deserve that name more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart." – "If I had sense enough," replied the Beast, "I would make a fine compliment to thank you, but I am so dull, that I can only say, I am greatly obliged to you."

Ex. 10

***The Beauty and the Beast*, m. 49-60 (Piano two hands version)**

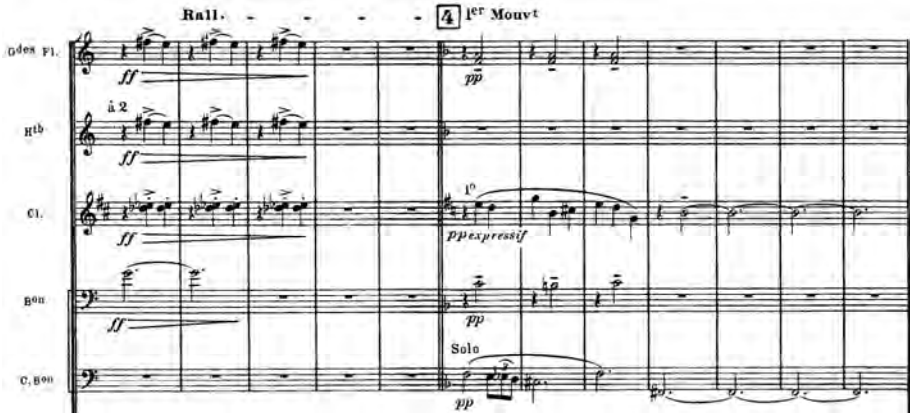


At a closer look, the two musical materials keep their characteristic differences through their relationship to the waltz metre. While the Beauty articulates equilibrate arches consisting of uniform values, suggesting her identity with the dance's nobility and grace, the rhythm profile of Beast hangs out of the dance metre, lending him a little grotesque aspect, as an echo of the touching awkwardness of Tom Thumb.

In releasing of this tension, Ravel uses a spatial oncoming between the two materials exposed in extreme registers, and also their progressive harmonic assimilation. Therefore, the Beauty's accompaniment is being chromatically transformed, as the Beast's motif ascends gradually with his own mirrored formulas. The orchestrated version contributes significantly to their musical characterization. Thus, the Beauty is associated with the clarinet, respectively the Beast is carried by the contrabassoon. Being both woodwind instruments, Ravel suggests that the distance between them is not irreconcilable in spite of the extreme registers of their initial exposition:

Ex. 11

***The Beauty and the Beast*, m. 101-112 (Orchestral version, excerpt)**

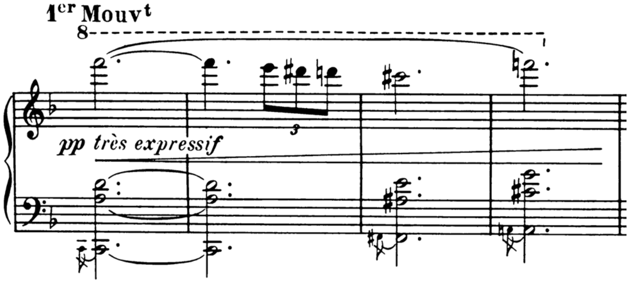


The approach is realized in two phases. After the first unsuccessful attempt, the Beast falls back, followed by a second, until the chromatic formula reaches the high register of the Beauty. In this metamorphose, the Beast's motif traverses through several instruments from the contrabassoon to bassoon and cello.

The miracle of metamorphosis is emphasized by Ravel through a glissando (corresponding to the harp in orchestral version), followed by the apparition of the prince in high register (violin) on the sustained chords built from the Beauty-motif notes:

Ex. 12

***The Beauty and the Beast*, m. 147-150 (Piano two hands version)**



The conclusive section of this movement maintains the airy atmosphere on sustained chords, topped up by the final embracing of the two personages (flute piccolo and cello) amid of a rarifying discourse which dies away on two broken chords.

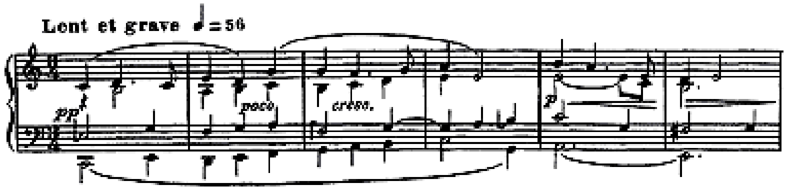
V. *The Fairy Garden*

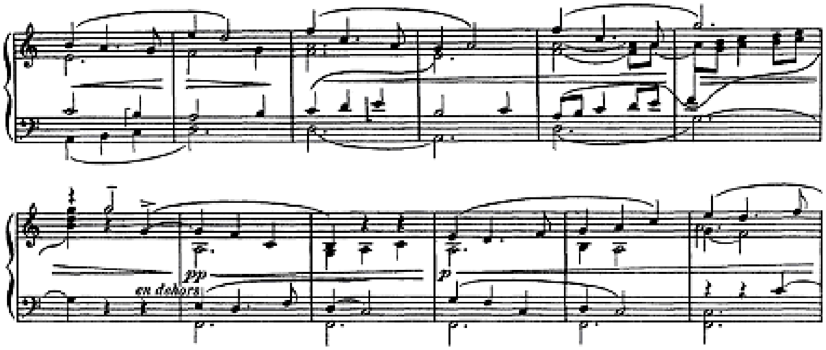
The last movement somehow alloys the central value of Beauty and its accompanying emotion, the nostalgic peacefulness, with the sublimeness of *Laideronnette*. In this respect, *Fairy Garden* is a worthy ending of a multicolor but homogenous masterpiece.

Similarly to *Boléro*, the apotheosis of this suite is conceived as an increasing arch, based on a single melodic-rhythmic cell (quarter, dotted quarter and quaver):

Ex. 13

***The Fairy Garden*, m. 1-18 (Piano two hands version)**





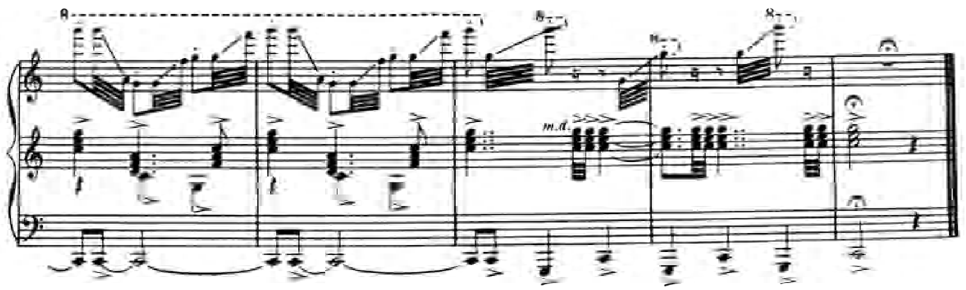
Unlike the opening movement, Ravel employs here several devices in order to obtain dense sonorities, such as single and quint-doubled pedals, mixtures and the superposition of different musical plans. In this sense, the piano score resembles to an orchestral reduction.

The movement is conceived in three sections, each of them introducing new levels of a growing sublime sonority. In a first phase (see the last example), the composer recalls the fairy and peaceful atmosphere of *Pavane*, through a four voice quasi-polyphonic writing full of septime and none suspensions, respectively added notes. The imponderable melody placed in the soprano, evolves in a second phase both melodically and rhythmically, accompanied by modal harmonies exposed in mixture formulas, while all the discourse rises to the high register.

Through its transcription to the first violin in the orchestral version, doubled by celesta, the composer obtains a celestial atmosphere full of light, which fills up, retroactively, the listener’s impression about the entire work. As a final reaffirmation of his faith in the universe of tales, and also in the supremacy of Beauty, Ravel raises the discourse to the sublimity of expression, through a simultaneous exposition of four distinct musical plans in complementary rhythm: a continuous glissando, mixture harmonies based on the initial rhythmic cell, a bell evoking formula and a pedal:

Ex. 14

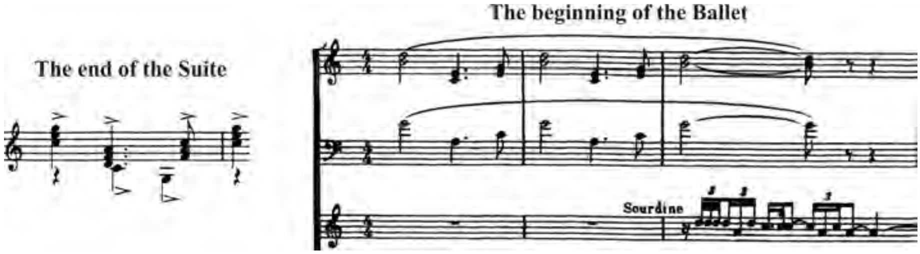
***The Fairy Garden*, m. 51-55 (Piano two hands version)**



Several motifs and atmospheres returns as far musical echoes of the tales: the melodic structure of *Pavane*, the glissando of the Beast's metamorphosis, the bell-sound derived from Laideronnette's theme, as the peacefulness of *Pavane* and Beauty's grace, or *Tom Thumb*'s melancholic atmosphere and *Laideronnette*'s sublimity.

As a tale ends, another begins. The final bars of this suite contain the germs of his masterful *Prélude* which opens the ballet version:

Ex. 15



The *Mother Goose* suite remains in many aspects a pearl of Ravel's oeuvre and also one of the most popular compositions destined for children. Despite its apparent simplicity, or just because of it, these musical tales reflect at a high level of transparency some of the essential characteristics of his compositional thought: the central role of Beauty and its following emotion, the melancholy reflected in dances, fairy and exotic sujets, the impressionistic piano and orchestral writting, the paradoxical relationship of simplicity and complexity, inspiration and craftsmanship, sincerity and ironical masks. In stylistic terms, we recognize through these five movements the main orientations of Ravel's music: the melancholy of his symbolist works (*Tom Thumb*), impressionistic sonority surfaces (*Laideronnette*) and neoclassical influences (*Pavane*, *The Beauty and the Beast*), but also the huge accumulations of the late futurist opuses (*Fairy Garden*).

This masterpiece ultimately reveals the candid heart of a composer who rather believed in tales. As his pupil and first biographer, Roland-Manuel wrote: "...the Ravel of Ma Mère l'Oye reveals to us the secret of his profound nature, and shows us the soul of a child who was never left the kingdom of Fairyland, who make no distinction between nature and artifice, and who seems to believe that everything can be imagined and carried out on the material plane provided everything is strictly controlled and regulated on the mental or spiritual plane."[12]

(Translated into English by Fodor Attila)

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[12] Myers, Rollo, *Ravel. Life and Works*, G. Duckworth, London, 1960, p. 161.

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CONCERT MUSIC *VERSUS* THE MUSIC OF THE SOUND FILMS

AARON FAZAKAS[1]

SUMMARY. Concert (independent) music, mostly classical, has largely and decisively influenced the emergence and development of cinematography, but, just like all the other independent arts, mostly remodelled to fit the requirements imposed by the sound film, independent music has also undergone major changes which influenced its structure, form and independence, but which became part of a superior synthetic structure from a psychological, artistic and expressive points of view.

Conceived to serve different aesthetic and dramatic principles and shaped according to other structural patterns, stylistic concepts etc., the analytic patterns successfully used to examine/study independent music can no longer be used for this "newborn" musical genre called the music of the sound film.

Keywords: concert music, film music, Copland, synthetic arts.

The sound film – general aspects

The sound film represents a new branch of synthetic arts, being born from the synthesis of several independent arts, which can be classified from an ontological point of view (fundamental criterion allowing the dichotomy of arts, beginning from their existential frame, simultaneously or successively pre-eminent), into two large groups: spatial arts (generating objects) and temporal arts (generating actions)[2]. The object as an artwork can be created and perceived as tri-dimensional (architecture, sculpture) or bi-dimensional (painting, drawing, photography etc.), information reaching the receiver mostly through the visual system (optic), hence the term visual arts. The temporal arts, such as music or

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[2] There is, of course, a certain area of intermingling between space and time.

certain literary genres, generate sounds (by performing a musical piece, reciting a poem etc.) transmitted trough the air (as vibrations) to our hearing system, therefore making it possible for them to be called acoustic arts.

An independent art becomes truly useful and necessary (as part of the new synthetic structure) in the process of reaching the highest degree of expressiveness only if it is able, by its own specific means, to introduce new and successful ways of artistic expression, thus solving complex problems unsolvable for the other arts with which it synthesizes. The sound film uses multiple artistic means, introduced gradually (because of technical difficulties) on the same transparent, flexible support of various dimensions and perforated on the margins (the film) therefore accomplishing the following:

- a presentation of the phenomena in space, time, movement and during their evolution;
- a characterization of the human being (the most important dramatic element of cinematography) from the outside, through his relationship with the environment (nature, objects), with other human beings etc., as well as from the inside, showing (to the audience) their moral structure and their (hidden) emotions.

The act of sensory perception of a cinematographic image starts at the same time a physical process (**r** - perception), an intellectual one (**i** - interpretation) and a psychological one (**S** - reaction), which can be mathematically represented as follows:

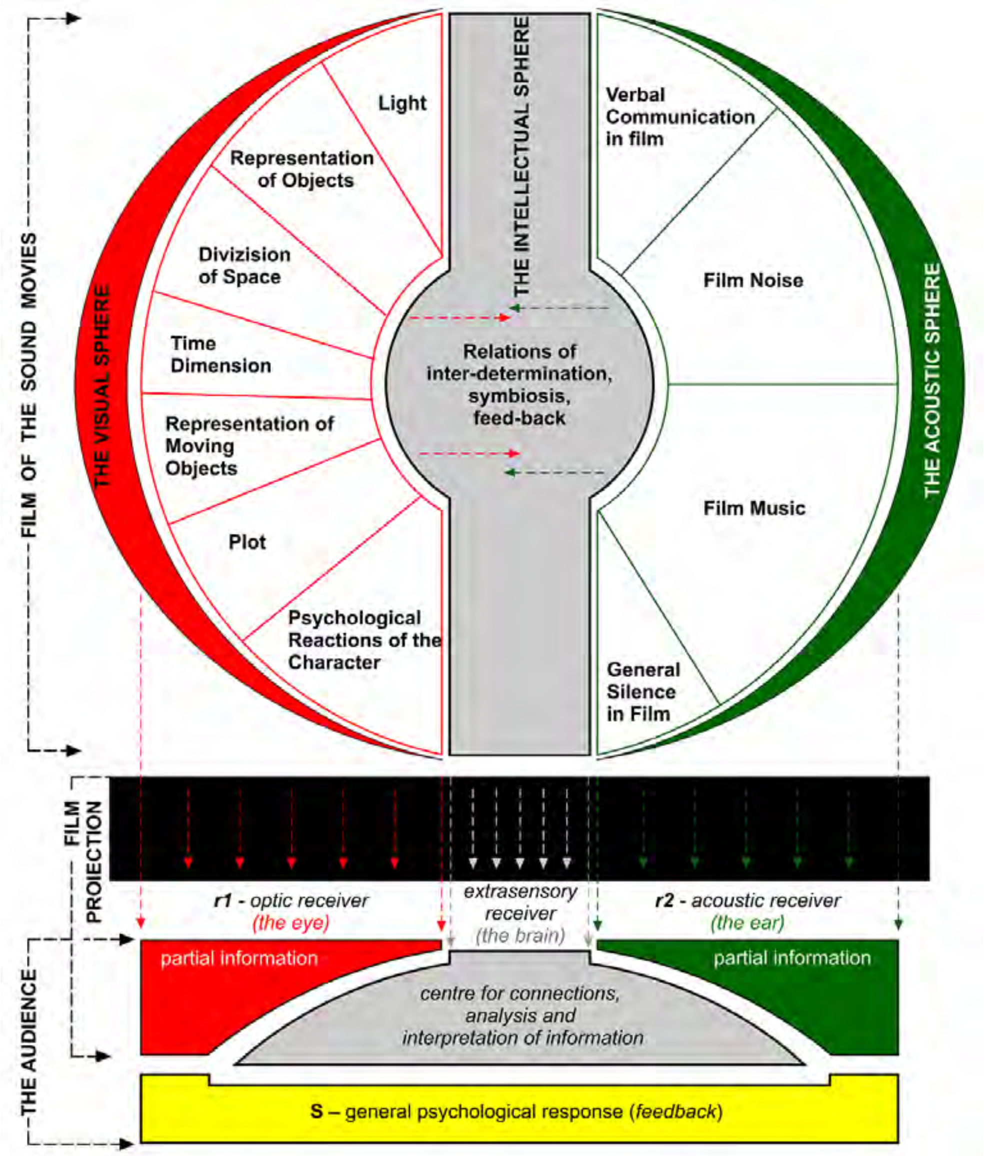
$$\mathbf{S = r+i}$$

S – the general spiritual state of the audience, as a psychological reaction to the total of sensory and extrasensory (intellectual) information received and processed during a cinematographic projection;

r – the sum of visual (**r1**) and auditory (**r2**) stimuli perceived (from the visual and auditory elements of the sound film) and transmitted (in the form of electrical impulses – through the optic/cochlear nerve) to the brain;

i – the interpretation of the sensory data by using the other faculties contributing to knowledge as a process. By means of a complex process (where the quality and quantity of the analyzed information are directly proportional to the intelligence, knowledge, memory, imagination and motivation of the audience) the human being or the object (presented in space, time, movement and during its evolution) is compared to other human beings/objects and defined from the point of view of its nature, meaning, function and value.

Fig. 1


FILM OF THE SOUND MOVIES
THE VISUAL SPHERE
Light
Representation of Objects
Divizision of Space
Time Dimension
Representation of Moving Objects
Plot
Psychological Reactions of the Character
THE INTELLECTUAL SPHERE
Relations of inter-determination, symbiosis, feed-back
Verbal Communication in film
Film Noise
Film Music
General Silence in Film
THE ACOUSTIC SPHERE
FILM PROIECTION
r1 - optic receiver
(the eye)
extrasensory receiver
(the brain)
r2 - acoustic receiver
(the ear)
partial information
partial information
centre for connections, analysis and interpretation of information
THE AUDIENCE
S – general psychological response (feedback)

The extrasensory receiver (the human brain) recognizes the possible connections between the two informational entities (partial) perceived from the visual (**r1**) and auditory (**r2**) elements of the film, only active during the cinematographic projection. The psychological *feedback* (**S**), generated by watching and interpreting a film, is entirely individual, largely depending upon age, emotional structure, life experience, education, or sometimes even gender.

The main concern, during the complex and often-difficult process of creating an audio-visual production, is definitely the script, as it is the foundation of any film. It comprises the important details of the cinematographic story in a condensed form, answering the following basic questions: **Who** is the main character? **Where** and **when** does the action take place (space and time)? **What is it about?** *(plot)* **Why?** *(motivation)* **How** does the plot develop? *(denouement) etc.* The division of a cinematographic script into a certain number of scenes with technical provisions is called cutting and is finalized by the director.

During filming, the meanings of the words will be translated into images (visual elements) and sounds (auditory elements). As a result, the film is a representation produced by the imagination of a creative team, but it doesn't correspond to reality (fiction), as reality is only the model, the source of inspiration.

An accurate analysis will show that there is a close relationship of indetermination between the two groups of elements (visual and acoustic), as they coexist based on the principle of completing one another. The cinematographic experience proves that the role of the acoustic elements amplifies when the visual ones stagnate and vice versa. A new, supreme aesthetic and dramatic quality is born from the synthesis of the two groups of elements, going way beyond the possibilities of expressing an artistic message of each one of them separately. Even if the audience perceives the film as a whole, a close analysis will easily determine which group of elements plays the main role in the dramatic evolution of the plot at certain point.

The coexistence of the acoustic elements (sounds) with the visual elements (images) as established by tradition (convention) was implemented in the conscience of the audience even from the period of the silent film (1895-1929). The role of the sound effects and especially that of the film music changes significantly with the emergence of sound films. While the music of the silent films was mainly justified by its illustrative character (being an acoustic replica of the image), the music of the sound films is no longer a permanent presence along the film. By diversifying its means of expression, by enlarging its range, by gaining greater emotional power, the music of the sound film has earned the right to fulfil multiple roles with the purpose of following the dramatic effects just like the visual elements, even if they will probably never be equal.

The acoustic elements of the sound film can encompass four types of independent acoustic phenomena at once: human communication, film noises, film music and general silence. The degree of complexity, the recurrence, the dramatic importance of these acoustic elements depends first on the unique requirements of every audio-visual production. There are countless possibilities of combinations and syntheses. The acoustic elements are carefully chosen for every scene being rigorously fixed and edited on the same physical base (film) together with the visual elements.

Music + Film = Film music?

"What is proper music to be put to a film seems to be highly problematical. It is a subject open to discussion, a subject that no one has finally solved to the satisfaction of either of them or that of the film. There are no cut and dried solutions about film music. It is a very live subject," affirmed the composer Aaron Copland (1900-1990) at the Modern Art Museum in New York during a course on film music (on January 10th 1940) following his recent experience in Hollywood.

Today, 70 years later, we can identify several tendencies pre-established by tradition regarding the efficient use of film music (developed and successfully used by the important companies producing audio-visual consumer goods destined to the public).

In Copland's opinion "film music is not concert music, and listening to film music is not like listening to a concert. That is very hard blow to a composer because a composer generally likes to feel that he is the centre of things. He likes to feel that people have come to the hall to hear what he has to say, an expression on his soul, and it is hard for him to take a feeling he has in Hollywood that the music, after all, is only there to help the picture and the composer out of necessity must keep himself in the background. In other words, the music is subordinate. One has to keep that in mind always. Moreover, Hollywood is no place for a composer to go in order to express his soul. It would be much better for him to stay in New York and write symphonies. He has to keep in mind all the time that he is writing music in order to help the picture"[3].

Next, in order to enumerate the palpable differences between independent music and sound film music, we suggest a short comparative analysis.

Live Performance *versus* Playback

Independent music belongs to the family of temporal arts requiring a new performance each time. It becomes perceivable (and thus accessible) to the public only by these recurrent resuscitations made by musicians (instrumentalists, singers etc.) grouped in various vocal-instrumental ensembles lead by conductors.

Even if (in the case of cultured music) the score firmly sets the basic characteristics (orchestral component, key signature, measure etc.) and the (thematic-structural) proper musical content (pitch, note values, the precise place of breaks etc.), certain relations (dynamical, antagonistic, timbre) or elements affecting duration (tempo) as well as the character of the musical work to be presented *live* in concert are relative and unique in every performance.

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[3] Copland, Aaron, *Talk on Film Music*, Museum of Modern Art, January 10 1940, New York City, p.6.

Every performer (conductor, instrumentalist or singer) involved in the process of translating the artistic/compositional idea (transformation of the musical notation in a viable acoustic form, able to transmit a psychological message, an emotion etc.), adds his/her own artistic vision to the performed piece.

Film music though DOES NOT need recurrent re-interpretations as, being acoustically generated just once (during the recording session), its later presentations are mere reproductions (*playbacks*) and therefore completely identical.

Film music consequently relinquishes the chance of recurrent reincarnation in favour of constant, identical eternity, but without fluctuations in value, the only version to accompany the visual elements (constant as well) from the premiere of the film being considered (by the creative team, producers etc.) as representative for all the artistic needs imposed.

Certainly, this aspect of film music has its advantages:

- perfect synchronization of the film music with the animated pictures (visual elements), by the exact mastery of the development in time of the musical events (tempo – perfectly controllable time frame).
- well layered dynamic relations between the various elements of the acoustic group of any sound film: film noises, human communication and film music.
- dynamic, agogic, timbre relations layered at the level of vocal-instrumental ensembles.
- even if, along the years, the symphonic orchestra proved most useful by its adaptability to any type of narration (literary text, theatrical play, film script), the recent experimental tendencies in film music tend towards enlarging the acoustic horizon. This expansion of the usual vocal-symphonic construction (by introducing / largely using various ethnic instruments, electronical sounds etc.) is financially possible because of this characteristic of unique performance of film music.
- the surpassing of technical-interpretative limits / the possibility of terraced recording (in several layers overlapped later on) of the musical text requiring atypical vocal or instrumental performances (from the point of view of intonation, rhythm, range etc.).
- the manipulation (application of effects, filters etc.), the processing, mixing and post-processing of the musical material recorded in optimal conditions (digital signal without background noise, on several individual channels etc.)

Continuity in Time *versus* Discontinuity (*Cue List*)

Continuity in time is an important characteristic of independent music. Even if during the performance of a musical work/part of a work there is a continuous timbre fluctuation determined by the ever changing orchestral architecture, the musical discourse is rarely interrupted by general breaks, always justified from a dramatic (the suspense break before the climax) or musical (the break preceding a tonal change, a change of tempo, the appearance of a new thematic material etc.) point of view.

The music of the sound film though is intermittent. This discontinuity is its most important characteristic, being made up of a variable number of musical interventions/fragments with the duration (usually between 1 second and approximately 360 seconds) totally depending on the period imposed by every film sequence.

A film (with duration of approx. 90 minutes) generally contains approximately 30-80 minutes of music. Every musical intervention, regardless of its temporal, timbre, stylistic, dramatic characteristics etc., is called *cue,* the document summing up/organizing all the *cues* making up the music of a film is called *Master Cue List* and is the result of the artistic vision of an entire creative team.

What is very interesting is the fact that the audience is not bothered at all by the intermittence of film music, this being perceived as perfectly continuous. The various interventions can be interrupted by long minutes of general silence (we don't refer to the total absence of the acoustic element, the general silence of music not influencing the presence of human communication or that of film noises). The audience will not be bothered neither by the lack nor by the periodical recurrence of music, correctly interpreting (subconsciously) these interventions as acoustic "pieces" of an enormous puzzle.

In Zofia Lissa's opinion (1908-1980), the film music seems continuous to the audience due to the tendency of the human brain to gather and overlap over animated images the acoustic "memories" perceived in various prior moments during the film. Consequently, the viewer's brain will continue to make connections between the visual and the acoustic even when one of them is temporary missing, based on the reactions persistent in his mind, this "tendency" being an essential aid to deciphering the artistic intention of the film.

In order to exemplify as logically as possible this phenomenon Lissa[4] makes a comparison with the periodical appearance of different fictional characters in films. In the virtual world of the film, the viewers imagine a continuous existence for the characters even when they don't appear on screen (even if it's for a longer period). Otherwise, their recurrence would not be justified.

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[4] Lissa, Zofia, *Estetyka muzyki Filmowej (The Aesthetics of Film Music)*, Kraków, 1964.

The intermittence of film music is also favored by the rapid change of its roles during the film (it can be a subjective comment of the composer, a brush-up of certain noises from everyday life, it can evoke or represent visual moments, it can appear in its natural state, it can show emotions or ensure the unity of the whole etc.)

Consistency, Unity *versus* Imposed "Freedom"

(From a thematic, formal and stylistic point of view)

Opera has formed its own conventional system, totally replacing speech – as an articulate language – with singing. The unusual situations emerging lead to a certain extent to a lack of authenticity, the characters singing in every situation: while they eat, when they suffer and even in times filled with maximum of dramatic feeling: when faced with death.

Even if largely used, film music doesn't generate such artificial situations because:

- the presence of music doesn't exclude the active participation of noises and dialogues among the acoustic elements of the film, from their synthesis emerging the proper score of ani audio-visual production.
- film music constantly resorts to its infinite thematic, formal, stylistic resources along the film, using even silence in its favor. Therefore general silence will not only be the absence of the three acoustic elements: dialogue, noise and music, but it will become an independent element with true dramatic characteristics.

In the volume „*Morfologia şi structura formei muzicale*" (*The morphology and structure of the musical form*), Valentin Timaru (1940-) highlights the idea that the musical form (the way sounds are organized) materializes musical creation (autonomous n.a.) as an entity that, in time, moulds on certain architectonic patterns.

The development of acoustic events can be noticed on two different levels:

- the morphological level – where language organizes its semantic units
- the syntactical level – where a certain pattern is formed (usually in the same unity of movement) or several formal prototypes unite in the different movements of a musical genre.

The general internal laws of these structural patterns were gradually formed, during several musical eras, undergoing modifications imposed by the development of arts in general as well as by the alternation of stylistic trends belonging to certain cultural stages set by history.

In time, film music doesn't mould on architectonic patterns, depending entirely on the period of the visual, thus gaining dramatic characteristics, but losing at the same time its independence (structural, stylistic etc.).

The *cues* of film music are not coerced neither by the need of thematic integration, nor by the demand for unity or stylistic continuity. At the level of the *cues* any stylistic succession becomes possible if justified by the visual elements of the film. Therefore the modal-ethnographic musical world (ethnic music), the tonal-functional system, the modern tonal systems (dodecaphonic, aleatory, repetitive music etc.), pop, rock music, jazz, electronic music (concrete) or the new experimental techniques (music composed on computer) can combine freely even on the same score.

Composed individually for every audio-visual production, film music will only gain meaning in synthesis with its visual elements. Consequently, the unique period of the animated images will also set unique characteristics of the acoustic elements. Like a human print, this structure is particular for every production and it cannot perfectly fit in another audio-visual autonomous production.

Sergei Sergeyevich Prokofiev (1891-1953) rearranged the musical text initially composed for the film *Alexander Nevsky* (directed by Sergei M. Eisenstein 1898-1948) later transforming it in an autonomous *Cantata* (op. 78, in 7 parts) for mezzo-soprano, mixed choir and symphonic orchestra[5].

Many composers - John Williams (1932-), Ennio Moricone (1928-) etc.) - with a rich and valuable activity in film music as well as independent music (for the concert halls) frequently do the same, proving that film music is not seen by its composer as inferior in value, only created for financial reasons.

The musical process of "regaining" autonomy (the process of subsequent transformation of film music into independent music) definitely represents an exciting theme for the future researchers by identifying (using thorough comparative analyses) the structural differences between the two versions based on the same core theme.

General *versus* Concrete by Synthesis / Indetermination

The perception of certain acoustic stimuli can easily generate modifications in the emotional state of the perceiver, also triggering various psychological reactions (rarely also physical). These profound feelings are unique and strictly personal though, being influenced by the intelligence, knowledge, memory, imagination and motivation of the spectator, also reflecting his psychological tendencies.

Animated images on the other hand have a very substantial, tangible content and by the relationship between the two components (visual and acoustic) in an audio-visual production, film music film music will be invested with concrete content completely unknown to independent music.

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[5] World premiere on May 17th 1939 in Moscow.

The composition of film music is motivated by the already existing images and consequently, the audience will be guided by the visual element in understanding the artistic meanings. A major chord becomes thus the expression of joy, a single cluster informs of human presence and has the power to start genocide (*Schindler's List*[6]), the moral structure of the character will be questioned when doubled by a dissonant chord (augmented) etc.

We can firmly state that film music, by its symbiosis with the visual, will gain new attributes and a tangible content.

Author *versus* Group Creation

While an independent musical creation usually bears the signature of one person (composer, orchestration, sometimes even librettist), a successful film requires first of all an up-to-date artistic vision which generates an entire set of operations lead by departments specialized in logistics, coordination, supervising etc.

Inspiration *versus* Express Art (*deadline*)

Express art requires sacrifices: the composition and orchestration of approximately 60 minutes of music, mostly symphonic, in a few weeks is done according to the principle of assembly line production, similar to the factories where every worker only supervises one stage in the production of the finite product.

An ideal sequence of events would be according to the following logistic plan (Davis[7]):

Week 1	Composer receives the locked picture. Reviews tape at home. Spotting session with director, producer and music editor. Music editor begins preparing timing notes.
Week 2 to 5	Writing begins. Composer gives sketches to the person that orchestrates. Orchestrations go to copyist as they are completed. Music editor finishes timing notes and prepares for synchronization.
Week 6	Recording the music: three to four days, six hours per day of recording. Approximately 18 minutes recorded each day. Mixing the music: two to three full days.
Week 7 to 8	Dubbing music with sound effects and dialogue.
Week 9	Film goes to lab for answer prints and colour correction.
Week 12	Film delivered to theatres.

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[6] *Schindler's List* (1993), Directed by Steven Spielberg, Original Music by John Williams.

[7] Davis, Richard, *Complete Guide to Film Scoring – The Art and Business of Writing Music for Movies and Tv*, Berklee Music, 1999, p. 85.

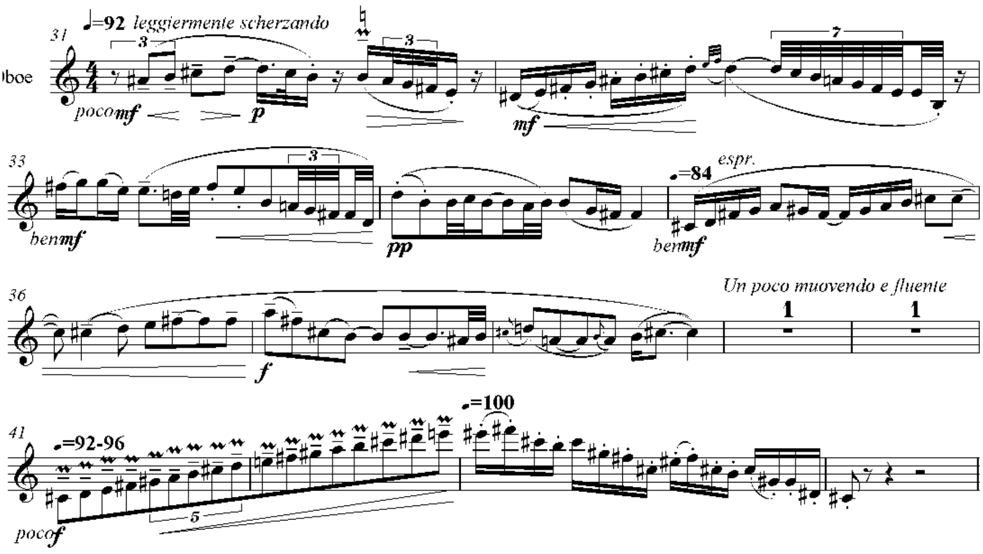
The Degree of Difficulty of the Musical Writing – Technical and Interpretative Requirements

The music of the high-budget films, performed by a large orchestra, often imposes technical and interpretative requirements similar to instrumental concerts destined to the concert halls. Therefore, we won't be mistaken comparing Sigismund Toduță's *Concert for Oboe, English horn / Oboe d'amore and String Orchestra* with *Viktor's Tale* signed by John Williams for the film *The Terminal* (2004). The instrumental writing (especially the one for the soloists) addresses in both cases mature interpreters, mastering advanced instrumental techniques, with a shaped artistic vision, consequently the composers carefully chose their soloists. Toduță's concert was dedicated to the oboe player Aurel Marc (1947-, who actively participated in the creative process, offering solutions for interpretation, phrasing, tempo etc.), while Williams sometimes notes directly on the drafts (instead of the name of instrument) the name of the instrumentalist to play the finite musical text, organically connected to the visual aspect of the film: Itzhak Perlman (1945-), Emily Bernstein (1959-2005), Yo-Yo Ma (1955-) etc.

CONCERT FOR OBOE, ENGLISH HORN / OBOE D'AMORE AND STRING ORCHESTRA

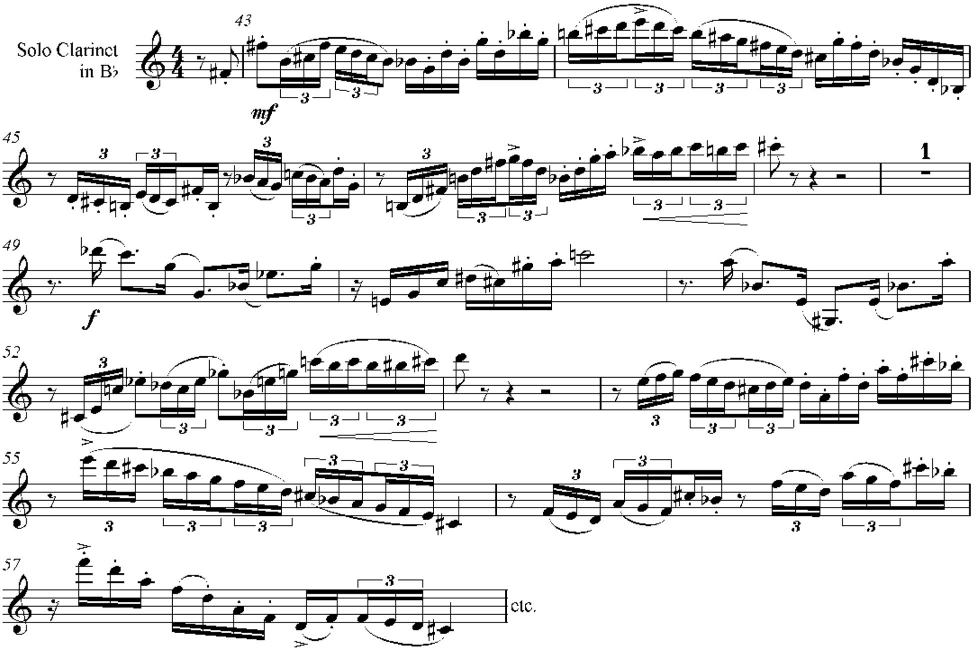
III. Finale

Composer: Sigismund Toduță
Interpret p.a.a.: Aurel Marc



THE TERMINAL

Viktor's Tale Composer: John Williams
Interpret: Emily Bernstein



Technical and interpretative requirements common to both musical texts:

- virtuosity,
- extreme range,
- quality of sound,
- expressive ,
- dexterity and accuracy of execution,
- rhythmic variety (exceptional divisions, small values),
- timbre requirements.

At a closer look we also notice tangible differences: from the point of view of dynamic requirements, Toduță's score proves to be much more elaborate. While Williams only resorts to *mf*, *f* and *cresc*., Toduță presents a much more extensive range (*pp*, *p*, *decresc*.) and differentiated (*poco mf*, *ben mf* etc.) range. This shows first of all Toduță's minuteness, but, at the same time, the dynamic "simplicity" of Williams' score can be due to the music being only a „*co-participant*" to the film score, together with the other acoustic elements (dialogue and noise). Permanently fluctuating film music would hinder the *dubbing session*. It is easier for the sound engineer to mix "static" musical fragments.

At the level of the general score both composers offer multiple timbral indications (*con sord., senza sord., sotto voce*), as well as many requirements regarding the ways of execution (*div., uniti, pizz., arco, sul ponticello* etc.).

Toduță gives more fluency and dynamism to the musical text, by frequently changing the tempo. Even if this is not thoroughly noted by Williams, the same phenomenon happens during the recording session. The conductor has permanently in front of his eyes the animated images of the film and changes very often the tempo in order to synchronize the acoustic with the visual.

This comparative analytical sketch is merely the starting point, the primary theoretical sketch needed in the process of gaining knowledge about an extremely vast cognitive territory, created in order to realize and develop the peculiarities of musical creations in cinematography.

(Translated from Romanian by Roxana Huza)

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SELF-SIMILARITY IN PITCH ORGANIZATION

ADRIAN BORZA[1]

SUMMARY. In this study we intend to discuss the self-similarity concept, which can be thought of as an organizing principle of the pitch of the sound. We will put emphasis on the self-similarity aspect of pitch organization in different series created by Anton Webern, and in several modes conceived by Olivier Massiaen, and Wilhelm Georg Berger. Also, we will investigate the author's self-similar, non-octave-based, and full-chromatic mode of twenty-three notes, which led to the author's compositions, such as *Chaconne* for guitar solo (1999), *Fractus III* for percussion and computer (2001), and *Point. Line. Spot* for string orchestra (2003).

Keywords: self-similarity, tone-row, series, mod

1. Pitch organization in serial music

Many analysts and music theoreticians have mentioned in the past that the geometric transformations, claimed by the Renaissance polyphony, are echoed into the serial composition practice. As an example, Iannis Xenakis assessed that "the serial music proposed a system whose substance was built through his geometric and quantitative properties. For instance, four forms of the series for geometric properties, the interval's number of semitones for quantitative properties. The pure mathematicians' thought was therefore deliberately reintroduced in music composition."[2]

Among the well-known exponents of Serialism, Anton Webern has been apparently more preoccupied with imposing a distinct order in the micro-universe of his series, revealing thus the geometric properties of the series' segments itself.

1.1. Webern's self-similar series

Indeed, the interval structure of several Webern's series is not arbitrary. In one of his lectures given before a group of music lovers in Vienna, in early '30, the composer assumed that in organizing the series "we will tend to rely on some relations – symmetry, analogy, groups of three or four notes".[3]

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[2] Xenakis, Iannis, *Muzica. Arhitectura (Music Arhitecture)*, Editura Muzicală, Bucharest, 1997, p. 7.

3 Webern, Anton, *Calea spre muzica nouă (The Path to the New Music)*, Editura Muzicală, Bucharest, 1988, p. 67.

For instance, the series of his *Concert for Nine Instruments Op. 24* for flute, oboe, clarinet, horn, trumpet, trombone, violin, viola, and piano has at its foundation an isomorphic figure[4] – two intervals, remainders[5] of the division modulo 12: minor second (1) and major third (4).

The group of intervals (1, 4) can be seen as the initiator of the series, and the generators will produce in fact the segments of the series or the sets of notes {h, b, d}, {e-flat, g, f-sharp}, {g-sharp, e, f}, {c, c-sharp, a}. These sets are joined disjunctive into a self-similar series:

Table 1

Webern – *Concert for Nine Instruments Op 24*: Interval Structure

Initiator	**(1, 4)**
Generators	(–1 +4), (+4 –1), (–4 +1), and (+1 –4)
Structure	(–1 +4) +1 (+4 –1) +2 (–4 +1) –5 (+1 –4)

We note that the segments are distinct and understandable details of the series, linked together in such a way that will emerge the total of twelve chromatic pitch-classes. The series' segments are in prime form or the original state, retrograde form, retrograde inversion form, and inversion form. The initial intervals (1, 4) are "metamorphosed in all four possible forms and extended over the whole series." [6]

The inner structuring process of series on the self-similarity concept continues in other Webern's compositions. The series of *String Quartet Op 28* has isomorphic and symmetric interval structures, seen as the generators of the series, and it is the result of relating two transformations of the initial group of intervals (1, 3, 1). The generators project, however, three sets of notes, {b, a, c, h}, {d-sharp, e, c-sharp, d}, {f-sharp, f, a-flat, g}, concatenated in a disjunctive way. The geometric transformations of the series' segments are prime, and inverse. The self-similar series is represented as remainders of the division modulo 12, and the interval structures are:

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[4] The array of the primary intervals (minor second, minor second, major third, and perfect fourth) "gives a single isomorphic figure, founded on the minor second and major third sequence" (Niculescu, Ştefan, *Reflecții despre muzică (Reflections on Music)*, Editura Muzicală, Bucharest, 1980, p. 217-218.)

[5] „The octave (12) is reduced to unison (0). The minor ninth (13) is reduced to semitone (1); alike, the major ninth (14) is reduced to whole tone (2), and so on. An arbitrary interval *n* is reduced by dividing it by 12; the remainder will designate the interval. The notes contained into an octave can be associated to integers as well. Any integer can be thus associated to a note, according his class of remainders (modulo 12) who belongs to." (Vieru, Anatol, *Cartea modurilor (The Book of Modes)*, vol. I, Editura Muzicală, Bucharest, 1980, p. 10)

[6] Niculescu, Ştefan, *Reflecții despre muzică (Reflections on Music)*, Editura Muzicală, Bucharest, 1980, p. 218.

Table 2

Webern – *String Quartet Op 28*: Interval Structure

Initiator	**(1, 3, 1)**
Generators	(–1 +3 –1) and (+1 –3 +1)
Structure	(–1 +3 –1) +4 (+1 –3 +1) +4 (–1 +3 –1)

It is remarkable the elegance of the Webern's series and its segments. The composer chosen the palindrome as an initiator, and again the palindrome for the whole series, not to mention the occurrence of the name Bach, translated into the first segment of the series.

Another example of self-similarity in organizing the pitch of the sound is confirmed in *Variations for Orchestra Op 30*. The *Variations*' series is made by chaining two transformations of the initial intervals (1, 3, 1, 1, 3). Thus, the generators produce the series' segments in prime, and retrograde form, {a, b, d-flat, c, h, d}, and {e-flat, g-flat, f, e, g, a-flat}, jointed disjunctive. The self-similar series is represented as remainders of the division modulo 12:

Table 3

Webern – *Variations for Orchestra Op 30*: Interval Structure

Initiator	**(1, 3, 1, 1, 3)**
Generators	(+1 +3 –1 –1 +3), and (+3 –1 –1 +3 +1)
Structure	(+1 +3 –1 –1 +3) +1 (+3 –1 –1 +3 +1)

2. Pitch organization in modes

2.1. Messiaen and the modes of limited transposition

Particular examples of self-similarity are found into the modes of limited transposition. Speaking about his musical language, especially about the mechanism which led to the construction of his modes, Olivier Messiaen assumed that the modes "consist of several symmetric groups; the last note of each group is always identical with the first of the next group".[7] All seven modes of limited transposition are self-similar:

Table 4

Messiaen – Modes of Limited Transposition: Interval Structures

Initiator	**(2)**	**Generator**	+2
Structure	+2 +2 +2 +2 +2 +2		
Initiator	**(1, 2)**	**Generator**	(+1 +2)
Structure	(+1 +2) (+1 +2) (+1 +2) (+1 +2)		
Initiator	**(2, 1, 1)**	**Generator**	(+2 +1 +1)
Structure	(+2 +1 +1) (+2 +1 +1) (+2 +1 +1)		
Initiator	**(1, 1, 3, 1)**	**Generator**	(+1 +1 +3 +1)
Structure	(+1 +1 +3 +1) (+1 +1 +3 +1)		

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[7] Messiaen, Olivier, *Technique de mon langage musical*, Ed. Leduc, Paris, 1942, p. 85.

Initiator	(**1, 4, 1)**	**Generator**	(+1 +4 +1)
Structure	(+1 +4 +1) (+1 +4 +1)		
Initiator	**(2, 2, 1, 1)**	**Generator**	(+2 +2 +1 +1)
Structure	(+2 +2 +1 +1) (+2 +2 +1 +1)		
Initiator	**(1, 1, 1, 2, 1)**	**Generator**	(+1 +1 +1 +2 +1)
Structure	(+1 +1 +1 +2 +1) (+1 +1 +1 +2 +1)		

It is noted that there is an initiator of each mode, materialized into a group of intervals. Applying the generator, it is acquired the prime form of the mode's segments. The segments are correlated conjunctive, by two, three, four, and six, in order to emerge an octave. The segments of the same mode are isomorphic and symmetric, which means that the mode is self-similar.

The number of transpositions of the mode is limited to the number of the semitones of each initiator, in other words, to the sum of the semitones of each set of notes.

2.2. Berger's full-chromatic, non-octave-based modes

The organization of modes on geometric basis has continued to be in attention of composers; the research of Wilhelm Georg Berger leading, in this respect, to highlight a category of "modes obtained through synthesis". "The modes of this category become visible in the music of this century. As preliminary phenomena, I remind the hexatonic scale, then later, the serial organization of the chromatic scale. Olivier Messiaen's modes, for example, are configured by using specific interval sequences, consistently distributed into the modes."[8]

Of the many full-chromatic modes, twenty of them are conceived by assembling two, three, four, and six interval structures, known as modal structures[9]. In our opinion these non-octave-based modes are self-similar.

In what follows, we are proposing a different representation of the Berger's modes, by restricting the scope of the modes – sometimes extended to seven octaves – to an acceptable range, but avoiding altering their non-octave-based property. Also, we consider that this is a simpler way to find the symmetric form of a mode, relation that has been noticed by Berger: "the inversion of each interval leads to a new species, related through the nature of the proportions."[10]

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[8] Berger, Wilhelm Georg, *Dimensiuni modale (Modal Dimensions)* , Editura Muzicală, Bucharest, 1979, p. 10

[9] "It is called a modal structure the sequence of intervals associated to a mode". This definition highlights the relational aspect of a mode, in opposition to its quantitative aspect: "The transition from modes to intervallic thought is the leap made by mathematical understanding of music, from a purely quantitative view to a relational, structural view. A modal structure is a function, unlike a mode, which is a set." (Marcus, Solomon, *Artă şi Ştiinţă (Arts and Science)*, Editura Eminescu, Bucharest, 1986, p. 159)

[10] Berger, Wilhelm Georg, *Dimensiuni modale (Modal Dimensions)*, Editura Muzicală, Bucharest, 1979, p. 180

The self-similar modes are presented below:

Table 5

Berger – Self-similar Modes: Interval Structures

Initiator	**(5)**	**Generator**	(+5 –7)
Structure	(+5 –7) (+5 –7) (+5 –7) (+5 –7) (+5 –7) (+5 –7)		
Initiator	**(7)**	**Generator**	(+7 –5)
Structure	(+7 –5) (+7 –5) (+7 –5) (+7 –5) (+7 –5) (+7 –5)		
Initiator	**(1, 9)**	**Generator**	(+1 –3)
Structure	(+1 –3) (+1 –3) (+1 –3) (+1 –3) (+1 –3) (+1 –3)		
Initiator	**(11, 3)**	**Generator**	(–1 +3)
Structure	(–1 +3) (–1 +3) (–1 +3) (–1 +3) (–1 +3) (–1 +3)		
Initiator	**(3, 7)**	**Generator**	(+3 –5)
Structure	(+3 –5) (+3 –5) (+3 –5) (+3 –5) (+3 –5) (+3 –5)		
Initiator	**(9, 5)**	**Generator**	(–3 +5)
Structure	(–3 +5) (–3 +5) (–3 +5) (–3 +5) (–3 +5) (–3 +5)		
Initiator	**(3, 11)**	**Generator**	(+3 –1)
Structure	(+3 –1) (+3 –1) (+3 –1) (+3 –1) (+3 –1) (+3 –1)		
Initiator	**(9, 1)**	**Generator**	(–3 +1)
Structure	(–3 +1) (–3 +1) (–3 +1) (–3 +1) (–3 +1) (–3 +1)		
Initiator	**(5, 9)**	**Generator**	(+5 –3)
Structure	(+5 –3) (+5 –3) (+5 –3) (+5 –3) (+5 –3) (+5 –3)		
Initiator	**(7, 3)**	**Generator**	(–5 +3)
Structure	(–5 +3) (–5 +3) (–5 +3) (–5 +3) (–5 +3) (–5 +3)		
Initiator	**(1, 10, 4)**	**Generator**	(+1 –2 +4)
Structure	(+1 –2 +4) (+1 –2 +4) (+1 –2 +4) (+1 –2 +4)		
Initiator	**(11, 2, 8)**	**Generator**	(–1 +2 –4)
Structure	(–1 +2 –4) (–1 +2 –4) (–1 +2 –4) (–1 +2 –4)		
Initiator	**(2, 5, 2)**	**Generator**	(+2 –7 +2)
Structure	(+2 –7 +2) (+2 –7 +2) (+2 –7 +2) (+2 –7 +2)		
Initiator	**(10, 7, 10)**	**Generator**	(–2 +7 –2)
Structure	(–2 +7 –2) (–2 +7 –2) (–2 +7 –2) (–2 +7 –2)		
Initiator	**(5, 2, 2)**	**Generator**	(–7 +2 +2)
Structure	(–7 +2 +2) (–7 +2 +2) (–7 +2 +2) (–7 +2 +2)		
Initiator	**(7, 10, 10)**	**Generator**	(+7 –2 –2)
Structure	(+7 –2 –2) (+7 –2 –2) (+7 –2 –2) (+7 –2 –2)		
Initiator	**(6, 5, 6, 3)**	**Generator**	(–6 +5 –6 +3)
Structure	(–6 +5 –6 +3) (–6 +5 –6 +3) (–6 +5 –6 +3)		
Initiator	**(6, 7, 6, 9)**	**Generator**	(+6 –5 +6 –3)
Structure	(+6 –5 +6 –3) (+6 –5 +6 –3) (+6 –5 +6 –3)		
Initiator	**(3, 10, 3, 10, 3, 1)**	**Generator**	(+3 –2 +3 –2 +3 +1)
Structure	(+3 –2 +3 –2 +3 +1) (+3 –2 +3 –2 +3 +1)		
Initiator	**(9, 2, 9, 2, 9, 11)**	**Generator**	(–3 +2 –3 +2 –3 –1)
Structure	(–3 +2 –3 +2 –3 –1) (–3 +2 –3 +2 –3 –1)		

3. Self-similar mode of twenty-three notes

For the purpose of this study we define the self-similarity as being a principle of generating a mode, by interrelating two, three or more interval structures or sequences of intervals of the same kind. All the structures of a mode have two essential properties, symmetry and isomorphism. Also, the structures carry the attribute modal; consequently, they are named modal structures. The structures are the result of applying transformations, such as rotation, inversion, translation, algebraic sum etc to an initial group of intervals, arbitrary chosen. The initial group is called initiator, and the transformations are the generators of the sets of notes of the self-similar mode.

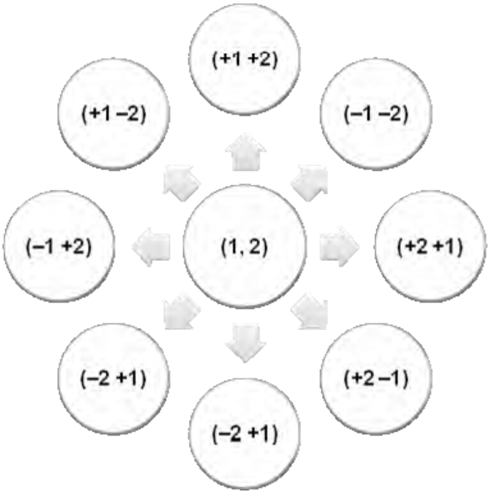
Let’s consider that the intervals of an octave are equally-tempered, and the semitone is the measurement unit of the division of an octave. The value 1 signify a semitone, the + and – symbols indicate the sense of the interval, that is ascending or descending.

The initiator of the mode of twenty-three notes is the initial group of intervals (1, 2). As simple in configuration, this group is widespread in music of any king, representing the structure of motifs. For instance, the set of notes {d, e-flat, f} has a constitutive semitone and conjunctive whole tone, thus the initiator is (1, 2).

The generators of the mode are identified as eight transformations, such as (+1 +2), (–1 –2), (+2 +1), (–2 –1), (+2 –1), (–2 +1), (–1 +2), (+1 –2). In other words, any of the eight modal structures can be directly generated from the initial group of intervals by applying the algebraic sum. The resulting sets of notes are {d, e-flat, f}, {d, c-sharp, h}, {d, e, f}, {d, c, h}, {d, e, e-flat}, {d, c, c-sharp}, {c, c-sharp, e-flat}, and {d, e-flat, c-sharp}.

Table 6

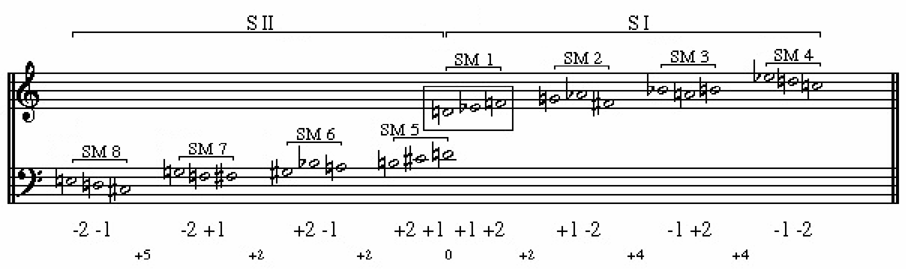
Network of Transformations



The modal structures, symmetrical and isomorphic, are interrelated in order to create the self-similar mode of twenty-three notes (Ex. 1). The highest note of a modal structure is set up at a distance of one semitone from the lowest note of the right-neighboring modal structure, less two central modal structures that have a joint note. This note {d} is the center of the mode, equidistant otherwise from {e-flat} in upper register, and {d-sharp} in lower register, at a distance of thirteen semitones. The mode includes the twelve notes of the chromatic scale, and the corresponding eight sets of notes are scattered over roughly two octaves, as truly melodic formulas.

Ex. 1

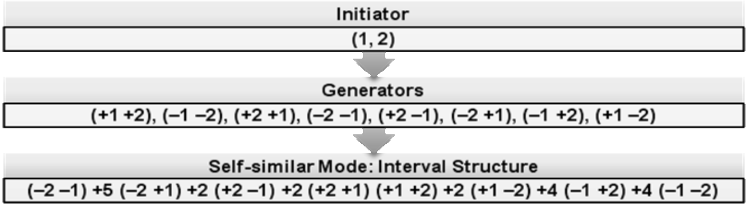
Self-similar, non-octave-based, full-chromatic mode of twenty-three notes



The self-similar mode is not a one-level construction process, a building with a ground floor. By analogy, the access to the first floor of the building – the generator – is allowed after finishing the ground floor – the initiator –, and we cannot jump to the second floor – the self-similar mode – only if the first floor is completed.

Table 7

Generating the Self-similar Mode



Initiator

(1, 2)

Generators

(+1 +2), (–1 –2), (+2 +1), (–2 –1), (+2 –1), (–2 +1), (–1 +2), (+1 –2)

Self-similar Mode: Interval Structure

(–2 –1) +5 (–2 +1) +2 (+2 –1) +2 (+2 +1) (+1 +2) +2 (+1 –2) +4 (–1 +2) +4 (–1 –2)

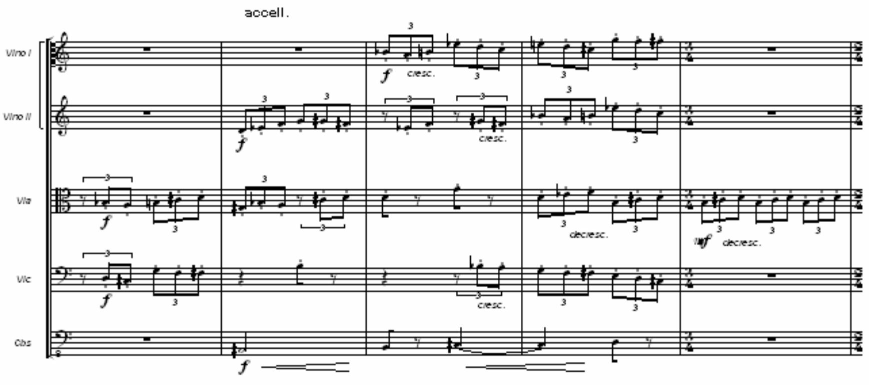
Section I of the mode, S I, contains modal structures, SM 1, SM 2, SM 3, and SM 4, that have the same sequence of intervals, despite their sense, meaning that the structures are isomorphic. Alike, Section II, S II, has isomorphic modal structures, SM 5, SM 6, SM 7, and SM 8.

S I holds symmetrical modal structures, SM 1 and SM 4, on one hand, and SM 2 and SM 3, on the other hand. In the same way, S II holds SM 5 and SM 8, respectively SM 6 and SM 7 symmetrical structures. Four of them are geometric transformations, SM 1, SM 4, SM 5, and SM 8 – prime, inversion, retrograde, and retrograde inversion forms – coupled with their transformation through translation.

A meaningful use of the self-similar mode of twenty-three notes can be found in the author's *Point. Line. Spot* composition, from which we present the following excerpt:

Ex. 2

Adrian Borza – *Point. Line. Spot*: Modal Structures Distribution

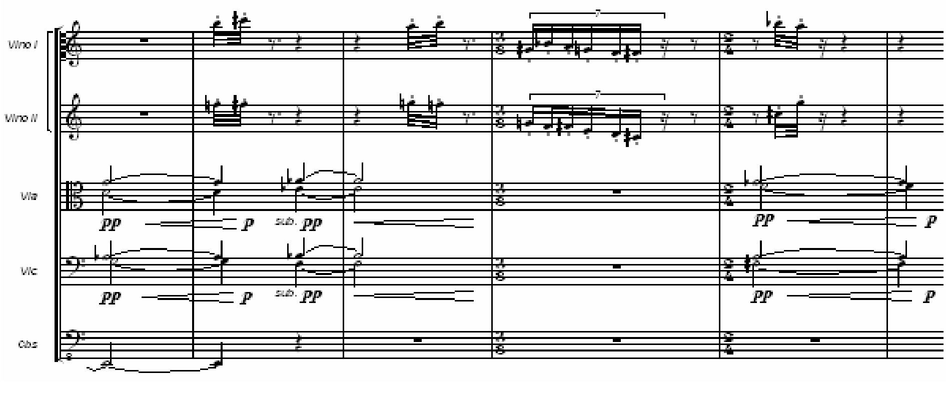


It is to be remarked that all eight modal structures become visible at the instruments of the string ensemble, through the melodic progression, which follows a linear path, from lower register to upper register, and through the polyphonic accumulation.

Other excerpts (Ex. 3, Ex. 4, and Ex. 5) from the author's works are completing our examples of distribution of the modal structures discussed above. A detailed analysis of the works is beyond the purpose of this study.

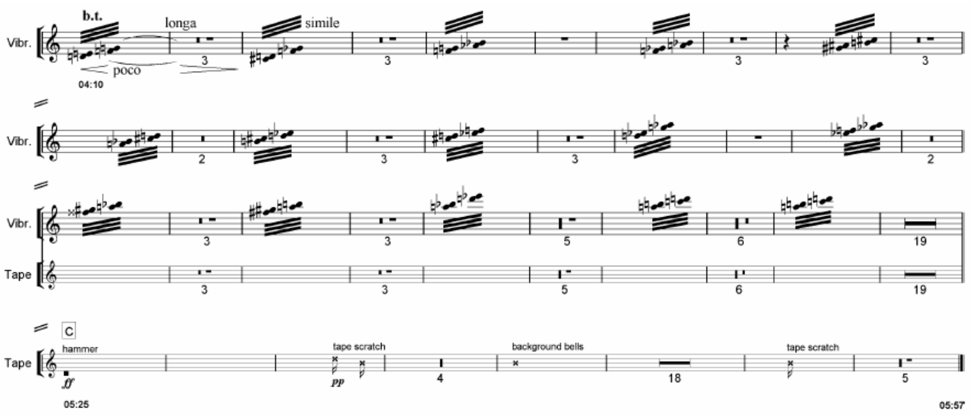
Ex. 3

Adrian Borza – *Point. Line. Spot* for string orchestra (2003)



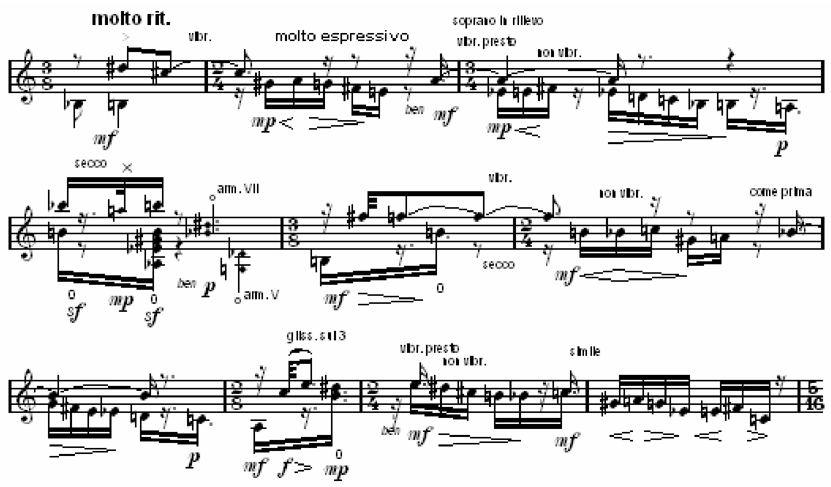
Ex. 4

Adrian Borza – *Fractus III* for percussion and computer (2001)


b.t.
longa
simile
Vibr.
poco
04:10
Tape
C
hammer
ff
tape scratch
pp
background bells
tape scratch
05:25
05:57

Ex. 5

Adrian Borza – *Chaconne* for guitar solo (1999)


molto rit.
vibr.
molto espressivo
soprano in rilievo
vibr. presto
non vibr.
mf
mp
ben
p
secco
arm. VII
arm. V
sf
vibr.
non vibr.
come prima
secco
gliss. sul 3
vibr. presto
non vibr.
simile
f

4. Conclusion

This study does not claim to be exhaustive on the topic of self-similarity, but it has proven that self-similarity can be a practical approach in generating new modes useful in the composition practice.

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 109-112)

MANDATORY TECHNICAL ELEMENTS IN THE METAMORPHOSIS OF THE SINGING VOICE

GEORGETA PINGHIRIAC[1]

SUMMARY. As an instrument, the human voice is unique and inimitable. Human voice reflects each individual’s personality and literacy. The beauty or ugliness of a sound depends only on breathing. Trying to imitate human voice, people invented a variety of musical instruments. The attack and emission of the sound are essential while singing. Frequently occurring voice problems are veiled voice, *throatiness*, the loss of the lowest and highest tones, flat sound and excessive vibrato. The oral cavity plays a very important role for sound resonance. Vowels are to be output, consonants should be articulated for the pronunciation of the word and the balance between vowels and consonants should remain constant.

Keywords: voice *metamorphosis*, vocal instrument, *contemporary* vocal *aesthetics*, costo-diaphragmatic *breathing*, voice *resonance*, resonant cavities of the vocal instrument, resonator spaces, excessive vibrato, sub-glottis pressure, inaccurate intonation

VOICE is a divine gift, a connection of integrated psychosomatic elements, which makes of a man a highly organized superior being. Singing voice is the musical instrument that touches perfection. As an instrument, the human voice is unique and inimitable and so is its virtuosity. The arguments will be the annotated and connotated analysis of the examples that will lead us to issues of style, to the essence and all the valences of vocal interpretation and the proper use of voice instrument. In both everyday and artistic life, the human voice is subject to tremendous efforts, sometimes overcoming surprisingly difficult events. The human voice is the key element of inter-human communication, it distinguishes and orders the various lanes of civilization, the relationship set among humans, it reflects each individual’s personality and literacy.

Conducting this research was an opportunity of starting to achieve new knowledge close to a areas of uncertainty. The research and partial responses are designed to maintain a dialogue between the vocal and other decision makers competing to achieve artistic act, a dialogue that neither the entire interpretive conceptual apparatus nor pedagogical work can ignore.

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Singing voice requires innate grace, great efforts, and conscious mastery of the voice as an instrument, its education and strengthening. The principles, which lay the foundation for educating it, are well-known, elaborated, exemplified in contexts related to vocal performances.

The analysis of technical interpretive processes recalls this study's framework, namely: the need for interdisciplinary relations from whose interaction the vocal singer can borrow and leverage, enriching both his "visual universe" and vocal performances.

Thus, the contemporary voice aesthetics gains a special status from the traditional one, leaving room for further inquiries into the depths of the matter.

It is often stated: "breathe well, sing well". In other words, the beauty or ugliness of a sound depends only on breathing. The constant support of the airflow throughout a musical phrase ensures the quality of the musical message, the safety and health of our vocal instrument. Trying to imitate human voice people invented a variety of musical instruments -but no instrument was able to get two chords, as frail as the vocal chords are, vibrate to such beautiful results in a stream of air!

Well-trained costal-diaphragmatic physiological breathing is the condition to get optimum results when dosed properly and used intelligently throughout the musical discourse.

By contrast, a short and tense breath, which does not use the appropriate muscles, will cause vocal strain and inexpressive phrases, sometimes yelled and inappropriate sounds. In contemporary singing, breath control, particularly of the expiration, governs unexpected individual or collective effects; an appropriate vocal technique and the constant training exercises of the muscles involved in this complex process of generating voice lead to high quality and longevity of the performance.

Regarding the attack and emission of a sound, we shall emphasize on some of the *aired attack* effects, which lead to the immediate vibrato's suppression by reducing larynx activity, a veiled voice, with no glow or penetration.

Glottis attack, because of sub-glottis excessive pressure, will lead to a harsh metallic voice, without any potential to improve. If the artistic situation requires such sounds then a judiciously graduated preparatory training of respiratory reflexes and well-balanced emission of voice are mandatory.

The expressionist repertoire from the late twentieth century has imposed the "Sprechgesang" emission where the voice is not properly imposed and an approximate pitch became acceptable as a way of expressing meaning, risky laryngeal effects were used for obsessive repetitive sounds.

Related to emission and the "attack of the sound", one should also mention the increasing or decreasing glissando, a wide range of undulations including those associated to periodic variation in rhythm, pitch or intensity, a discreet tremolo.

Short grace note *appoggiatura*, when occurring within large musical intervals, is a sound effect, a rapid tilting of the larynx.

An insufficiently trained vocal interpreter, chorister or soloist, faces enormous challenges and sets a hard to imagine risk by choosing a repertoire needing special technical effects

Voice resonance. The effects of eccentric modern writings for voice, which do not value the use of correct emission and physiological reflexes of the body, become a high risk. Resonant cavities of the vocal instrument are as follows: thorax, larynx, pharynx, and mouth, facial and frontal sinuses. The oral cavity plays an important role for sound resonance, each part and mechanism must be well known, controlled and wisely used. The correct position of the tongue, which always changes according to the consonant to be pronounced, is very important. Especially during difficult musical phrases, the ideal position for the tongue is to be relaxed flat forward, just behind the lower teeth. The singer must lift the soft palate in order to close off the nostrils for better widening the resonance area, and labials must sever from the dental arch, while the jaw is lowered.

Keeping the soft palate in low position creates the proper environment for the sound to suffer nasalization and the energy not to be externalized. In this case, both speaking and singing will be rough, negligent and impersonal.

It happens to the singers who use a throaty singing manner. The sound becomes imprecise because the tongue is curved and presses the hyoid bone, narrowing the mouth space.

Other voice imperfections are: veiled voice, *throatiness*, the loss of the lowest and highest tones, flat sound, and excessive vibrato. All these inabilities and bad habits while singing or speaking are subject to technical correction studies. Everything can be improved by persevering responsible study, doubled by the professional conduct of a music master.

An important voice flaw is also the inaccurate intonation of the intervals. Not to be mistaken for “Sprechgesang”, this sometimes is recessive with intention, a disorienting *declamation* in order to play the villain stature of the character.

The timbre and the intonation of a voice are genuine and fundamental qualitative factors for the vocal performing creation, sending a musical message also valid in oration, where inaccurate intonation becomes embarrassing. We witness a distortion of the original sound, mixed with a weak sub-glottis pressure, shallow breathing and uptight laryngeal muscles as an effect of the emotional status. These voice disorders tag themselves on to a poorly educated musical ear and a misled vocal compass.

The most important partners of vowel emission are consonants. A common error is mistaking the vowel building for the articulation of consonants, because they are articulated with a design to form words. Their contribution to singing mastery and their weight while singing, as well as in current speech, equals the one of the vowels. In some schools, vocal training minimizes the role and the importance of consonants, so there are prominent consequences as the lack of fair pronunciation. The balance between them will permanently be maintained throughout the musical discourse. Why, starting 2-3 hundred years ago, did the Italian School (Giuseppe Concone 1801-1861, Nicola Vaccai 1780-1848) invent methods of studying without but also with lyrics? Note that all the singers trained in the Italian Singing School style have very good diction and pronunciation.

Vowel resonance is not disturbed in any way by the presence of consonants; on the contrary, they will render the text an imposing form, nobility and clarity, in either vocal group or soloist performance. The aims are the correct pronunciation that makes the words more beautiful, a very well supported airflow, a sustained sound, the proper use of the resonators. Adapting to a place could be a problem for the performer, who will maintain the technical principles already studied, without straining or toning down.

The previous analysis only touched some of the issues specific to voice physiology; the art of singing is not acquitted from contrasting aesthetic and stylistic conditions.

For serving the audience, the collaboration of everyone involved is mandatory in order to achieve the artistic beauty: the composer, the conductor, the singing master and not lastly, the performing musician.

While vocalist is to a certain extent autonomous from the musical language, it has evolved during the last seven centuries given the human tendency to reach beyond the limits.

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 113-121)

BREVILOQUENZA COMPONISTICA - ROBERT SCHUMANN AND *FRAUENLIEBE UND LEBEN*

(PART V)

CLAUDIA POP[1]

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 Schumann**[2] on the lyrics of a famous poet: **Adelbert von**

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[2] **Robert Schumann** (8 June 1810, † 29 July 1856) was a composer and pianist Germany, one of the most famous Romantic composers have 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").

Chamisso[3].

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. And 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 won't to send my 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.

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 fifth lied from **Robert Schumann**'s *Frauenliebe und Leben*: *Helft mir, ihr Schwestern*[4].

"Romantic music remains the focus of human interests beyond that time, the mode or chronology. The light of the romantic music survives anywhere, anytime, beyond civilizations and ages… " said the musicologist **Petruța Coroiu** in its latest publication[5].

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[3] **Louis Charles Adélaïde de Chamissot**, 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 Compte 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").

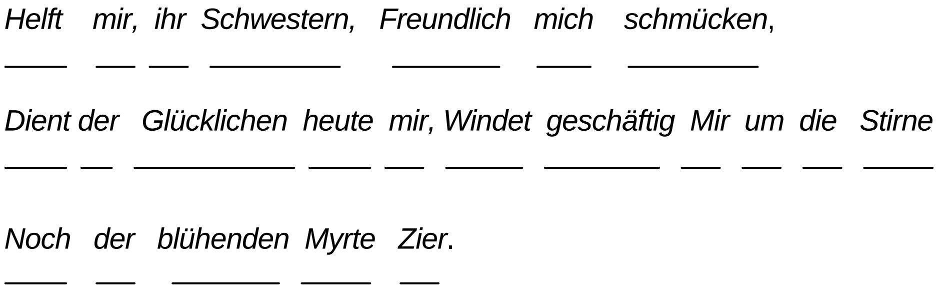
[4] Free translation: *Help me, ye sisters…*

[5] Coroiu, Petruța, *Cronica ideilor contemporane* vol. 7, Ed. Univ. *Transilvania,* Braşov, 2010, p.3.

Women's passion in this song is a transfiguration to Light of to her lover, He became the substance of things, the substance of her life itself, that resonant waves coming from inside to outside touch, an embrace, overwhelm.... Is the wedding day of the young woman in love, when the thrill of bridal veil, of a bouquet of flowers, of the white wedding dress, all of which are intertwined, into a ineffable which is not falling in any pattern but are a magnetic transfusions of a happy soul who pours his emotion in its fullness…

How can we be indifferent and do not resonate with the Words, which arouse in us the passion of listening to and the total identification? But how we deal with Words so that they are not the promise of a simple conversation, but to be transformed into the feelings?

In this way?



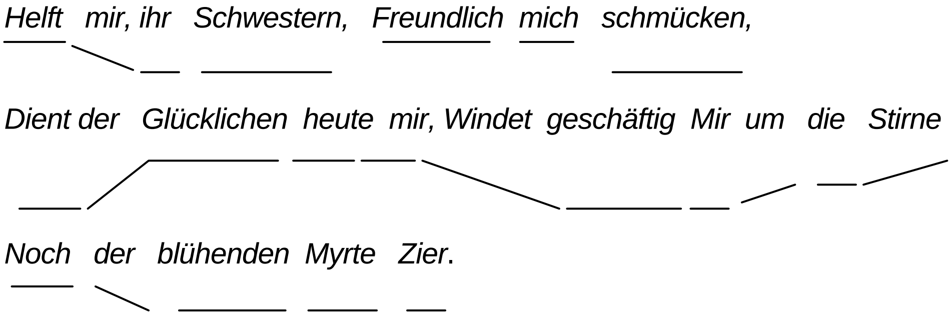
Helft mir, ihr Schwestern, Freundlich mich schmücken,

Dient der Glücklichen heute mir, Windet geschäftig Mir um die Stirne

Noch der blühenden Myrte Zier.

Such an interpretation of the text would intrigue me and I could be convince to think that, the soloist who sings this song does not know a word she/her utter... If she/he only follow the string of a sounds where are the words, would she/he still understand something of the deep meanings of words and I am confident that nobody could never pronounce the words so flat.

But if it would say so?



Helft mir, ihr Schwestern, Freundlich mich schmücken,

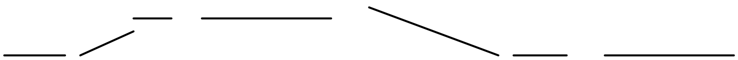
Dient der Glücklichen heute mir, Windet geschäftig Mir um die Stirne

Noch der blühenden Myrte Zier.

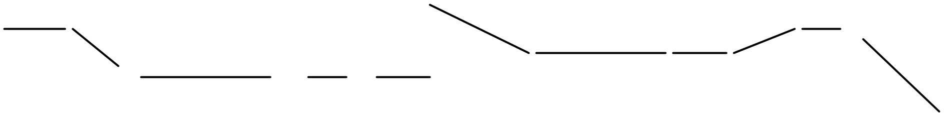
To us, it opens roads, I do not know how wide, but in any case, for sure is inviting. If we make an immediate connection between Speech and Thought, we'll find a logical interpretation of these words. But if we achieve to forget ourselves, to halve, and to become the excited young bride, trembling like a reed in the wind before the final preparations of her wedding service, before the most important moment of her life until then, we'll find resonances within the inner speech and the outside speech, being careful to exclude nuances of the word *"speech"* that approached to the *"formula"* or to the *"translation"* and to assemble the space containing these words into a kind of imaginary constructions that can be brought closer to us, every of us understood and experienced ...

But if we say so?

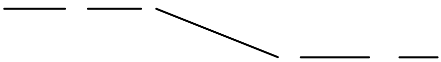
Helft mir, ihr Schwestern, Freundlich mich schmücken,



Dient der Glücklichen heute mir, Windet geschäftig Mir um die Stirne



Noch der blühenden Myrte Zier.

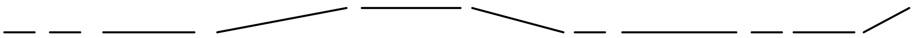


A great disappointment lives that bride! Not enjoy anything or anyone; none of her wedding day, none of her people that surround her in this day, which supposed to be the greatest day of her life, none of the fact that her destiny will be unite with her beloved ... But she really loves? Alternatively, it is lived the disappointment of a revealed betrayal just on the day that should be the most beautiful and most happy day of her life?

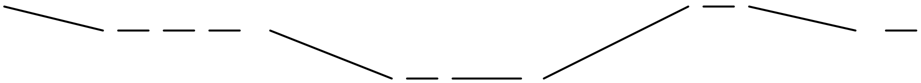
Is that how **Robert Schumann** saw the young bride? Certainly not. This song's in *B flat major* tonality, a *ziemlich Schnell* in a stanza form, has such a clear way to express the emotions, that if we are just following the words, surely you'll know how to utter them. But we should not be limited just to music, not because this could not be enough, but **Robert Schumann** had given to the words their importance, paired them in music, transcribed with his own emotions into sounds absolutely magnificent rising them to a concept, seeking for an artist to feed them with his own blood and own life, made them grow up until will touch the level of a image of the Fate.

And this woman's happiness continues in the arms of her lover, where she will find peace and will be able to remember with pleasure all the emotion of that blessed day ... That tells to me, the interpreter, to utter these words, to interpret it, but I wonder: it is the only way it can be done, as I have illustrated below?

Als ich befriedigt, Freudigen Herzens, Sonst dem Geliebten im Arme lag,

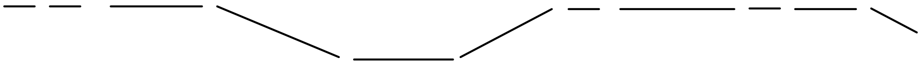


Immer noch rief er, Sehnsucht im Herzen, Ungeduldig den heutigen Tag.

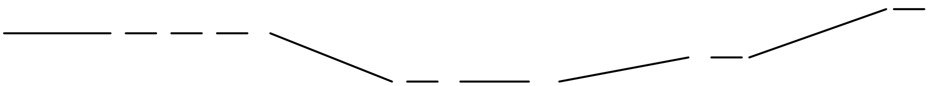


If we will utter so?

Als ich befriedigt, Freudigen Herzens, Sonst dem Geliebten im Arme lag,



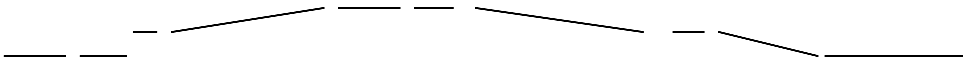
Immer noch rief er, Sehnsucht im Herzen, Ungeduldig den heutigen Tag.



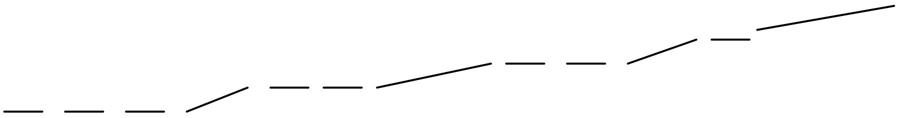
We feel again, the same regret of this Women already married, that remembering of a bad event happened or aware even in the wedding day, which only bring sorrow and sadness in the her soul overwhelmed with doubts and anxieties ... Tonalities (major) so clear, even they migrate to other tonalities does not allow us to interpret in this way. We are tied to music, melody, harmony, which by increasing international successive sequences shown to us a young bride remembering her emotions, her positive emotion that is not filled with doubt, sorrow or sadness.

Going forward, we find the following text, which I will present in some different interpretative possibilities:

Helft mir, ihr Schwestern, Helft mir verscheuchen Eine törichte Bangigkeit,



Daß ich mit klarem Aug ihn empfange, Ihn, die Quelle der Freudigkeit.

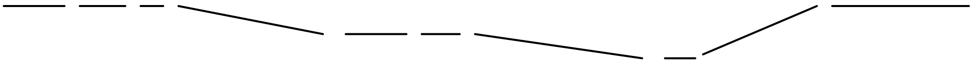


What are we trying to convey here? The young woman and her uncertain feelings they aroused in the heart of her beloved, has moments of anxiety, fearing that he might change his mind and not to appear at the wedding, at the meeting for life with her ... Her love is unconditional and She is reproaching to herself that she could have doubts about him and her choice, about Him, who is the *"source of her joy"*

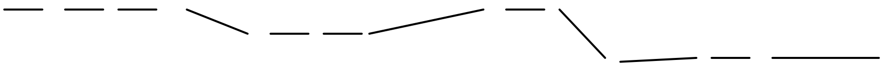
If we possible interpret these words as we utter, they will be heard even so, as an extension of what we are resonate, like a huge sounding board, within ourselves. Each phrase told in this way, then will be amplified in our inner and the words loaded with feelings and sounds are sent back out, toward to the listener. What it will hear are not the words and notes included in the score, but just the heavenly echo of the inside sayings the interpreter, the intimate spheres echo resonance of the performer and his duplication into the music.

But if we are saying the text in this way?

Helft mir, ihr Schwestern, Helft mir verscheuchen Eine törichte Bangigkeit,



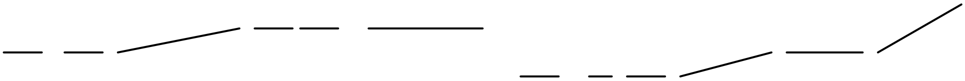
Daß ich mit klarem Aug ihn empfange, Ihn, die Quelle der Freudigkeit.



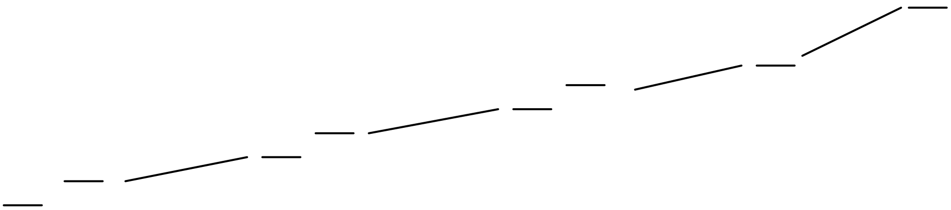
Again I've presented this doubt that given the bride's soul a tortured inner worries and that makes her, to the end of the lyrics to doubt even more and ask herself if He is really Her *"fountain of happiness"*. If these lyrics were to be interpreted as I've proposed, how does **Robert Schumann** wrote this song like? Very different, in my opinion, as it appears in the score. Therefore we, the interpreters of lied, we distinguish ourselves clearly from the performers of the text spoken, by the actors from the theatre, which can do a literary text in a variety of interpretive options, can add pauses or breaks off from the literary discourse, demonstrating that speech does always have the power to say or to convince. While we, the interpreters of lied are tied by the literary text and the music underneath each word, having the right to say and feel the music listening and learned the musical dramaturgy of the sung text. Eventually, the deciphering of cipher's musical dramaturgy of a lied and the musical talent of the vocal performer made music and words to be interesting and made the listener feels comfortable and sunken in every word and note the artist exhibited.

The following verses written in ascending intonating sequence presents the adoration of young women to Him, her beloved. With great sensitivity and a late Romantic style of versification feature, and with elegance and a depth of these verses, all made the voice to shout at the sky and the sky to resonate.

Bist, mein Geliebter, Du mir erschienen, Giebst du mir Sonne, deinen Schein?

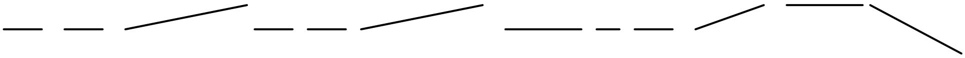


Laß mich in Andacht, Laß mich in Demut, Laß mich verneigen dem Herren mein.

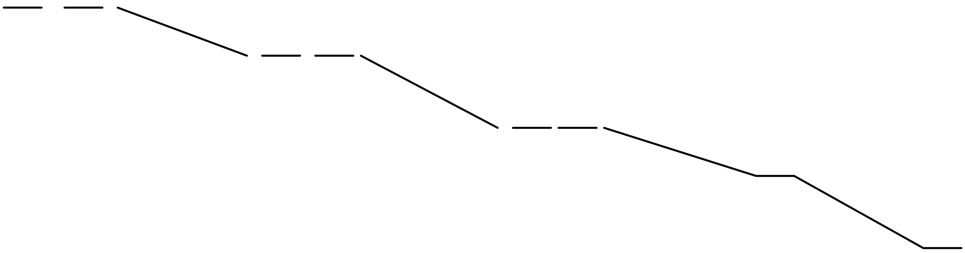


If we continue on that direction of interpretation whit a brides disturbed by doubt, anxiety, how we'll urge say these verses?

Bist, mein Geliebter, Du mir erschienen, Giebst du mir Sonne, deinen Schein?



Laß mich in Andacht, Laß mich in Demut, Laß mich verneigen dem Herren mein.



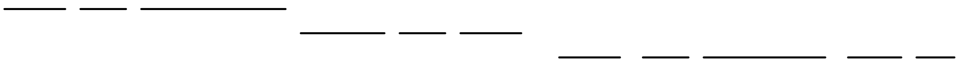
Under no circumstances, **Robert Schumann'**s music will not let us, the lied performers to interpret written text on the notes, although his literary dramaturgy enables. How important is the musician that knows how to decipher the music where the word ceases to speak, and to use the word when the music turns off…

The last part of the lyrics is in my own view, that*: "Get goodbye young bride from yours brothers and sisters"*. The young women know with certainty that she will unite her destiny with her teenage dreams prince, with the man with whom She wants to stay a lifetime. Strangely, the most chromatic part is found in this unusual end trying to illustrate, in my opinion, her regrets concerned that separation to the childhood friends, to the childhood, to the adolescence, moving among married women. The end of the lied, with solo piano is like a bride marching down the aisle-accompanying suite.

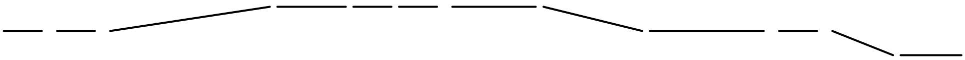
Verses written in the same adoration and devotion to her loved transpose us, once again, into the world of the perfect love, of the love without limits, where love is shared and made to last.

Can we utter them like this?

Streuet ihm, Schwestern, Streuet ihm Blumen, Bringet ihm knospende Rosen dar,



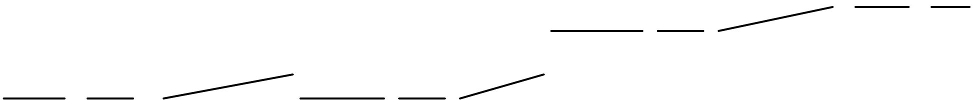
Aber euch, Schwestern, Grüß ich mit Wehmut Freudig scheidend aus eurer Schar.



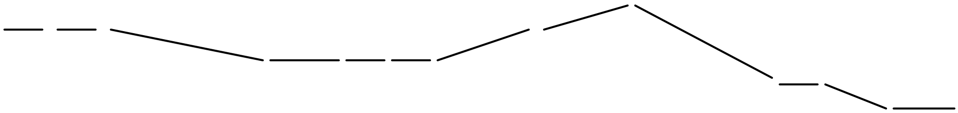
The sadness to leave the childhood friends is greater than the joy of marrying your loved one. A young woman who utters in this way the verses certainly could not overcome doubts over the betrayal she felt, could not forgive, nor has the courage to end the relationship that is unfortunate and sink her in the quagmire of her own election.

But if we will interpret the verses like this?

Streuet ihm, Schwestern, Streuet ihm Blumen, Bringet ihm knospende Rosen dar,



Aber euch, Schwestern, Grüß ich mit Wehmut Freudig scheidend aus eurer Schar.



I feel in this version of verses interpretive the same power of that shared passion watches that enjoy everyone's dazzling heart. Reading the musical dramaturgy, as is natural and preferred way of doing for us the lied interpreters, I found that overlap in a very successful manner.

I managed, in different ways of saying through a careful compression the densification of the words meaning so that, al these will strive for consistency and to provide feelings where is not able to communicate through words alone or through music only.

And ... let's not forget that each lied from the this cycle of lieder: *Frauenliebe und Leben* de **Robert Schumann** reflects another image of a certain stage in the evolution of Women sentimental development, all designed in a such compositional mastery that is breathtaking you, and forces you to perform them with honestly, providing to the listener public a really good and a passionate moment of a true love elegy.

(Translated from Romanian by Claudia Pop)

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 123-127)

ORNAMENTS IN THE TREATY *VERSUCH EINER ANWEISUNG DIE FLÖTE TRAVERSIÈRE ZU SPIELEN* (1752) FROM JOHANN JOACHIM QUANTZ

IGNÁC CSABA FILIP [1]

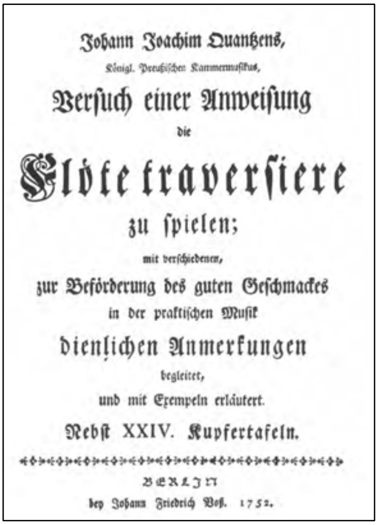
SUMMARY. The application of the performing principles ornaments described by Quantz is valid for all the performers who wish to represent the baroque music according to its rules and to the rules of the epoch. These rules can be applied not only with modern instruments but also in case of baroque instruments and the majority of the principles of ornamentations can be found throughout the history of music till nowadays.

Keywords: Quantz, ornaments, appoggiatura

Johann Joachim Quantz (Merseburg, 1697 - Potsdam, 1773) is one of the most well-know performers (oboe, flute, trumpet, and string instruments), theorist, composer and wind instrument – maker of the music history. He is a representative of the late-baroque style – courteous style, an epoch that has given an enormous importance towards the use of the proper instruments and the figurative ones.

Ex. 1

Cover of the treaty



Johann Joachim Quantzens,
Königl. Preußiſchen Kammermuſikus,
Verſuch einer Anweiſung
die
Flöte traverſiere
zu ſpielen;
mit verſchiedenen,
zur Beförderung des guten Geſchmackes
in der praktiſchen Muſik
dienlichen Anmerkungen
begleitet,
und mit Exempeln erläutert.
Nebſt XXIV. Kupfertafeln.

BERLIN
bey Johann Friedrich Voß. 1752.

He took his first music lessons from his uncle, Justus Quantz, and later he had the opportunity to meet and to learn from the most important musicians of his time: Jan Dismas Zelenka, Johann Joseph Fux, Francesco Gasparini, Pierre-Gabriel Buffardin, Alessandro Scarlatti and Georg Friedrich Händel. In 1716 he is employed as an oboist at the court of Dresda and in 1728 he becomes a flautist at the royal orchestra. Since 1741, he was the flute-teacher and court musician of Frederick II. He left as a heritage more than 200 sonatas, 300 flute concertos, 45 trio sonatas and 9 concertos for horn and orchestra. The treaty entitled *Versuch einer Anweisung die Flöte*

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traversière zu spielen is one of the most significant theoretical works of the time. It offers us a complex image not only about the technique of the instrument but also about the stylistics of interpretation, embracing all its aspects: ornamentation, joint, dynamics, tempo, phrasing, affection. At the analysis of the ornaments I am going to use the author’s method, appealing to the examples from table VI, page 376.

Ex. 2

Table VI, page 376 from *Versuch einer Anweisung die Flöte traversière zu spielen*

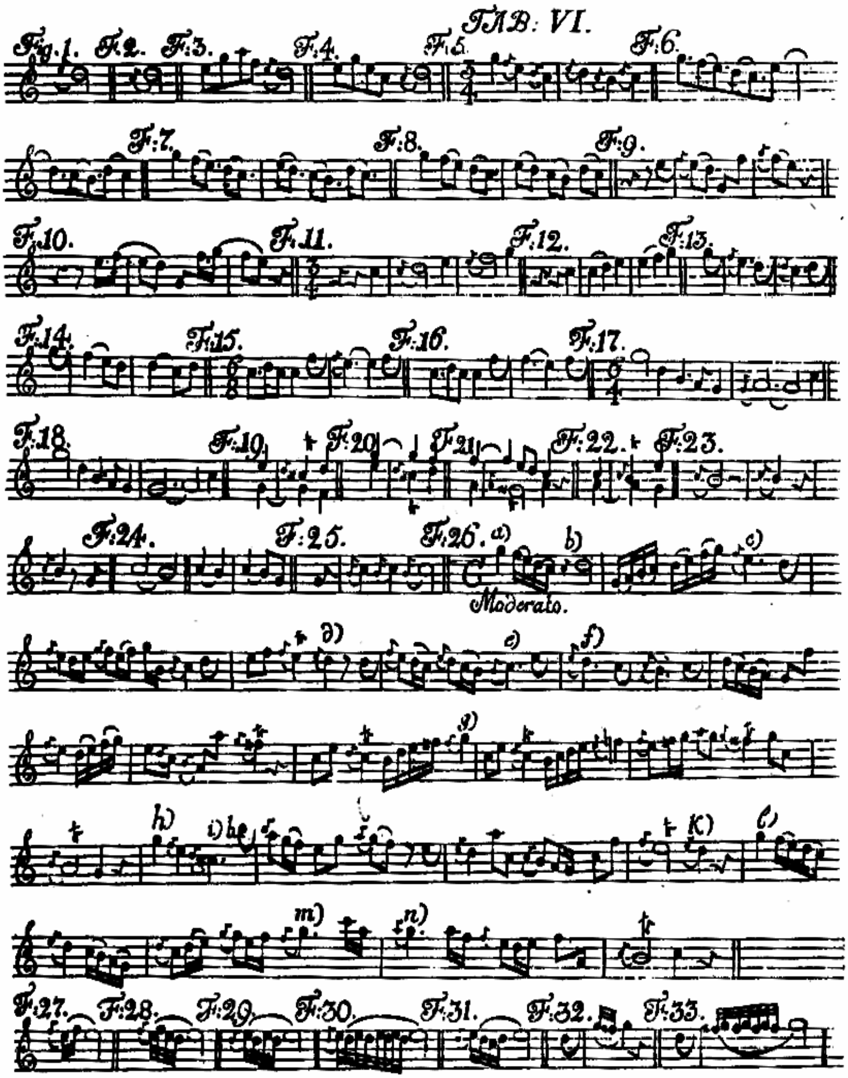
TAB: VI.
Fig.1.
F.2.
F.3.
F.4.
F.5.
F.6.
F.7.
F.8.
F.9.
F.10.
F.11.
F.12.
F.13.
F.14.
F.15.
F.16.
F.17.
F.18.
F.19.
F.20.
F.21.
F.22.
F.23.
F.24.
F.25.
F.26.
a)
b)
c)
Moderato.
d)
e)
f)
g)
h)
i)
k)
l)
m)
n)
F.27.
F.28.
F.29.
F.30.
F.31.
F.32.
F.33.

Fig. 1. The anterior superior accented long appoggiatura, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.

Fig. 2. The anterior inferior accented long appoggiatura, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.

Fig. 3. The anterior superior accented long appoggiatura, used in cases when the note before the principal note is of a superior height, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.

Fig. 4. The anterior inferior accented long appoggiatura, used in the case when the note before the principal note is of an inferior height, the length of the appoggiatura is equal with the length of the principal note (a quarter), it is executed at time.

Fig. 5. The anterior superior appoggiatura, is used for the “filling” of the intervals of lower thirds, which – according to the interpretation – may present several types that we are going to discuss in the followings. (Fig. 6, Fig. 7, Fig. 8)

Fig. 6. The anterior superior unaccented short appoggiatura – is executed before time, is unstressed and takes its value from the note before the principal note.

Fig. 7. The anterior accented short appoggiatura takes its value from the principal note.

Fig. 8. The anterior superior accented long appoggiatura, the duration of the appoggiatura is equal with the principal note and takes its value from the principal sound.

Fig. 9-10. The anterior superior unaccented short appoggiatura is used when the principal note is late and in dissonance. It takes its value from the note before the principal note but it is joined with legato to the principal note.

Fig. 11-12. The anterior inferior accented long appoggiatura, similar to the example on fig.4 where the note before the principal note is inferior in height, the duration of the appoggiatura is equal with the duration of the principal note (a quarter) and is executed on time.

Fig. 13-14. The anterior superior accented long appoggiatura. In this case the duration of the principal sound is ternary (quarter with point – 3 eighth) from which at the interpretation the appoggiatura will be twice as long as the principal note, will be 2 eighth and the duration of the principal note will only be a quarter.

Fig. 15-16. The anterior superior accented long appoggiatura, another long appoggiatura where the duration is longer than the principal note.

Fig. 17-18. The anterior inferior accented long appoggiatura. Similar to the previous example, the appoggiatura is longer than the principal note.

Fig. 19, 20, 21, 22. The anterior superior unaccented short appoggiatura takes its length from the note before the principal note. It is a relevant example for the decision of the length of the appoggiatura in interpretation (since in the notation there are no differences between long and short appoggiaturas). If the principal note is a dissonance and the appoggiatura is a consonance, the appoggiatura is being performed short and understated, so that it does not shorten the length of the tension provoked by the dissonance.

Fig. 23, 24. The anterior superior accented long appoggiatura. If the principal note is followed by a break than the appoggiatura will occupy the whole value of the principal note and the principal note will expand on the whole length of the break.

Fig. 25. The anterior inferior accented long appoggiatura. The duration of the appoggiatura changes according to the length of the principal note.

Fig. 26. An exercise includes every type of the appoggiatura previously treated.
Fig. 27. The superior mordent begins with the upper note and ends in the principal note.
Fig. 28. Superior turn formed of five notes, starts with the upper note and ends with the principal note
Fig. 29. Double inferior mordent, starts with the lower sound and ends with the principal note.
Fig. 30. Mordent quadripartite or trill measured starts with the lower sound and ends with the principal note*, reaching four times the superior appoggiatura and the* principal note.
Fig. 31. Turn inferior formed of five notes starts with the lower sound and ends with the principal note.
Fig. 32. Simple inferior mordent starts with the principal note and ends with the principal note, reaching the lower note.
Fig. 33. *Triple inferior mordent,* starts with the lower sound and ends with the main sound.

The description of the ornaments by *Johann Joachim Quantz* is a synthesis about the application and interpretation of the proper ornamentations, used in late baroque.

A few conclusions:

- The length of the appoggiatura is not indicated through notation.
- The accented appoggiaturas are executed on time and there are dissonances (they create tension, thing that must be highlighted in the performance as well). The length of the appoggiatura is equal with the length of the principal note.
- The appoggiaturas that do not create a dissonance automatically become short ones, case in which they are performed before time, taking their value from the note before the principal note.
- The appoggiaturas that have the role of filling the thirds will be interpreted short and without accented, taking their value from the note before the principal note.
- If the principal note is a dissonance, the appoggiatura becomes unaccented, before time, taking their value from the note before the principal note.
- If the principal note is an accord, the appoggiatura is going to be long and accented, having its length at least equal or longer than the length of the principal note.
- In case of ternary values, the appoggiatura is going to have a length of 2/3 from the length of the principal note and the principal note only 1/3.
- In case of a ternary length with a legato of a binary value the long appoggiatura will have a longer length than the principal note.

The application of the performing principles described by Quantz is valid for all the performers who wish to represent the baroque music according to its rules and to the rules of the epoch. These rules can be applied not only with modern instruments but also in case of baroque instruments and the majority of the principles of ornamentations can be found throughout the history of music till nowadays.

(Translated by Gyergyai Réka)

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 129-139)

DIFFERENTIATION IN MUSICAL EDUCATION

ÉVA PÉTER[1]

SUMMARY. The contemporary pedagogic view takes into consideration the varied skills the various pupils have. Therefore it considers that the teaching material and the methods used in musical education need to be established having in view the abilities and level of development of each individual to be educated. In the following I will present factors that make differentiation in musical education necessary, respectively the classical local methods and new foreign methods by which differentiation in musical education can be achieved.[2]

Keywords: differentiation in musical education, alternative methods for teaching music, skill development, creativity, divided attention, the principle of gradualism.

The aim of musical education in primary and middle school is setting the basics for a musical culture open to the musical world around it. Music teachers need to create the future concert attendants. The contemporary pedagogic view needs to take into consideration the individual features of pupils, the particularities in the development of the personality of each pupil. Differences appear because each person has a specific rhythm in his or her biological development, on the one hand and because of the environment a pupil grows up in, on the other hand, some factors in this environment having a significant effect. Positive results can be achieved only if the teacher is able to pay attention to each individual during a teaching session, if he or she teaches the teaching material in a way that it would address the unique features of each pupil, but at the same time assists the development of the entire class aiming to bring about development in the long-term by each class. In order to achieve such aims contemporary methods need to be practiced, which are effective and provide musical education based on individual experiences.

There are several arguments sustaining the necessity of differentiation in musical education:

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[2] The paper hereby was delivered on the 22nd October 2010 in Cluj-Napoca, at the Faculty of Reformed Theology of the Babes-Bolyai University at a conference having The Role of Music in Pedagogy and Healing as a subject.

a) Musical skills of pupils attending music class in primary and middle school are quite varied. The music teacher has a varied group of pupils to teach. Some pupils have an excellent sense for rhythm, others can sing well or have an ear for music or have a good memory for music. But many pupils have a poor range of voice, intonate falsely, have little sense for rhythm or a poor memory for music. Thus we have the pupil whose range of voice is a couple of notes, the pupil with an average musical skill and the exceptionally talented pupil all in one class. The task of the music teacher is to reveal and develop the musical skills of all these pupils.

b) It is quite frequent that parents provide their children an opportunity to learn how to play an instrument. Pupils who can play the piano, the violin, the treble recorder, the guitar can be found in almost every class of the middle school, in every age group. These pupils have a more developed sense and knowledge of music than the average pupil. They can read music, solmizate, are familiar with the theory of music and the history of music, therefore they are able to complete even more difficult musical tasks. The teacher needs to adapt also to the level of these students, otherwise he or she will not be able to hold their attention.

c) A special part of our attention in music teaching should be dedicated to the physically and mentally disabled children and those who have some kind of emotional disorder. Musical education helps greatly the intellectual development of these children, it helps improve their mood and integration into society. There are special schools for these children, but parents sometimes decide public school would be better for them. Therefore one can come across pupils with slighter physical disabilities or emotional disorders also in the primary and middle school. The aim of the teacher in this case also is to strengthen the self-confidence of these pupils and develop their skills by using proper methods, exercises for their development and by encouraging and praising them.

Before deciding on the methods the teacher needs to assess the musical skills of the pupils in a class[3], he or she needs to find out what the level of their knowledge in music is so that he or she can compare each pupil to their former achievement.

Some assessable phenomena are:

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[3] Assessment of musical skills started in the 19th century. The specialized literature designated Carl Strumpf, later Th. Billroth, Wilhelm Maximilien Wundt, W.E. Scripture, C.E. Seashore as the pioneers of this field; the pioneers of the Hungarian musical skill assessment are Géza Révész, Sándor Kovács, Margit Varró, Elemér Gyulai and Endre Szögi. Assessment focused mainly on the memory for melody and rhythm; on the ability to differenciate between intervals and pitches and later took into consideration also the sense for tonality, an ear for harmony and the ability to live the mood expressed by the music. See: Dombi Józsefné Kemény Erzsébet, *A zenei képességvizsgálatok kézikönyve (A Manual for Musical Skills' Assessment)*, SZOTE Nyomda, Szeged, 1999, 7-9; 37-50.

1. Spacial perception of music: differentiating between higher and lower pitches[4];
2. Temporal perception of music: the problem of rhythm[5];
3. A sense for dynamic degrees: quiet, loud, gradual increase or decrease of volume;
4. The ability to recognize the timbre of the voice;
5. Starting on the accurate note: both on the proper pitch and at the proper time;
6. Clear intonation;
7. The ability to sing along with someone else;
8. Musical formation: correct breathing, which will create the units of the musical form;
9. Expressivity;
10. Creativity.

Classic methods

Spatial representation of the pitch can be performed by movements of the body and arms. Raised arms, laterally stretched arms, standing position or crouching down all represent different pitches. This is called a living piano. Small children like to move a lot, therefore representing various pitches with spatial movements meets this need as well. A classic method for representing pitches is using the letter representing the sound along with a gamut, scale or "note" tower. This method is frequently used in teaching the sounds of the pentatonic. As long as pupils sing using only two or three pitches scores with one or two lines are used. This makes it easier to use the score. One of the spectacular methods is solmization by signs of the hand and the association of the five-lined score with the five fingers of a hand, a precedent for this is the Guido-hand in the Szalkai Codex. These exercises prepare pupils to be able to read five-lined scores. Tunes can be represented also by a combination of figures. In this case each pitch is designated a different number depending on the initial note. The score of letters containing both names of notes and an illustration of the rhythm can be successfully used to teach beginners. Zoltán Kodály's exercises for score reading using a score of letters are famous worldwide. The teacher can introduce also vessels of glass filled with water in the case of which the level of the water produces a different pitch. This is a method by which the teacher can motivate also pupils who do not like music. Using several methods during a class will allow each pupil to also do exercises using devices and methods according to his or her own level and to familiarize him or herself parallel with other devices and methods that require a higher level of musical knowledge.

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[4] An ear for music is the foundation for any other special musical skill. An ear for music is not the only precondition for a development in music, but certainly and absolutely necessary one. The extent at which one has an ear for music is influenced by anatomic-physiologic features, but also precedents in functional development. There are people with perfect pitch and a relative pitch. Perfect pitch is a special case, there are fairly few people who have perfect pitch. Relativ pitch is a common musical skill, developing relativ pitch is one of the most important tasks of musical education. An active ear for music needs to be developed in such a way that this would be the foundation for the evaluation and feeling of musical pieces. More on this subject in: Michel, Paul: *A zenei nevelés lélektani alapjai (Psychological Bases for Musical Education)*, Zeneműkiadó, Budapest, 1974, 53-70.

[5] Rhythm can be sensed even without musical education. The sense for rhythm is assisted by a natural urge for movement we have. One is able to remember rhythms that have been sung, one is able to feel the difference between various types of periods, even if we cannot pair these up with their technical term. This basic skill needs to be formed into a more refined skill through musical education.

A method to develop an ear for music is polyphonic singing. When having pupils sing pieces of drone-bass and bagpipe accompaniment or do melody ostinato the teacher can divide the class of pupils into 2-3 groups of singers. When singing canons pupils will form groups of singers again. In the course of these exercises pupils need to pay attention besides their own part to the part sung by their fellow singers. Thus pupils hear, sense and follow several tunes while singing the one they are supposed to. It could be said that this exercise helps pupils develop divided attention. Beginners can sing an easier tune matching their abilities while having the chance to hear, sense, try out also a more difficult tune sung by an advanced learner of music.

Development of a sense for rhythm is founded by games involving singing, having pupils exercise uniform steps and movement to a certain rhythm. Exercises that teach children how to sense uniform beat are already part of the kindergarten curriculum, yet these exercises need to continue later as well, since while singing along with others sensing the uniform beat of the music is very important in keeping the tempo. Exercises having students sense the uniform beat need to go on for years. Besides this the teacher has the task that is only seemingly easy to make pupils feel the rhythm of the songs, have them recognize and clap out the patterns of rhythm or at advanced level have them beat out a rhythm ostinato while singing. Applying all these while keeping the tempo is a serious task which requires full concentration. Yet pupils' skills can develop quickly in this respect if the teacher gives them exercises fit for their ability and follows the principle of gradualism in choosing those exercises.

There are pupils who can easily understand and learn the lyrics, others find that difficult. Understanding and memorizing the lyrics can be enhanced by an expressive picture or a specific object. The teacher can also have students sing the song by roles, thus they will live the message of the song and learn better how to express themselves. Drama pedagogy also helps pupils socialize, for they need to collaborate. Connecting movements and singing is benefic for pupils who suffer from anxiety and shyness. It can be the beginning for recovery for them. Movement eases up shyness: before he or she knows it the pupil will join in the singing, even pupils who do not usually like to sing. Even the unwilling will sing, for a group activity where everyone is singing encourages the individual, too. Music and singing can bring about positive changes also in the personality development of the children.[6] Introducing folk dance classes in the curriculum of weekly activities will also help develop singing skills and a sense for rhythm. Benefic, developing elements of dancing are used even for the skill development of the blind and partially sighted.[7]

The conception of Kodály places music at the center of the education of children. His saying that musical education of children should start before birth is world famous. In musical education for primary and middle school he emphasizes especially singing and later listening to music.[8]Kodály thinks having direct contact with music is more important than the theory of music. Through the exercises he suggests he provides a varied skill development process dealing with: a sense for rhythm, an ear for melody and harmony, a sense for tonality, memory, a sense for musical form, creativity. The teaching of theory depends on the level of skill development. Kodály uses solmization in teaching reading and writing of scores, since it helps clear intonation and develops abstract thinking. Kodály's method brought a great change in the curricula of musical education, opening a whole new age: he chose folklore as the main musical material for his teaching. He held the best pieces of folklore at the same value as musical pieces written by classical composers.

Educational methods abroad

Since the 20th century there has been a great variety in musical education abroad. The excellent Hungarian music teacher living today, Erzsébet Szőnyi writes in her book: "Traditional musical education with a familiar structure generally practiced mostly in the last century has started to gradually change and transform since the beginning of this century. First changes were partial and had a narrow range effect, later change was practiced on an ever larger area, while today musical education is characterized rather by change and variety than constant practice."[9] In the following several methods created by well-known foreign music teachers will be presented. These methods have proved to be highly successful. In the paper hereby I shall emphasize some of the characteristic features of the methods.[10]

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[6] See: Kokas, Klára, *Képességfejlesztés zenei neveléssel (Skill Development by Musical Education)*, Zeneműkiadó, Budapest,1972, 6.

[7] The Psalmus Humanus Artpedagogy Association organized at Budapest on the 6-7th March 2004 a National Artpedagogy Conference. At the conference lectures and practical presentations were made regarding among other things the effect learning to dance has on the musical and general development of blind children. Written versions of these lectures can be found in the volume of the conference published with the title *Integrált művészeti nevelés az iskolában és a családban (Integrated Artistic Education at School and in the Family)*, Psalmus Humanus, Budapest, 2006. In the following: Psalmus Humanus 2006.

[8] An important element in the conception of Kodály is emphasizing the developing effect ot singing, since singing leads most directly to living the music and understanding it. Every healthy human body is equiped with this "instrument" and it is an appropriate tool for expressing the emotional content.

Maurice Martenot[11] follows the path of tribal evolution in the musical education of children. Therefore he founds musical education on rhythm and builds it on the music of primitive tribes. He urges children to use the language in expressing rhythm, since this way a proper tempo can be reached. In his opinion expressing rhythm by clapping hands, stamping feet or using other tools would result in a slower tempo. His method holds development of creativity important therefore it offers room for free improvisation and other natural expressions by the means of music. Everything is expressed by movements. Concepts of the theory of music are practiced by games: rhythm domino, rhythm lottery, puzzles, disks, pictures, cards.

Émile Jaques-Dalcroze[12] aims to transform the human body into a musical instrument. The main principle of his method is that pupils need to be provided unlimited opportunities for living the tune, the rhythm and the movements. In his method I would emphasize rhythmic movement, which is a suitable means to have pupils sense and understand musical processes. In his method rhythm is expressed by stepping and the musical features and form by movements. This activity needs constant concentration, since pupils need to react instantly to the musical process. Pupils need to observe and understand music, they need to be sensitive to it and be able to express it by movements. Thus the body turns into a tool for musical expression. In his method first they deal with a primal instinct about the music and only then will intellectual analysis follow. In his opinion developing a physical reaction to the music is the most direct method in making pupils understand the music. The technique of eurhythmics means transposing musical perception to movements. Pupils express even slighter musical changes by muscle movements. They react to the change of the tune, the rhythm, the harmony, the dynamics, the timbre and in fact to every kind of change in the music. The primary aim of this method is to develop the ability to express oneself.

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[9] Szőnyi, Erzsébet, *Zenei nevelési irányzatok a XX. században (Musical Education Trends in the 20th Century),* Tankönyvkiadó, Budapest, 1988*,* 3.

[10] For this presentation I used the following reference: Mrs. Jenő Kis, Éva Kenesei, *Alternatív lehetőségek a zenepedagógiában (Alternatives in Musical Education)*, Tárogató Kiadó,Budapest, 1994.

[11] Maurice Martenot (1898 – 1980) was a French cellist, a radio telegrapher, and an inventor. Born in Paris, he is best known for his invention of the Ondes Martenot, an instrument he first realized in 1928 and spent decades improving. He unveiled a microtonal model in 1938. Martenot himself performed as an ondist. The 1937 World's Fair in Paris awarded him "Le Grand Prix de l'Exposition Mondiale".

[12] Dalcroze, Émile Jaques (1865 – 1950) was a Swiss composer, musician and music educator. Dalcroze began his career as a pedagogue at the Geneva Conservatory in 1892, where he taught harmony and solfège. Among his compositions are a Nocturne for violin and orchestra, Violin Concerto in c and Poème for violin and orchestra.

Edgar Willems[13] founded his musical education on free singing and free rhythm. He develops a sensitive ear for music by various exercises: imitation of sounds, making the difference between noises and music, group improvisation, free improvisation. In the course of these exercises he uses various instruments and materials. His method is very similar to learning the mother tongue. First children just listen to music, familiarize themselves with the source of the sounds, utter various sounds, learn the name of the notes, express rhythm by imitation, sing songs and only later will the teacher identify their experiences by assigning concepts and theoretical issues to them. When teaching to read and write scores Willems starts with the note *C*, then he continues with the major scale and relatively with the notes in the tonic chord.

Justine Bayard Ward[14] founded his method on clerical music. His point of departure is the Gregorian song. In teaching rhythm he applies bodily perception instead of explaining concepts. He uses rhythmic games; he expresses tension-relaxation and the two poles of arsis and thesis by movements of the arms. He has the pupils improvise rhythm and tune for poems. In reading the score he uses figuring. He has pupils practice reading staves on staves of 1-2-3 lines first, then on 4-lined staves, the same as those used for writing Gregorian music. He starts using 5-lined staves only after his pupils can fluently read the neume. During each session he has his pupils do phonation, singing, reading and writing score, exercises to develop their ear for music and their sense for rhythm, creative activities.

Shinichi Suzuki[15] expressly concentrates on instrumental expression. In his conception on teaching how to play the violin mothers have an important role. His conception on musical education is that just as the child is surrounded by speech every day and one day he starts speaking himself, musical education should be performed on the same grounds. Children need to be surrounded by quality music, they need to listen to a lot of music and this will help their musical education. First he teaches parents to play music so that they will be able to help their children in learning to play an instrument. In his method pupils learn to play musical pieces first by ear, i.e. they first learn how to play and then find out how to read the score. He emphasizes also developing pupils' ear for music by having them learn the musical pieces, by the principle of gradualism, by interchanging individual and group activities and by training the pupils' memory.

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[13] Edgar Willems (1890-1978) was an artist, a musician autodidacte, and especially, a pedagogue of music.

[14] Justine Ward née Bayard Cutting (Morristown, New Jersey, 1879-Washington, D.C.,1975)

[15] Shinichi Suzuki (1898 –1998), Born in Nagoya, Japan, one of twelve children, spent his childhood working at his father's violin factory, putting up violin sound posts. A family friend encouraged Shinichi to study Western culture, but his father felt that it was beneath Suzuki to be a performer. Without access to professional instruction, he listened to recordings and tried to imitate what he heard.

Maria Montessori[16] uses a method aiming to turn pupils into an educated audience. She prepares pupils by having them listen to a concert every day. But as a first step she educates children to differentiate between noise, sound and silence so that their musical ear should be prepared for the reception of music. She chooses also special instruments: wooden cylinder, bells, reeds, wooden dulcimer, and mini-piano.

Carl Orff[17] proposes a method that aims to further develop playfulness and creativity in children in the course of their musical education. He connects music and movement mainly by emphasizing rhythmic creation and improvisation. A specific feature of his method is using the specific Orff-instruments and active playing of music. He uses a wide range of rhythmic instruments for which the music teacher who is also a composer composed many musical pieces with a pedagogic feature. He starts musical education at the youngest age, not by teaching how to read and write music, but by offering the experience of music: singing, instrumental games, improvisation. He wants to set the mood for musical education. He always connects music to speech and dance. According to Wismeyer: "…Orff is a fan of the theater, he means to unite sight with sound and speech with movement. In a musical education session based on his method the teacher needs to demonstrate dramatic speech and music."[18]

The Ulwila Method

Music teacher and special needs education teacher Heinrich Ulrich worked out in the 1970ies a special needs education concept[19] aiming to help mentally disabled children catch up, for the pupils of Tom Mutters School in Frankenthal. The concept develops the entire personality by musical education. It aims to bring about cognitive, psychomotor, emotional and social development. An important element is learning music by instrumental accompaniment, but also singing, listening to music, combination of music, movement and dancing, musical theater, composing, creation of instruments and dexterity are practical areas aimed to be continually developed. It aims that musical education be incorporated into the general knowledge.

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[16] Maria Montessori (1870 – 1952) was an Italian physician and educator, a noted humanitarian and devout Catholic best known for the philosophy of education which bears her name. Her educational method is in use today in public as well as private schools throughout the world.

[17] Carl Orff (1895 –1982) was a 20th-century German composer, best known for his cantata *Carmina Burana* (1937). In addition to his career as a composer, Orff developed an influential method of music education for children.

[18] Wismeyer, Ludwig, *Das Orff-Schulwerk*, Handbuch der Schulmusik, Gustav Bosse Verlag, Regensburg, 1964, 321-328.

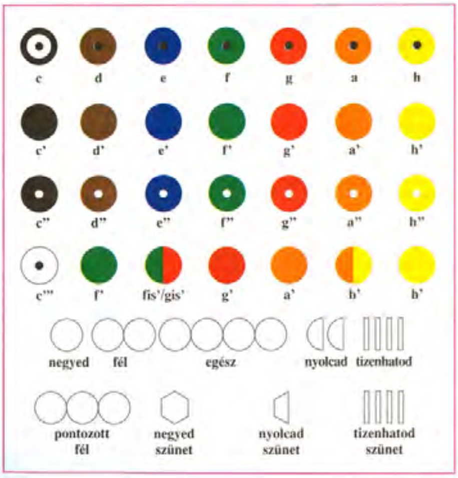
[19] On the method see: Kövics Ágnes, *Az Ulwila-módszer elveinek alkalmazása értelmileg akadályozott óvodásoknál (Application of the Principles of the Ulwila Method in the Case of Mentally Disabled Kindergarten Children)*, Fejlesztő Pedagógia, 12. Évf. 2001.2.sz. 18-23; and Psalmus Humanus 2006, 119-129.

And even though specialized literature suggests simple songs, staged melodic drawing, simple rhythm, few notes in one song, simple text to be used in the musical education of the mentally disabled, this school practices exactly the opposite. And in the practice of the school it has been observed that children actually prefer greatly expressive songs with a complicated rhythm because of their expressivity.

Listening to music is included in every activity, but it is also a form of special therapy in order to improve the children's mood. Moving, dancing to music is part of the daily music classes. Pupils compose songs and create instruments[20] and play them for themselves and their small community. By creating music theater pupils practice role play and create their own costumes.

In order to make learning to play an instrument easier they use a special system of scores at Tom Mutters School. Initially it was called Ulwila, now they call it HUS Music System. The special system of scores works with simplified signs for establishing pitch and length. Various pitches are represented by various colours, the higher the pitch, the lighter the colour.[21] Sharp and flat notes are represented by the two colours between which there is a half note.

Fig. 1



Every pupil in the school learns how to play an instrument, the most talented having their own orchestra. Their repertory includes musical pieces by Bach, Beethoven, Mozart, Verdi and Bartók, folk music, rock music and gospel music. Due to musical activities mentally and physically disabled children undergo a positive change: they become more open, more joyful, more sociable.

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[20] One-stringed wooden box, three-stringed guitar, wooden xylophone are also created at school.

[21] c=black; d=brown; e=blue; f=green; g=red; a=orange; h=yellow in the first octave. In the higher octave each note has the same color but with a while circle in the middle, while in the lower octave we find a black circle in the middle.

In the last few years many-sided uses of the computer become central in musical education both abroad and home. The computer is a suitable aid in teaching the theory of music, it is an opportunity for quick acquisition of information and one can make scores at perfect quality using score writing programs. And all this is available not only to healthy people, but at a certain level also to the physically or mentally disabled. An especially great quality of the computer is that it allows the development of creativity, providing opportunities for anybody to compose his or her own music for himself / herself or for the people around him / her, to try out how the composition may sound played even by an orchestra. Using the computer infinite possibilities appear in instrumentation.

As a conclusion the question needs to be asked: what does then differentiation in musical education mean? It means to accept each pupil with his or her own special situation, features and abilities and to adapt his or her process of development to such a point of departure. Since music class has many parts and its course depends on the creativity of the teacher, the teacher needs to provide for each pupil a type of task in which he or she can feel successful and can continue to develop his or her particular abilities. For individual development the teacher needs to apply from among the presented classical or foreign methods of musical education the one that provides opportunity for the pupil to go on with his musical studies and the development of his abilities. Applying alternative methods of musical education the teacher should bring about the development of less talented pupils in a manner that would not make very talented student with excellent performances lose interest either.

(Translated from Hungarian by Borbély Bartalis Zsuzsa)

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THE DIFFERENT ASPECTS OF MUSIC THERAPY

MAGDOLNA SZABADI[1]

SUMMARY. We may not start scientific thinking about an area still in formation that has considerable temporal and spatial expansion, without examining our bases from exact areas. The method sets music as its device, which is the most abstract one among the artistic branches, since its sounding forms “fly away” in space and time. Music tries to induce and modify the psychological processes in the therapy. The following add the background knowledge to this: the domains of musicology, neurophysiology and the musical education.

Keywords: music therapy, music education, musicology, music experience, structure of music, neuro-scientific approaches to music

The Examination of the Definition of Music Therapy

When we examine the definitions of music therapy, it becomes apparent that it is a collective term. *Buzasi* (2007) summarizes it so: music therapy is an intervention with a curative purpose, which happens in a musical medium. We achieve the aim set in the therapy, with interpersonal communication, conscious management of contact factors and with the use of psychological devices. The emphasis is on therapy, which is not the same as musical education, dissemination of knowledge and recreation. Further, in the centre of his definition is the restoration of the balance of the body-soul-psyche, which we achieve with the help of sounds through medical science, psychological and therapeutic procedure.

Furthermore, in *Kollár*’s (2007, p.828) study, in which he reveals the role of music therapy in the tumour of the patients' treatment, he quotes the definition worded in 2005 by the American Music Therapy Association, according to which *“music therapy is the application of clinical and musical devices based on experiences within therapeutic frameworks, in order to achieve personalised aims.”* Apart from this, *Konta* (2002) introduces music therapy as a method that can use music and its elements efficiently in the course of the personality development.

So music therapy picks from different specialities for its **methods**. It uses music for the development and restoration of psychological functions and for the support of the personality, to which the framework and the condition

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system are defined by the therapist's profession. It emerges from these definitions that the character of music therapy has a wide spectrum; therefore, it is necessary to introduce the meaning of a word “therapy” itself more directly.

The Meaning of the Word Therapy

Buzasi’s (2003, p.18) writing quotes the most authentic (Duden Etymologie) dictionary used on the German language area: *“...therapy, a term borrowed from the Greek word therapeia, its actual meaning is to respect, to serve and to attend. ...A root word is the Greek therapon: maid, attendant, today is used only in the psychotherapist's compound.”* It refers to the fact that we may talk not about healing exclusively, but actually accompanying, helping and servicing. Therefore curing can refer not only to recovering from illness, but also to being eased of the personal difficulties hindering our everyday lives.

In order to avoid the extremes in scientific thinking, it must be stated that music therapy cannot be a substitute the medicinal treatments. However, *Vértes* (1992, p.1) quotes Wilms' thought, according to which certain psychic changes, subjective complaints it may act as a “second track”. That is, music therapy is a complementary element of a complex procedure and activity.

After examining the meaning of the word therapy, let us move on to putting it into a system, mapping of the establishment, subject and content of the device, i.e., music from the music therapy point of view.

The Objective, Content and Historical Examination of the Music and Putting It into a System

Singing, playing music became man's culture through magical ceremonies. Following *Thomson* (1975), we regard the magical act as mimetic one. These ancient archaic universal layers are the bases of musicology. According to our opinion, they are integral part of our daily life also. Therefore, we may say that singing and playing music during therapy preserves the mimetic-type of technique, according to which the patient gets an alternative for the drilling of the situations in the external world with the imitating practices happening in the therapeutic surrounding. *Bernát* (1969) sees the explanation of the art in the imitation of the nature, too. He points out that the depiction of life has it increasing and maintaining power. And this is actually the driving force of the aim and the procedure of all therapy.

The viewpoint of musicology can be supported by the words of *József Újfalussy* (1970), according to which singing and knowledge about instruments developed parallel to each other throughout the application of the devices for personal use, while the song with the open sound bought in the today's sense is the product of the new age. According to these, the music used in the therapy takes the ancient-archaic layer as the starting point mostly.

Furthermore, according to *Zofia Lissa* (1973), continuing Ingarden classification, the creation = working coming into existence as the product of the active music therapy is, in fact, belongs to the production-group like the folksong, improvisation etc. So it is different from the opus in the way that it happens once, not typical and does not lift to "human intellectuality" (using György Lukács's categories in his work), on the other hand it satisfies the therapeutic aim and benefits the creator most. If we accept *József Újfalussy*'s (1970) thinking, the word opus can be regarded not just as temporal, but as a spatial art form of music. That is the characteristics of the sounds have not only frequency = realized in a tone, but have altitude order as well. These characteristics are present in music therapy practice and define the dynamism of the group.

The music in *Hegel*'s (1974) aesthetic system appears in a way that the direct observer depicts the idea in a sensual shape, not through thinking and not in a form of clear spirituality.

That is, music provides an opportunity for individually approaching the person participating in the therapy.

When learning about music we can complement our knowledge with the category of empathy.

With music, the person does not listen to it as an outsider, but he or she is involved in the music. *"The indirect, disembodied and flexible way of the musical objectivity makes it possible to experience the emotional relations directly"*. (*József Újfalussy*, 1970, p. 553).

Musical Experience, Understanding and Meaning

Mátrai (1973) considers the psychological definitions as to be followed, for his approach of the concept of the experience. It separates five essential characteristics of the experience. Its directness, the spiritual relation coming into existence in the experience between an object and a subject; furthermore that it is simultaneously active function and passive spiritual state. Apart from this something partial makes contact with the whole in the experience. That is it creates a unit, a harmony for the human psyche.

He points out that the spiritual quality of the relations coming into existence in the experience may be different. *Mérei* (2006) in his work reports on his psychological investigation of taste, from which it can be seen that not just the objective and the personal knowledge, but the conflict between the preliminary expectations and the realization (that is, the semantic conflict) influence the experience. *Gabrielsson* (1995) considers the intensive musical experience a cognitive, perceptual and emotional process, which is traceable in behavioural and psychophysiology changes. An important determining factor can be the situation and the personality, of which the current mental and physical condition may play social contact role in the formation of the experience. *Gabrielsson* (1995) presents Panzarella's research made in 1980, in which the people examined separate four effects of the experience according to the report made on the musical and fine art experience. They are the following: regenerative ecstasy, sensomotor ecstasy, retreating ecstasy and thawing-merging ecstasy. Furthermore, according to *Stachó* (2000) the real musical experience in most cases comes into existence as a result of an implicit musical structural analysis and usually a neutral emotion arises if the continuation is unexpected. If the listener does not know, the given musical style the music may mobilize less positive emotions in him. We can read about the psychology of the artistic pleasure in *Vitányi's* work (1969). Although the work induces the experience of catharsis in the process of the reception of the art, the cathartic recognition refers not only to this, but to one's whole life itself.

Stepping towards the neurophysiologic basis of the musical experience some parts of *József Pál Vas*'s (2005) work deal with the origin of our musicality, leaning on the results of developmental psychobiology. We may discover that even a foetus has musical skills and musical memory. After the third, fourth month since conception with the help of the developed acoustic apparatus it is capable of the processing of the sounds. Since the foetus takes in 90 % of its sensory stimuli through acoustic modality, it presupposes that this is the most important resource of the brain. It points out that the rich overtones of the deep frequency drumbeats (4-6 cycles/drumbeat) induce temporal lobe - activation (4-6 cycles/theta-rhythm), trance state, visual and acoustic ideas. The essence of the momentum is that these are the physiological parameters of the ancient singing and dancing curative rites. And the essence of the musical experience can be seen in the emotional accord of exterior and interior reality.

After analysing the experience, let us deal with musical understanding and meaning.

According to *Losonczy* (1962), the steps of the understanding of music are built on one another, moving from the simple one towards the more complicated one. He creates two kinds of listeners' behaviour. The one, who perceives, listens to the music and looks only for relaxation and at the same time fills himself up with emotion. The other kind is when the listener's mental activity, concentration and intellectual requirements are needed in order to process the emotions and to achieve the second level. In addition, he separates five degrees of the musical understanding, ranging from the elementary level to the understanding of the structural construction of the music. Continuing this sphere of thought, we manage to reach the levels of understanding created by Bense, which are introduced by *Laczó* (2003). They were the following: the perception of the acoustic surfaces of the music, the grasp of the smaller units of the sounding process, the recognition of musical processes (for example period), the solution of the musical codes (symbols) and the listener's levels of associations and his/her expectations. Going on the circle of the understanding and meaning, *Laczó* (2006) reviews Judit Csillagné Gál's candidate dissertation with the title *"The psychological investigation of orienting in the compositions"*. The most determining question of the investigation was, whether the meaning of an artwork can be approachable. The author's conclusion is that the reception of the artwork mobilizes the whole psyche. Since the intellectual and emotional effect prevails simultaneously, the investigation can be done simultaneously only, and both are necessary to the solution of the meaning of the artwork. *Stachó* (2005) reviews Jaakko Erkkila's, a Finnish therapist theory of music, who indicates four sources in the musical meaning: vital effect (meanings born with us), psycho - dynamical (meaning based on unique associations of ideas), cognitive (meanings following from the solution of the construction of music) and the cultural level. We may read in *Walker's* (2004) and *Jan's* (2000) analytical studies about the meanings developed culturally and about their spread.

Echo's (1976) work presents the psychological explanation of the musical emotion. According to him, musical thinking is the most suitable for the structural analysis of the measurable and concrete happening in the terms of relations, since the rhythm has his own mathematical expression (sound with the help of frequencies), the harmony relations have their own quantity. However, when discussing the interrogations being aimed at the nature of the music we may not avoid reference to the world of those emotions that the music itself awakens in the listener, and which are produced in the strain of the expected and received sound. According to *Hartmann* (1977) the composition has articulated coherency objectively, in which every detail refers ahead and back, and these references themselves are caught together with the one which can be heard lecherously. That is, the composition forces the listener to listen forward and back, and to wait for the moments that come next in every second. In addition, he distinguishes 3 layers of musical background, which are created by sounds. It is when the listener vibrates together with the music, when it touches the listener's soul deeply, and finally the metaphysical layer, which expresses itself mostly in religious music. Hartmann talks about music as an artistic material, the product of which does not exist as a thing, a body, but as a process, dissolving in the temporal flow and movement. This is the reason why music is able to bring out the secrets of the soul without real topics.

Consequently, we may draw the conclusion from the contact of experience and understanding that the more musical layers we reveal, the richer our range of emotions will be.

After these points, let us examine what experiments and methods were born on the area of musical "aptitude".

Musical Skills, Abilities and Musical Taste

Révész (1946) discusses the ideal manifestations of musicality. He is the person who first did research in order to diagnose the measure of the musicality. His examination methods incorporate eight different characteristics indicating acoustic - musical ability. For example, sense of rhythm, playing and creative fantasy after listening to the music. *Varró's* (2002) study is about the arguments of musical talent and its examination. As the fundamental criterion of musical talent, he mentions the existence of the musical skills, abilities and the existence of the auditory imagination. When examining musicality, he means the specific aptitude and he does not want to give numerical value to the talent, emotions and to the inner motivation. He prefers the direct observation of the man.

The measurement of musical taste and empathic ability is important for the music therapist. *Dombiné's* (1992) work presents the newest standard tests on examining ability. These tests are suitable for the measurement of the foresaid ones: Hevner-type ("Oregon") test on musical taste, Schoen-type musical taste and understanding test and Kyme-type aesthetic judgement test. The tasks form three types: comparison, aesthetic judgement and improvisation. In *Dombiné's* (1999) writing, we can find additional experiments on musical ability.

Continuing the domain of the musical taste, *Behne* (1994) in his study separates the influencing factors of musical taste and preferences: age, sex, social status, personality and the situated musical preferences (the role of current mood). In addition, he defines different dimensions, like the listener typology. He also demonstrates that the increasing orientation outward - in point of the musical taste – can be seen at the puberty age the latest, naturally towards the ones with the similar age. If by the end of the puberty the "Ego"- identity developed, we have to aspire to let the musical preference fulfil the individual taste and to reflect the unique personality. *Stacho* (2005) points out that music and the method used in the therapy can be assigned after examining the musical prerequisites.

These pieces of knowledge are in the therapist's background knowledge. They help to circumscribe the suitable musical style, to define the method and to have an intuition of the patient's manifest problem.

The Story of Music Therapy

Buzasi (2007) describes the story of music therapy. He presents the expedient application of music through the history of humankind embedded in a process. His references from the biblical Old Testament, the Chinese and ancient Greeks' curing ideas allude to the pre-scientific age. The principles and effects laid down at this time exist in the time of the science as well. The beginning of it starts with Dalcroze's, Pontvik's and Porta's activity and with the foundation of the International Music Therapy Association in 1950. These well known names appeared from the middle of the previous century: Alvin, Lecourt, Schwabe, Benenzon, Wilms and Galinska. The first full-time training course started in Heidelberg in 1980. *Konta* (2002) starts his presentation of the development of music therapy and its development with biblical reference. Then he says that applying the music in curing remained as the part of the medical science until the Middle Ages. It was the age of the reformation when the education of the music made progress primarily. Furthermore, we get an overall picture from Peter Lichtental's and Tadeusz Natason's activity, and from the Carl Orff method. In Hungary music therapy spread primarily in the area of internal medicine, psychiatry and became the part of the personality development in 1970. Apart from this, we may recognise the effect of music therapy on the personality, and music therapy tools (human sounds, body sounds and musical instruments).

We can read about the forms of music therapy (individual and collective, active and receptive) and its methods (behaviour and conflict centralized) in *Buzasi's* (2007) writings.

Vértes's study (1992) gives detailed information about Péter Lichtenthal's activity, who was a doctor and composer in Italy and about Professor Tadeusz Natason. He was the first person in the world who organized music therapy department at the Musical Academy in Wroclawi and who created the international series of music therapy congresses. We may read in his historical overview about the doctors who started researching the scientific conditions of the curative use of the music, for example Albert Schweitzer, Theodor Billroth, Dogiet and Harrer. This process began in the middle of the 19th century.

Finally, *Beimert's* (1985) work shows over the story of the essence of music therapy through the Holy Fathers in the Old Testament, through the Greeks until the twentieth century. Benenzon's study quoted by Beimert defines the effect of the music on the subject as a magical and suggestive strength.

So with the help of these historical writings it can be seen that the mode of action of music therapy and its practice are of the same age as the mankind. Throughout its development, going through the historical ages, its methods and instrument system conquered more and more areas (curing, upbringing, educating the people, holidays, social practice etc.) Even though, it kept its secondary features all the time. It is also important that *Thaut* (2005) present the change in the paradigm in the description of his experiment, in which the theory of music therapy and its clinical practice shifts from the social model being built on the general welfare concept towards a model being based on cerebral function and musical perception controlled by the neuro science.

Since the story of evolution of music therapy goes tightly hand in hand with the story of music, we present the musicological sphere of thought taken from *Vági Istvánné*'s (1976) writing, which is about the physiological origin of singing and playing music. The most ancient form of song, the so-called animal sounds preceded the speech. Even prehistoric man had the ability of perception in spite of the fact that his cerebral cortex and nervous system were not so developed as to be able to express his thoughts into speech. The song kept its contact with the strengths of entity and beyond the communication of the thoughts, it may appear as the mediator of the emotions. As man's range of emotions became complicated, it made the song manifold. This is when love heroically laments, natural and ritual songs appeared.

Now, I would like to talk about the situation of today's complex art therapy.

The current situation of art therapy

We can read about the application methods and techniques of art therapy in two Japanese studies (*Ijuin*, 2005 and *Tokuda*, 2005). In Japan, art therapy has a medical background and it is used as a tool of prevention and counselling. It can be used in curative talks and on séances as an attribute device and it is the technique of the therapy at the same time. *Ijuin* (2005) shows the techniques in use and presents the successful application of art therapy through a patient suffering from neurotic, and another one with anorexia nervosa in the form of case studies. Continuing the examination of today's situation, *Antalffai* (2007) outlines the method and aim of art-psychotherapy based on cathartic experience. He emphasizes that work has a dominant role in the conservation of the health and it is also a creative form of self-expression in the cognition of healthy personality. It is important to know, as today there is more information about pathological personalities than about healthy ones.

Furthermore, in the study by *Martin, Pórszász* and *Tényi* (1991) we can read about the formation and the functioning of inductive and receptive music therapy made on psychotic patients at the open psychosis department in Pécs. We receive a detailed picture of the construction of the multilevel group psychotherapy system. The features of the method, the results and the application of the Galinska-method used at the department are also presented. References can be found that Alvin, with autistic children, Schwabe with neurotics and with people having functional disturbances and Wilms with psychotics successfully used music in their therapy. *Lecourt* (1976) indicates in his work that Jacquet Jost also applied individual prescriptive therapy. According to him, the hardest problem is to select suitable music for the patient's problem. He aimed to widen the scale of the music used to all musical trends. His method looks like this. He made the patient listen to three short pieces of music. The first one was to identify the state of mind, the second one to evoke natural scenery and with the third one he wanted to take steps in the direction of the development. We may read about Helen Bonny’s GIM (guided imagery and music) technique of imagination directed with music in the work by *Bíróné* (2009). This technique builds upon the fact that music, as a mediatory medium, induces spiritual processes, which can be expressed in a word, a picture and in feelings. The way this technique was applied at the Psychiatric Clinic in Dunaújváros is described clearly.

After describing the historical, situation-revealing writings, let us map the guidelines and predecessors who laid the foundations for the practice internationally.

Well Known Music Therapist Predecessors and Models

Wagner (2006) outlines the following music therapy models. The starting point of the model groups is that in them sound acts as the product of musical expression. The psychoanalytic – psycho - dynamic theory is mentioned first, which is based on Freud's, Winnicott's, Klein's, Fiorini's and Stern's principles and it culminates in Benenzon's, who was a music therapist – neurologist, model valid even today. Its essence is that he considers music as a non-verbal interaction, in which the sound - noise and the whole music act as a language. Julette Alvin and Tony Wigram are also considerable representatives of this theory. In the centre of their model the sound – noise and the whole music as a language have direct influence on the emotions.

Leaving psychoanalytic-psychodynamic theory for a while, after the first two models we should talk about the creative model. Based on the principles of anthroposophical and humanistic psychology (Rudolf Steiner, Abraham Maslow) Nordoff and Robbins developed their model, in the centre of which stands the therapeutic effect of musical experiences. That is how they created the creative music therapy model.

Now we return to psychoanalytic-psychodynamic theory, which was approached by Mary Pristley, Winnicott and Klein who followed the footsteps of Jung. In his model he had used music and imagination. In Helen Bonny's model, the whole music has a direct influence on emotions and imagination.

The model that presents the whole music (rhythm, melody, harmony) itself as a mirror of the development of intelligence is based on Piaget's activity. Finally, he mentions the cognitive psychological model, which uses musical experience as a neuropsychological diagnosis, forecast and therapy. David Aldride and Cherly Dileo are the newest ones who are applying this model.

We may separate two theories according to the models discussed so far. These are the psychoanalytical and psycho dynamical, and the one with a creative basis and with the predominance of the psychoanalytical one. In these models, everybody placed the whole music into focus according to his or her practice with the help of the theories mentioned above.

In spite of the fact that the musical elements are applied diversely and according to profession, therapists keep following one trend.

Kőszegi Tamás's (2006, p. 8.) work quotes the principle accepted at the Music Therapy Congress in Hamburg, in 1996. According to this *"the aim of music therapy is to map the opportunities of the individual and/or to restore his or her injured functions; thus it makes a better intra- and inter-personal integration possible, and the patient may live a better quality life as the result of prevention, rehabilitation or treatment"*.

Let us continue dealing with the **well-known therapists** in order to receive a fuller picture about them.

We can read about Juliette Alvin's activity, her method and its application in the following works (**Alvin**, J. 1978, Haneishi, E. 2005; *Kőszegi Tamásné*, 2006). She was the first in the world who dealt with music therapy of autistic people. According to her, music may induce unconscious reactions. The basis of her experiments and therapy is to let attention **evolve** from hearing.

The Argentinian neurologist, Rolando Benenzon, and Gabriella Wagner, with Hungarian ancestry, apply sounds heard during the time of pregnancy in their music therapy in order to achieve regression. With this they put an end to the pathological state and let the child enter on the road of recovery. Three phases are separated: regression - in which the IZO principle is important, according to which the therapist is the mirror of the child's behaviour, communication and the phase of the integration. Fixed musical instruments and different sounds of the water are used. (*Wagner*, 2006; *Kőszegi Tamás*, 2006).

The therapy and the results of Alfred Tomatis, the French otorhinolaryngologist are outlined by *Kőszegi Tamásné* (2006), *Corbett*, BA., *Schikman*, *K*., *Ferrer*, *E*. (2008) and *Gerritsen*, J. (2008). Tomatis thought that the main function of the ear was to help cerebral development before birth. The starting point of his theory is that high sound waves charge a person's energy and lower ones deplete it. The special “Tomatis ear” (special earphones), with the help of which he exercised the muscles of the ear by mediating modified sounds, is named after him. His other achievement is when he puts the mother and her child into a “water-tub” and transmits such sounds (from Mozart’s music), which may have been audible in the third month of the foetus. The therapy was continued until the level of a nine-month embryonic hearing, when the father was actively involved in the process, and with his collaboration the child’s “hearing was reborn”. Trained Tomatis sound-therapists have had significant results in 250 places around the world. However, *Corbett*, *BA*. *Schikman*, *K*. and *Ferrer, E*. (2008) reported on the deficiency of Tomatis therapy done with autistic people in the area of lingual development. But *Gerritsen, J.* (2008) – a Tomatis researcher – denied it in his answer, presenting supervised statistical data as a proof.

We can get to know the story and the bases of the method of Robbins’ and Nordoff’s activity, who were American musicians and teachers for backward children from the following works. (*Youngshi*, 2004; *Kőszegi Tamásné*, 2006; *Wagner*, 2006). They tried to visualize the contents of the experience that children actually brought with themselves with the help of improvisation. The bases of their method, enriched with deep psychology aspects and which were laid down in the Sunfield Children's Home, emphasizes that the therapist’s and the client's interaction must be placed in the centre to increase efficiency.

According to Gertrud Orff’s basic concept, if when one of the perception areas fails, the use of another area is increased, then the disturbances of the injured function decrease. She uses different approaches (sound, rhythm, melody, speech, movement) with the child in the course of the therapy. Her aim is the development in differentiation, association, sensitivity and in the whole activity itself. (*Orff*, G. 1994; *Kőszegi Tamásné*, 2006).

Karin Schumacher’s concept is that the child hears what he or she does. In the first phase of the therapeutic contact, there is a contact not between the two persons, but between the rhythm and the child. She drew up an assessment system for development. (*Schumacher*, 1996; *Kőszegi Tamásné*, 2006).

Kokas Klára was a music teacher. The therapeutic application of music appears in her concept first in Hungary. The basis of her method is to inspire sensitivity leading to music, that music is born from movements, and it inspires movement. (*Kokas Klára*, 1992; *Kőszegi Tamásné*, 2006).

In the work by *Buzasi* (2006) we may read about the following music therapists: Julius Knierim, music therapist and educator for backward children, Johannes Th. Eschen, the deputy manager of the Musical Academy in Hamburg, Norbert Linke the leader of the research work "Herdecke Projekt", and Gertrud Loos, who is a music therapist, psychodynamic kinesiotherapist and the founder president of the music therapists' association. The list of creators mentioned in our present exploration required, is not yet completed, additional research work is needed.

Let us continue our examination by mapping the neurological effect of music and the results of therapeutic researches.

The Results of Neurological Researches Related to Music

We can read about the phenomenon of cerebral plasticity, which is usage dependent, in the following study. (*Münte, Altenmüller* and *Jancke*, 2002). It was found that the areas in the brain, which play a role in musical data processing, are also involved in other tasks, for example, in reminiscent and linguistic functions. It is demonstrable that playing music regularly increases the reliability of data processing and it influences other areas, too. The motor, auditory and visual cortex is better in musicians and this phenomenon is called cerebral plasticity, which is usage dependent.

Koelsch and his colleagues (2000) examined the event-based cerebral ability (ERP), which is brought to light by the cognitive musical processes. Four experiments were conducted, in which "non-musicals" listened to musical chord sequences that sometimes implied a chord, which conflicted with the listener's sound expectations. Deviation in the brain waves is shown according to whether or not the chords fitted into the tune. Thus, chords not fitting into the tune induce cerebral reactions independently from musicality. The hypothesis that the human brain has implicit musical ability is proved by those results.

In the experiment by *Kovács* and his colleagues (1993) they proved the hypothesis that the content and the quality of experiences arising from music can be modified in the state of hypnotic trance. Measuring with a semantics differential scale, a significant change was found in the dimension of stress comparing the difference between alert and trance state, between the experiences caused by music.

Based on the presentation by *Herkenrath* (2005), music therapy approaches contribute to the fact that comatose patients can find the way back to their self-awareness.

Janka (2009) believes that more cerebrum and cerebellum areas are involved in the course of musical processing. These cerebral regions are typically such fields that show functional activity, for example, when there is perception, cognition, thinking, emotion and movement. Although there is no musical centre, it can be said that in terms of musical processing, some cerebral areas are more often used. They are the frontal areas (harmony, tone), parietal lobe (rhythm), upper temple regions and the limbic system with the predominance of the right hemisphere. Thus the understanding of musical processing with the help of the nerve science (thanks for the imagery procedures of the nervous system), gives an opportunity to understand better how the human brain perceives, creates music and how it responds to music on the emotional, behavioural and thinking level.

The results of cognitive nerve science research showed that compared with the minor tone, the major tone reduces the stressful effect of the state and they emphasised that it moves away from intellectual lethargy. Furthermore, the stress reduction achieved with music is connected to the processing of feelings of happiness and grief. This conclusion can be drawn from the characteristic asymmetric outlook of the stress answers in the upper temple cerebral cortex. (*Suda* and his colleagues, 2008).

The empirical results of the effect of the music on regions of the brain provide important information for a music therapist. Accordingly, music as a supplement to medicinal treatments helps to make the patient emotionally accessible for the therapy, which is the condition of the procedure.

In the next part, we will deal with music therapy experiments, the investigations done with therapists and the methods which are to be used.

Music Therapy Experiments

In the study written by *Buzasi* (2003) we can read about the method and the development of Intertherapy. Mary Priestley guided the research work, as the result of which Intertherapy became a subject in the training of music therapists. It was formed during the supervision among colleagues and it aims to let the therapist become closer to emotional responses which the patient experiences during the occasion of the exploration. As a supervision procedure it helps therapists in the exploration of their own blind spots.

Since it is the improvisation by the instrument, which stands in the centre of Intertherapy and active music therapy, the overview of a survey by *Phan Quoc* (2007), which recorded the emotional characteristics appearing in the musical improvisations with the help of already existing scales and new ones and with new devices is very important.

The recognition of the symbol appearing in improvisation by instruments and in leading, the patient to interpret this throughout his of her own life story is in the centre of a therapist's work. Valuable results are shown in the examination revealing emotional communicativeness by the music therapists *Gilboa, Bodner* and *Amir* (2006). They drew the conclusion that music therapists defined semantic contents carried by musical improvisation more precisely, than the ones, who were not experts. But, it is not yet defined to what extent the therapists' emotional and vocational preparedness play a role in it.

Since the therapy changes and it is created according to the therapist–patient relationship, and it develops throughout the dynamics of the emotions, the study of *Ekman* (1999) is important, which affirms that emotional expressions have a determining role in the development and regulation of interpersonal relations. Humans are able to express their feelings with feature or sound imitation consciously or habitually that can happen in order to mislead others or to elude an emotion not expressed.

It can be stated that non-verbal emotional marks of perception and interpretation have a key role in the therapeutic process. In the training process of therapists, they have to be prepared for separating the patient's and his or her own emotions. That is they have to learn how to deal with the mechanism of projection, transmission and vice versa transmission.

Continuing the examination with therapists, a study can be highlighted, which presents the investigation of the therapists' spiritual ability. This is a significant part of the area for the work of those therapists, who work with dying people (*Sutter and Wormit*, 2007). The most valuable statement after all is that spirituality can be taken into the process of therapy difficultly.

Now let’s review the results of the music therapy experiments and investigations in **geriatrics and hospice** that are the most important areas of therapy.

The study by *Clements-Cortes* (2004) presents the role of music therapy in geriatrics that focuses on health care of the elderly. He believed that music fulfils a central function in exchanging of emotions and with it a more relaxed and more comfortable state can be reached. It reduced the symptoms of depression and social isolation; furthermore the communication and the ability of self-expression were growing. Apart from this, they emphasize the overview of memories and the whole life, in which music therapy plays an important role. *Vértes* (1995) presents the investigation that focused on the manifestations of the ageing process (psychological, physiological) of professional performers. They were seeking to answer whether intellectual and physiological loading of instrumental play hurries ageing in their case. The gerontological application of music therapy made the experiment of the question justified. The result of the experiment is that the extraordinary visual, auditory, concentration and cognitive activity means a lot of training. That is, playing a musical instrument regularly preserves the intellectual-physical state longer. In an earlier writing by *Vértes* (1992) we can read about the results of the experiment carried out at the sanatorium in Visegrád. These results showed that adequate collective music therapy has a relaxing and dissolving effect in case of psychosomatic, neurotic patients and in case of patients suffering from old-age reactive depression. Besides curing, the experience indicates that the therapy has sense of taste and ability developing effect.

We continue our investigation in the **territory of hospice**.

We can read about the role of music therapy played in sleep disorders in the following study (*Harmat*, 2009). Sedative music modified the quality of the participants' sleep in a positive direction that was demonstrated with sleep tests. He did not manage to support this effect with sleep-physiology experiments. So the author calls attention to the methodological problems and difficulties at the time of measuring the effect of music therapy applied to sleep disorders.

János Kollár (2006) writes about music therapy treatment used with patients suffering from Alzheimer’s disease. Summarizing the effect of music therapy used as an additional device of the treatment with this group of patients, he tells the following. The ratio of straying decreased, memory retention was improved or just a smaller deterioration was seen (compared to the earlier state), social interaction grew and with it isolation decreased. When treating tumourous patients music therapy contributes to the improvement of the mood state, to the quality of life, and it makes feelings more easily expressed. (*Kollár*, 2007).

Of course, additional experiments are going on about sleep disorder, and the correction of measurement procedures is under way also. Apart from this as the outcome of our three-year clinical practice, where we are dealing with schizophrenic patients, we can report on the successful application of active music therapy. Quantifiability is at the centre of our attention.

We can not go past those analytical studies, which collected the writings about the effects of the experiments, which used music therapy with depressed patients (*Maratos and his colleagues,* 2008), people living in hospice (*Bradt and Dileo*, 2010) and with schizophrenic patients (*Gold and his colleagues*, 2005). Presenting the repeated processing of data, the attention is called for the experiment of the effect of music therapy, its measurement problems and deficiencies. Additional measurements, experiment data are made necessary to show unambiguous results and effects.

We can read music therapy case studies and the evaluation of data in *Astrid Lorzt’s* study (1984). She summarizes the case studies that have appeared so far in the Musiktherapeutische Umschau. We can read about the therapeutic trends and forms used and about their efficiency according to the groups of illnesses.

Finally, Buzasi (2003), who after processing statistical data determines them as, describes the mechanisms of music therapy: lessening of tension and psychic resistances, exploring the road leading to emotions, dissolving emotional inhibitions, developing experience abilities and active, independent initiations and making subconscious processes conscious. Bagdi Emőke (2005) gives an adequate answer to the nature of the way music therapy has its effect. With the help of the transformational potential of music, the sounds and the rhythm help to display and relive the emotional contents. These contents are corrected and newly experienced and they go through experimental reshaping.

Since music therapy is part of musical upbringing, we end our discussion with this topic.

Musical Upbringing

Musical upbringing and pre-school age activities help in the preparation of efficiently forming reading and writing skills. It plays a big role in preventing the development of problems deriving from the skills mentioned above, and it also has salutary effect on other areas like cognition and cognitive skills (*Bolduc*, 2008). So from the study we get empirical evidence for the phenomenon of musical transfer. When talking about musical upbringing *Mariann Ábrahám* (2003) calls attention to the development of hearing emphasized even by Couperin, C. P. E. Bach, and Türk. Furthermore, Wieck's and Schumann's fundamental idea about musical educational is the training of hearing. Riemann directly marks the analysis of the quality of the hearing as a research area. Breithaupt examined the function of nervous system, the structured function of which is the fundamental condition of a good performance.

So the ability to hear well is the measure of musicality, which is, at the same time, the road leading to good musical taste.

Mariann Ábrahám quotes Margit Varró's lecture held in Paris (2003, p. 9.) like this: *"Personally, I was driven by the power of overcoming bad experiences from my childhood and teenage ages: I was educated very badly, superficially and scantly even in technical fields. This is exactly what helped me to give to my pupils what was not given to me. Therefore, in my pedagogic program I try to widen the framework of teaching and include certain spiritual and intellectual factors, which are often left out or even neglected, as we know it."* According to *Mariann Teöke* (1999), the experience-like music learning must make an effort to form people holistically.

Considering and developing body-soul and intellectual factors, we can reach useful musical procedures.

We can read about Émile Jacques Dalcroze's method in the following studies (*Szőnyi*, 1988; *Piers*, 2010, a**).** The main thought of his method is to teach unlimited hearing, rhythm and motion experience ability and to provide as many opportunities as possible. His technique is called eurhythmics, which is the transformation of the music into movements. The body is a device for musical expression. The child observes and understands the music he hears and expresses it with movements. First, the child imitates and later gives back the music independently. Finally, he aims to express himself though individual movements. The instinctive understanding is followed by the analysis of musical and movement experiences.

Szőnyi, 1988 and Howe, 2010, present Maurice Martenot's method. Martenot's principle is not to separate the branches of the artistic upbringing, but we join it to the individual's global development. He also sets out from the rhythm and takes the tribal music as a starting point. Without pausing, the children express everything with movements. Music is like a sounding movement that students depict in drawing. He considers free improvisation important. Games like dominoes and rhythm lottery are used to teach the theory.

Maria Montessori's principles, her concepts about upbringing in general and musical upbringing is outlined in the studies by *Szőnyi*, 1988; *Erika Kiss* and *Miklósné Szirt* 1992; *Vera Méhes* 1997; *Pukánszky* and *Német*, 1999. The most important is the development of the perception, the child's freedom and to make sure that he is involved in the activity. To develop musical skills she used a self-made tree cylinder, bell, dulcimer, monochord etc. She paid attention to the fertile use of silence and trained her pupils not just to use and understand it, but she taught them to enter fully into the spirit. She aimed to make her pupils reflect on the music, divided into categories first spontaneously, then with moves and with corrected movements and finally with special dance steps.

Edgar Williams aims to develop the child's abilities and to help his personality to become balanced. He emphasized the role of playing music together that creates good spirit of community, where he wanted the child to be involved actively. First, the child improvises (sings, dances), later he learns to appreciate and listen to the music while playing a musical instrument. This is how his musical consciousness and culture evolve. There are social aims in his teaching method, too. (*Szőnyi*, 1988).

Shields' experiment laid the foundations of Justine Bayard Ward's method, which states that music contributes to the child's intellectual development. His aim is to let music turn into a language that is a device of spontaneous self-expression. He uses Gregorian musical basis for development.

The following writings give evidence about Shinichi Suzuki's educational concept. (*Szőnyi*, 1988; *Piers*, 2010, b). He puts people's primary school training above everything else. His main aim is forming of the child's character with the devices of music learning. His starting point is the right to talent, which depends on whether we develop it, or not. He considers the constant development of the memory and our skill of acting essential. Furthermore, the development of social skills, the usage of cooperation and group work also belong to his concept.

Szőnyi's (1988) and *Fassone's* (2010) writings give information about Carl Orff's activity. Orff's starting point is the usage of rhythmical improvisation, children songs and games. The unity of speech and dance is important for him. Sometimes the participants in music use their own bodies as a device. Beside the "body musical instruments", we can put emphasis on the well-known Orff's instruments.

On the way of examining the “new” musical methods we can not leave out those musical educators forgotten for a long time, whose statements broaden the picture formed about musical upbringing and help to find a bridge to the use of music as a therapy. *Gézáné Laczkó* (1937) demonstrates the spirit of Duret, who taught not merely to play the piano, but to approach the absolute beauty through perfect technical treatment of the piano. He was able to be his pupils' adviser, spiritual clinician and could help in everyday troubles. *Anna Parcsetich* (1937) summarizes the practical realisation of the ideal in art. The task of pedagogy melds the technique with the conception and musical empathy. To plant the ability of empathy in our pupils' souls is the largest task of artistic teaching. *Földessyné* (1937) presents the task of musical upbringing through the methodological questions of piano teaching. The child's movement style, which is tightly connected to his spirituality and the thorough knowledge of the child’s human type, is very important. With the help of these the multi-faceted development of the person’s individuality is made possible. Földessyné believes that the largest pedagogic challenge is to dissolve obstacles that strain between man's emotional atmosphere and the passions shown for the outside world. Apart from this, we have to emphasize the Kovács method, which gives a new approach to music pedagogy. His lifestyle program, gymnastic exercises founded on musical thinking, prepares the prevention of vocational harms and treatment. Because of its preventive character and that he places the teacher-student relationship into a new dimension; this method is midway between therapy and pedagogy. We can get more information about this in the study by *Zsuzsa Pásztor* (2007).

Now we examine the **relationship between therapy and pedagogy**. *Lindenbergerné* (2005) highlights that pedagogy and therapy is parts of the duty, which is helping in the development of personality. The recreational activities with a preventive purpose give opportunity for the teacher to decide about his methods freely. So in leisure time activities the teacher can use the practice of individual, collective and complex music therapy, while he is doing his work within school frameworks. *Telek* (2006) separates the practice of therapy and upbringing. Musical upbringing and the method of music therapy are not separable. While there are some correcting effects in upbringing, the therapy is also rich in pedagogic elements. Their common aims are helping prevention, improvement and optimal development, strengthening the integration of personality, socialisation and the mobilization of creative strengths. Therapy is a shorter process in time and participation is voluntary, while participation in education, which is a long process in time is obligatory, where performance is evaluated, which is in the centre of it, and the acquisition of information is the main aim. In therapy performance and classification are not in focus, but the process is paramount. So they have common elements, but we can talk about two different activities concerning aim and task. *Telek* (2006, p. 1.) quotes Missura’s (music therapy lectures 3) words from 1996: *“the therapists work mostly to accompany, service, mediate, but not to control or give instructions...music* *is a device inside music therapy, an aim inside musical upbringing..., while the one is a process, the other one is a product... the therapists and the educators use the same elements, devices with different aims...if a therapist from some kind of reason does a tutorial work rather than a therapist one, he may allow himself to designate what he does and to choose an other name instead of music therapy...this way the therapist may avoid representing things, which he does not do and with this to refute the expression music therapy"*.

Finally, I give a brief summary on the positive things founded in musical upbringing, which is in Kodály's concept also and that is written down in the study by *Erősné* (2003). Music forms personality and has an educative effect on the community. Apart from this, it offers an ethical earnestness and sense of responsibility. The importance of musical experience is emphasized, which can be reached with the help of music learning that shapes good taste from childhood.

To sum up, we can say that the practice of music therapy and its modes of action are of the same age as humanity. It has spread throughout history in an increasingly wider and wider circle, however, it has still kept its supplementary position. The scientific conditions of its application and frameworks were started in the mid 19th century as a remedy, and then continued in the area of upbringing.

The music therapist works with the elements of music teaching, with its practice, but uses other systems of purpose, framework and conditions. The therapist has musicological background knowledge, with the help of which he circumscribes the musical direction used in the therapy, and builds up the method.

Due to the effect of the music on areas of the brain, music (its effect and power) is as important in medical treatment as the place where therapy takes place because the method, the length of time, the background knowledge is determined by the place itself. That is, it makes the patient accessible emotionally. That is, it makes the patient accessible emotionally. The experimental results show that music therapy has a supplementary effect and it cannot be valued independently. When measuring it is essential to form scientific experimental conditions and to name the activity in which we wish to enforce the music therapy.

We may call attention to the fact that the German expression "musik und therapie" expresses the essence of the process in a better way than the English "music therapy" since the music and the experience-induction generated by the music is first, and then comes the therapy. That is, we serve, nurse, respect, help and heal the person turning to us. We do this inside the framework of our own profession, and we know that the preventive nature of music on the named areas is experientially and empirically proven. Music has the opportunity to be used in such a way because everybody can feel its effect uniformly from ancient and archaic times. Perhaps, meditating on this thought Kodály said, *"Let music belong to everyone!"*

(Translated from Hungarian by Bekei Judit)

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MOZART'S MINUET

ECATERINA BANCIU[1]

SUMMARY. Wolfgang Amadeus Mozart (1756-1791) composed his first minuet to his parents on 16 December 1761, before he was 5 years old. Following the historical evolution of the chamber genre, we notice the interest of the composers in adopting the minuet within the cycle and adapting it to a certain period or style. The minuet was probably the first dance included in the Italian *symphonies* in the beginning of the 18th century. Domenico Scarlatti for example, ends his opera overtures with a movement called „Tempo di menuetto" (in *Narciso*) using the binary form made up of two eight measure periods. In Mozart's work, the minuet can be found in the symphonic genre, in concerts, in opera and in the chamber music. The number of minuets in Mozart's symphonic works is remarkable: almost thirty of his symphonies have a minuet in the third part. Mozart will dedicate the *Simfonie Menuett* K.409 in C major to this dance (1782). Regarding the *affectus* of Mozart's minuet, we ascertain the following: the minuet appears as an independent piece or as part of a cycle. The aspects of the tempo are implied tempo, Tempo di Menuetto, Moderato, Allegretto or Allegro. Indications referring to character appear: *Menuetto-galante*, *Menuetto Maestoso* On conclusion, the initial simplicity of the phrase and harmony allowed a series of innovations required by the aesthetics of the *Rococo*: harmonic and tonal contrasts, the infiltration of new ternary styles and the counterpoint writing.

Keywords: *minuet*, *Menuetto*, Mozart, opera, chamber music

Motto: *"Senza alcun ordine la dansa*
sia chi'l minuetto, chi la follia,
chi l'alemana, farai ballar"
Don Giovanni

The "system of ethical norms" and "its particular artistic manifestation", that is the relationship between *ethos* and *affectus* finds its correspondence in a historical dance, the minuet, turned into an archetype, a metaphor and a symbol in the music of the 17th and 18th centuries.

Defined as "the transition operating between the elementary figurative forms and the non-figurative ones"[2], the symbol can wonder away from the conventional relationship between the signifier and the signified in favour of

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[2] Angi, Ştefan; *Prelegeri de estetică muzicală (Lectures of musical aesthetics)*, vol. II, tom 1, the Publishing House of the University in Oradea, 2004, p. 209.

the analogy, becoming a symbolic metaphor with a “higher artistic value” and “implies a comparison, but one between a given impression and a vague one and, as such, impose flatly to express in a precise and unequivocal term”.[3]

The symbolic metaphor is “the one that mediates the most productive work of imagination and produces, by its suggestive in determination, the state which is poetic by excellence”.[4]

Due to its importance along the evolution of the musical genres, the minuet gains mythical virtues, being mistaken, generalizing its meaning at the maximum, for the *ethos* of an epoch, later becoming *affectus* in Mozart’s works.

At its origins, the minuet was a French dance, *branle de Poitou*, according to Praetorius[5] (*Terpsichore*, 1612), with very small steps[6], gracefull and elegant, originating in the 16th century. It takes its name from the three small steps in the beginning, marked by clog beats during the lively dance *branle* from Bretagne.[7]

Later, with the “separation of the court dances from the popular ones”, according to the ceremony, the minuet was conceived as a ternary aristocratic dance, in a moderate tempo, danced by one couple of dancers[8] who were crossing the ballroom in diagonal, with small steps, starting from the opposite way, with elegant, symmetrical, effortless figures, describing an S, symbol of the “Sun King”, as Louis the Fourteenth was called, but also an 8 or a 2 and finally a Z. the refined court dance had the hidden meaning of gallant love game, a stage of latent eroticism.[9] The dancers met in the middle and only touched each other symbolically with their fingertips and parted after several bows.

Pierre Rameau, a choreographer of the time and author of a book appreciated as a “stylistics of academic dance” (*Maître à danser*, Paris - 1725), describes the dances of the time (*minuet, gavotte, courante, passepied, bourrée*), noting that the posture of the arms (*port de bras*), held parallel with the body in Renaissance, becomes *contraposto* during the Baroque, the arms being held opposite from the body. The same author also describes the bow (*révérence*), which took various, even savant forms, from the mere respectful greeting to the most humble bows, able to express all feelings. For example, when entering a drawing room, if the person to be greeted was far from the door, the etiquette would request that the man make even up to ten bows until he got to her while not ignoring the other guests. All these were repeated once more when leaving *en arrière.* Bows were studied for years in a row with dance teachers who were very well remunerated.[10]

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[3] Vianu, Tudor, *Problemele metaforei (Problems of the metaphor)*, in „Opere” („Works”), vol. IV, Minerva Publishing House, Bucharest, 1975, pp. 282-283.

[4] *Ibidem*.

[5] *New Grove Dictionary of Music and Musicians*, vol. XVI, edited by Stanley Sadie, Macmillan Publishers, London, 1992, p. 740.

[6] *menu* = „small” (Fr.).

[7] Vályi, Rózsi, *A táncművészet története (The History of the Art of Dance)*, Editio Musica, Budapest, 1969, p. 382.

[8] At the royal balls, Louis the Fourteenth would dance the first minuet with the queen, while the others were watching.

[9] Vályi, Rózsi, *op.cit.*, pp. 382, 151.

The French minuet (so polished that its name led to the famous pun "the king of dances and the dance of the kings", a rhetorical *chiasmus*) was later also adopted by other countries, its steps being adopted by other dances too, such as the *contra dance*, and during the 18th century by the ternary dances such as the *ländler*, the *waltz* or the *polish*.

The French court minuet lasted for 200 years, in its Baroque version being characterized by the majestic "pas grave", which offered the dance counterpoint waves by the incision of the characteristic musical rhythm. During the Rococo period, the wiggling character was typical (*balancé*), transformed in graceful, then influenced by the faster, happy *tempo*, in agreement with the aspect of the clothes and the powdered wigs of the time. The French Revolution will remove the minuet from the social life, its later existence being only connected to the stage.

There is "structural correlation of dance and drama", according to the aesthetician Ştefan Angi: they both have "the musical contrast *tutti-soli* between the soloist dancers and the ballet choir. Both of them resemble the epical aspects of the *tutti*s from *concerti grossi* of the musical Baroque, where the *soli* group has lyrical or dramatic role of contrast, just like the ballet soloists or the actor-heroes in theatre".[11] The author adds that "during the Rococo society dances become so polished and refined, that their execution requires skill and a master's technique".[12]

A decisive role is held by the "characteristic of action of the music itself" and " with the help of the mobilizing character of feelings sensitive to art, the musical symbols «open up» and their signified becomes accessible to the audiences, including at its level of action". Thus, "the symbolic action of the Baroque or Classical minuet, in its re-opening to the audience, generates dynamic feelings through multiple mediating levels, among which the impulses are various, according to the message, style, epoch, taste etc., starting from the disclosure of the fine nuances of musical style, then the choreography of the old dances until the suggestion of their more refined and spontaneous character, as a re-opened symbol of a way to express affection, pleasure and even love during the old times".[13]

The minuet becomes the only dance used *in extenso* in instrumental music, ideal because of its simplicity and versatility, in transmitting the elegant Rococo feeling and which, at the same time, continued to live at the royal court until the French Revolution. Other dances such as the Sicilian, the gavotte, the gig or the tarantella, appear only sporadically in the sonata-symphonic cycle.

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[10] *Idem*, pp. 150-151.

[11] Angi, Ştefan, *op.cit.*, vol. II, tom 1, p. 101.

[12] *Idem*, p. 113.

[13] *Idem*, vol. I, tom 1, p. 109.

Even since the beginning, the minuet is frequently used in the most varied musical genres and in various forms; Lully composes 92 minuets in his operas and ballets[14]. The French will also add to it a contrasting *double*, with asymmetric phrases (Louis Marchand, Louis Couperin). In Rameau's works (*Platée*, 1 "ballet bouffon en 3 Acts" - 1745, where we have a minuet without repetition), the dance appears like a "rustic or aristocratic dreaming".[15]

Purcell will add in his stage music a *tempo di minuetto*, Pachelbel will counterpoint the French dance and the Italians, Corelli, Alessandro Scarlatti and, following their model, Händel, will accelerate the tempo.

J.S. Bach, besides the 28 minuets in his suites and partitas (for clavichord, violin, cello and flute or the Brandenburg Concerto no. 1), will also introduce the minuet rhythm in cantatas (e.g. BWV 1 *Unser Mund und Ton der Saiten*, BWV 93 *Man halte nur ein wenig stille*, BWV6 *Hochgelobter Gottessohn*) and in *Magnificat in D* (BWV243 *Et exultavit spiritus meus*).[16]

Sammartini and Stamitz will often end their overtures of their operas or symphonies with a minuet, as well as Haydn in his first piano sonatas. Haydn will also be the one to replace the minuet with the scherzo in the op. 33 quartets (2-6, 1781), also called *Gli Scherzi*[17], anticipating Beethoven.

The *allegro rondo* from the *String Quartet in G, op. 8 no. 1* (1769) by Boccherini is noted *Menuetto* in some editions, showing the "sweet-gallant" character of the dance.[18]

Wilhelm Georg Berger write about the "transfiguration and restructuring of the minuet – the most popular piece both in the drawing-rooms and in the small pubs in Vienna, which had confirmed Haydn's celebrity" – that it was "an absolute must for everything connected to perfecting the cycle of movements as a stylistic unity, finite from the organic point of view regarding its constitutive aspects. Even if Haydn and Mozart will come back to the minuet, it suffers intense stylistic procedures, mostly by means of counterpoint imitations and forms in canon, including recurrences, mirror overturns, various augmentations and diminishing".[19]

There are three large stanzas in the structure of a minuet: the proper minuet with two repeated episodes, followed by a trio with two repeated episodes as well and the reiteration of the minuet *da capo* with no repetitions:

$$\mathbf{A\ (a\text{-}a/ba^1\text{-}ba^1)\ B\ (c\text{-}c/dc^1)\ A(a/ba^1)}$$

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[14] Mozart composed 131 minuets as independent pieces for diferent enesembles, plus a large number of minuets, over 150, included in the sonato-symphonic cycle, in opera, in chamber music, divertimentos, serenades and cassations.

[15] Szabolcsi, Bence, *Musica Mundana. Relations of Rhythm, Melody, Emotions and Forms in the Music of the World*, Editio Musica, Budapest, Hungaroton, 1976, p. 6.

[16] *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 743.

[17] Berger, Wilhelm Georg, *Estetica sonatei clasice (The aesthetics of the classical sonata)*, the Musical Publishing House, Bucharest, 1981, p. 289.

[18] Szabolcsi, Bence, *op.cit.*, p. 6.

[19] Berger, Wilhelm Georg, *op.cit.*, p. 289.

During the 17th century the first part was called the “first minuet” and it was played by the orchestra and the second, the “trio”, was played by a small group made up of three instruments (two violins and a viola, or two oboes and a bassoon), following the principle of the *tutti – soli* contrast.

The minuet is most often included in suites in the works of Couperin, Rameau and Bach, in the instrumental genres in the works of Haydn a Mozart and rarely in the woks of Beethoven. In the works of the latter the minuet is “enriched with a philosophical note (*Sonata for piano in E flat major, op.31 no.3*, 3rd p.), expansive in a proud, grandiose dance, like a *scherzo*, or a fantasy (3rd p. of the *Simphony I in C major*), or like an elegy, contemplative, with fantasy notes, in the *Cavatina* of one of the last quartets (*Adagio molto espressivo from op. 130 in B flat* - 1826).[20]

The 19th century composers were les interested in the minuet, mostly from political reasons, with the exception of Schubert (the minuets for piano, the sonatinas for violin and piano in A minor and G minor, op. 137 no. 2 and 3 - 1816, *The string trio D 471 in B flat major* - 1816, *The quartet in A minor, op.29* - 1824, *The woodwinds octet with piano op. 166* - 1827), Mendelssohn-Bartholdy (*The quartet in D major op. 44 no. 1* - 1837-38, *Minuetto for organ* - 1820), Brahms (the *Serenade op.11* - 1857-8, the *Quartet in A minor op. 51 no. 2* - 1853-73) and Bizet (the *Simphony in C major* - 1860-68 and *Arleziana* - 1872). At the end of the 19th century and the beginning of the 20th century the influence of the neo-classical trends will re-arouse the interest in the minuet, as seen in the works of Fauré (*Masques et bergamasques* - 1919), Chabrier (*Menuet poupeux* din *Pièces pittoresques* - 1881), Debussy (*Suite bergamasque* - 1890), Jean Français (*Musique de cour* - 1937), Bartók (*Nine small pices* - 1926 and the second volume of *Mikrokozmosz*), Schönberg (the *Serenade* op. 24 - 1920-23 and *Suite for piano* op. 25 - 1903-5), Ravel (*Sonatina* - 1903-5, *Ancient minuet for piano* -1895 and *Menuet sur le nom d’Haydn* - 1909)[21] or Enescu (*The 2nd suite for orchestra op.20 in C major* - 1915, the fourth part, *Grave minuet*).

“The specific music literature” of the sonato-symphonic genres is has four traditional movements: the 1st part, as a sonata (with two or three themes), the 2nd part, with stanzas, variations or, sometimes, in the form of a sonata, “the moment of private introspection”, followed by the 3rd part, a reflection of the environment and of the people’s relationships in the context of community, expressed by the dances of the time, the elegant *minuet*, or its substitutes, the ironic *scherzo*, and later the *waltz* or the *march,* and the last part, the 4th, a synthesis, a “return to the sonata literature”, with new thematic material, or by using the old themes.[22]

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[20] Szabolcsi, Bence, *op.cit.*, p. 7.

[21] *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 745 and Denizeau, Gérald, *Să înțelegem and să identificăm genurile muzicale (Understanding and identifying the musical genres)*, Meridiane Publishing House, Larousse, pp. 140-141.

Initially, the minuet had a bi-strophic structure, but when the second minuet was added, later transformed into trio, the form becomes tri-strophic: the *minuet*, with 8-16 measures periods (two phrases, precedent and conclusive, each 4-8 measures) and the *trio*, with 8 measures periods (two phrases, precedent and conclusive, each 4 measures).

The *Scherzo* with *Trio*, witch will take the place of the minuet with trio in Beethoven's works, has a tri-pent-strophic form, where the scherzo represents the dynamic element and the trio represents the static one. The scherzo[23] was a vocal genre at its origins, found for the first time in *Scherzi, capricci et fantesie, per cantar a due voci* of the Italian composer Gabriello Puliti (1605), followed by the two collections of *Scherzi musicali* (1607-1632) of Claudio Monteverdi. It was brought to Germany by Michael Praetorius in *Syntagma musicum* (1619) as a synonym for the aria, *Scherzo* meaning a strophic song for one or several voices with *basso continuo*. The instrumental *Scherzo* in the works with several parts no longer suit singing, the singing character of the first *scherzo*s being taken over by the *trio*.

Coming back to the minuet, it was probably the first dance included in the Italian *symphonies* in the beginning of the 18th century. Domenico Scarlatti for example, ends his opera overtures with a movement called „Tempo di menuetto" (in *Narciso*) using the binary form made up of two eight measure periods.

In Mozart's work, the minuet can be found in the symphonic genre, in opera and in the chamber music. The number of minuets in Mozart's symphonic works is remarkable: almost thirty of his symphonies have a minuet (*The 2nd symphony in B flat, K.17*, has two minuets) in the third part (excepting the *Simphonies no. 42 in F major K.75* and *34 in C major K.338*, wich have the minuet in the 2nd ad 4th part respectively). Mozart will dedicate the *Simfonie Menuett* K.409 in C major to this dance (1782).

As an ending (the 3rd part), with the indication *Tempo di Menuetto*, the dance appears in the works:

- Concert for piano and orchestra, C major „Lützow", K.246 (1776) - *Rondeau. Tempo di Menuetto*
- Concert for piano and orchestra, F major, K.413 (1782) - *Tempo di Menuetto*
- Concert for three pianos and orchestra, F major, K.242 (1776) - *Rondeau. Tempo di Menuetto*

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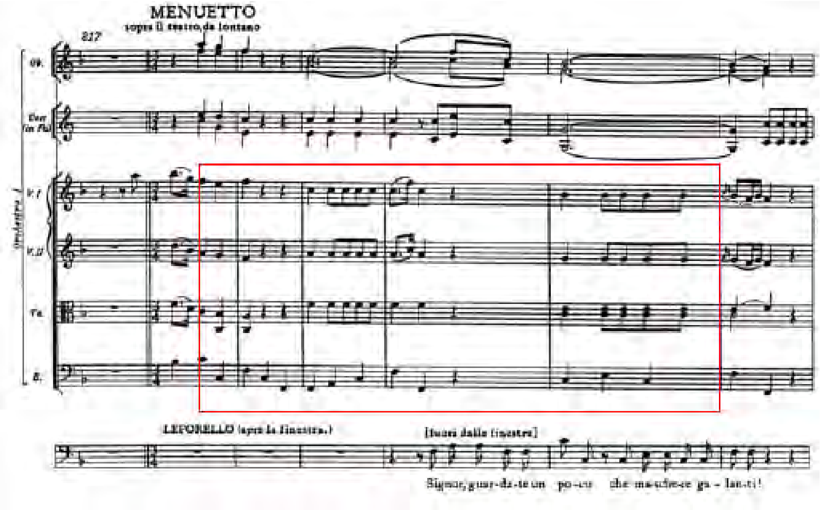
[22] Timaru, Valentin, *Analiza muzicală intre conştiința de gen and conştiința de formă (Musical analysis between the conscience of genre and the conscience of form)*, the Publishing House of the University in Oradea, 2003, p. 27.

[23] The poetic *Scherzo* belongs to th poet Gabriello Cabrera, for many years the only one in this field, the first scherzos being published in 1599. Cf. *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 482.

- Concert for violin and orchestra, A major, K.219 (1775) - *Rondeau. Tempo di Menuetto*
- Concertone for two violins and orchestra, C major, K.190 (1773) - *Tempo di Menuetto.Vivace*
- Concert no. 1 for bassoon and orchestra, B flat major, K.191 (1774) - *Rondo. Tempo di Menuetto*
- Concert no. 1 for flute and orchestra, G major, K.313 (1778) - *Rondeau. Tempo di Menuetto*

In the opera *Don Giovanni*, Mozart presents the melody of a well-known minuet within two aspects (also processed by J.Ch. Bach), giving it the value of a symbol: first time, in F major, act I, scene XIX, with the indication *Sopra il teatro, da lontano* (2 ob., 2 cor. in F, strings). The dialogue between Don Giovanni and Leporello, Donna Anna respectively, Donna Elvira and Don Ottavio will evolve on the background sound of the minuet, the masked aristocrats (Donna Anna, Donna Elvira and Don Ottavio) being invited to the ball in the rhythm of the dance of their social class:[24]

Ex. 1


MENUETTO
sopra il teatro, da lontano
217
Ob.
Cor. in F
V. I
V. II
Va.
B.
Orchestra I
LEPORELLO (apre la finestra.)
[fuori dalla finestra]
Signor, guar-da-te un po-co che maschere ga - lan-ti!

The scene XX will reiterate the same minuet, in G major, and not by itself: Mozart uses in this case three orchestras for three couples: the first and most complex (made up of the pairs of oboes, horns and the entire string orchestra), will play the minuet danced by Donna Anna, Donna Elvira and Don Ottavio. The second and the third orchestra, made up of violins, cellos and double-basses (without the woodwinds and the violas) will enter in succession and will play a bourgeois *Kontertanz* danced by the couple Don Giovanni -

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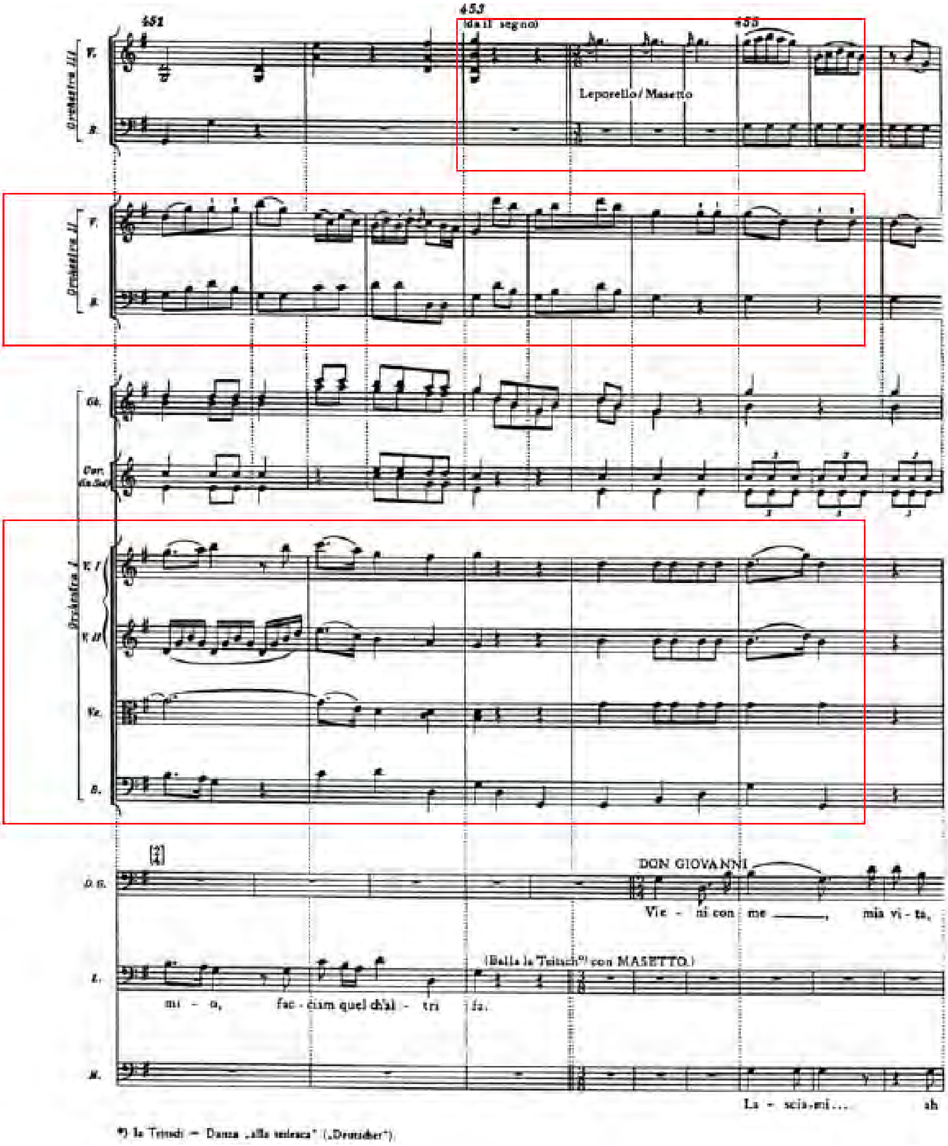
[24] Mozart, Wolfgang Amadeus, *Don Giovanni,* Bärenreiter-Verlag, Kassel, vol. 8, measure 217-250.

Zerlina, and a *Teitsch* (German folk dance) danced by Leporello and Masetto. A Ternary minuet in 3/4 overlaps thus a contra dance in 2/4 (438-467) and a German folk dance in 3/8: [25]

Ex. 2


451
453
(dal segno)
455
Orchestra III
V.
B.
Leporello / Masetto
Orchestra II
Ob.
Cor. in Sol
Orchestra I
V. I
V. II
Va.
D. G.
DON GIOVANNI
Vie - ni con me, mia vi - ta,
(Balla la Teitsch*) con MASETTO.)
L.
mi - a, fac - ciam quel ch'al - tri fa.
M.
La - scia, mi... ah
*) la Teitsch = Danza „alla tedesca" („Deutscher")

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[25] *Idem*, measures 454-467.

Following the historical evolution of the chamber genre, we notice the interest of the composers in adopting the minuet within the cycle and adapting it to a certain period or style. Therefore, in the *Sonata-concert for violin and piano in e minor* by Francesco Maria Veracini (1690-1750), the minuet in the third part retains the tone of the gallant court dance, more graceful than dynamic, in the segment of the trio being accompanied by a binary gavotte.

Antonio Vivaldi (1678-1741) ends his *Sonata in C major* (parts V-VI) from the cycle *Il pastor fido* (1737) with two minuets (*Minuetto I-II*).

Johann Sebastian Bach (1685-1750), in *The Third Partita in E Major*, composes the Minuets I and II (parts IV and V of 6), in the graceful spirit of the French dance, with the role of slow part. In the *Suite in G major for cello*, the second minuet is in the homonymous tonality, g minor (pat VI of 7), with and extensive and expressive melodic line. In contrast, the minuets from the *Suite in d minor* keep the character of the original dance and the second one is written in the homonymous tonality, in D major, exactly like in the previous suite.

Georg Friedrich Händel (1685-1759) ends with a minuet, following the Italian model, three of the seven *Trio-sonatas op. 5* (no. 4, 6 and 7, 1739).

Johann Christian Bach (1735-1782) composed works made up of two parts: an introductory, fat part and a minuet.

Luigi Boccherini (1743-1805) left us numerous chamber works (104 quartets, 155 quintets, 60 trios, 33 sonatas out of 467 instrumental works); his famous minuet is part of the *String quintet in E major*. The string quartet made up of two violins, a viola and a cello gets another cello (Mozart will amplify the register of the viola by adding a second instrument in his six string quintets and Schubert will do the same as Boccherini, in his last chamber work, *The Quintet in C major, op. 163*, by doubling the cello).

Joseph Haydn's choral works (1732-1809) impress both by number and by value: over 80 quartets, 31 trios with piano, 66 string trios, 125 trios for *baritone* and a small number of sonatas for violin and piano or other combinations of instruments.

The Quartets op. 1 and op. 2 (1755-1760) count twelve works invariably composed in five parts, out of which parts II and IV are Minuets. Although they keep the initial dancing character, they are loaded with the composer's vigorous and rustic humour, each having a trio as their middle part.

The quartets op. 9 have four parts, with an ample development as a sonata, they only keep the minuet in the second part. The novelty is the dark, demonic character of the d minor from the fourth quartet.

The quartets op. 17 (1771) no. 2-4 associate the minuet in the second part with the indication *poco Allegretto*, *Allegretto* respectively, the alert tempo contrasting with the slow trio.

Haydn continues the innovations with the *Quartets of the Sun* (1772), op. 20, with bagpipe effects (in op. 20 no. 2, followed by *Fuga a 4 Soggetti*) or the exotic *Menuet alla Zingarese* (op. 20, no. 4), consistently alternating the 2nd and the 3rd place of the minuet in every quartet of the cycle and ends with a fugue (op. 20 no. 2, 5 in f minor and 6).

In the Russian quartets, op.33, also called *Gli Scherzi*, only the first one has a minuet, while the other five have *scherzando* or *scherzo*.

In op. 42 in d minor (1785), the solitary quartet, Haydn comes back to a temperamental minuet placed in the second part and in the six Prussian *Quartets op.50* (no. 4 in f# minor ended with a fugue)**,** in the *op. 54* respectively (idem, 6 quartets), consistently in the third part. The novelty of the trio in the *Quartet op. 54, no. 1* is the role given to the cello.

The quartets op. 55 (3 quartets), op. 64 (6 quartets), op. 71 (3 quartets), op. 74 (3 quartets), op. 76 (6 quartets, 1797) and the last ones, op. 77 (2 quartets), position the minuet in the third part (except op. 77 no. 2, where dancing appears as the second part).

We notice an individualization of each quartet in these two cycles, some of them having names: *The imperial quartet* (op. 76, no. 3**,** with the imperial anthem in the second part), *The sunrise* (op. 76 no. 4), which has a "solar" theme and is very rich in motives in the minuet followed by a trio evolving in a bi-strophic fugato in op. 76 no. 6, or a trio in "gallop" in op. 74 no. 3 in g minor. The unusual sounds and the octaves in the minuet from the *Quartet of the quints* (op. 76, no. 2 in d minor) have given it the name of the "witches' minuet".

In the quartets op. 76, no. 3, *Imperial*, no. 4, *Sunrise* (*Menuet. Allegro*), the last quartets, op. 77 (no.1, in G major and no.2 in F major) only the name is that of a "minuet", the tempo indication of *Allegro* or *Presto* breaking the connections with dance and bringing it closer to Beethoven's scherzo.

In Beethoven's works, from the six *Quartets op. 18* (1799-1800), only two present *Menuetto* movements: the third part of the *Quartet no. 4 in c minor*, surprisingly preceded by the *Scherzo* (the minuet and the scherzo being usually alternatively present) and the second part from no. 5 in D major.

The Quartet op. 59 no. 3, Razumovski, in the third part, evokes a *Menuetto. Grazioso*, the slow, idyllic dance being soon changed by a complicated rhythm. The minuet was so diversely played at that time and so far from the initial character that Beethoven mentions a *grazioso* character, otherwise normal for the minuet.

Wolfgang Amadeus Mozart (1756-1791) composed his first minuet to his parents on 16 December 1761, before he was 5 years old.[26] During the following year he would write the *Sonatas for clavichord*, which can be played with the accompaniment of a violin (K.6-9, 10-15, 1762-64), these being his first published works (Paris, 1764).

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[26] His father noted the event on the score: *Menuetto de Wolfgango Mozart, 16 December 1761*. Cf. Szegő, Júlia, *A két Mozart hétköznapjai* (*Tales of the two Mozarts*), the Ion Creangă Publishing House, Bucharest, p. 39.

The collection of works edited by his father, Leopold Mozart, *Notenbuch für Maria Anna (Nannerl) Mozart* [27], offered for study to Wolfgang's sister, contains 63 pieces for beginners, among which 28 minuets, three with trio (no. 11, 17 and 21), a *Tempo di Menuetto* (no. 35) and two Scherzos (no. 31 in 3/8 and 32 in 3/4), and proves the interest of those times for dances. We can compare Leopold Mozart's notebook and Johann Sebastian Bach's *Klavierbüchlein für Anna Magdalena Bach* [28] (1725), both containing minuets for study. During his last year, he composed *12 minuets for orchestra* (K.599, 601, 604). Mozart's last chamber work is a quintet without a minuet, *Adagio and Rondo* for an unusual instrument with a celestial sound, *Glassharmonika*[29], accompanied by flute, oboe, violin and cello (K.617, 1791), composed half an hour before his death. His chamber works include: 40 sonatas for piano and violin, 12 trios, quartets and quintets with piano, 9 string and woodwinds duos and trios, 32 string and woodwinds quartets, 8 string quintets.

The chamber sonatas of the child Mozart are composed at the piano: the violin doubles or counterpoints the soprano of the piano by the model of the sonatas composed by Georg Christoph Wagenseil (1715-1777), Johann Schobert (1720-1767) in Paris and Johann Christian Bach (1735-1782) in London. The Parisian sonatas (K.6, 8) have melodies inspired by the opera music of the time, the last one beginning with a theme similar to the minuet in *Don Giovanni*. The Parisian sonatas have three parts (*Allegro*, *Andante*, *Menuetto I, II*) while among the London sonatas, K.10-15, there are some with two parts, such as in J.Ch. Bach's works.

Among the 18 piano sonatas, only two have minuets: *Sonata in E flat major, K. 282* is part of a cycle of 5 sonatas (K.279, 280, 281, 282 and 283), the only one published during his lifetime and played in the tours from 1777-78 in Augsburg, München, Mannheim and Paris. The sonata was composed in Johann Christian Bach's style[30] the musicologists Wysewa and Saint-Foix[31] claim that the sonatas were composed for clavichord and find analogies with the sonatas for violin and clavichord, from K.55 to 60 (their origin is still uncertain today), composed in Italy (in the end of 1772 and the beginning of 1773). The sonata has two minuets: the first one is elegant, traditional, marking the steps. The contrasts *f* and *p* are realized by means of a biting attack and less force. *Passus duriusculus*, the descending chromatic of chords in *arpeggio* evokes the sound of the guitar or of the harp:

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[27] Leopold Mozart offered the album as agift to his eight year old daughter, Nannerl, for her name day (30/31 July 1759). *Mozart, Werkausgabe in 20 Bänden*, Band 20/814, p. XII, Bärenreiter-Verlag Kassel.

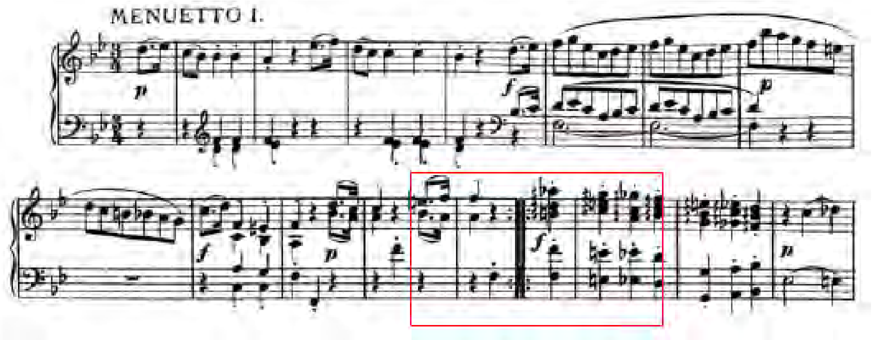
[28] Out of 42 pieces, 9 are minuets, but none of them belongs to Bach according to Toduță, Sigismund, *Formele muzicale ale barocului in operele lui J.S. Bach (The musical forms of the Baroque in J.S. Bach's works)*, vol. I, the Musical Publishing House of the Composers' Union, Bucharest, 1969.

[29] Idiophone percussion instrument with a determined sound, invented by B. Franklin (London 1762), made up of several chrystal cups with different diameters, in chromatic accord and having different colors: C-red, D-orange, E-yellow, F-green, G-blue, A-indigo, B-violet. The sound was obtained by touching the upper margin of the glass with a wet finger. Mozart composed *Adagio and Allegro* K. 594, *Fantasy* (1782) and *Andante* (1791) for flute, viola, cello and glass harmonica. Bărbuceanu, Valeriu, *Dicționar de instrumente muzicale (Dictionary of musical instruments),* Teora Publishing House, 1999.

[30] Sadie, Stanley, 1985, the comment on the CD Mozart, *Klaviersonaten*, EMI Records Ltd., 1991.

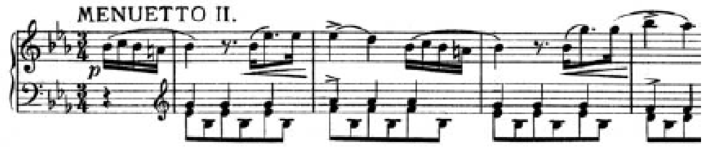
[31] Theodore deWyzewa and Georges de Saint-Foix quoted by William Glock in: Mozart, Wolfgang Amadeus, *Sonates pour piano*, EMI Records Ltd. 1991.

Ex. 3



The second minuet is more dynamic and expansive:

Ex. 4



Sonata in A major, K.331, with the nonconformist choice of the parts, seems to have been composed much earlier (the paper and the writing with Mozart's signature were analyzed), in 1783, in Salzburg, when he presented his wife to his family. *The Turkish Rondo*, in the end of the sonata has correspondence with the end of the *Concerto for violin* in A major (1775) and with the opera *The Abduction from the Seraglio* (1781/2).[32] The minuet keeps the pulsation of the characteristic dance with virtuoso elements from the compositions for clavichord, cadenced with the typical *clausula*. The trio seems to evoke the delicate dialogue[33] of three different instruments, effect realized by passing the left hand in discant, over the right one.

His mature works date from the '70s and they were composed during the tours in Mannheim and Paris. In München, he would be acquainted with Joseph Schuster's sonatas for violin and piano, adopting his technique of treating the violin like an equal partner of the piano. Most of the *Mannheim*

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[32] Cf. William Glock, in: Mozart, *Klaviersonaten*, EMI Records Ltd., 1991.

[33] *Ibidem*.

sonatas [34] (K.301-306, 1778) have two parts.

In this category we find the third and fourth sonatas for violin and piano, K.303 in C major and the fourth, K.304 in e minor, both ending with a movement in *Tempo di Menuetto.* The first sonata is composed in an original form, repeatedly alternating a slow part with an extended, rapid one; the violin plays the arpeggio theme of the slow parts, while the fast parts, in the spirit of the orchestral *tutti*, are played by the piano. In the minuet, the contrast between the graceful theme played by the piano and the incisive, syncopated, grave answer of the violin counterpoint will be made in such a way that the minuet is similar to the sonata, procedure used by J.Ch. Bach.[35]

In the *Sonata for violin and piano K.304 in e minor* (Paris - 1778), the minuet carries the tragic load of the first part, the polyphonic writing of the piano reminding of the old *ciaccona* (the idiom of the four notes can be found in the *ostinato* of the bass). That is the year when he composed, after his mother's death, the *Sonata in A Minor*, considered one of the most tragic works for piano.[36]

Sonata for Violin and Piano K.377 in F Major (Vienna - 1781), is the third of the Viennese sonatas, met with enthusiasm by Cramer in the magazine *Magazin der Musik*.[37] Composed in three parts (I. *Allegro*; II. *Tema*. *Andante*; III. *Tempo di Menuetto*), the sonata presents three motives that stand at the basis of the cycle: the triplet motive, the arpeggio motive and the trill motive. In the first part, the folk melody (later found in *The magic flute*, aria of Tamino) is accompanied by the obstinate triplet, in accordance with the Viennese fashion. The second part, in d minor**,** a theme with six variations (the 6th *Siciliana*) will be built around the three motives and the third part as well, will keep in the A section only the character of the minuet; the B section will reprise the *ostinato* character of the first part, replacing the accompaniment of the triplet with a semiquaver.

The trio with piano K.254 in B flat major presents a particular case of the *Rondo in Tempo di Menuetto*; Bach in The Brandenburg Concerto no.1 had created a minuet in the shape of a Rondo with a Polish dance in the middle.

The divertimento of the 18th century was the most popular genre at the aristocratic and bourgeois parties, reuniting various dance movements played by the most diverse instrumental ensembles and it has an important place among Mozart's works.[38] The five works included in the *Divertimentos K.439b* for three alto clarinets (*Bassetthorn*) are charming pieces in 5 movements (some of them can be found in the *Viennese sonatinas* for piano): the first and the last part are fast, the last one being a rondo, the middle part is slow, the second and the fourth are minuets with trio, the second one faster (the first 12 quartets by Haydn have the same succession of movements, op. 1 and 2). Along the piece, the woodwinds, although identical, are treated the same as the strings trio: the third voice is played by the cello, the alto clarinet III respectively, the second voice – the alto clarinet II and the first voice – the alto clarinet I.

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[34] *Six sonates pour le clavecin ou forté piano avec accompagnement d'un violon*, dedicated to the princess-elector of Pfalz.

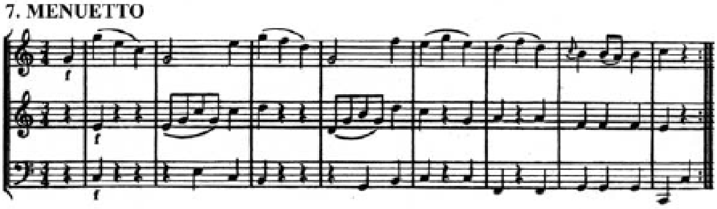
[35] *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 744.

[36] Pándi, Marianne, *Hangversenykalauz* (*Concert Guide*), vol. III *Kamaraművek* (*Chamber music*), Zeneműkiadó, Budapest, 1975, p 91.

[37] „These sonatas are unique in their way. Rich in new ideals , they carry with them the sign of their creating genious. They are glamorous and instrumental. Moreover, the violin accompaniment bends with so much art on the melody of the piano, that it requires the permannet attention of each player; thus these sonatas require the same mastery from the violinist as from the pianist...". Cramer, Carl Friedrich (1752-1807) in: *Magazin der Musik,* I. 485. I. (1783-1786), Hamburg. According to Pándi Marianne, *op.cit.*, p. 93.

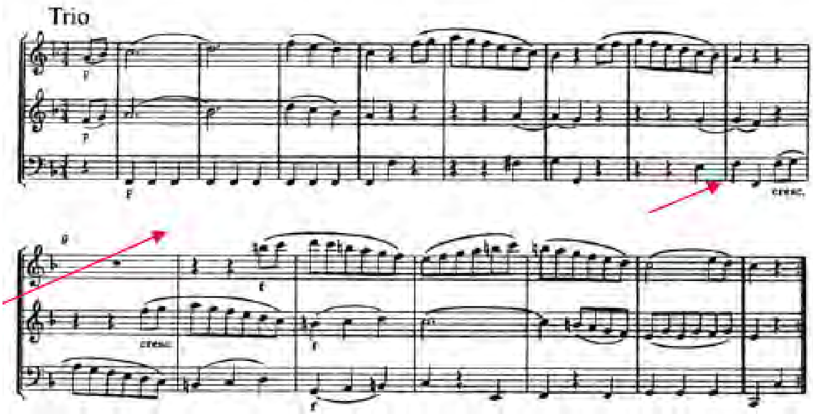
The second *Divertimento* fits perfectly the pattern described above: the first Minuet, from the second part, presents the characteristics of dance, the first stanza with the theme at the first alto clarinet and the second stanza polyphonically imitates the previous theme, bringing along the second and third alto clarinet:

Ex. 5



The lyrical trio, in the tonality of the sub-dominant, will be built according to similar polyphonic principles:

Ex. 6



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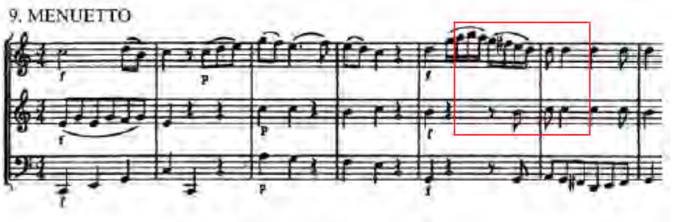
[38] In Beethoven's times the *divertimento* will lose its importance,being replaced by the *potpourri* (*Dicționar de termeni muzicali [Dictionary of musical terms]*, The Scientific and Encyclopedic Publishing House, Bucharest, 1984).

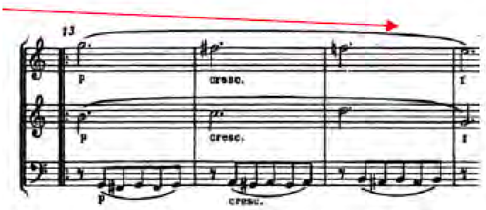
The second Minuet, fast, with a varied rhythm, will concentrate the thematic discourse on the instrument in discant, the syncope in seconds from the accompaniment giving an ironical, scherzo character to the first stanza:

Ex. 7



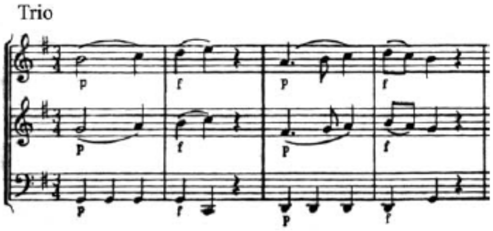
By compensation, the second stanza of the second Minuet will start with a descending chromatics (*passus duriusculus*), played by the alto clarinet I, the return of the syncope eliminating the sobriety:

Ex. 8



The trio will bring back the rhythm characteristic for dance:

Ex. 9



The different character of the beginning also completes the unity in diversity of the two couples of dances: Minuet I - Trio I are in anacrusis and Minuet II - Trio II, crusis.

The name of the *Trio* “Kegelstatt” [39], K.498, in E flat major (1786) for piano, clarinet and violin, shows where it was composed: at the pool table. It was composed for friends, the choice of instruments reuniting the warm voices of the clarinet and the viola, while the piano is treated as an equal partner in the ensemble and not a soloist. The unusual *Andante* of the first part allows the highlighting of the “pirouette” motive. It will appear in different versions along the entire work. *Menuetto* from the second part has the characteristics of the elegant dance it comes from. The dramatic g minor of the trio will begin wit a motive from the B section of the minuet. The *arabesque* accompaniment played by the viola in triplet is often found in the fast trios. Finally, the “French” *Rondeaux Allegretto* ends the third part of this unusual trio.

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[39] He composed it for his friend, the Dutch botanist Nikolaus Joseph Franz von Jacquin, who organized musical auditions in his drawing-rooms. His daughter, Franciska, would play the piano, Mozart the viola and Anton Stadler the clarinet.

Mozart composes the first string quartet (K.80, 1770) at the age of 14, at an inn in Lodi, a small town in the north of Italy. The new writing, by giving up the Basso continuo, has led to the evolution of writing for the interior voices, the four instruments becoming equal partners. Mozart’s model in composing the Milanese quartets **(**K.155-160, 1772) will be the spontaneous and light style of Giovanni Battista Sammartini’s quartets (1698-1775), the *Quartets op. 9* by Haydn being yet unknown to him. He will take from Sammartini the succession of movements: Adagio cantabile*,* passionate Allegro and Minuet with trio.

The Viennese quartets (K.168-173, 1773) carry the print of the quartet’s op. 17 and 20 by Haydn, by combining the counterpoint writing with the classical composition technique. Here is where Mozart will exercise his variation beginnings and his endings with fugues.

After 9 years of pause in the genre of the quartet, Mozart composes the quartets dedicated to Haydn (K.387, 421, 428, 458, 464, 465, 1782-1785), after long and hard work[40], as he himself admits in his dedication. He follows Haydn in the structuring of the parts, uses the counterpoint technique, but he won’t compose scherzo. Concerning the minuet, Mozart will indicate for each one the desired tempo, *Allegro* and *Allegretto* being preferred, but we’ll also find a traditional *Menuetto Moderato*. Like his maestro, Mozart will prefer the fast tempos and the place of the minuet will oscillate between the second and the third part within the already established four-movement cycle.

The string Quartet in d minor (K.421) is the second quartet of the cycle and, according to his wife Constanza, it was composed on 17 June 1783, the day their first child was born. The choice of such a dramatic tonality in this situation is surprising, especially considering the fact that it is the only quartet in a minor tonality from the cycle dedicated to Haydn. In the chronology of Mozart’s works, the quartet is placed between to works for piano in d minor, the *Fantasy* (K.397, 1782) and the *Concerto no. 20 for piano* (K.466, 1785). The dramatic tension of the first part will also remain during the minuet of the third part, the sixth-chorded profile of the theme foretelling the opera *Don Giovanni* (K.527, 1787). The major of the trio will light the suave theme, but the finale will bring back a theme deriving from the minuet, in rhythm of a Sicilian.

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[40] *„il frutto di una lunga e laboriosa fatiga”,* fragment from the letter of dedication written by Mozart to Haydn. According to Cojocaru, Dora, *W.A. Mozart - „Cvartetele haydniene*” *(The quartets of Haydn)*, the Musical Publishing House, 2000, p. 5.

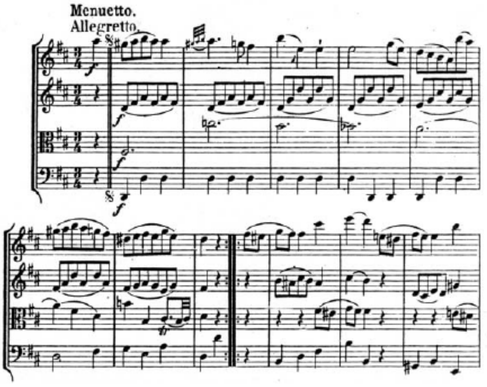
Regarding the *String quartet in E flat major* (K.428, 1783) Wilhelm Georg Berger notes: "the minuet combines sturdiness, humour and grace. In the trio, with a more restrained expression, the instruments, overwhelmed by the monumentality of the first two movements, express themselves one by one completing each other. The theme of the finale seems to spring from the second part of the minuet, but it keeps amplifying itself".[41]

In the second part of the *String quartet in B flat major* (K.458, 1784), also known as *Jagd-quartett* (The hunting), Mozart brings a *Menuetto Moderato* as an intermezzo and in the trio – the tone of a spiritual conversation.

The string quartet in C major (K.465, 1785, 14 January), also called "The quartet of the dissonances", had a surprising effect on the contemporaries, the counterpoint of the voices in the beginning of the *Adagio* being impossible to understand even for the musical world who rejected it harshly. Haydn defended the *Adagio* by saying: "If Mozart wrote it, it has its well motivated reason".[42] The chaos in the beginning of the *Creation* (1798) by Haydn was likewise considered, the sudden appearance of light in C major reminding of Mozart's *Allegro*. It seems that this time, it was the maestro who learned from his visionary disciple. In the third part of the quartet, the minuet is filled with energy of the C major in a lively *Allegro*, where the leaps of the melodic line of the violin remind us of the latent polyphony of Bach's *Ciaccona*. In contrast, the c minor of the trio amplifies a heroic dramatism, like in the *Sonata op. 2 no. 1 in f minor* (from the cycle dedicated to Haydn) by Beethoven.

The string quartet „Hoffmeister" in D major (K.499, 1786), together with the quintets K.515, 516, are situated between *The Marriage of Figaro* and *Don Giovanni*. The D major of the minuet (*Menuetto. Allegretto*) from the second part emanates serenity, the melodic line prefiguring Schubert's melody,

Ex. 10



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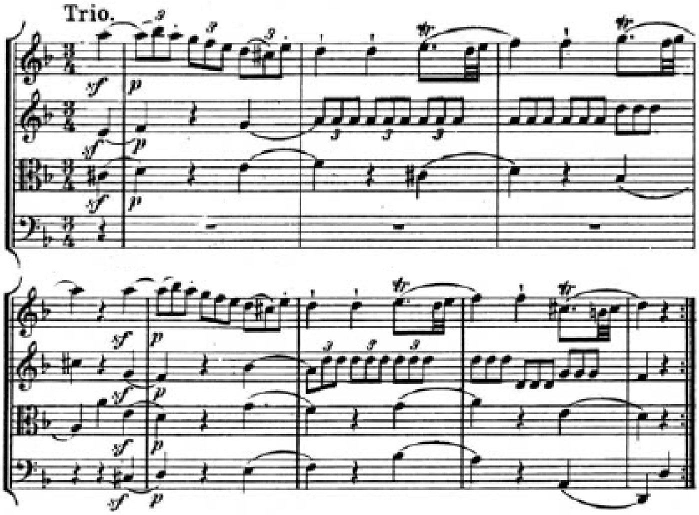
[41] Berger, Wilhelm Georg, *Ghid pentru muzica instrumentală de cameră (Guide for chamber instrumental music)*, the Publishing House of the Composers' Union, Bucharest, 1965, p. 72.

[42] „*Hat Mozart es geschrieben, so hat er seine gute Ursache dazu*" quotation from Neumann, *Istoria muzicii (The history of music)*. According to Berger, Wilhelm Georg, *Ghid pt. muzica instrumentală de cameră (Guide for chamber instrumental music)*, ed.cit., p. 73.

While the d minor of the Trio surprises by a *sforzando-piano* in a dazzling tempo of *tarantella*:

Ex. 11



The B section of the Trio has a polyphonic imitative writing, a *fugato* in *stretto* between the first and the second violin (at the seventh interval), on the theme of section A, taken over at the octave by the viola and cello.

The Prussian quartets are the last quartets (K.575, 589, 590, 1789-1790) and were composed after the trip made in 1789 with Prince Karl Lichnowski to Berlin, Dresden and Leipzig. Here he meets the organ player J.Fr. Doles, one of Bach's former students. In Leipzig, Mozart will play the organ and will study J.S. Bach's works. The atmosphere of the quartets expresses enchanting light, warm and gentle tones and the major is predominant.[43] Mozart will extend the range of the instruments, especially that of the cello, the quartets being dedicated to Friedrich Wilhelm, the king of Prussia. All the parts are composed with the same concentration; there are no principal or secondary movements.

The string quartet in F major (K.590, June 1790) ends the cycle of the Prussian quartets and is the last one in Mozart's creation. The third part, *Menuetto.Allegretto* will surprise us by the vigorous character of the theme which, spiced by the *forces* of the rhythm of the viola, transforms the French minuet in a rustic German dance, surprisingly resembling the one overlapping the Minuet in *Don Giovanni*:[44]

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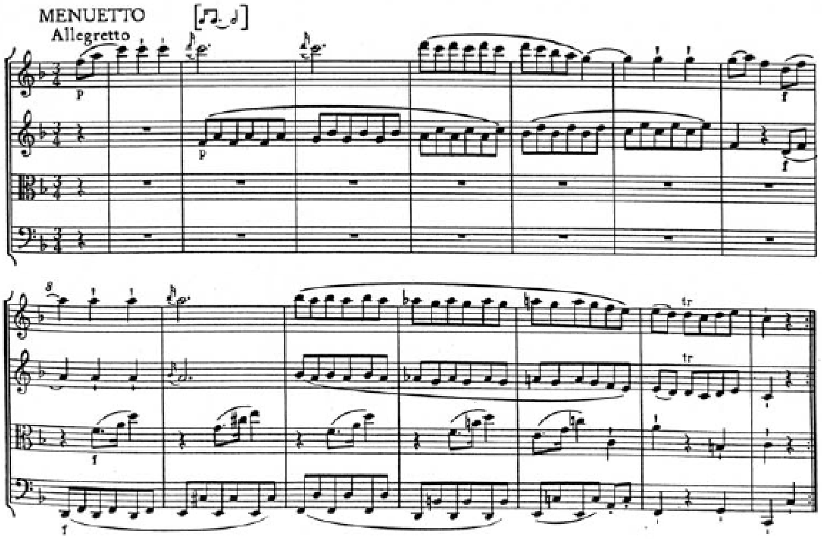
[43] Berger, Wilhelm Georg *, op.cit.*, pp. 75-76.

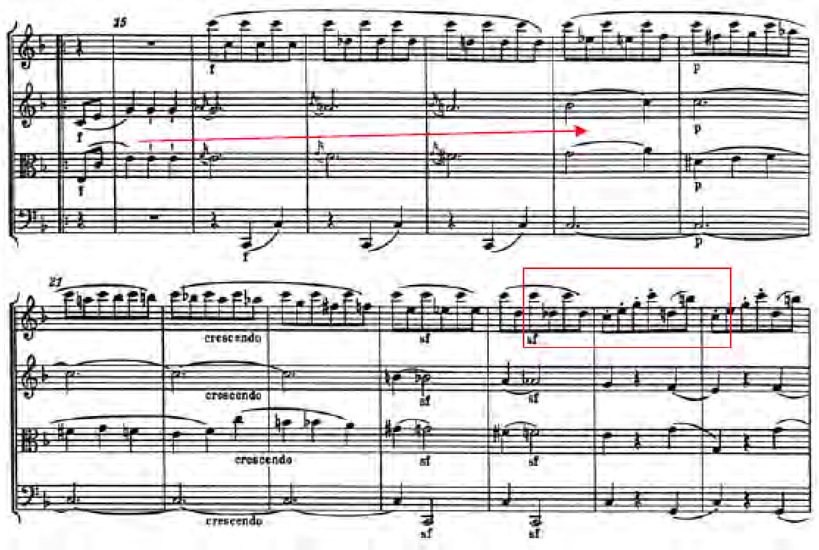
[44] Beethoven, in his turn, will renounce his favourite *scherzo* in the *Quartet op. 130*, bringing in the fourth part (out of 6), a German dance, *Alla danza tedesca.*

Ex. 12


MENUETTO
Allegretto
p
f
tr
8

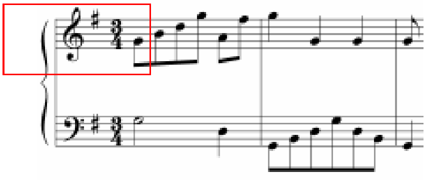
After an ascending chromatic passage, launched by a reversed *passus duriusculus*, it repeatedly cadences on an arpeggiated motive,

Ex. 13


15
21
f
p
sf
crescendo

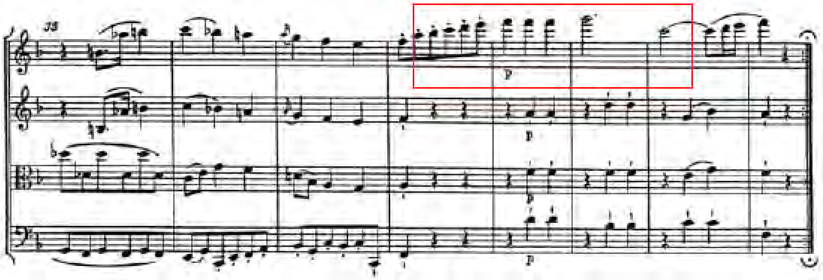
taken from the *Minuet* in G major, from the volume *Album for Anna Magdalena Bach*:

Ex. 14



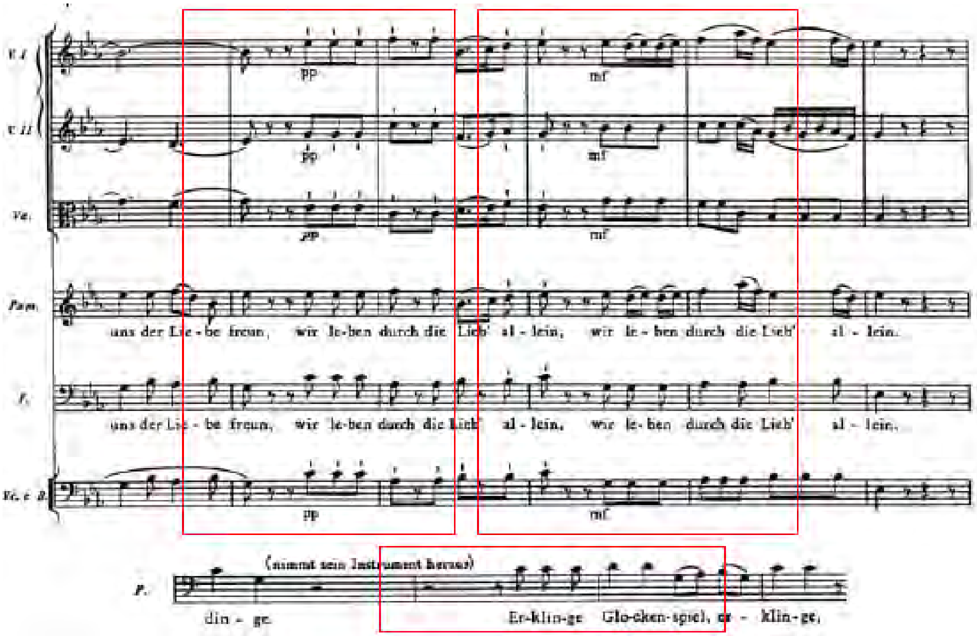
The minuet finale,

Ex. 15



anticipates two cadences in *The magic flute* (K.620, 1791), from act I, scene 12, act II-lea, scene 29 respectively:

Ex. 16


V. I
V. II
Va.
Pam.
P.
Vc. e B.
pp
mf
uns der Lie - be freun, wir le-ben durch die Lieb' al - lein, wir le - ben durch die Lieb' al - lein.
uns der Lie - be freun, wir le-ben durch die Lieb' al - lein, wir le - ben durch die Lieb' al - lein.
(nimmt sein Instrument heraus)
din - ge.
Er-klin-ge Glo-cken-spiel, er - klin-ge,

The string quintets with two violas show Mozart's interest for the viola and his wish to extend expressivity in the medium register. The first *String quintet* (K.174, 1773) composed at the age of 17, was followed ten years later by a *String quintet with horn* (K.407, 1782) and a *Quintet for piano and woodwinds*: oboe, clarinet, horn, bassoon (K.452, 1784).

The string quintets: in c minor, C major, g minor, D major and E flat major (K.406, 515, 516, 593 and 614) that followed and the *String quintet with clarinet* (K.581) in A major, composed in 1787-1791, excel by the counterpoint writing and the two minor tonalities.

The quintet in c minor (K.406) also known as *Serenade for six woodwinds* (2 oboes, 2 clarinets, 2 horns and 2 bassoons) presents a *Menuetto in canone* in the third part, in section A, between the first violin and the cello, while the other instruments realize the counterpoint. The B section will amplify the initial canon for three voices. The trio is a reversed canon for four voices (viola II doesn't play) in C major, the homonymous tonality. The interest in the counterpoint writing was a result of the study of Bach's works[45] in the home of the baron van Swieten, where Mozart transcribed preludes and fugues for string quartet and re-orchestrate Händel's oratorios.[46] Haydn also composed "menuet al rovescio" in *Sonata for piano H XVI: 26 in A major*, in the *Symphony no.44* (*Trauer*) and in the *Quartet op. 76 no. 2*.

The minuet, in its various forms, persists in popularity as an aristocratic dance along the entire 18th century and continues to influence the refined dances by the clarity of the harmonies and of the phrases. Its longevity can be explained by its simple construction, open to counterpoint transformations or to renewals by the infusion of new rhythms such as the contra dance, the Ländler or the Waltz. Including the minuet in most of the cases inside the cycle gives symmetry and balance to the musical works, the contrast of the trio shedding from monotony. The number of minuets in Mozart's music (a significant part of his works) allows us to paraphrase Schiller's words: if "grace is beauty in movement", then in Mozart's works the minuet is beauty in movement.

The evolution of the minuet needs a short revising:

1. The minuet originates in the folk dance - *branle de Poitou.*
2. The new name refers to the original dance and the small characteristic steps, *branle á mener*.
3. Louis the Fourteenth accepted the minuet as a court dance.
4. The minuet is presented and choreographed in court performances together with other dances (in the comic performance *Le mariage de la grosse Cathos*, part of a Masquerade, presented in Versailles, 1688).

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[45] Varga, Ovidiu, *Wolfgang Amadeus Mozart*, the Musical Publishing House, Bucharest, 1988, pp. 137-138.

[46] Brockhaus - Riemann, *Zenei Lexikon (Musical Encyclopaedia)*, Zeneműkiadó, Budapest, 1984, vol II, p. 579.

5. Executed in ballet performances by professional dancers, the minuet will tend towards virtuosity, allowing a considerable freedom in the instrumental accompaniment (Lully: *Menuet des Thébans,* entr'acte from *Oedipe*, 1664).

6. The minuet is included in the instrumental suite together with other dances such as the *bourrée* or the *gavotte*, or as independent pieces for clavichord (see *Album for Anna Magdalena Bach*).

7. The minuet spreads at the courts of Western Europe, which will determine multiple variations of it: Purcell, in the stage music will use a small *minuet* or *tempo di minuetto* (two periods, each with eight easures); the German composers such as Pachelbel and his contemporaries will prefer a counter pointed minuet and the Italians will accelerate its tempo.

8. The minuet will penetrate the creation of all composers during the 17th and 18th centuries and all musical genres: opera, suite, concerto and even cantata.

9. In its various forms, the minuet continues to be the favourite dance of Aristocratic Europe along the entire 18th century, influencing the refined dance music.

10. The initial simplicity of the phrase and harmony allowed a series of innovations required by the aesthetics of the *Rococo*: harmonic and tonal contrasts, the infiltration of new ternary styles and the counterpoint writing.

11. *Tempo di minuetto* will adopt the principles of the sonata: two distinct themes in different tonalities; after repeating this section, a short motive elaboration with modulations follows, with the reiteration of the first section, without modifying the tonality (J.Ch. Bach, *Sinfonia concertante in E flat* [1775] and Mozart, the *Quartets K.156, 158*, the minuet at the end).

12. The evolution of the minuet leads to the preservation of the name, meter and stanzas only, as the extreme tempos are improper for dance:

a) very fast tempo: in Haydn's works, *Menuet.Allegro* in the quartets op. 74 no. 1, 76 no. 4 and *Menuet.Presto* in op. 76 no. 1, op. 77 no. 1 and no. 2 (as the second or the third part) and in Mozart's works, *Menuetto.Allegro* in the quartets K.387, 465 and the Quintet K.515; when two minuets are combined (the Divertimento K.563), *Menuetto. Allegro* appears as the third part and *Menuetto.Allegretto* as the fifth part (out of six);

b) slow tempo: *Menuetto-Maestoso* in Dorfmusikanten-Sextett K.522.

13. The name "minuet" is kept even when the characteristics of other dances appear: Haydn, the Quartet op. 20 no. 4, *Menuet alla Zingarese*, and Mozart, the last quartet K.590, *Menuetto.Allegretto*, where it presents the characteristics of the German dance; in Beethoven's works *Alla danza tedesca* appears, called as such in the Quartet op. 130.

14. Stylistic basic elements are validated by the frequency of their occurrence: *passus duriusculus*, canonic imitations, *stretto*, and the presence of ornaments (trill).

Regarding the *affectus* of Mozart's minuet, we ascertain the following:

The minuet appears:

- As an independent piece
- As part of a cycle

The aspects of the tempo are:

- No indications of tempo (implied tempo);
- Tempo di Menuetto
- Moderato
- Allegretto
- Allegro

Indications referring to character appear:

- *Menuetto-galante* (Serenada in D major „Haffner", K.250, 1776)
- *Menuetto Maestoso* (*Dorfmusikanten Sextett*)

As a way of configuration in the economy of the genres where it appears, we have:

- Menuetto I, II
- Menuetto with Trio
- Minuet in the initial tonality of the work
- Menuet in other tonality than the first part of the work

As an independent piece, the minuet is composed for piano/clavichord or orchestra, although there are a few examples for other instruments, too:

Minuet for piano / clavichord:

Year	KV	Work
1761/2	1	Minuet, in G major, with trio in Do major, for piano
1761	1d	Minuet, in F major, for piano
1761/2	1f	Minuet, in C major, for piano
1762	2	Minuet, in F major, for piano
1762	4	Minuet, in F major, for piano
1762	5	Minuet, in F major, for piano
1764	15c	Minuet, in G major, for piano
1764	15f	*Tempo di Menuetto*, in C major, for piano
1764	15i	Minuet, in A major, for piano
1764	15k	Minuet, in A major, for piano
1764	15m	Minuet, in F major, for piano
1764	15y	*Minuetto*, in G major, for piano
1764/5	15cc	*Tempo di minuetto*, in E flat major, for piano
1764/5	15ee	*Minuetto*, in E flat major, for piano
1764/5	15ff	*Minuetto*, in F major, for piano
1764/5	15oo	*Tempo di minuetto*, in F major, for piano
1764/5	15pp	*Minuetto*, in B flat major, for piano
1764/5	15qq	*Minuetto*, in E flat major, for piano
1764/5	15rr	*Minuetto*, in C major, for piano
1769	61g2	Minuet cu trio, in C major, for piano

Year	KV	Work
1770	94	Minuet, in D major, for clavichord
1790	355	Minuet, in D major, for piano

Minuet for other instruments:

Year	KV	Work
1767	41d	Different minuets for several instruments
1769	65a	7 Minuets with trio for 2 violins and bass
	65a1	Minuet no. 1, in G major
	65a2	Minuet no. 2, in D major
	65a3	Minuet no. 3, in A major
	65a4	Minuet no. 4, in F major
	65a5	Minuet no. 5, in C major
	65a6	Minuet no. 6, in G major
	65a7	Minuet no. 7, in D major
1773	168a	Minuet, in F major, without a trio, for string quartet [47]

Minuet for orchestra:

Year	KV	Work
1766	25a	Minuet and trio, in C major, for orchestra
1769	61g1	Minuet, in A major, for strings and 2 flutes
1769	61h	6 Minuets with or without trio for orchestra
	61h1	Minuet no. 1, in C major
	61h2	Minuet no. 2, in A major
	61h3	Minuet no. 3, in A major
	61h4	Minuet no. 4, in D major
	61h5	Minuet no. 5, in B flat major
	61h6	Minuet no. 6, in G major
1769	64	Minuet, in D major, for orchestra
1769	103	19 Minuets with or without trio for orchestra
	103/1	Minuet no. 1, in C major
	103/2	Minuet no. 2, in G major
	103/3	Minuet no. 3, in D major
	103/4	Minuet no. 4, in F major
	103/5	Minuet no. 5, in D major
	103/6	Minuet no. 6, in A major
	103/7	Minuet no. 7, in D major
	103/8	Minuet no. 8, in F major
	103/9	Minuet no. 9, in C major
	103/10	Minuet no. 10, in G major
	103/11	Minuet no. 11, in F major
	103/12	Minuet no. 12, in C major
	103/13	Minuet no. 13, in G major
	103/14	Minuet no. 14, in B flat major
	103/15	Minuet no. 15, in E flat major
	103/16	Minuet no. 16, in E major
	103/17	Minuet no. 17, in A major

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[47] K.168 = *Quartet no. 8, in F major*, for strings.

Year	KV	Work
	103/18	Minuet no. 18, in D major
	103/19	Minuet no. 19, in G major
1769	104	6 Minuets with or without trio for orchestra
	104/1	Minuet no. 1, in C major
	104/2	Minuet no. 2, in F major
	104/3	Minuet no. 3, in C major
	104/4	Minuet no. 4, in A major
	104/5	Minuet no. 5, in G major
	104/6	Minuet no. 6, in G major
1769	105	6 Minuets for orchestra with trio for strings and flute
	105/1	Minuet no. 1, in D major
	105/2	Minuet no. 2, in D major
	105/3	Minuet no. 3, in D major
	105/4	Minuet no. 4, in G major
	105/5	Minuet no. 5, in G major
	105/6	Minuet no. 6, in G major
1770	122	Minuet, in E flat major, for orchestra
1772	164	6 Minuets with trio for orchestra
	164/1	Minuet no. 1, in D major
	164/2	Minuet no. 2, in D major
	164/3	Minuet no. 3, in D major
	164/4	Minuet no. 4, in G major
	164/5	Minuet no. 5, in G major
	164/6	Minuet no. 6, in G major
1773	176	16 Minuets with or without trio for orchestra
	176/1	Minuet no. 1, in C major
	176/2	Minuet no. 2, in G major
	176/3	Minuet no. 3, in E flat major
	176/4	Minuet no. 4, in B flat major
	176/5	Minuet no. 5, in F major
	176/6	Minuet no. 6, in D major
	176/7	Minuet no. 7, in A major
	176/8	Minuet no. 8, in C major
	176/9	Minuet no. 9, in G major
	176/10	Minuet no. 10, in B flat major
	176/11	Minuet no. 11, in F major
	176/12	Minuet no. 12, in D major
	176/13	Minuet no. 13, in G major
	176/14	Minuet no. 14, in C major
	176/15	Minuet no. 15, in F major
	176/16	Minuet no. 16, in D major
1780	363	3 Minuets without trio for orchestra
	363/1	Minuet no. 1, in D major
	363/2	Minuet no. 2, in B flat major
	363/3	Minuet no. 3, in D major
1784	461	6 Minuets for orchestra
	461/1	Minuet no. 1, in C major
	461/2	Minuet no. 2, in E flat major
	461/3	Minuet no. 3, in G major
	461/4	Minuet no. 4, in B flat major

Year	KV	Work
	461/5	Minuet no. 5, in F major
	461/6	Minuet no. 6, in D major
1784	463	2 Minuets and Contra dances for orchestra
	463/1	Minuet and Contra dance no. 1, in F major
	463/2	Minuet and Contra dance no. 2, in B flat major
1788	568	12 Minuets with trio for orchestra
	568/1	Minuet no. 1, in C major
	568/2	Minuet no. 2, in F major
	568/3	Minuet no. 3, in B flat major
	568/4	Minuet no. 4, in E flat major
	568/5	Minuet no. 5, in G major
	568/6	Minuet no. 6, in D major
	568/7	Minuet no. 7, in A major
	568/8	Minuet no. 8, in F major
	568/9	Minuet no. 9, in B flat major
	568/10	Minuet no. 10, in D major
	568/11	Minuet no. 11, in G major
	568/12	Minuet no. 12, in C major
1789	585	12 Minuets with trio for orchestra
	585/1	Minuet no. 1, in D major
	585/2	Minuet no. 2, in F major
	585/3	Minuet no. 3, in B flat major
	585/4	Minuet no. 4, in E flat major
	585/5	Minuet no. 5, in G major
	585/6	Minuet no. 6, in C major
	585/7	Minuet no. 7, in A major
	585/8	Minuet no. 8, in F major
	585/9	Minuet no. 9, in B flat major
	585/10	Minuet no. 10, in E flat major
	585/11	Minuet no. 11, in G major
	585/12	Minuet no. 12, in D major
1791	599	6 Minuets with trio for orchestra
	599/1	Minuet no. 1, in C major
	599/2	Minuet no. 2, in G major
	599/3	Minuet no. 3, in E flat major
	599/4	Minuet no. 4, in B flat major
	599/5	Minuet no. 5, in F major
	599/6	Minuet no. 6, in D major
1791	600	*6 Deutsche Tänze für Orchester* with trio for orchestra
	600/1	Minuet no. 1, in C major
	600/2	Minuet no. 2, in F major
	600/3	Minuet no. 3, in B flat major
	600/4	Minuet no. 4, in E flat major
	600/5	Minuet no. 5, in G major, “Der Kanarienvogel”
	600/6	Minuet no. 6, in D major
1791	601	4 Minuets with trio for orchestra
	601/1	Minuet no. 1, in A major
	601/2	Minuet no. 2, in C major
	601/3	Minuet no. 3, in G major
	601/4	Minuet no. 4, in D major

Year	KV	Work
1791	604	2 Minuets with trio for orchestra
	604/1	Minuet no. 1, in B flat major
	604/2	Minuet no. 2, in E flat major

As part of a genre, besides the symphonies, the Minuet is used in chamber works. Thus, from the 18 sonatas for piano, only have minuets (in the version of the double Minuet – I and II – and a Minuet with Trio), as median part (parts):

Sonatas for piano

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Sonata	*Menuetto*					
			I	*II*	*Trio*			
1774	282	E flat	B flat	E flat	–	II, III (of 4)	–	Minuet I, II
1778	331	A	D		A	II (of 3)	–	Minuet with Trio

Of the total of 50 sonatas for piano and violin, some of them only kept in fragments, 20 have minuet (and 9 of them have two minuets) and in seven cases we find *Tempo di menuetto* (including a *Rondeau*.*Tempo di menuetto* and a *Tempo di menuetto mit Variationen*):

Sonatas for piano and violin

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Sonata	*Menuetto*					
			I	*II*	*Trio*			
1762	6	C	C	F	–	III, IV (of 5)	–	Minuet I, II
1763	7	D	D	**d**	–	III, IV (of 4)	–	Minuet I, II
1763	8	B flat	B flat	**b flat**	–	III, IV (of 4)	–	Minuet I, II
1764	9	G	G	**g**	–	III, IV (of 4)	–	Minuet I, II
1764	10	B flat	B flat	E flat	–	III, IV (of 4)	–	Minuet I, II
1764	11	G	**g**	–	–	III (of 3)	–	Allegro[48] - Menuetto - Da Capo Allegro
1764	13	F	F	F	–	III, IV (of 4)	–	Minuet I, II
1764	14	C	C	F	–	III, IV (of 4)	–	Minuet I, Menuetto II en carillon
1766	29	D	D	–	**D**	II (of 2)	–	
1766	30	F	F	–	**–**	II (of 2)	*Rondeau. Tempo di Menuetto*	Poco Adagio - role of a Trio in f
1768	31	B flat	–	–	–	II (of 2)	*Tempo di Menuetto*	*mit Variationen*

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[48] Allegro, in this case, is treated as a Menuetto, by taking it *da capo* and the Menuetto has the role of a Menuetto II or Trio.

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Sonata	*Menuetto*					
			I	*II*	*Trio*			
1768	46d	C	C	**c**	–	II, III (of 3)	–	Minuet I, II
1768	46e	F	F	C	–	II, III (of 3)	–	Minuet I, II
1768	55	F	C	–	–	III (of 3)	*Tempo di Menuetto C*	
1768	57	F	F	–	–	II (of 3)	–	
1768	58	E flat	E flat	–	–	II (of 3)	*Moderato*	
1768	59	do	E flat	–	–	II (of 3)	–	
1768	60	E	–	–	–	III (of 3)	*Tempo di Menuetto e*	
1778	303	C	–	–	–	II (of 2)	*Tempo di Menuetto C*	
1778	304	e	–	–	–	II (of 2)	*Tempo di Menuetto e*	(Trio) E
1781	377	F	–	–	–	III (of 3)	*Tempo di Menuetto F*	(Trio) B flat

Only four of the eight trios have minuets, each of a different type (by opening towards other dances, the place in the succession of parts, the source of sounds, the tempo and the doubling of the dance):

Trios (with piano, strings and woodwinds, strings)

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Trio with piano	*Menuetto*					
			I	*II*	*Trio*			
1776	254	*Divertimento* B flat	–	–	–	III (of 3)	*Rondeau. Tempo di Menuetto B flat*	piano, vl., vlc.
1783	442	d	–	–	–	II (of 3)	*Andantino (Tempo di Menuetto) G*	piano, vl., vlc. (fragment)
1786	498	E flat	B flat	–	**g**	II (of 3)	–	Minuet cu Trio: piano, cl., vl. *Kegelstatt*
1788	563	E flat	E flat	E flat	–	III, V (of 6)	*I. Allegro* *II. Allegretto*	Trio. vl., vla., vlc.Menuet 1, 2

All of the 19 chamber *divertimento*s that remained (30, with the lost ones, or the fragments) have a minuet: K.289 in E flat - one *Menuetto*, K.166, 186, 213, 240, 252, 253, 270, 388, 439b no. 4 and 5, and K.522 have *Menuetto with Trio*; *Serenada K.388 in c minor* has counterpoint writing: *Menuetto in canone, Trio in canone al rovescio* (see the reply: *String Quintet K.406*). K.196e, 196f, 375, 439b no. 1, 2 and 3 each have two minuets with trio and *Serenada „Gran Partita” K.361 in B flat major* has two minuets with two trios each. It is interesting to follow the tonal plan of this last work in 7 parts: *Menuetto I* - B flat, *Trio I* – E flat, *Trio II* - g; *Menuetto II* - B flat, *Trio I* - b flat and *Trio II* - F. The minuets keep the basic tonality, B flat major, while the trios keep the tonality of the sub-dominant (E flat major), of the minor relative (g minor), of the homonymous (b flat minor) and of the dominant (F major):

Divertimento without woodwinds

Year	KV	Tonality					Part	Indication of tempo and character	Obs.
		Divertimento Serenade, Trio	Menuetto						
			I	*Trio*	*II*	*Trio*			
1773	166	Divertimento No.3 E flat	E flat	B flat	–	–	II (of 5)		2 ob., 2 cl., 2 horns, 2 bs., 2 English horns
1773	186	Divertimento No.4 B flat	B flat	F	–	–	II, VI[49] (of 6)		Trio in p. VI 2 ob., 2 cl., 2 English horns, 2 bs., 2 horns Trio: 2 ob. 2 bs.]
1775	196e	Divertimento E flat	E flat	E flat	E flat	E flat	II, IV (of 6)		2 ob., 2 cl., 2 horns, 2 bs.
1775	196f	Divertimento B flat	B flat	B flat	B flat	B flat	II, IV (of 5)		2 ob., 2 cl., 2 horns, 2 bs.
1775	213	Divertimento No.8 F	F	B flat	–	–	III (of 4)		2 ob., 2 horns, 2 bs.
1776	240	Divertimento No.9 B flat	B flat	E flat	–	–	III (of 4)		2 ob., 2 horns, 2 bs.
1776	252	Divertimento No.12 E flat	E flat	E flat	–	–	III (of 4)		2 ob., 2 horns, 2 bs.
1776	253	Divertimento No.13 F	F	B flat	–	–	III (of 4)		2 ob., 2 horns, 2 bs.
1777	270	Divertimento No.14 B flat	B flat	E flat	–	–	III (of 4)	*Moderato*	2 ob., 2 horns, 2 bs.
1777	289 ?	Divertimento No.16 E flat	E flat	–	–	–	III (of 5)		2 ob., 2 horns, 2 bs.
1781	361	Serenada *„Gran Partita"* B flat	B flat	I E flat II sol	B flat	I b flat II F	II, IV (of 7)	*Menuetto II Allegretto*	Menuetto I,II 2 ob., 2 cl., 2 corni di bassetto, 4 horns 2 bs., and dbbs. Trio I:-2 cl., 2 corni di bassetto II: 2 b., 2 cl., 2 corni di bassetto, 4 horns, 2 bs., and dbbs Trio IV: without horns

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[49] The trio (oboes and bassoon) – added to the minuet.

Year	KV	Tonality					Part	Indication of tempo and character	Obs.
		Divertimento Serenade, Trio	Menuetto						
			I	*Trio*	*II*	*Trio*			
1781	375	Serenada E flat	E flat	do	E flat	A flat	II, IV (of 5)		2 ob., 2 cl., 2 horns, 2 bs.
1782	388	Serenada do	do	Do	–	–	III (of 4)	*Menuetto in canone, Trio in canone al rovescio*	2 ob., 2 cl., 2 horns, 2 bs. – see the *String quintet K.406*
1783	439b	Divertimento-Serenada B flat	B flat	E flat	B flat	E flat	II, IV (of 5)	*Allegretto*	(*Wiener Sonatinen)* 3 corni di bassetto in F
	439b	Divertimento-Serenada B flat	B flat	E flat	B flat	F	II, IV (of 5)		3 corni di bassetto in F
	439b	Divertimento-Serenada B flat	B flat	B flat	B flat	**b flat**	II, IV (of 5)		3 corni di bassetto in F
	439b	Divertimento-Serenada B flat	B flat	B flat	–	–	III (of 5)		3 corni di bassetto in F
	439b	Divertimento-Serenada B flat	B flat	B flat	–	–	II (of 5)		3 corni di bassetto in F
1787	522	Sextet F	F	B flat	–	–	II (of 5)	*Menuetto. Maestoso*	*„Dorf-musikanten - Sextett”*

Out of the 23 quartets, 19 have minuet: 17 have minuet with one trio and 2 of the Milanese quartets, K.156 and 158, have *Tempo di Menuetto*. Starting with *Quartet K.387*, Mozart indicates almost in all (except K.464) the tempo: *Allegro*, *Allegretto* or *Moderato*. The tonal relationship between the minuet and the trio is: modulation at the sub-dominant (5) in K.80, 168, 171, 575 and 589; at the dominant (3) in K.169, 428 and 464; at the homonymous (5), in K.170, 387, 421, 465 and 499; at the relative (1), in K.172 (probably in order to avoid the b flat minor tonality) and keeping the same tonality (2) in K.458 and the last quartet, K.590:

String quartets

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Quartet	Menuetto					
			I	*II*	*Trio*			
1770	80	G	G	–	C	III (of 3)		
1772	156	G	–	–	–	III (of 3)	*Tempo di Menuetto G*	
1772/3	158	F	–	–	–	III (of 3)	*Tempo di Menuetto F*	
1773	168	F	F	–	B flat	III (of 4)		
	168a	Minuet F	F	–	–	I		Without Trio
1773	169	A	A	–	E	III (of 4)		
1773	170	C	Do	–	c	II (of 4)		
1773	171	E flat	E flat	–	A flat	III (of 5)		

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Quartet	Menuetto					
			I	*II*	*Trio*			
1773	172	B flat	B flat	–	**g**	III (of 4)		
1773	173	d	d	–	F	III (of 4)		
1782	387	G	G	–	**g**	II (of 4)	*Allegro*	
1783	421	d	d	–	D	III (of 4)	*Allegretto*	
1783	428	E flat	E flat	–	B flat	III (of 4)	*Allegro*	
1784	458	B flat	B flat	–	B flat	II (of 4)	*Moderato*	*Jagd Kvartett*
1784	464	A	A	–	E	II (of 4)		
1784	465	C	C	–	c	III (of 4)	*Allegro*	*Dissonanten*
1785	465a	fragment/C	C	–	–	I		
1786	499	D	D	–	d	II (of 4)	*Allegretto*	*Hoffmeister*
1789	575	D	D	–	G	III (of 4)	*Allegretto*	
1790	589	B flat	B flat	–	E flat	III (of 4)	*Moderato*	
1790	590	F	F	–	F	III (of 4)	*Allegretto*	

Six of the seven string quintets have minuets with the indication Allegretto, while in the Quintet K.406 in c minor we have *Menuetto in canone*. *Trio in canone al rovescio* (see Serenade K.388, in C Minor). From the tonal point of view, the relationships between the minuet and the trio are the same as in the quartets (dominant, major homonymous, sub-dominant, no relative), the last two quintets keeping the same tonality K.593 - D major and 614 - E flat major. We can add the Quintet with clarinet K.581, only with minuet:

String quintets

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Quintet	Menuetto					
			I	*II*	*Trio*			
1781	46	B flat	B flat	–	I, II	II (of 3)		2 vl., 2 violas, vlc.
1773	174	B flat	B flat	–	F	III (of 4)	*Menuetto ma Allegretto. Trio alternativ*	"
1787	406	c	c	–	C	III (of 5)	*Menuetto in canone. Trio in canone al rovescio*	See K.388 - Serenade no.12 in C
1787	515	C	C	–	F	II (of 4)	*Allegretto*	2 vl., 2 violas, cello
1787	516	g	g	–	G	II (of 5)	*Allegretto*	"
1790	593	D	D	–	D	III (of 4)	*Allegretto*	"
1791	614	E flat	E flat	–	E flat	III (of 4)	*Allegretto*	"

String quintet with clarinet

Year	KV	Tonality				Part	Indication of tempo and character	Obs.
		Quintet	Menuetto					
			I	*II*	*Trio*			
1789	581	A	A	–	–	III (of 4)		

The diverse typology of Mozart’s minuet in the chamber genres is as follows:

Genre		Part	Indication of tempo	Obs.
Sonatas	piano	II, III (of 4) II (of 3)		Minuet I and II/ Minuet with Trio
	piano-violin	III, IV (of 4) III (of 3) II (of 2) II (of 3)	*Rondeau. Tempo di Menuetto* *Tempo di Menuetto Moderato*	K.31- *Tempo di Menuetto mit Variationen*
Trios	with piano	III (of 3) II (of 3)	*Rondeau. Tempo di Menuetto* *Andantino (Tempo di Menuetto)*	
	strings-woodwinds	II (of 3) III, V (of 6)	*Allegro* *Allegretto*	
	woodwinds	II, IV (of 5) III (of 5) II (of 5) II (of 4)	*Allegretto*	*Divertimento-Serenada* B flat K.439b
Divertimenti, Serenades woodwinds		II (of 5) II, VI (of 6) II, IV (of 6) II, IV (of 5) III (of 4) III (of 5) II, IV (of 7)	*Moderato* *Allegretto* *Maestoso*	*Menuetto in canone. Trio in canone al rovescio* (K.388)
String quartets		III (of 4) III (of 3) II (of 4) III (of 5) II (of 5)	*Tempo di Menuetto* *Allegro* *Allegretto* *Moderato*	
Quintets	For strings	II (of 3) II (of 4) II (of 5) III (of 4) III (of 5)	*Allegretto* *Menuetto ma Allegretto*	*Menuetto in canone. Trio in canone al rovescio* (K.406)
	For strings with clarinet	III (of 4)		

Mozart’s minuet fulfils thus its condition of *affectus* of the original dance, its existence being one of the defining elements in the formation of the genres of classical music. Beyond its role in their configuration and the particularization of the syncretic relationship with dance, the minuet acts like “the archetypes bearing aesthetic feelings”, referring to the already mentioned relationship between the musical time and the mythical one and confirms the “traditional conception of cyclic time and periodic regeneration…”, that is “the myth of *endless repetition*”.[50]

(Translated by Roxana Huza)

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[50] Eliade, Mircea*, Eseuri. Mitul eternei reintoarceri. Mituri, vise and mistere (Essays. The myth of the eternal return. Myths, dreams and mysteries)*, the Scientific Publishing House, Bucharest, 1991, p. 105.

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THE INGENUITY OF THE TONAL PLAN OF THE DEVELOPMENT SECTIONS OF THE SONATA FORMS OF *PIANO SONATAS* BY W. A. MOZART

GABRIELA COCA[1]

SUMMARY. I have to admit that, when I intended to write this study, I still had to analyze harmonically and tonally the development sections of the Mozart forms of the sonata of the *Piano Sonatas*. Only after I have put the title I thought of the fact that I might had jumped to conclusions with this title. I opened the *Explanatory Dictionary of the Romanian Language*[2] to look for *ingenuity* in order to fins out the explanation for myself. "*Ingenuity. 1. The one who has a lot of inventive spirit, the one that is intelligent, resourceful, knows how to do things. 2. Made, manufactured inventively, skilfully, wisely*. "I was thinking that, is it possible for Mozart to have these qualities in the development sections of his sonatas? Are they made inventively, skilfully and wisely? Moreover, if it is so, how do they become real?

Keywords: Mozart, *Piano Sonatas*, developments, statistic, tonality, modulation, proportionality, Sectio Aurea (golden sections), sonata forms, equilibrium

As I was all for the statistic method, parallel to harmonic and tonal analysis, I started to build some synthesis tables. The first table of this type refers to **the extension of the developments as opposed to the exposition and the restatement** (see table 1)*.*

As an extension, the developments of the sonata form are appreciatively half the expositions or the restatements as they say; they are "short and striking"**.**

An interesting thing to follow in this context is the proportionality of the sonata form that is used by Mozart. The author segments the assembly form always relying on the principle of the **golden section (see table 2)**. Although each sonata form and each composing section of the form (the exposition, the development, the restatement) have a different number of measures, except for two sonatas where these proportions are not relevant (*Sonata No 5* and *No 12*), in fifteen sonatas, one or both golden sections corresponds to the beginning or the end of the development section. There are sonatas where these correspondences fit the exact moment of dividing of the sections (the one that are highlighted in the table) and there are sonatas there this correspondence takes place with a minimum approximation (between 1, 3 and 5 measures). However, there will always be the question whether Mozart calculated these correspondences or whether he made them instinctively using his equilibrium sense.

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[2] *Dicționarul explicativ al limbii române (Explanatory Dictionary of the Romanian Language)*, Ed. Academiei, Bucharest, 1975, p. 428.

Table 1

The Extension of the Developments As Opposed to the Exposition and the Break

	EXPOSITION	DEVELOPMENT	RESTATE-MENT	
Sonata no. 1, C, KV 279, part I.	: 38 :	: 21	41 :	SONATAS DÜRNITZ SALZBURG–MÜNCHEN (NO 6.) 1774 - 1775
Sonata no. 2, F, KV 280, part I.	: 56 :	: 26	62 :	
Sonata no. 3, Bb, KV 281, part I.	: 40 :	: 29	40 :	
Sonata no. 4, Eb, KV 282, part III.	: 38 :	: 23	40 :	
Sonata no. 5, G, KV 283, part I.	: 53 :	: 18	49 :	
Sonata no. 6, D, KV 284, part I.	: 51 :	: 20	56 :	
Sonata no. 7, C, KV 309, part I.	: 58 :	: 35	62 :	MANN -HEIM 1777
Sonata no. 9, D, KV 311, part I.	: 39 :	: 59 (!!!)	14 :	
Sonata no. 8, A min. KV 310, part I.	: 49 :	: 29	54 :	SONATAS OF PARIS 1778
Sonata no. 10, C, KV 330, part I.	: 58 :	: 29	63 :	
Sonata no. 11, A, KV 331	It does not have the sonata form!	-	-	
Sonata no. 12, F, KV 332, part I.	: 93 :	: 39	97 :	
Sonata no. 13, Bb, KV 333, part I.	: 63 :	: 30	72 :	
Sonata no. 14a, C min., KV 475	It does not have the sonata form!	-	-	SONATAS OF VIENN 1784 – 1789
Sonata no. 14b, C min., KV 457, part. I.	: 74 :	: 25	86 :	
Sonata no. 15, F, KV 533/494, p. I.	: 102 :	: 43	94 :	
Sonata no. 15, F, KV 533/494, p. II.	: 46 :	: 26	50 :	
Sonata no. 16, C, KV 545, part I.	: 28 :	: 13	32 :	
Sonata no. 17, F, KV 547a, part I.	: 78 :	: 40	78 :	
Sonata no. 18, Bb, KV 570, part I.	: 79 :	: 53	77 :	
Sonata no. 19, D, KV 576, part I.	: 58 :	40	62	

Sonata no 19 is the only sonata where Mozart repeats the exposition in the first part, but not the development and the restatement. The numbering of the sonatas is taken from the following score *Edition Peters*, Leipzig, nr. 1800 a, b (10817-10818), © 1951. Comparatively, the *The Complete Bärenreiter Edition* (Neue Mozart Ausgabe, 1986) inverts the sonata 8 and 9 (adding them into the chronological way of appearance) and they exclude from the list sonata no 17 (KV 547a), as they number the last two sonatas as no 17 and 18 respectively.

Table 2

The Proportionality of the Sonata Form

	No. of measures	+ S. A. (x 0,618)	– S. A. (x 0,382)
Sonata no. 1, C, KV 279, part I.	**100**	**measure ± 61,8**	**m. 38,2**
Sonata no. 2, F, KV 280, part I.	**144**	**–**	**± 55**
Sonata no. 3, Bb, KV 281, part I.	**109**	**67,36**	**± 41,63**
Sonata no. 4, Eb, KV 282, part III.	**101**	**± 62,41**	**38,58**
Sonata no. 5, G, KV 283, part I.	**120**	**–**	**–**
Sonata no. 6, D, KV 284, part I.	**127**	**–**	**± 48,51**
Sonata no. 7, C, KV 309, part I.	**155**	**± 95,79**	**±59,21**
Sonata no. 9, D, KV 311, part I.	**112**	**–**	**± 42,78**
Sonata no. 8, A min. KV 310, part I.	**133**	**± 82,194**	**± 50,80**
Sonata no. 10, C, KV 330, part I.	**150**	**–**	**± 57,30**
Sonata no. 11, A, KV 331	**It does not look like a sonata!**		
Sonata no. 12, F, KV 332, part I.	**229**	**–**	**–**
Sonata no. 13, Bb, KV 333, part I.	**165**	**–**	**63,03**
Sonata no. 14a, C minor, KV 475	**It does not look as a sonata!**		
Sonata no. 14b, C min., KV 457, part. I.	**185**	**–**	**± 70,67**
Sonata no. 15, F, KV 533/494, p. I.	**239**	**± 147,70**	**–**
Sonata no. 15, F, KV 533/494, p. II.	**122**	**± 75,39**	**46,60**
Sonata no. 16, C, KV 545, part I.	**73**	**–**	**27,88**
Sonata no. 17, F, KV 547a, part I.	**196**	**± 121,12**	**± 74,87**
Sonata no. 18, Bb, KV 570, part I.	**209**	**129,16**	**79,83**
Sonata no. 19, D, KV 576, part I.	**160 (218)**	**98,88 (134,72 = irrelevant moment)**	**± 61,12 (83,27 = irrelevant moment)**

Calculating the number of measures we do not take into consideration the repetitions in the first 18 sonatas. By the double calculation of the proportions of the measures we realize that the golden section moments do not change.

In *Sonata No 19* (KV 576) we calculate the number of the measures without the repetition of the exposition and then, we use its repetition. Without the repetition of the exposition, both the positive golden section and the negative one are overlapped to the beginning and the end of the development. However, by its repetition, (without the development and the restatement to be repeated) these moments become irrelevant. Taking these things into consideration, we tend to believe 99% that the lack of repetition signs from the beginning of the development and the end of the restatement are graphical errors and they are not the structural way of the sonata form.

I would like to follow the ingenuity of the tonal plan of the development sections of the piano sonatas, putting them into a chronological order, taking into consideration the place where they were composed. Consequently, we have four groups:

1. Dürnitz Sonatas composed in Salzburg and Munich (1774-1775), respectively sonatas nr. 1-6 *(C, F, Bb, Eb, G, D major)* – (KV. 279, 280, 281, 282, 283, 284);

2. Cannabich and Freysinger sonatas composed in Mannheim (1777), respectively sonatas no. 7 and 9 (*C, D major*) – (KV 309, 311);

3. The sonatas that are composed in Paris (1778), respectively the sonatas no. 8 and sonatas 10-13 (*A minor, C major, A, F, B b major*) – (KV. 310, 330, 331, 332, 333);

4. The sonatas that are composed in Viena (1784-1789), respectively the sonatas no. 14 a-b, şi 15-19 (*C minor, C minor, F major, C, F, Bb, D major)* – (KV. 475, 457, 533/494, 545, 547a, 570, 576).

In order to have a global image of the tonal frame of each sonata form, we present in a synthetic way the debut and the closing keys of the development sections in the context of the expositions and the restatements keys (**see table 3**). In seven of the sonatas, (see the light green highlight), at the beginning of the development, Mozart modulates in the **parallel key**, which is the final key of the exposition. This ending key of the exposition is formed in these cases on the dominant of the basic key. In eight sonatas, (see the blue highlight), Mozart keeps at the beginning of the development the key of closing the exposition, which is a key that, except the *Sonata No 8,* is the dominant key of the basic key. In *Sonata No 8,* the ending key of the exposition is the major related of the basic key. The exceptions of these two cases are highlighted in red and yellow.

- In *Sonata no 9,* the development section starts with the **key of the minor dominant** of the closing key of the exposition (*F major – E minor*)!

- In *Sonata no 13,* the end of the development brings in the surprise of the modulation of the dominant key in the parallel of the basic key (*F major – B b minor*)!

- In *Sonata no 14b,* the beginning of the development modulates from the basic key (*C minor*) into the key of the subdominant, which is also a minor key (*F minor*). In this sonata, at the end of the exposition, we have Mozart not to modulate it in the key of the major related.

- In *Sonata no 15,* part II, at the beginning of the development the author modulates from the dominant of the basic key to the minor related of the dominant key.

- However, the biggest surprise is brought by *Sonata no 18* where Mozart modulates from the dominant of the basic key, to the major inferior third (*F major – Db major!!!*) – a key association typical Romantic.

Table 3

The Debut and Closing Keys of the Main Form Sections

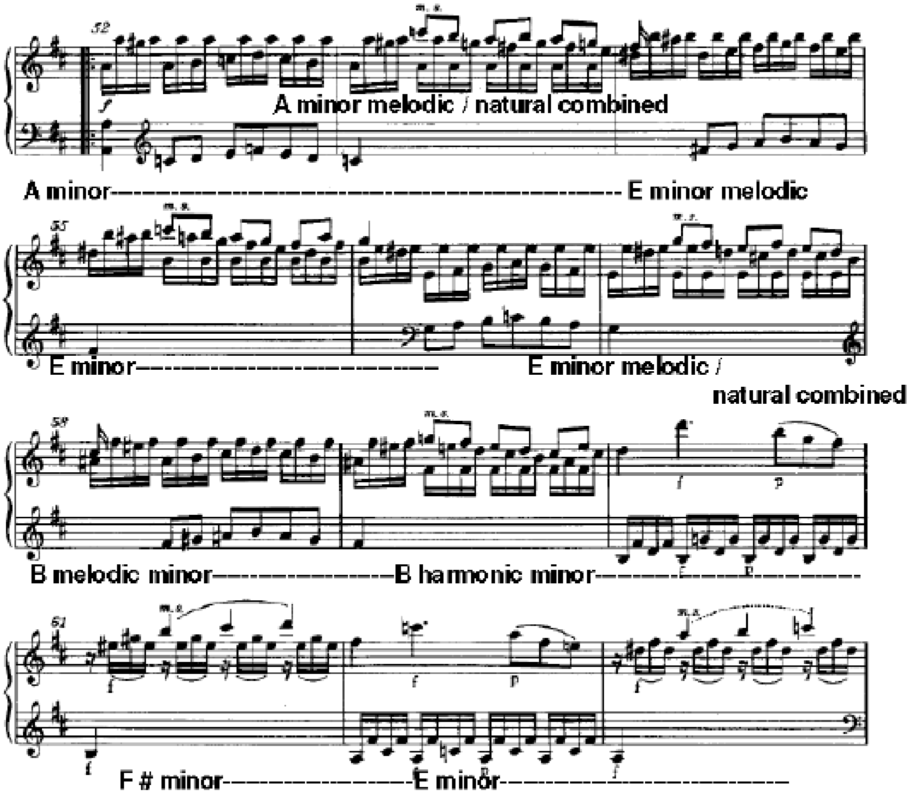
	EXPOSITION	**DEVELOPMENT**	**RESTATEMENT**
Sonata no. 1, C, KV 279, part I.	**C → G**	**G minor → C**	**C → C**
Sonata no. 2, F, KV 280, part I.	**F → C**	**C → F**	**F → F**
Sonata no. 3, Bb, KV 281, part I.	**Bb → F**	**F → Bb**	**Bb → Bb**
Sonata no. 4, Eb, KV 282, part III.	**Eb → Bb**	**Bb minor → Eb**	**Eb → Eb**
Sonata no. 5, G, KV 283, part I.	**G → D**	**D → G**	**G → G**
Sonata no. 6, D, KV 284, part I.	**D → A**	**A minor →A**	**D → D**
Sonata no. 7, C, KV 309, part I.	**C → G**	**G minor → C**	**C → C**
Sonata no. 9, D, KV 311, part I.	**D → A**	**E (!) → D**	**D → D**
Sonata no. 8, A, KV 310, part I.	**A minor → C**	**C → A minor**	**A minor → A minor**
Sonata no. 10, C, KV 330, part I.	**C → G**	**G → C**	**C → C**
Sonata no. 11, A, KV 331	**It does not have a sonata form!**		
Sonata no. 12, F, KV 332, part I.	**F → C**	**C → F**	**F → F**
Sonata no. 13, Bb, KV 333, part I.	**Bb → F**	**F → Bb minor (!)**	**Bb → Bb**
Sonata no. 14a, C, KV 475	**It does not have a sonata form!**		
Sonata no. 14b, C, KV 457, part. I.	**C minor → C minor**	**F minor (!) → C minor**	**C minor → C minor**
Sonata no. 15, F, KV 533/494, p. I.	**F → C**	**C minor → F**	**F → F**

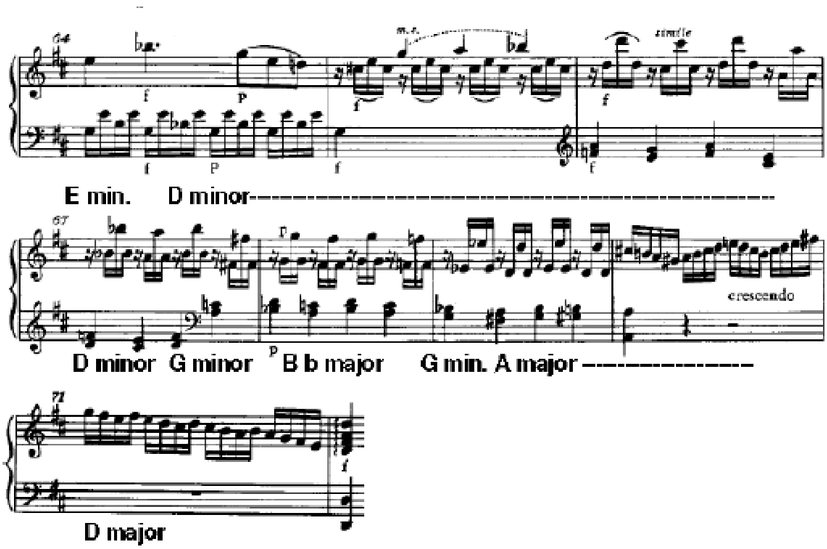
	EXPOSITION	DEVELOPMENT	RESTATEMENT
Sonata no. 15, F, KV 533/494, p. II.	**Bb → F**	**D minor → Bb**	**Bb → Bb**
Sonata no. 16, C, KV 545, part I.	**C → G**	**G minor → F**	**F → C**
Sonata no. 17, F, KV 547a, part I.	**F → C**	**C → F**	**F → F**
Sonata no. 18, Bb, KV 570, part I.	**Bb → F**	**Db (!) → Bb**	**Bb → Bb**
Sonata no. 19, D, KV 576, part I.	**D → A**	**A minor → D**	**D → D**

In order to have an image of the inner key ingenuity of the developments, we chose three sonatas which I consider to be relevant, highlighting the aspects that fundaments their originality.

Ex. 1

The development of the *Sonata in D Major*, (nr. 6), KV 284


52
m. s.
f
A minor melodic / natural combined
A minor
E minor melodic
55
m. s.
E minor
E minor melodic / natural combined
59
m. s.
f
p
B melodic minor
B harmonic minor
61
m. s.
f
p
F # minor
E minor



The development of this first part of the sonata, the last of the *Dürnitz Sonatas* is highlighted key wise, through the fact that it is made of 90% of minor keys (although the basic key of the musical work - including the first part) is made in *D major*. The minor keys that can be found here are *A minor, E minor, B minor, F # minor, D minor, G minor*. Only the last four measures of the development intervenes three major keys: *B b major, A major* and *D major*!

This procedure shocks the auditorium, the player and the analyst on the same time, taking into consideration the major key context of the sections that frame the development. Among the fact that the author uses the minor keys in a great part of the development, he combines the melodic and natural variants of these with the harmonic variant (see measures 53 – 54, and 57 – 59 respectively). The impetuous character of this part is kept in the development section as opposed to the minor keys, as it is maintained by the permanent pulsation of semiquaver notes and the continuous interval oscillation of the accompanying voice. Beyond these, the chorded structure of the development is relatively simple.

*

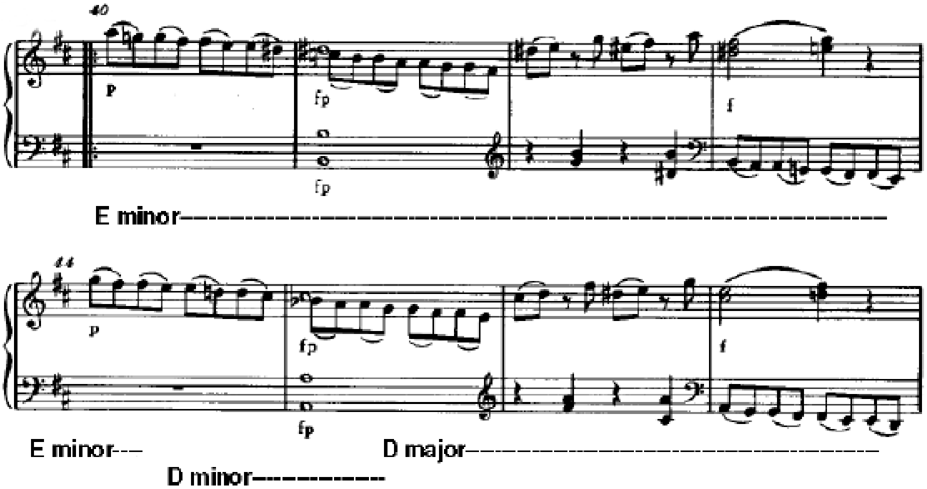
From the two sonatas that were composed at Mannheim, the development of the first part of the *Sonata no 9 (D major)* KV 311, has a series of significant elements (**see ex. 2**). In this sonata form, Mozart turns the principle that he used so far for his developments. Up to this sonata, his developments were, from the extension point of view, twice as reduced than the sections of exposition and the restatement. Here, the development is twenty measures bigger than the dimensions of the exposition and 45 measures bigger than the restatement. Here the development is bigger than the dimensions of the exposition and the restatement on their own, but also, when they are added! This is a proportional turning that is very significant! Although, in the previous sonata (no 7), that was composed in Mannheim, the development section of the sonata form of the first part grows significantly in their shape and importance, compared to the *Sonatas Dürnitz.*

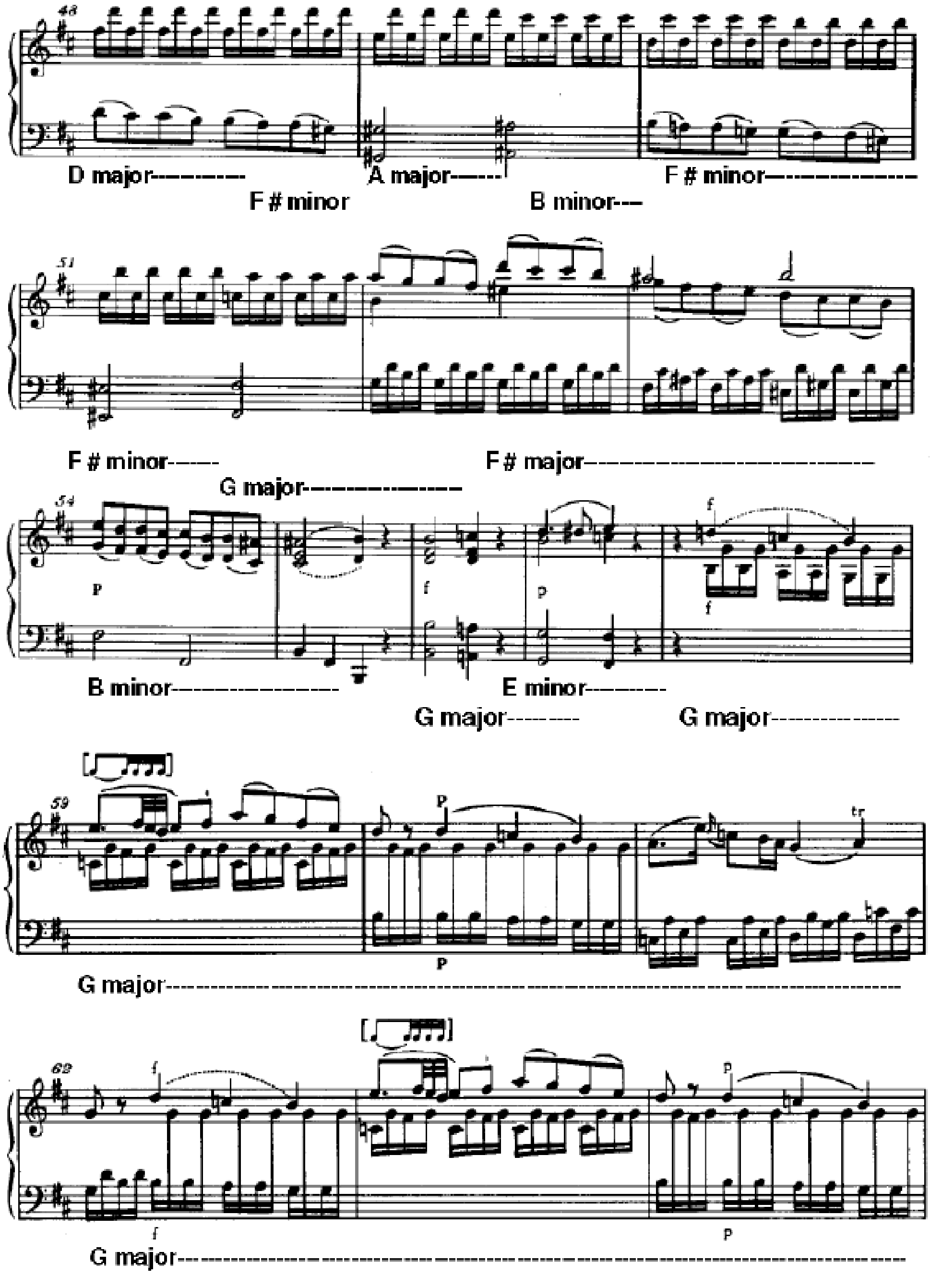
From the key point of view, the first surprise that is made by Mozart, is the beginning key of the development. It debuts with **the key of the minor secondary dominant** of the basic key in *D major*, with a SDT cadence in *E minor!* Analyzing the table with the debut keys and the closing keys of the developments, one can see that until this sonata, Mozart was a *good man* from a key point of view; he could not afford this type of “extravaganzas”.

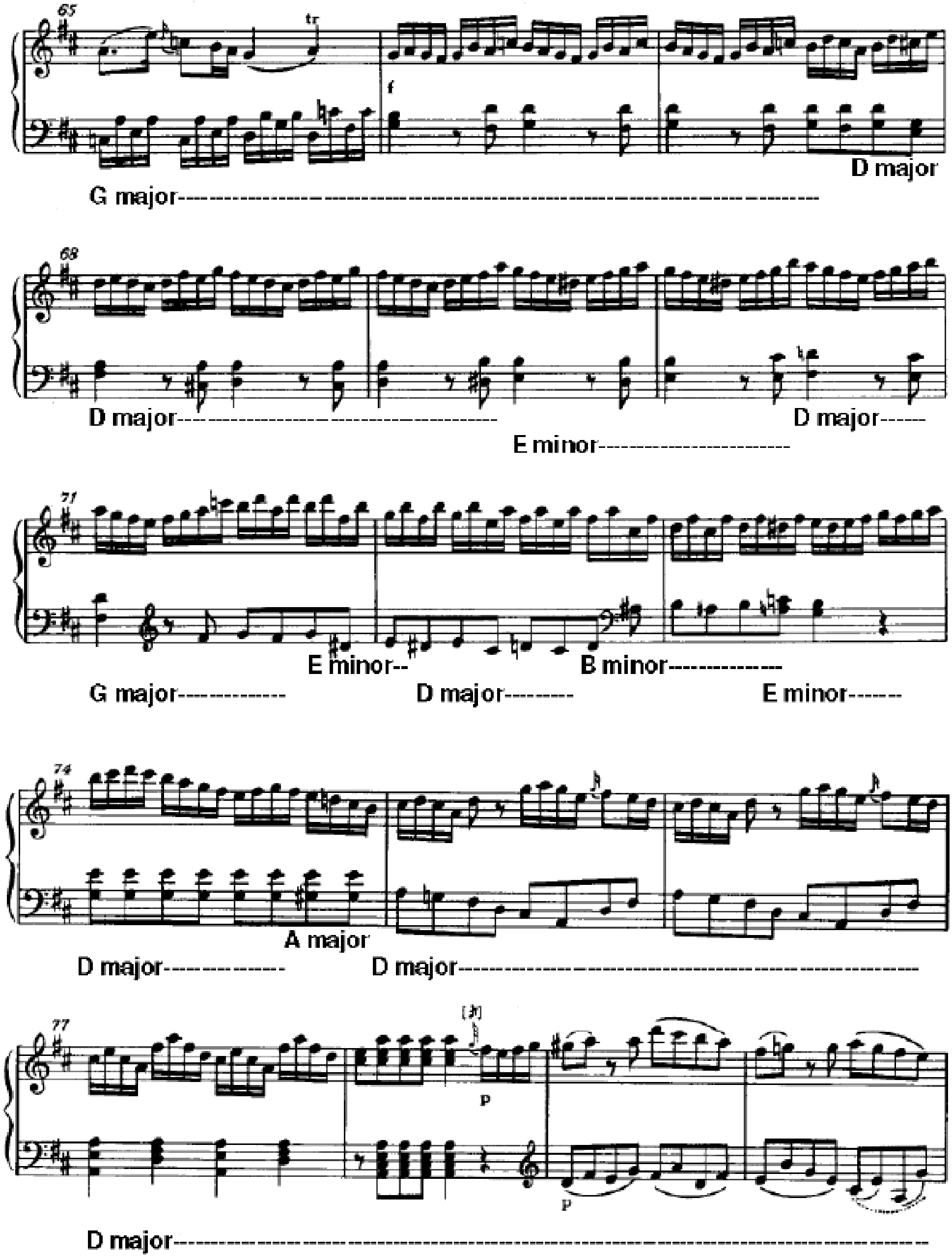
The tonal structure of the development of this sonata presents an outstanding elasticity.

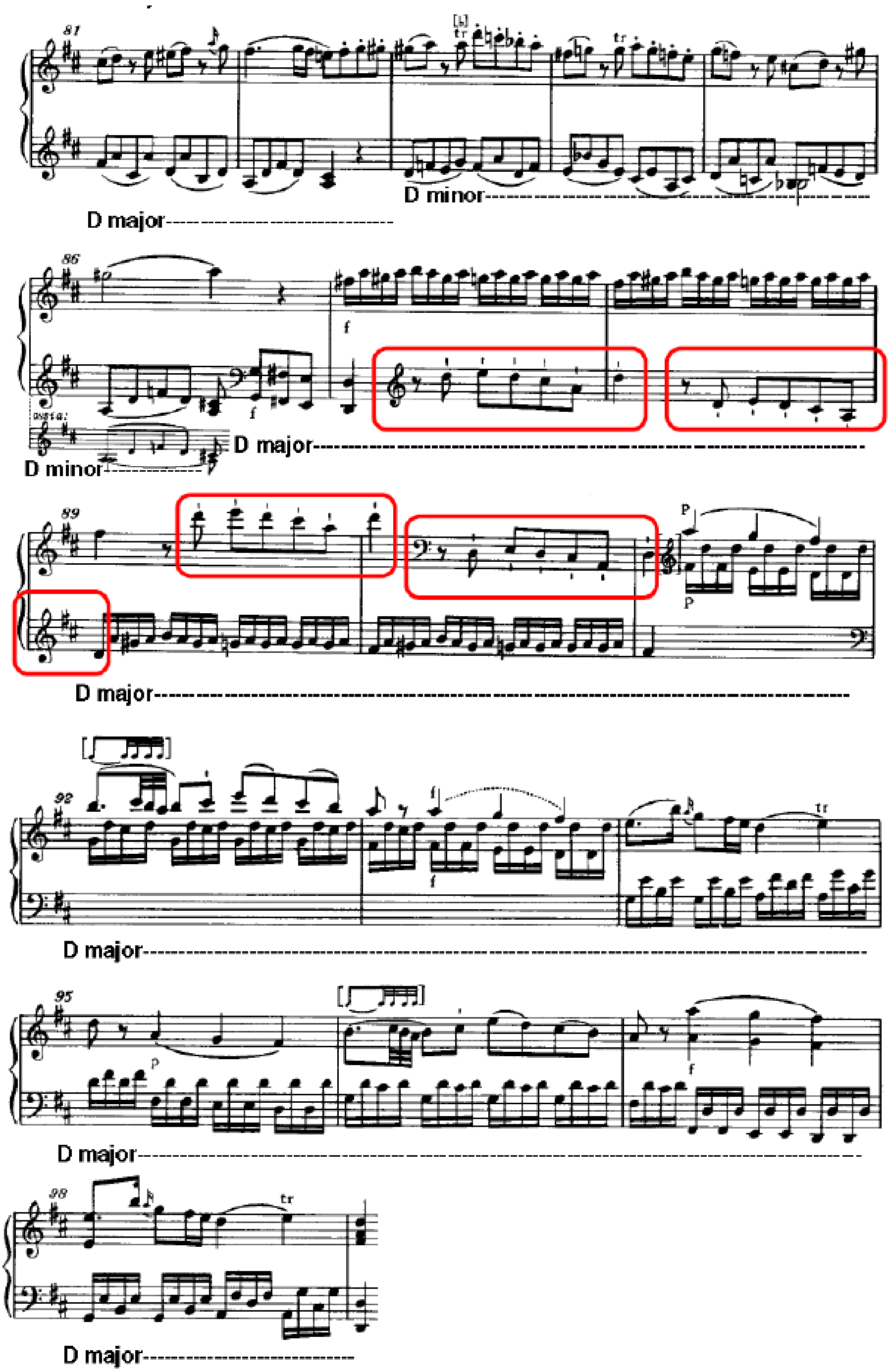
- After an airy key segment (the measures 40 - 47), there follows a busy key segment (the measures 48 - 58). Since in the first segment of the form, along eight measures can be seen only three keys, in the second segment, along ten measures, we can see ten keys. The agglomeration effect is increased by the multitude of the **chromatic chords, sometimes, even bi-functioning (!)** that are used by Mozart. The rhythmical diminution of the successive quavers of the preceding segment to successive sixteenth notes is developed under the Alberti basses or a Murky basses and, in the same time, they increase the agglomeration effect. There follows a new airy segment in *G major* plane (without any modulation), between the measures 59 – 65.

Ex. 2




48
D major---------
F # minor
A major------
B minor---
F # minor--------------
51
F # minor-----
G major---------------
F# major----------------------------
54
P
f
P
f
f
B minor-----------------
E minor--------
G major---------
G major---------------
59
P
P
tr
G major--
62
f
f
P
G major--


65
tr
f
D major
G major
68
D major
E minor
D major
71
E minor
B minor
G major
D major
E minor
74
A major
D major
D major
77
p
p
D major

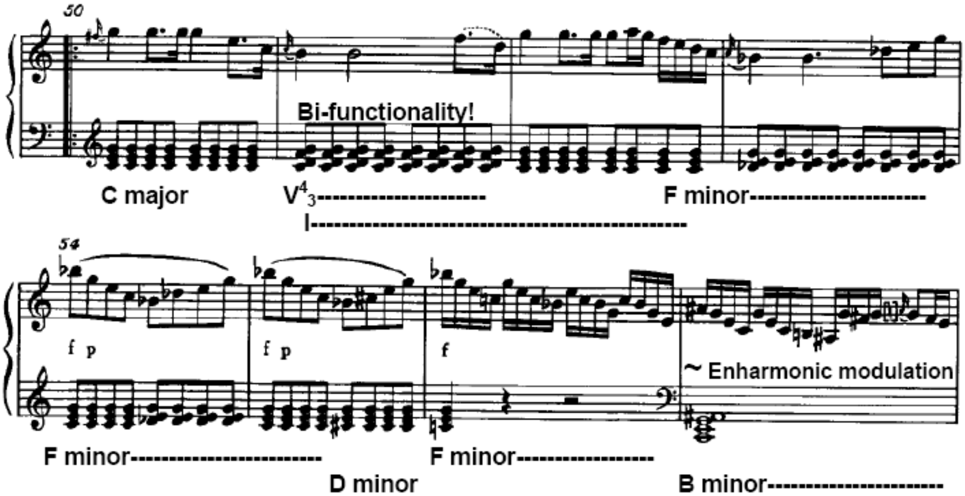

81
D major
D minor
86
f
ossia:
D minor
D major
89
p
D major
92
f
D major
95
p
f
D major
98
tr
D major

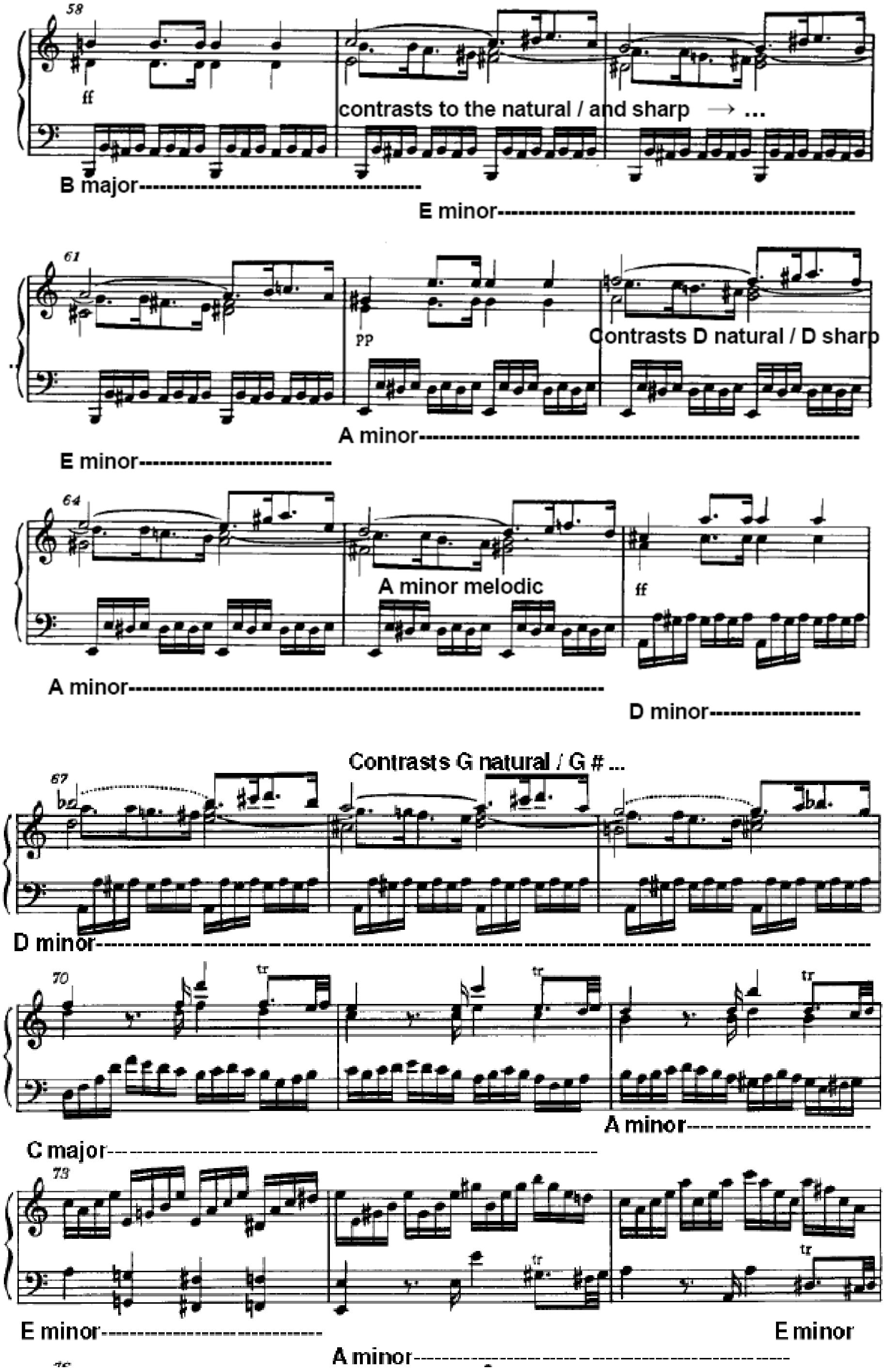
The measures 66 – 74 are busy from a key point of view. Along nine measures, Mozart puts eleven keys that alternate the related key of the *G major* and the superior fifth of this related key (*D major* and *B minor*). Between the measures 75 – 82, a new key relaxation maintains in the line the *D major* key in a simple Tonic – Dominant alternating way. In the second musical phrase, the function of the Subdominant appears twice. As an interestig thing, the following busy musical period confronts just two keys *D major* (the basic key of the part) and its minor parallel – *D minor*. In this context, the feeling of being busy is given on one hand by a rapid alteration of the functions: T-D-S (see measures 83-86). Along four measures, there is the following succession T-D-T-T-S-D-D-T-D-T-S-D. On the other hand, Mozart colours harmonically successively the chords by using the inferior retarded chromatic notes and also by using successions of turned chromatic formulas: *A – G # - A – G – A.*

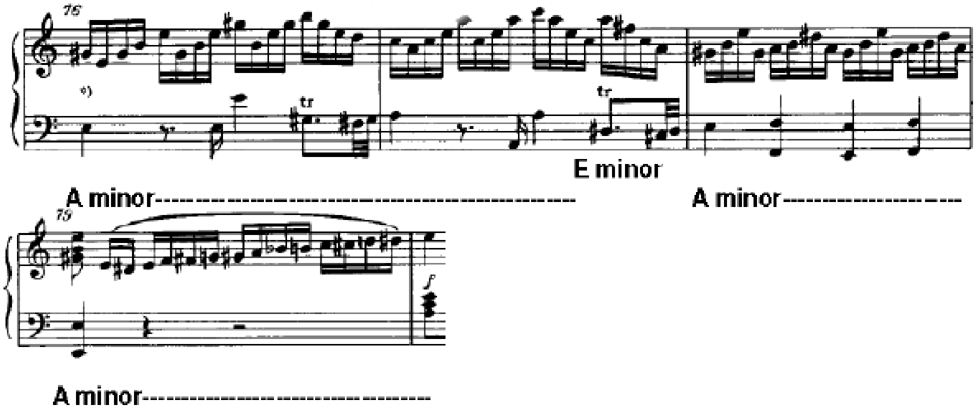
The author creates in the same time, in this busy segment, a spatiality sensation through the rapid movement of a melodically motif from one register to the other, through the intersection of the pianist hands (see measures 87 – 91 – the circled melodic formulas). Following this busy segment, to the end, of its development, we can see the maintaining of the *D major* key (see measures 91 - 99), as Mozart releases the atmosphere again through the simplicity of the musical discourse, which is almost too simple, but it is beautiful through its balanced melody.

The third sonata, which thematic development will be presented below, is *Sonata in A Minor,* KV. 310, part I.

Ex. 3

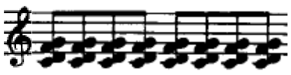

50
Bi-functionality!
C major
V^4_3---------------------
F minor----------------------
I---
54
f p
f p
f
~ Enharmonic modulation
F minor-----------------------
F minor-----------------
D minor
B minor---------------------


58
ff
contrasts to the natural / and sharp → ...
B major
E minor
61
pp
Contrasts D natural / D sharp
A minor
E minor
64
A minor melodic
ff
A minor
D minor
Contrasts G natural / G # ...
67
D minor
70
tr
A minor
C major
73
tr
E minor
E minor
A minor


76
tr
tr
E minor
A minor--
A minor--------------------
79
A minor----------------------------------

The development of the first part of this sonata debuts in the major related key of the basic key in *A minor.* As an interesting solution, in the second measure of the development, we can see a bi-functionality. Above the rhythmic pulsation of a first-degree pedal, a four – three rhythmic chord of a fifth degree is overlapped to it. Overall, the structuring of the left hand chord has a symmetrical distribution (2 + 3 + 2) of the composing elements.

Ex. 4

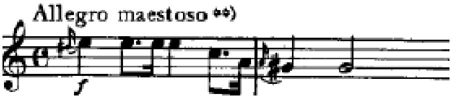


For the first time, in the developing sections of the *Piano Sonatas*, we can see Mozart to use the **enharmonic modulation.** Between the measures 56 – 57, the author reinterprets the tone *Bb* in *A#*, modulating from the *F minor* key in the *B minor* key and then, in *B major.* Thus, it crosses seven ascending fifths, then three more fifths making a minor- major modal contrast. In the moment of the modulation, in the *B minor* key, the author uses a six-five-chord of the seventh degree with the basis of the chord that is lowered (the second degree of the scale and the *B harmonic minor*).

Following this moment of enharmonic modulation, starting from the measure 59 until the measure 77, Mozart steadily uses almost in each measure, the **diminished octave,** an interval that is characteristic for the music of the twentieth century. The eleven semitones distance between two overlapped chords is the basic interval of the *Beta* chord (as a derived from *Alpha*). We come across the following overlapping in these measures: *A# / A natural, D# / D natural, G # / G natural, C # / C natural.* Steadily, the alteration from the steady voice (the bas) appears in values of semiquavers note that alternate under the form of a trill with the tone of the fundamental tone.

Mozart did not write anything on this page with the thought of setting the basis of the twentieth century harmony. On his piano creation, the *Sonata KV 310* is the first sonata that is written in a minor key (*A minor*) and it was written under the influence of the crisis of his spirit that was due to the death of his mother. That is why we can find here the debut rhythm of funeral march of the first part.

Ex. 5



The question that makes me wonder is the following:

- If Mozart, **under the influence of a spiritual crisis** steadily uses the **diminished eight,** ..., this is one of the intervals that is characteristic to the twentieth century, is it possible for it to be the artistic fruit of the creative thinking of the human being of last century, in the same way an expression of his spiritual crisis?

(Translated from Romanian by Maria Cozma)

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GIUSEPPE VERDI: *UN BALLO IN MASCHERA*

JÚLIA KÖPECZI KIRKÓSA[1]

SUMMARY. The following study will attempt to depict the creation process of one of Verdi's most dramatic operas – *Un Ballo in Maschera*. As it was the case many times throughout history, the genesis of this work was also influenced by the politics of the day. Due to strenuous political times, Verdi was compelled to change the setting of his opera and also alter the names of the characters in order not to create havoc for the entire art scene on Italy. Although one might state that the composer was obliged to make compromises, one could safely say that these did not affect by any means the message of the opera or the dramatic impact it had then, on the day of the premiere or even so today, 151 years after its creation.

Keywords: Verdi, *Un Ballo in Maschera*, creation process, synopsis, musical portrayal, Amelia, personal impressions

In September 1857, we find Verdi once again at his estate in Sant'Agata, where he is working on a new work commissioned by the San Carlo Theatre in Naples. Not having received from Torelli[2] the assurance that he will obtain the adequate cast for a *King Lear* he intended on delivering, Verdi once again dismissed the work. He considers many other titles, such as Victor Hugo's *Ruy Blas*, and another Spanish plot, but seeing as he could not reduce these works to his satisfaction, he abandons them.

Verdi then stumbles upon *Gustave III* by Auber[3], an opera presented 20 years earlier at the Grand Opera in Paris, based on a libretto by Scribe[4].

In a letter written to Torelli on December 19 Verdi acknowledges the basic qualities that have insured Scribe a well-deserved place on all of the theatre stages of Europe, however, we can also sense his aversion against the French playwright: *"Gustav III contains exceptional dramatic resources and the narrative threads are woven in a remarkable manner. Unfortunately,*

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[2] Torelli, Vincenzo – the head of the *L'Omnibus* gazette in Naples, the secretary of the Neapolitan San Carlo Theatre during 1857.

[3] Auber, Daniel François Esprit (1782 – 1871) was a French composer.

[4] Scribe, Augustin Eugène (1791 – 1861), was a French dramatist and librettist. He is best known for the perfection of the so-called "well-made play" (*pièce bien faite*). This dramatic formula was a mainstay of popular theater for over 100 years.

we can also find elements of convention so often utilized in works that were written to be put on music. I have always resented this, and now it has become unbearable. The libretto should be entirely rewritten, and I am distraught, for there is no more time left. If you do not necessarily care for an entirely new opera, I would propose to make an adaptation in the same manner in which we did La battaglia di Legnano and Aroldo - merely adding the needed passages”.[5]

The composer resumes the subject of Gustav III, entrusting Somma not to adapt, but to rewrite the play. Torelli warns Verdi that the Italian censorship will most likely forbid the representation on stage of the assassination of a ruling monarch. However, Verdi is ready for this: “*I we will need to, we will change the era and location of the plot, such as we did for Rigoletto, the most important aspect is the dramatic facet. Although, I imagine we will have a hard time finding a Duke who will be able to measure up to Gustav III. Oh, the poor poets! And poor composers!*”[6], comments Verdi, who on the 21st of October 1857 sends a libretto to the management of the San Carlo Theatre for censorship approval.

Without waiting for the result, the composer urges Somma to finish the versification. Consequently, by the end of November the libretto is finished. Verdi intervened with a few small touches – asking the reduction of certain situations, as well as the avoidance of strophic arias.

Fig. 1

Antonio Somma

As far as the first act goes, namely the scene in which the witch foresees his appending death, Verdi writes to following to Somma: *“Although you say all that has to be said, the words do not seem effective enough. This scene has to be intensely alive. Unfortunately, neither the amazement of the witch regarding her discovery, or the surprise of the conspirators, nor Gustav’s indifference stands out sufficiently. Does the prosody or the rhyme hinder you? Construct a recitative instead if you whish, I would rather have a good recitative, instead of a poorly written verse. “ ... “The duet between Amelia*

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[5] Luzio-Cesare, *I copialettere di Giuseppe Verdi*, Milano, 1935, p 95.

[6] Gatti, C., *Verdi* I-II. Milano, Alpes, 1931. p. 76.

and Gustav is splendidly edited. I found the warmth and movement of passion. I whish I could say the same about Amelia's aria that precedes this scene. Perhaps it is the division of the verse that diminishes its quality".[7]

Meanwhile, Verdi works on the music. By the end of December, the greater part of the opera is finished. If in fact at the beginning of the commission the composer was only half way satisfied with the subject, by altering it here and there, smoothing out its rough edges as well as exploring the possibilities the theme had to offer, Verdi – in later correspondence with Somma – ended up referring to the libretto as "ours". In the end, he got the libretto he wanted: a concise work, full of contrasting elements, at times sombre and fantastic, or witty and lofty: *"there is something brilliant and a little French within the plot."* At the same time, he does not lose sight of the fact that he needs to change the name of the actual historic figures into fictional characters, if he intends on getting the approval of the censor. Thus, the title of the work will be *La Vendetta in Domino*, instead of *Gustavo Tre.*

Verdi consequently entered into negotiations, with the management of the Apollo Theatre of Roma, while Jacovacci[8] continues the mediation with the Roman censorship. The censors would authorize the subject and the situations depicted in the opera, but would like for the location of the story to be set outside of Europe. The composer suggests North America, in the colonial era and so the revision work begins. The King of Sweden becomes Riccardo, the Earl of Warwick and governor of Boston and the final title will end up being *Un Ballo in Maschera*. It will take the entire month of August 1857 for Somma to deliver these crucial changes. Since the Verdi has previous obligations, such as staging *Simon Boccanegra*, and achieving a well-earn success with this premiere, he will be able to focus his entire attention on *Un Ballo in Maschera* only at the beginning of 1859. The composer is concerned about the cast, as always, even though the Apollo Theatre puts foremost Verdian tenor Fraschini[9] at his disposal, for the role of Riccardo, while the brilliant Giraldoni[10] will sing the role of Renato. Nevertheless, Verdi has some reservations regarding the soprano Julienne-Dejean[11] who was intended to sing the role of Amelia.

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[7] Pascolato, A., *Re Lear e Ballo in maschera*, Citta di Castello, Lapi, 1913.

[8] Jacovacci, Vincenzo (1811-1881). Italian impresario. Celebrated for his shrewd management of the Apollo Theatre, Rome, he gave the premières of Verdi's *Il trovatore* (1853) and *Un ballo in maschera* (1859).

[9] Fraschini, Gaetano (1816-1887); Italian tenor who was well respected and admired by Verdi, role creator of: Corrado from *Il Corsaro*; Riccardo from *Un Ballo in Maschera*; Alvaro from *La Forza del Destino*

[10] Giraldoni, Leone (1824-1897). Italian baritone, role creator of: Simon Boccanegra; Renato from *Un Ballo in Maschera*

[11] Julienne-Dejean, Eugenia. Italian soprano, role creator of Amelia from *Un Ballo in Maschera*.

In the end, the premiere of the opera takes places with a roaring success on February 17, 1859. Agiolini conducted the performance. The critics will emphasize the great complexity of the work based on a mixture of genres, which in fact created a new sort of dramatic reality.

Synopsis

Place, Boston, Massachusetts.
Time, Boston: the end of the 17th century.

Act 1

Scene 1: A public audience at Riccardo's palace, attended by his supporters, but also by his enemies who hope for his downfall. Riccardo reviews the list of guests who will attend an upcoming masked ball. He is elated to see on the list the name of the woman he loves – Amelia, the wife of his friend and advisor, Renato. (Aria: *La rivedrà nell'estasi / "With rapture I shall look upon her"*). When Renato arrives, he tries to warn Riccardo about the growing conspiracy against him (aria: *Alla vita che t'arride / "To the life with which you are favoured"*), but Riccardo refuses to listen to his words. Next, Riccardo is presented with a complaint against a fortune-teller named Ulrica, accused of witchcraft. A magistrate calls for her banishment, but Oscar the page defends her (Aria: *Volta la terrea / "That tense countenance*"). Riccardo resolves to investigate for himself and tells the members of the court to disguise themselves and to meet him at Ulrica's lodging later that day.

Scene 2: At Ulrica's dwelling
Ulrica summons her magical powers: *Re dell'abisso, affrettati / "King of the abyss make haste*". Disguised as an angler, Riccardo arrives before the others. He makes the fortune of a sailor named Silvano come true by spiriting a document of promotion into his pouch, convincing the crowd of the truth of Ulrica's powers. When he realizes that Amelia is coming to see Ulrica, he hides and watches. Alone with Ulrica, Amelia confesses that she is tormented by her love for Riccardo, and asks for a means to bring peace to her heart. Ulrica tells her to gather a certain herb with magical powers; Riccardo resolves to be there when she does so. Amelia leaves. Now Riccardo presents himself again, along with all of the courtiers, and asks to have his fortune told. (Aria: *Di' tu se fedele / "Say whether the sea Awaits me faithfully*"). Ulrica reveals that the next man who shakes his hand will kill him. He laughingly dismisses her prophecy and offers his hand to the courtiers, who refuse to take it. Renato arrives and shakes Riccardo's hand in greeting. Riccardo's identity is now revealed and the people acclaim him.

Act 2

On the outskirts of the town, at the gallows-place. Midnight

Amelia, conquering her fears, has come here alone to pick the herb of which Ulrica told her (Aria: *Ma dall'arido stelo divulsa / "If through the arid stalks*"). Riccardo, who has come to meet her, surprises her. Now the two finally declare their love for each other.

Unexpectedly, Renato arrives, and Amelia covers her face with her veil before he can recognize her. Renato explains to Riccardo that the conspirators are pursuing him, and his life is in danger. Riccardo leaves, making Renato promise to escort the veiled woman safely back to town, not asking her identity. When the conspirators arrive, they confront Renato; in the struggle, Amelia's veil drops. Renato assumes that Amelia and Riccardo have been involved in an adulterous love affair. He asks the two leaders of the conspiracy, Samuel and Tom, to meet him the next day.

Fig. 2

Leone Giraldoni (Renato)

Act 3

Scene 1: Renato's house

Renato has resolved to kill Amelia for the dishonour she has brought on him. She protests her innocence and begs to see her son one last time. (Aria: *Morrò, ma prima in grazia / "I shall die – but one last wish*"). Renato relents, and declares that it is Riccardo, not Amelia, who deserves to die (Aria: *Eri tu che macchiavi quell'anima / "It was you who stained this soul").*

Samuel and Tom arrive, and Renato asks to join their plot, pledging the life of his son as proof of his sincerity. They agree to draw lots to decide who will kill Riccardo. Amelia is forced to draw the winning name – Renato.

Oscar, the page, arrives with invitations to the masked ball; Samuel, Tom and Renato agree that this is where the assassination will take place.

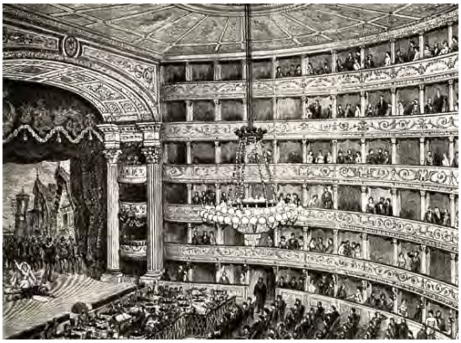
Scene 2: The ball

Riccardo, torn between love and duty, has resolved to renounce his love for Amelia and send her and Renato back to England (Aria: *Ma se m'è forza perderti / "But if I am forced to lose you").*

At the ball, Renato tries to learn from Oscar what costume Riccardo is wearing. Oscar at first refuses to tell (Aria: *Saper vorreste / "You want to know How he is dressed"*), but finally answers: a black cloak and a red ribbon.

Riccardo manages to identify Amelia and tells her of the decision he has made. As they say goodbye, Renato stabs Riccardo. The wounded Riccardo discloses that though he loved Amelia, she never broke her marriage vows. He pardons all the conspirators, bidding farewell to his friends and his country as he dies.

Fig. 3

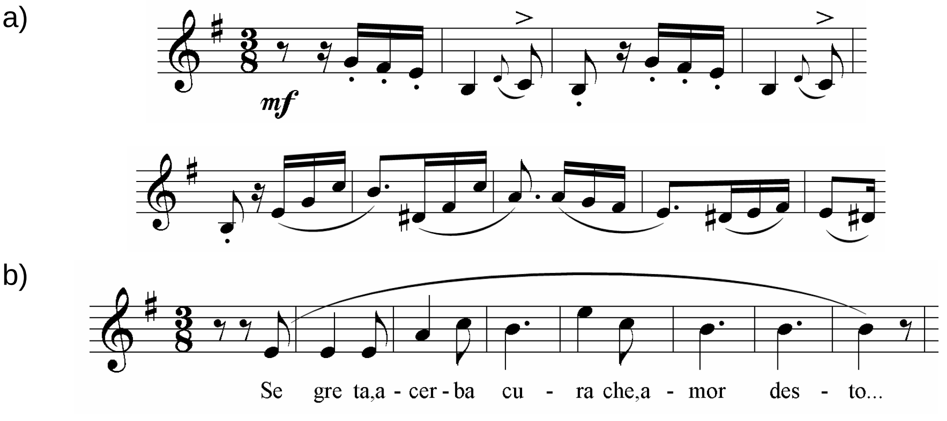


The Apollo Theatre in Rome

Amelia’s Musical Portrayal

The most beautiful lyrical pages of the opera belong to non other than Amelia, this charming, innocent character, who loves and suffers for her love. Her true inner feelings are depicted with great emotion. It is highly interesting the manner in which Verdi uses different musical themes that are “tailored” to fit particular characters with the purpose of conveying the atmosphere of a scene. One of the nuclei within the opera is represented by the sixth leap – both in an ascending and descending direction – representing the musical symbol of the love between Amelia and Riccardo.

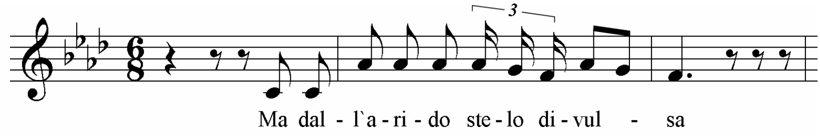
Ex. 1



Amelia's melodic line is filled with this motif since her first appearance on stage, the nucleus emerging also within the theme of the aria at the beginning of the second act, as well as in the lyrical solo of the cello that accompanies the duet between Amelia and Riccardo.

Ex. 2

a)



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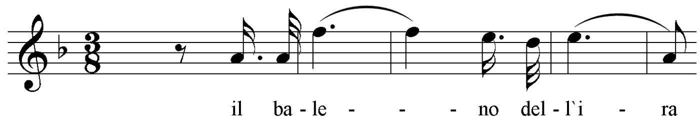

The following statement may appear to be surprising; however, in our opinion Amelia's character has a higher degree of dramatic impact. Since her first appearance on stage, we can sense the tense atmosphere suggested by the orchestra. The melody played by the orchestra – which could very easily be a "duplicate" of a certain musical motif from *La Forza del Destino* – foretells the dramatic temperament of the character. Her personality, her inner struggle is portrayed in a magnificent way in the orchestral introduction of the second act. The first as well as the third segment of this introduction depicts Amelia's inner struggle, while the mid section suggests the peace achieved by her. The following aria, introduced by the melancholic solo of the horn – evokes emotions of despair and sadness. The principal theme of this aria is one of the saddest and most painful melodies ever written for soprano, possibly matched only by "*Addio del passato*" from *Traviata*. This aria requires an exclusively dramatic voice, not unlike the trio of the previous scene, as well as the trio of the second act. In contrast, Amelia's aria from the third act is more lyrical, later altered by the dramatic feel of the following quartet.

The principal female character evolves throughout the opera, in contrast with the multifaceted but static character of Riccardo. She goes from repressing her feelings to the duet in which they both confess their love, and all the way up to facing the consequences that arose from this love.

In conclusion, we can safely state that the part of Amelia is a soprano-spinto role, a voice of transition from lyrical to dramatic. All throughout the part, we can find recitatives with a dramatic content alternated by lyrical arioso, duets or trios, which culminate in almost heroic musical moments.

Personal Impressions

Un Ballo in Maschera's Amelia was in fact my first Verdian role. Back then I had no idea of the wonderfully magical and mysterious world in which this role will initiate me.

I have started to study this role in November 1973, Although this was not my first role on the stage of the Hungarian Opera in Cluj-Napoca – since my repertoire already had counted among others roles, such as: Lucia Grisi in Schubert's *Das Dreimäderlhaus* and Lisa in *The Land of Smiles* by Lehar; Amelia represented my first challenge in the true sense of the word.

My initiation in Verdi's musical world was aided by the expert advice of pianist Eva Debreczeni,[12] with the help of whom I managed to decipher even the most minuscule details of the musical language. From the standpoint of vocal approach, I have trained with Eva Trenka[13], who taught me the process of expressing vocally the dramatic traits of a character, the manner in which a role should be constructed from a vocal standpoint bearing in mind the fact that Amelia was present on stage throughout all of the three acts.

The different approaches the role required made me develop a deep connection with the character on every possible level. These approaches altered from deeply lyrical – in portraying her hidden feelings, of a self caught in a complex dilemma – to deeply dramatic, such as the depiction of her maternal feelings, her fears for her own child, as well as the sorrow caused by the death of Riccardo.

The stage representation of the character depends on those crucial directorial indications. I have had the fortune of working with Zoltán Varga, [14] who had his own personal view on the manner in which the opera should be staged. With the help of his guidance, I was able to render Amelia's emotions, feelings as well as the action of the opera easily and with a true sense of realism.

The premiere of the opera took place on March 16, 1974 and the performance was a great success. Every time I had the opportunity of singing the role of Amelia, I was set on adding even more depth to the character bit-by-bit, trying to perfect the role vocal from a vocal as well as dramatic standpoint.

The role of Amelia has taught me a great deal and also gave me the opportunity to get familiarized with Verdi's inner world, the inner world of a great composer who concerned himself with giving his female characters the same importance as he did his male ones, making them an intricate part of both the action as well as the emotional arch of every opera.

(Translated by Köpeczi Juliánna Erika)

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[12] Debreczeni Éva, pianist – coach of the Hungarian Opera of Cluj-Napoca at that time.

[13] Trenka Éva, (1922-2010) – Soprano of the Hungarian Opera of Cluj-Napoca from 1948.

[14] Varga Zoltán, (1936, Bucureşti) – director of the Hungarian Opera of Cluj-Napoca at that time.

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 225-233)

ASPECTS OF THE HARMONY OF CULTIC CHOIRS FROM *OEDIPUS* BY GEORGE ENESCU

CONSTANȚA CRISTESCU[1]

SUMMARY. It approaches to analysis some choral moments of cultic ritual of George Enescu's opera Oedipus, in the light source of inspiration to those of ancient Greek and Byzantine succession. The concept of harmony it is used in both meanings, given in Greek antiquity and in contemporary Enescu's. The case study is conducted on the four moments of the old Athenian cultic invocation of Act IV. It shows that the modal structures that Enescu uses are found in the diatonic and chromatic harmony of the ancient modal system, having continuity in the modal systems of Byzantine succession, until today. Also it is demonstrated the use by George Enescu of the ancient system of modulation (metabolos), used in the harmonic plane, integral, horizontal and vertical through innovative solutions.

Keywords: Ancient cultic choir, harmony, monody, para-phonic, refrain, unison harmony, mode, heterophony, poli-chorded structures, hromatikons, ancient Greek metabolos, Byzantine music.

Byzantine singing is, according to Amedé Gastoué, ”l'intermèdiaire entre l'antiquitè et notre art occidental.” Creative treasury, interpretative art and musical theory - Vasile Tomescu says -, Byzantine singing will know in Romania, the only Latin country that adopted it, successive and brilliant contributions of some song composers, then of the composers who made present the mixed character of the folklore, anonymous, “objective”, and the one of the scholarly art, “subjective”.[2] Among these composers it is placed also, incredibly, George Enescu.

George Enescu is one of the greatest thinkers of music, who created a masterpiece of artistic meditation about Oedipus’s myth, capitalizing in an innovative stylistic synthesis the patrimony of European musical culture for over two millennia.[3] The Oedipus work have been carefully studied by various exegetes, among them being Octavian Lazăr Cosma, who is imposing himself with a peerless volume, which is a permanent bibliographic reference source for any attempt of musicological approach of this innovative work in the Romanian and international landscape of composition.[4] The restoration of the exegetic path made by the musicologist with the score in front, offers the chance of some further studies. Within these, sits the case study I'm proposing here, trying to highlight millenary structures and techniques, masterly recovered by George Enescu in the cultic ritual acts from the opera.

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[1] Bucovina Cultural Center (CCB), Suceava, Str. Universitatii nr. 48, Jud. Suceava, Romania, musicologist (artistically consultant), e-mail: cristescu_constanta@yahoo.com.

[2] Tomescu, Vasile, *Muzica românească în istoria culturii universale (Romanian Music in the History of the Universal Culture)*, vol. 1-2, Bucharest, Musical Publishing House, 1991, p 28.

[3] I had access to the score of the Enescu’s opera through George Enescu Mediateque of the Metropolitan Bucharest Library, that gave me access both to the big score of the opera published by the Musical Publishing House of the Composers’ Union from R.P.R. in 1964, and to the reduction for piano of Henry Lauth, published by the Musical Publishing House of the Composers’ Union from R.P.R. in 1965.

About *the sources of choral style in Enescian Oedipus*, Octavian Lazăr Cosma says "If we search the Enescian sources, regarding the choral treat, we will identify common points in the monumental and oratorical character of Bach and Händel creation, in the statuary force of Gluck's works, in the great plasticity and in the collective dynamism expressed in Mussorgsky's works. /…/ More, Enescu fructifies, in his brilliant score, in the right moments, the Romanian folk melos germs and those of the local choirs' creation, especially the cult one, with deep roots in the ancient times, in Byzantine models." [p. 240] about the using of the choirs from ancient drama, the musicologist only specifies that they are often used with the role of dramatic commentator.

About *the cultic ritual choirs of the old Athenians*, Octavian Lazăr Cosma says, "The intonational structure reveals the austerity of the great values. In fact, in the conformation of this theme, the roles are equal, both of the intervallic line and of the rhythmical divisions. Starting from recto tone intonation, it comes to a generous singing style, with intervals easy to sing, preferably arranged in progressive successions. The rhythm knows a variation, even if the accurate replays during an action are not excluded. The variation will easily affect the second, by introducing a triolet in different segments of the period, asynchronous and mobile. The refinement harmony is derived from diatonic modal chains, from overlapping of thirds, pedals and empty quint; the leadership of the voices always starts and ends in a common point. *The chorded dislocations are the effect of the heterophony which facilitates the instability of the cadences, the apparently free improvisation course.*" [p. 252] At page 253 there are tonally analyzed the modulations from the plan of the ritual melody replays and from the last return of the ritualism invoking act dramatically developed.

Using Byzantine background music in Enescian creation seems vague and goes almost unnoticed, the master not using liturgical quote, but the musical structures and compositional techniques specific to the Byzantine music, and not only to it, but also specific to other previous musical cultures of millenary confluence. Enescu uses and creates, in fact, structures of cultural synthesis, using them by recreating in the character of those elements cut into cell reasons sections of Byzantine specificity or Romanian folklore specificity. It is considered, for example, that Enescu has taken micro tonic language from Romanian folklore and from some Byzantine enharmonically and chromatically structures. However, just as well, the structures that fascinated the music world through the originality of Enescu's usage could be replicated also from the enharmonically and chromatically ancient Hellenic world, which, surely, The Master studied from bibliographic sources of the time, very carefully.

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[4] Cosma, Octavian Lazăr, *Oedip-ul enescian* (*Enescian's Oedipus)*, Bucharest, Musical Publishing House, 1967, p. 240–241, 252-253. See also Bentoiu, Pascal, *Capodopere enesciene* (*Enescu's Masterpieces)*, Bucharest, Musical Publishing House, 1999, p. 244 -303.

In some previous studies I have shown how to use some of the modal structures of the Byzantine succession in Enescian creation in general, and in some vocal parties from the work Oedipus, starting from the assumption that the family circle formed the great musician[5] and his outstanding ability of perception and stylistic synthesis.

Oedipus work places itself as an action in the Byzantines area of conservation over centuries, through the recreation of some ancient structures in new cultic metamorphosis, a space propitious for multicultural synthesis over millennia. The goal of the present study is to capture the techniques of harmonization, which Enescu has chosen for the moments of sacred ritual inserted into opera, in terms of ancient Greek and Byzantine inspiration source.

I'll stop on a case study: the harmony of the ritual-cultic choruses. These structures will be revealed during the analysis of the ritual segments.

Before we start the analysis, it must be mentioned the difference in content that the term ***harmony*** has it in Hellenic antiquity and in contemporary times. Remember that in Greek antiquity "***the harmony***" meant, first, *the melodic sound organization*, so the singing mode - opposite to the current one -, and on the other hand, it expressed the same thing with the notion of musical scale.[6] Therefore, I define the harmonic concept by the two coordinates that refers to the two concepts: ***ancient*** and ***contemporary*** to Enescu. From this perspective, the analytic scoring target refers to the two coordinates of choral speech: 1) horizontal coordinate - monody, in virtue to the ancient concept of harmony - and 2) vertical coordinate - in virtue to the modern concept of harmony. The vertical coordinate is reflected in 2.1.) Unison harmony and 2.2.) interval and chorded harmony.

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[5] Cristescu, Constanța, *Enescu şi muzica românească de tradiție bizantină; Considerații asupra spiritualității enesciene* (*Enescu and the Romanian Music of Byzantine Tradition; Considerations about Enescian spirituality)*, in: *Crâmpeie din cronologia unei deveniri* (*Fragments from the Chronology of a Becoming)***,** vol II, Musical Publishing House, Bucharest, 2005, ISBN 973-42-0406-8, p. 196 and 216; Idem, *Influențe bizantine în opera Oedip de George Enescu* (*Byzantine influences in Oedipus Opera by George Enescu),* in: *Studii şi materiale muzicologice achiziționate de UCMR în anii 2005-2006* (*Studies and musical materials purchased by UCMR in 2005 – 2006)*, Bucharest, 2006, ISBN (10) 973-0-04765-3; (13) 978-973-0-04765-3, p. 6.

[6] Giuleanu, Victor, *Tratat de teoria muzicii* (*Treaty of music theory)*, Bucharest, Musical Publishing House, 1986, p 280- 299. Panțiru, Grigore, *Notația şi ehurile muzicii bizantine* (*The notation and the models of byzantine music)*, Bucharest, Musical Publishing House, 1971.

In this way, the ritual choral scores from Oedipus are revealed as models of unison and refrain harmony, the last one being projected in the orchestral plan.

The choir harmonizes the para-phonic ritual monody in ply multiplied, generating chorded structures in parallel successions. Thus, the horizontal parallelism is projected vertically in an accorded parallelism of great acoustical and structural simplicity, with archaize effect. The tritons are capitalized in the parallelisms, the elliptical chords of quint with the fundamental doubled, the nona chords in restricted positions by inverting nona and placing it in tenor over the fundamental generating the second beat specific to the poli-vocally of Byzantine succession, and also the block chords.

The projection of "is*on*" harmonic accompaniment is made in orchestral match, which through the function of "ison" is vocalized.

The moments selected for the demonstrative analysis are the choirs of old Athenian invocation rituals from Act IV, p. 453 [324] - 454 [325], p. 460 [329] - 461 [330], 497 [358] - 500 [360].

The summoner choir of old Athenians evolves ritually on a syllable melody which configures a melodic concave profile, suggesting the ancient Octavia diatonic structure of the hypo-Frisian. On caesura the cadence step slides to the next superior step which is in a report of inferior quart given the base of the mode, in order to add one more post-final formula with a sinuous profile built on the symphone interval (block) and emmeles (third) – D – A – F # -B - which ends the song based on the mode.

This ancient melodic structure is found among the structures of media Byzantine voices, being represented by the mode IV mixo - Lydian, so in the Byzantine system corresponds to voice VIII after Trifon.

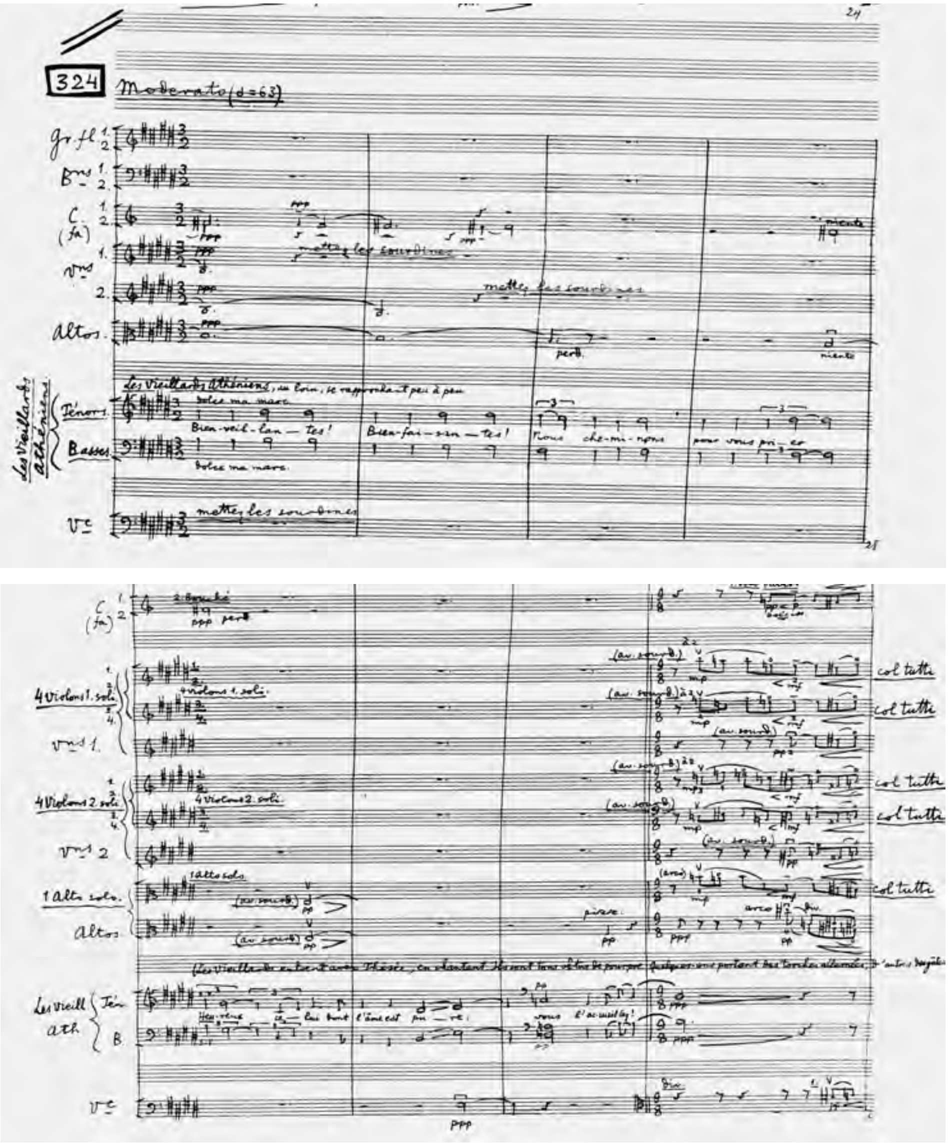
The song is interpreted *Monod, in unison,* with temporary divisions on small spaces, outlining heterophony through interval symphone deviations (at the quart and lower quint, sometimes at the octave) and emmeles (mainly to the third and sometimes to the second) of the ritual melody.

Invocation No. 1 from the Act IV "Binevoitoarelor" p. 453 [324] - 454 [325] Moderato, alla breve plays the petrified ritual song counter pointed in harmony range, where the share is owned by the emmeles intervals (third, second) compared with the symphone ones, which dominate the other musical ritual moments. The counterpoint proves a synthesis of Renaissance and Impressionist techniques through exploiting the delayed notes, of exchange, of passage and appoggiated. The oscillatory exchange notes, as well as the recitative recto tono and tuned, are specific to the Byzantine Monody. In the choral harmony of this summoner episode, these processes are designed both in the plane of the horizontal harmony - Monod, and in the plane of the vertical harmony.

Characteristic to the attack of the post final formula, which cadences on the initial step of the hypo-Frisian mode and it is the paronymic dubbing to the octave and the symphonic one to the inferior quart.

The choir evolves alone, the orchestra interfering with only a few faint ambient sound effects.

Ex. 1


324
Moderato (♩=63)
gr. fl.
Bns
C. (fa)
Vns
Altos
mettez les sourdines
Les Vieillards Athéniens, au loin, se rapprochant peu à peu
dolce ma marc.
Ténors
Basses
Bien-veil-lan-tes! Bien-fai-san-tes! Nous che-mi-nons pour vous pri-er
Vc
4 Violons 1. soli
4 Violons 2. soli
1 alto solo
(av. sourd.)
col tutti
pizz.
arco
Les vieill. ath.
Ten.
B.
vous l'accueillez!

Invocation No. 2 from the Act IV, 460 [329]-461[330] retakes immutably the hypo-Frisian melody played in invocation No 1, strictly respecting the character par excellence Monodic of the ancient Greek cultic and ritual song. The vertical harmony is performed at octave, at unison. This oral practice of unison and heterophony harmonization has been perpetuated until the present time, in the Byzantine liturgical practice and in the folklore.

The orchestra accompanies the choral music through "*ison*" at the violins group and the viola (at the tongue), with isonic figurations at flutes and oboe.

Invocation No. 3 of the old Athenians choir at p. 497 [358]-500[360] replays ritualistic music without melo-rhythmic variations, making an elision at the post final formula previously reported. The variation occurs in the heterophony - harmonical vertical deviations, from the melody unison started. It is created a para-phonic harmony in every third quart interval, projecting two melodic plans through varied dubbing. Thus, it appears a second voice as derived from the ritual immutable song.

I must remind here that para-phone used to be one of the most rudimentary techniques of poly - phonisation and in the same time the oral harmonization in folk and cultic music, which has been perpetuated in the Byzantine tradition to this day, currently being used excessively, to the detriment of the monody. Enescu saw this multi-millenary oral practice in the Orthodox Church tradition and he masterly improved it in Oedipus, in the choral parts of cultic ritual, but also in those of laic ceremonial ritual.

This time the song is unison orchestral doubled by the horn in F and isonic accompanied by an amplified orchestral device. The rhythmic ison marks the centres of modal weight (B, D). The second voice suggests also the idea of a rudimentary counterpoint, which strictly respects the ancient preferential interval.

Invocation No. 4 of the old Athenians choir after Oedipus passes the copper wall p. 538 [386]-559[389] + 7 transpose the song ritual invocation to the upper third with rhythmic variations, but also melodic ones - especially at cadence - determined by adapting the song to another text and the variability of traditional ritual music. The song, transposed in the virtue of the oral variability of the performance records, begins at unison, in order to be dramatically developed, in apologetic consecrated sequences, sanctified, modulating, vertically harmonized with modern modal tonal harmonic structures generated by heterophony. The process of dramatising through *metabolus* is a practice both ancient and modern, which Enescu used in the final ritual of sacralisation of Oedipus. Therefore, in the last invocatory sequence, Enescu reveals one more side of the ancient and Byzantine traditional cultic song, namely the variability of the petrified melodic patterns, and this in the virtue of the variation principle, through the adaptation of the melodic model to other texts and through transposition.

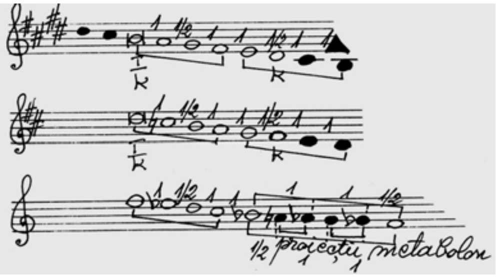
The Hellenic thinking knew multiple and refined **modulation processes** (*metabolos*), which Enescu has capitalized in a personal synthesis of the contemporary harmonic language.

It is known that at the ancient Greeks the concept of *modulation* (metabolos) was more extensive than now, covering multiple aspects. In this sens, it can be said that the nomos rhythm variation itself from an invocation to another is metabolos, as well as the changes of the records, the changes of the stamped configurations, the dynamic variation. I will refer only to the melodical modulation.

Invocation no. 4 brings a type of metabolos as metabolic modulatio per tonum, in relation with the nomos invocations no 1, reproduced according to ancient Greek tradition in the invocation no. 2 and no. 3. The modulation per tonum is made through transposition to the upper third in the upper register.

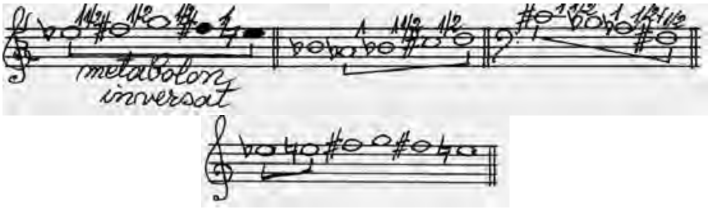
Invocation no. 4 escapes from un-modulated ancient choral tradition through modulated character. Enescu's modulation processes from this final invocation prove the Master's concern for the increasing of the ancient coral design by metabolos. From the second period, modulatio per tonum combines with modulatio per systima, the structure of the second tetra cord of the descending scale being a tetra cord synememnon produced through introducing the metabolon sound. The lower tetra cord of the scale then modifies into a lydisti structure. The ancient intense hypofrigic (syntonoiasti) transforms itself through metabolos into a complex mode with fluctuant steps, which it is found in the universal poli-corded structures, in the same time cult, Byzantine and folkloric.

Ex. 2



At the level of horizontal harmony, there can be distinguished in the plan for joint reasons and phrases of different voices the hromatikons, consisting of chromatic structures, trichordical, tetra-chorded and pent-chorded, where it is required the second to be increased, sometimes together and with movements of fluctuating steps, which suggest us a free use of the concept of metabolon: inverted, dispersed.

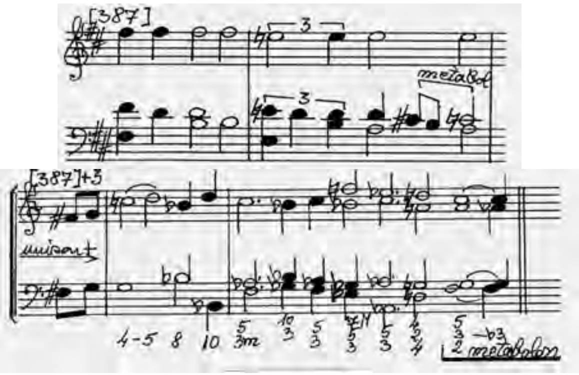
Ex. 3



In the vertical harmony, there is the preference for the same interval structures used in horizontal harmony. The chords parallelisms arise, resulted from movements in third para-phonics at tenor and bass, then the oscillating chorded movements occur, which improves the melodic profile specific to the Byzantine traditional music, it occurs chords of quart, chords without quint, only with third and the doubled fundamental octave in unison projection, chords of nona and undecima in close positions, realizing between bass and tenor that beat of seconds distinctive to Byzantine music. More than that, the chord of nona and of undecima from the cadences of invocation no. 4 are used in 2 ways of the fluctuant third through metabolon - it passes from the big third to the minor third. The chord with the beat is preferred by Enescu even with the function of cadence – e.g.: reper [387]+3; [389]+3 -. The chord of nona is included in the final cadence formula, resolved by a reversed triton and then by a unison movement which impose the fundamental to the mode - [389]+5.

The ancient Greek metabolus is projected in the plan of vertical harmony, in an integrated harmonic vision.

Ex. 4



As it comes out from the above analysis, the invocatory choirs reveals a profound analysis and understanding of the ancient Hellenic cultic musical tradition and then the Byzantine tradition which followed, Enescu skilfully taking advantage and using the potential for more complex science of harmony in the vertical variation process caused natural by the oral collective singing.

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 235-238)

"CHORD MATRICE" IN THE MUSICAL ART OF AUREL STROE

COROIU (MĂNIUȚ) PETRUȚA-MARIA[1]

SUMMARY. The last three concerts composed by Aurel Stroe are a further proof of his compositional maturity. The third concert proposes the ideal model of the "chord-matrices", a symbol that we have to reveal in the *spiritual dimensions* of Aurel Stroe's music.

Keywords: modernity, music, symbol, contemporary.

> *"... entre le glorieux et le bizarre,*
> *une certaine proportion..."*[2]

The Concerts of Aurel Stroe is emblematic for the end of the twentieth century, especially since it covers the last decade: 1990-2001. *Concerto for accordion and orchestra* is dedicated to a solo instrument with negligible tradition in the concerts. The ensemble that supports the solo music of the concert consists of several soloists: the composer suspended so popular activity of the orchestra and he created a type of concerted co-participation argument of accordion solo. The accordion is a musical instrument used in popular art, so Aurel Stroe had a serious difficulty to manage this situation. The structure of the concert has four parts, overcoming the traditional gender. Motto suggests a strong emotional state, which swings between two mutually exclusive terms (*"glorieux"* and *"bizarre"*). Two terms which have two poetic worlds with deep meanings. Aurel Stroe's musical text calls us on the significant thinking road, offering his own symbolic universe.

The musical text is important because we can gain, through the music, our spiritual education: in the same way we may think about the symbol of the *"CHORD-MATRICE"* which appears in the third part of the concert. The penultimate section of the concert is distinguished by its small size and its symbolic value. The musical phenomenon is beyond the objectivity of the musical composition: this is not unusual for a work signed by Aurel Stroe; the symbolic value of a certain detail can make the situation of a concert section with the dimensions of a single chord- as seen in this case. The concentration in a single chord is affecting the form of the concert. In analysis, the form is autonomous, but at the creation state the form is just a natural reaction to sound material avatars. However, in recent decades, the form has become a fundamental concept of a quantitative quality. The mathematician R. Thom investigated the possibility of the morphological processes without understanding the special properties of the substrate shape or nature of objects involved: laws different from those that determine the behaviour of material govern the evolution of forms.

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[2] Francis Ponge, in the score of the *Concerto for chordion and soloists ensemble* by Aurel Stroe.

The *"chord-matrices"* coagulates tensions occurred so far in concert and restricts the expressive ambits into a single structure by the symbolism of the centre point, able to unite disparate efforts. The third section of the concert enjoy a particularly dense harmonic profile: metro-rhythmic dimension is suppressed, but the tempo indication is present in the score for the approximately twelve seconds: *Allegro gioviale*. The absence of the solo instrument marks also the fourth section of the concert: the eclipse sound of the accordion is ensured by the end of work.

Aurel Stroe's *"chord-matrices"* is a multipurpose structure, which condenses even melodic tracks, even rhythmic tracks - all these elements are included - another stereo image> this is the role of the archetype, which is capable of generating. The *"chord-matrices"* is the stylistic centre which radiates in the concert, the expressive and sonorous reservoir of the work. Chaos theory is applicable at this time of analysis, it is concerned with the study of irregular shapes and has an origin related to the mathematical term *"chaos"* – for James Yorke, this term means "mathematical study of dynamical systems (such as music…), types of turbulence"[3]. Among the nine lines of force of thinking about art of Rudolf Steiner, he observes *"tectonics"* – *"an architectural type of shape, understanding the action of forces that manifest themselves correlated, the different meanings of work art"*[4].

Aurel Stroe chosen as its structure (source of his concert) a harmonic type, considering that it can accomplish - the relationship of complementary elements - the debut polyphonic structure: small chorals. A first analysis of the *“chord-matrices”* consists of overlapping sounds sung by all orchestra’s instruments, a vertical sound synthesis structures. The structural outline of the musical structure (a chord) is very clear based on classic idioms, well hidden in the compositions of Aurel Stroe as an appearance of modernity. The musical language of Aurel Stroe contains marks of other types of modern sound expressions, which - in our opinion - is based on classical fundamentals, which provides stability and continuity of the musical values.

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[3] Boutot, Alain, *Inventarea formelor (Inventing forms)*, vol. I, chap. I – *O explorare a lumii formelor (An exploration of the form's world)*, Ed. Nemira, Bucharest, 1996.

[4] Andreescu, Ioan, *Origini spirituale în arhitectura modernă (Spiritual origins in modern architecture)*, chap. *Paradoxul lui Rudolf Steiner*. *(Rudolf Steiner's paradox)*, Ed. Paideia, Bucharest, 2000.

The elements we can find in the fourth section of the accordion concert may be another way to synthesize different details of the musical composition; the extreme diversity (see the Concerto for saxophone and orchestra) of author’s musical universe always mobilized Aurel Stroe to synthesis, to recover the centre (as in the focus point of *Mandala*: the music of Lotti).

The last two sections of the concert have an apparently small dimension, because they condense the truth-value of the whole work: he can imagine a parallel between these musical moments and the conclusion of any prayers or religious services: *“amen”*. Similarly, the final word above any other act confirms its utterance: the musical matrix (*“chord-matrices”*) of Aurel Stroe is presented in concert formed by several overlapping sounds - not less than thirty elements, which have the form of the structural complexity of a polyphonic approach. Strong impression of polyphony that sparks the listener's consciousness may be because the structure is maintained (the purely temporal evolution) for about twelve seconds, without changes.

The last two sections of the concert create new philosophical problems about the musical discourse. Some coordinates can be drawn as general types of scenarios that animate, in a unique way, each work of art: we have to chose – from the analysis models – the favourite composer's inner musical world, to make it audible to others, to transmit, to communicate his creative idea. In this respect, we can refer directly to a memorable idea, signed by Mircea Eliade, the motto at the beginning of Gilbert Durand's book, *Arts and archetypes*: *“we have to discover the sacred in the profane world…”* Although the great thinker component refers to religious, we want to relate to his claim a certain type of musicological analysis that relies less on words, on descriptive methods. We believe that the methods of the musicological research should always be appropriate to the nature of the material, of the music. *“Chord-matrices”* is only a secret sign of the author’s expressive ideal: we need this rapport to the eternal values, to the accomplishment.

(Translated by Măniuț Lucia Cristina)

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 239-248)

A TESTIMONY TO THE IMMORTALITY OF THE STRING QUARTET GENRE: *GLOSSE* BY LUCIANO BERIO

TUDOR FERARU[1]

SUMMARY. Luciano Berio's string quartet compositions are a significant post-war contribution to the medium. *Glosse*, the last of these pieces, is conceived as a series of short musical commentaries on an imaginary quartet. Yet, this work emerges as a very coherent one, leaving a strong impression of continuity, as well as distinctiveness of the individual ideas. Motivic and textural fragments fusion together, through the employment of the so-called "harmonic fields" technique, which is thoroughly described in the article. The music is primarily gestured and somewhat pointillist, typical of Berio's late output. This study attempts to elucidate the pitch, harmonic, and formal structure of the piece, in relation to the primary meaning of its title, *Glosse*.

Keywords: quartet, Berio, *Glosse*, strings, analysis, form, pitch, harmonic field, chromatic saturation.

While not all designated "string quartets" as such, Luciano Berio's string quartet compositions,[2] threading through his output at roughly one per decade, are a significant contribution to the medium. *Glosse* was composed in 1997, following a commission from I Teatri di Reggio Emilia, for the 4th *Premio Paolo Borciani* International String Quartet Competition. The piece was dedicated to Leonardo Pinzauti. Here is a short confession that Berio made on one occasion *Glosse* was performed:

> *"I had already been working sporadically for some time on a new string quartet (the fourth), when I was asked to contribute a mandatory finalists' piece to the Borciani Competition. Glad to render homage to the memory of Borciani and the Italian Quartet, I took the sketches, which I had been collecting and modifying here and there, and gathered them together in such a way as to avoid the impression of a homogeneous development or of continuous variation. I thus gave up the idea of a "fourth quartet" and in its place Glosse was born, made up of short commentaries on a virtual quartet or, more precisely, on a quartet which does not exist. A rather complex and mysterious matter...*[3]

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[2] *Study* (1952), *Quartetto* (1956), *Sincronie* (1964), *Notturno* (1993), and *Glosse* (1997).

[3] *Profiles and repertories*, available online at: <http://www.cematitalia.it/index.php?id=5.1&lg=en&pag=opera&wh=6>, Accessed 19 August 2010.

In conclusion, *Glosse* could be regarded as a collection of motivic and textural fragments which fusion together, in an anticipation of a quartet that Berio planned but, eventually, decided not to write. Yet, this work emerges as a very coherent one, leaving a strong impression of continuity, as well as distinctiveness of the individual ideas. Before analyzing the piece itself, a little biographical insight is necessary.

Luciano Berio was born in 1925, in Oneglia, Italy. He studied the piano with his father and grandfather, who were both organists. During World War II, he was conscripted into the army, but on his first day, he injured his right hand while learning how to load a gun. This prevented him from pursuing a career as a pianist.

After the war, Berio studied at the Milan Conservatory, mainly under composer Giorgio Ghedini. The Conservatory ran a ten-year course of study, but Berio was able to register directly into the fifth year, and concentrated on composition. At that time, he made a living by accompanying singing classes, and even by conducting provincial opera shows. While doing this, he met Armenian-American soprano Cathy Berberian, who would become his wife shortly after graduation (they divorced in 1964). Berio would write many pieces exploiting her versatile and unique voice.

In 1952, Berio won a Koussevitzky bursary and went to the United States to study with Luigi Dallapiccola at Tanglewood, Massachusetts. There he gained a great interest in serialization but, notably, he only accepted the exigencies of serial canons in as much as they suited his creative needs. One consequence of this is that analysts will find in Berio's scores only remnants of the serial system. Later, he attended summer courses at Darmstadt, meeting Pièrre Boulez, Karlheinz Stockhausen, György Ligeti, and Mauricio Kagel there. He became interested in electronic music, and upon his return to Italy, in 1955, co-founded the "Studio di Fonologia," an electronic music studio in Milan (with Bruno Maderna as the other co-founder). He also produced an electronic music periodical, called "Incontri Musicali" ("Musical Gatherings").

In 1960, Berio returned to Tanglewood as Composer in Residence, and in 1962 took a teaching post at Mills College in Oakland, California. In 1965, he began to teach at the Juilliard School, and there he founded the Juilliard Ensemble, a group dedicated to the performance of contemporary music. In 1972, Berio returned to Europe. From 1974 to 1980, he acted as director of the electro-acoustic division of IRCAM in Paris, and in 1987 opened "Tempo Reale" in Florence, a centre similar in intent to IRCAM. In 1994, Berio became Distinguished Composer in Residence at Harvard University, remaining there until 2000. He continued to compose to the end of his life, and died in Rome, in 2003.

Although Luciano Berio had a life of constant travel, the places to which he relocated did not influence his work dramatically. He always said that America, for example, served only as a work place, not an inspirational world. Inside, he always remained Italian. He encouraged the knowledge of European musical tradition, but strongly militated against nostalgia.

Over the course of his career, Berio showed great interest in ethno-musicology, phonetics, structural anthropology, and especially electro-acoustic research. Although he included tape parts in several compositions he wrote from 1970 on, electronic resources no longer played the central role in his work that they had in the late ‘50s and ‘60s. *Glosse* is just one of the pieces that belong to this return to acoustic instruments.

As is the case of this work, Berio’s scores reveal a great diversity of details. Nevertheless, his achievements are mainly based on traditional compositional techniques, such as the transformation of pre-established materials, or the permutation of limited resources. Continuity was always important to Berio’s development as a musician, and it obviously influenced the way he wrote his music. He would once admit, “Like a good Ligurian, I never throw anything away”.[4] Obviously, Berio referred here to both his earlier compositions, and particular musical ideas or materials he might have thought of at one point or another.

Most of his sound materials are shaped as musical gestures, and *Glosse* is one of those compositions that owe their cohesion to the sustained inventiveness of the individual gestures. The real potential of “gestural writing” lies in the fact that Berio uses gestures for what they may eventually become by means of evolution, and therefore does not transform the piece into just a “catalogue” of gestures.

In terms of music structure, Berio has a tendency to focus the listener’s ear by working only with a limited choice of pitch materials at one time. In order to better organize the sound material used in a piece, he came up with the concept of “harmonic fields” (or “pitch fields”). These fields are temporarily fixed pitch groupings (both vertical and horizontal), dominated by one or two intervals (and sometimes the notes diatonically or chromatically adjacent to them). They consolidate and break up in fairly rapid succession, but represent a means of maintaining harmonic control within complex structures. The label “pitch field” could be seen somehow restrictive, because it suggests a collection of independent elements, while “harmonic field” implies that there are more complex relations and processes taking place.

The idea of “harmonic fields” is just one of many possible approaches to organizing pitches, neither as strict as total serialisation, nor as free as purely intuitive writing. Berio calls the pitch reduction of a field “harmonic summary”. He constantly tries to alternate and define distinct fields (with distinct sonorities), but at the same time seeks to cover all the possibilities of grouping the twelve pitch classes. He named the process of exhausting the aggregate “chromatic saturation”.

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[4] Osmond-Smith, David, *Berio*, Oxford University Press, New York, 1991, p. 46.

Sometimes, using a principle analogous to that of defining pitch fields, Berio approaches rhythm as a fixed sequence, too. This procedure is, however, less common in his work.

Berio has numerous ways of going about working with pitch fields. He manipulates and transforms them by harmonic enrichment, by dissolving harmony into melody, dissolving melody into series of harmonics, repetition of harmony, interpolation of pitches, etc. A very common harmonic procedure is swapping notes between instruments, in order to create barely perceptible differences in the global timbre of the “harmonic field”. This procedure proves most efficient in the case of orchestral works. The “harmonic fields” can also be defined by simultaneity, or spelled out selectively (*arpeggiando*, through embellishments, etc.). See Example 1, at the end of the study, for illustration of harmonic field consolidation.

In Berio’s works, there is a constant connection between the logic of pitch organization and the evolution of motivic or gestural materials. Very often, motives or gestures (which are static entities) contribute to the process of creating interaction between harmonic fields (which become dynamic entities). In other words, it is motives and gestures that help harmonic fields renew themselves. One result of this coexistence is the introduction of gestural and harmonic “refrains”. In *Glosse*, the idea of refrain plays a very important role.

The title of the piece (*Glosse*) is the Italian plural for *gloss* (noun). The origin of the word is the Latin *glossa*, which means paraphrase, annotation, or commentary. The German dictionary also contains a very illustrative verb that belongs to the same family, *glossieren*, which means to gloss, annotate, comment, elucidate.

In Berio’s opinion, a musical *gloss* is a collection of brief musical annotations, a short dictionary of idiomatic “sonic gestures”. Throughout the string quartet, these gestures are defined by means of a few distinguishing marks, which will be described thoroughly here.

In terms of overall formal structure, there is a sectional approach to the piece. There are twelve distinct sections, which share a few common traits (gestural refrains that reoccur across the sections, such as *pizzicato* chords, or melodic motives initiated by different instruments). What really makes the sections different from one another is the particularity of each “sonic gesture”. By providing a distinct sound to every section, these “sonic gestures” at the same time play the role of “formal gestures”. They also confer a distinct character to every section (lively, lyrical, mechanical, frantic, contemplative, narrative, etc.). Most importantly, there is no elaboration to the piece. The distinct idioms are just exposed (defined), alternated, blended together, or juxtaposed, in what Berio calls a “counterpoint of gestures”.[5]

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[5] Osmond-Smith, David, *Berio*, p. 72.

The following table shows in which way *Glosse* is structured, and classifies the essential materials and instrumental techniques that Berio utilizes throughout the piece.

Table 1

Luciano Berio, *Glosse* – FORMAL STRUCTURE

Section	**Measures**[6]	**Characteristics**
1	1 → 23	- Plays the role of a Theme in the overall economy of the glossary; - Exposition of several idiomatic gestures (*pizzicato* chords, melodic motives in the cello part, tremolos, polyrhythm, dynamic changes); - Summary of the ‘sonic gestures’ to be presented throughout the rest of the piece.
2	24 → 36	- Melodic dialogues (all instruments take up the initial cello motivic material); - Detailed, distinctive ‘formal gestures’.
3	37 → [64]	- Continuous ‘Brownian’ motion that defines ‘harmonic fields; - Cello is again the most active motivically (melodic gestures).
4	65 → 74	- Sketchy gestures (two-note or three-note groupings); - Dynamic subtleties play an important role; - Harmonics represent the element of novelty; - Cello establishes a prominent bass line (recurrence of the same pitches). The lowest recurrent pitch, up to measure 80, is F^2 (cello) - a possible fundamental shared by all harmonic fields.
5	75 → 84	- Isorhythmic gestures (different patterns for each instrument, but totally synchronized metrically, and matched dynamically); - Mechanical attacks and releases.

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[6] Although each section is clearly delineated by double barlines, there are a few cases of transitional measures, such as nos. 23, 64, 104 and 134. Measure 64 is isolated in-between double barlines, but cannot make up for a separate section in itself.

Section	Measures[6]	Characteristics
6	85 → 96	- Violently articulated passages (e.g. eight-notes); - All instruments play within a close range, but parts are again independent from one another; - Layered texture.
7	97 → 103	- Trill and tremolo archetype (single and double-stopped trills); - Viola emerges with melodic gesture.
8	104 → 134	- Polyphony of attacks (entries); - Dialogues of scattered trills, accented notes, and soft sustained notes; - Double strings (preferred harmonic intervals: minor 3rd and semitone).
9	135 → 153	- Arpeggiated harmonics or multiple grace notes – new gestures; - These are played against a succession of long notes that seem to result from the augmentation of the melodic motive.
10	154 → 168	- *Pizzicato* on double strings (as fast as possible); - Performers must lay bow aside and imitate guitar playing (*rasgueado*); - Dialogues of dynamic changes; - Harmonic intervals are again consistent with the melodic patterns that formerly created the ‘harmonic fields’ (e.g. section 3).
11	169 → 171	- Short conclusive segment before ‘restatement’ of Theme section; - Combination of *pizzicato* and *arco* (anticipation of final synthesis); - Reappearance of eight-note chords (functionally, a re-transitional section).
12	172 → 190	- Freely organized ‘restatement’ of first section; - Idiomatic elements present again (*pizzicato* chords, melodic motives with intervals that create the preferred ‘pitch fields’); - Cello goes all the way down to low C (singular moment); it is the instrument that has the last word of the piece – disintegrating melodic motive.

Among the gestural idioms that could be labelled as “refrains”, relevant to the entire quartet are:

- chordal, rotative *pizzicato*;
- short melodic motives using certain collections of pitches;
- *tremolo* on double-stopped strings (usually bowing on the bridge);
- plucked *ff pizzicato* + the same note held on the bow (on a different string);
- harmonics in various combinations;
- *pizzicato tremolo* (*rasgueado* – imported from guitar technique);
- preference for the interval of minor 3rd (either harmonic interval, or if melodic interval then especially descending minor 3rd).

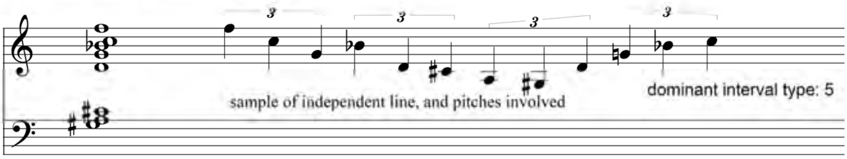
The pitch structure of *Glosse* is better illustrated by the following music examples.

Example 1 focuses on the consolidation of harmonic fields through busy textural writing. In this particular case, the four instruments play independent lines, which, layered together, create a sort of harmonic “environment” with a certain number of pitch constituents. The global effect plays a more important role here than individual melodic intervals do.

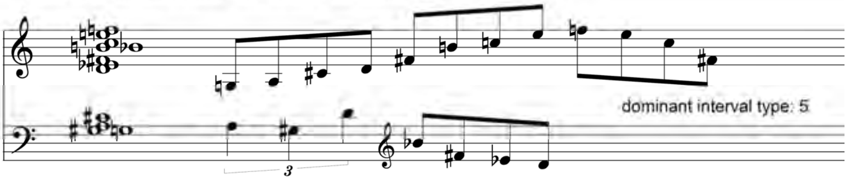
Ex. 1

Luciano Berio, *Glosse* – example of harmonic field

mm. 37 - initial 'harmonic field':


3
3
3
3
sample of independent line, and pitches involved
dominant interval type: 5

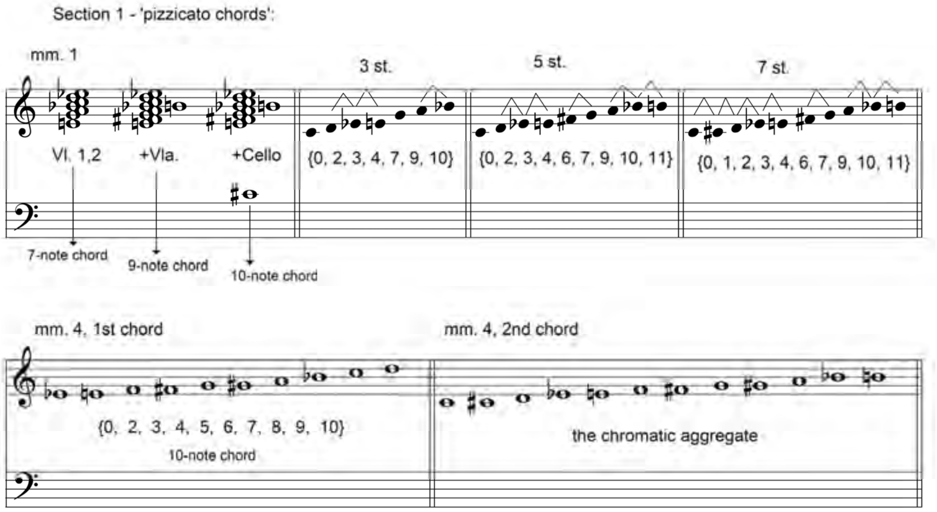
mm. 38 - harmonic enrichment and consolidation of new 'harmonic field':



Example 2 shows how harmonic fields are structured over the course of the initial four measures of the quartet. More and more pitch-classes are added to an initial chord, by means of successive instrumental entries. The pitch-class sets that are formed rapidly cover the chromatic total. These sets have no melodic relevance; they are only meant to push vertical collections to “chromatic saturation”.

Ex. 2

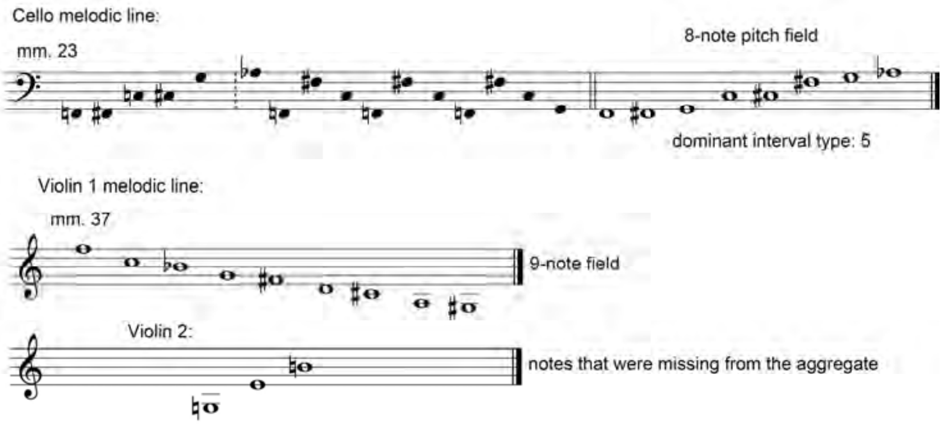
Luciano Berio, *Glosse* – example of chromatic saturation


Section 1 - 'pizzicato chords':
mm. 1
3 st.
5 st.
7 st.
Vl. 1,2
+Vla.
+Cello
{0, 2, 3, 4, 7, 9, 10}
{0, 2, 3, 4, 6, 7, 9, 10, 11}
{0, 1, 2, 3, 4, 6, 7, 9, 10, 11}
7-note chord
9-note chord
10-note chord
mm. 4, 1st chord
mm. 4, 2nd chord
{0, 2, 3, 4, 5, 6, 7, 8, 9, 10}
10-note chord
the chromatic aggregate

Example 3 is centered on a contrasting melodic gesture, which first appears in the cello part, and is subsequently taken up by other instruments. The pitch reduction in this example shows how chromatic saturation is achieved through superimposition of melodic motives played by different instruments. As in Examples 1 and 2, the dominant interval between adjacent elements of the pitch field remains the perfect fourth (interval-class 5).

Ex. 3

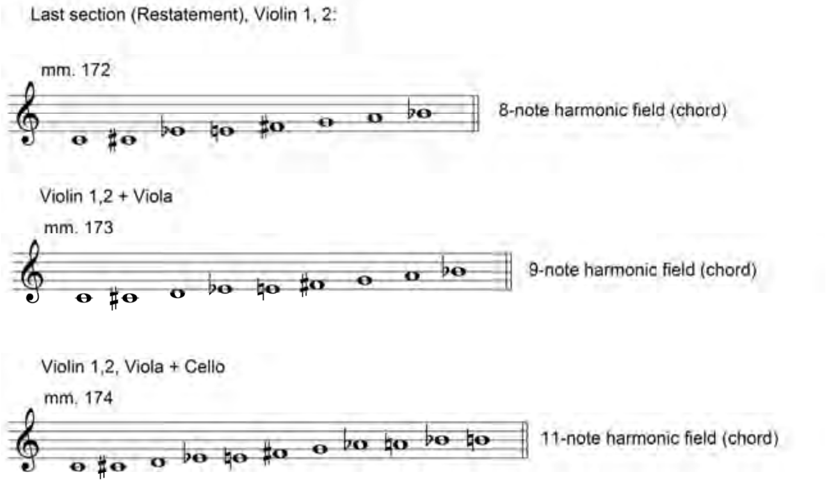
Luciano Berio, *Glosse* – example of melodic motives


Cello melodic line:
mm. 23
8-note pitch field
dominant interval type: 5
Violin 1 melodic line:
mm. 37
9-note field
Violin 2:
notes that were missing from the aggregate

Example 4 details the relationship between the final, recapitulating section and the beginning of *Glosse*. The same strategy of building up chorded structures and saturating harmonic fields takes place over the final measures of the piece. Pitch-classes are not exactly identical, but the order of instrumental entries is quite consistent with the initial model. The pitch reduction here displays sets horizontally, for illustration purposes only. In the actual score, all eight, nine, and eleven-note pitch fields are spelled out by means of combined simultaneous *pizzicato* chords.

Ex. 4

Luciano Berio, *Glosse* – pitch reduction of final section


Last section (Restatement), Violin 1, 2:
mm. 172
8-note harmonic field (chord)
Violin 1,2 + Viola
mm. 173
9-note harmonic field (chord)
Violin 1,2, Viola + Cello
mm. 174
11-note harmonic field (chord)

Note! **This field is one pitch-class short of an aggregate - the missing note is F, the obsessive recurrent fundamental pitch of most harmonic fields.**

Compared to the earlier quartet masterpiece “Sincronie”, which bases its form on timbre rather than on pitch, Berio’s similar works dating from the ‘90s, *Notturno* and *Glosse*, display a shifted interest toward folk idioms, and toward a synthesis of modern and post-modern elements. With *Glosse*, in particular, Berio constantly forays poly-stylist territory. He remains true to the spirit of modernism, but becomes more flexible in his compositional approach. In this last of his string quartets, Luciano Berio embraces an authentic fusion of minimalism, textural and *Klangfarbenmelodie*[7], which might not be completely new, but which reveals a wonderful sound universe worth exploring.

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[7] German for “tone-colour melody”.

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STUDIA UBB MUSICA, LVI, 1, 2011 (p. 249-280)

MICA TIGANIADA OU L'AVENTURE DU FOLK-ROCK ROUMAIN PENDANT LA PÉRIODE COMMUNISTE[1]

LUANA STAN[2]

SUMMARY. *Mica Tiganiada* is a Romanian folk-rock music composed by Phoenix in 1972, during the communist era, when rock music was forbidden. Therefore, the composers had to adapt their rock music to the "accepted" items: the folklore. This is an excellent example of mixing the aksak rhythm, the rock ensemble, the women choir and the violin into a coherent piece of music.

Keywords: folk-rock, Transylvania, Phoenix, Romania, communism, aksak, Brăiloiu, gipsy, Todorov.

Une musique folk-rock qui parle des gitans ? Quelle sont les mots qu'un musicien occidental pourra relier à la pièce *Mica Tiganiada* (L'Épopée des Gitans) du groupe roumain Phoenix ? Musique « impure » et « marginale ». Pourquoi impure? Puisqu'à la première approche on est frappé par « l'impureté » du rythme, n'étant pas capable tout de suite de dire si l'on joue correctement ou si l'on rajoute des temps. Pourquoi marginale ? D'abord, parce-que cette musique vient de la Roumanie ; un pays « en marge » de l'Europe qui, pour beaucoup de chercheurs, semble être extrêmement éloigné tant dans l'espace que dans le temps. En plus, parce qu'on parle des gitans, une minorité ethnique - cas social dans la plupart des pays européens depuis la chute des communistes en 1989 - dont on ne parle pas souvent de manière positive.

Mais on est en droit de se demander si, pendant la période communiste, cette musique composée en 1972, n'avait pas une autre signification pour les gens du pays? L'association d'un texte qui parlait des gitans à une musique rock d'inspiration folklorique n'était-elle pas de nature subversive? Est-ce que le rythme était toujours considéré « boiteux » ou plutôt « spécifique » ? Est-ce que cette musique parlait d'un « cas social » ou d'un « modèle mythique »? Est-ce que ce mélange entre un ensemble rock, un violon « gitan » et une chorale « classique » était encore une preuve d'« impureté » stylistique ou un tout spécifique qui provenait d'un espace « postmoderne avant la lettre »[3] ?

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[1] Une analyse de la pièce *Mica Tiganiada* se trouve sur le site internet du Prof. Philip Tagg http://tagg.org/studtxts.html. Il y a aussi la transcription complète de la pièce et le schéma de la grande forme.

[2] Luana Stan est chargée de cours du Département de musique de l'Université de Québec à Montréal (UQAM), email: luanastan@hotmail.com

[3] *"Sub aspect geografic, Balcanii sunt singurul loc postmodern"* [Sous aspect géographique, les Balkans sont le seul espace postmoderne], entretien avec Goran BREGOVIC réalisé par Georgeta CONDUR, *Contrast*, n° 4, Bucarest, 2001.

Le texte de la *Mica Tiganiada*

Des bohémiens passent dans la rue
La rue envahie par la fumée
La fumée pleine de cendre
Feu brûlait.
Oh ! Les Bohémiens
Gitans et Tziganes
Sans Dieu et Temps
Passent dans la rue.

Paradis bohémien,
Paradis perdu,
Caravansérail,
Berlingot.
Mon paradis douloureux,
Rêve d'un autre monde,
Comme tu m'es cher
Je ne pourrai pas l'avouer.

Les Bohémiens passent dans la poussière,
La poussière est aveugle,
Noire comme un corbeau,
Giacardea.
Le soir tombe dans les champs,
Le soleil tordu,
La tente est de travers,
Feu brûlait.

Les Bohémiens font le feu,
Le feu est au milieu,
Des filles avec des coquillages,
Et des cartes de jeux,
Hélas, fortune, fortune,
Viens au rendez-vous,
Viens que je devine,
Les cartes parlent,
Et ne mentent pas,
Giacardea.

Fille de Caro,
Sous le ciel indigo,
Pour te dire où
Feu brûlait.

Plusieurs années se sont écoulées,
Depuis qu'il est parti,
Avec un ourson
Sur un chemin.
Avec anel et chêne
Sans un sou,
Vers un vieux Byzance
Feu brûlait.

Maintenant la fête,
Foule de ménétriers,
Seulement toi tu n'es pas là,
Douceur.
Que vienne la nuit,
Sur la terre grise,
Qu'elle nous endort
N'importe comment.

Oh ! Mais aujourd'hui
Le ciel est bleu,
Le soleil est en extase.
Ils partent à pied,
Vers un autre lieu,
Nomades égarés.

Jusqu'où on ne les voit plus,
Jusqu'où on ne les croit plus.
Et les yeux les oublient.
Parmi les brouillards verts,
Des brouillards des près,
On ne les voit plus.

Giacardea, cardea, Gialino mura, Gia mura, mura, Ce misto !

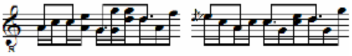
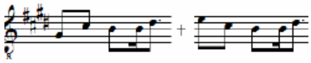
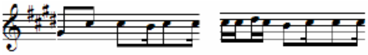
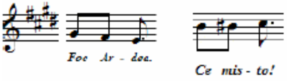
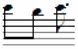
Analyse des musèmes

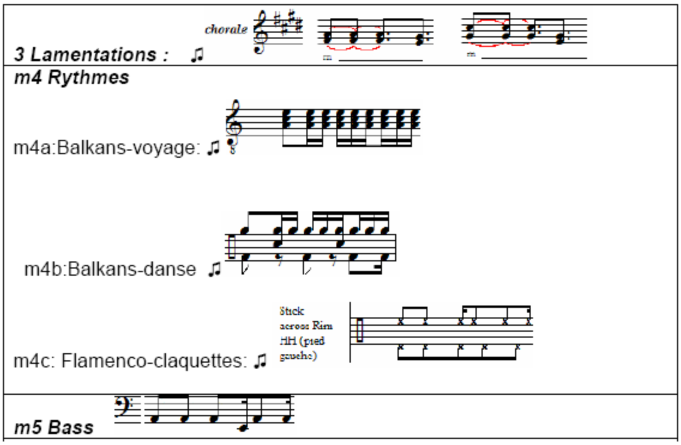
Quelques précisions pour la transcription:

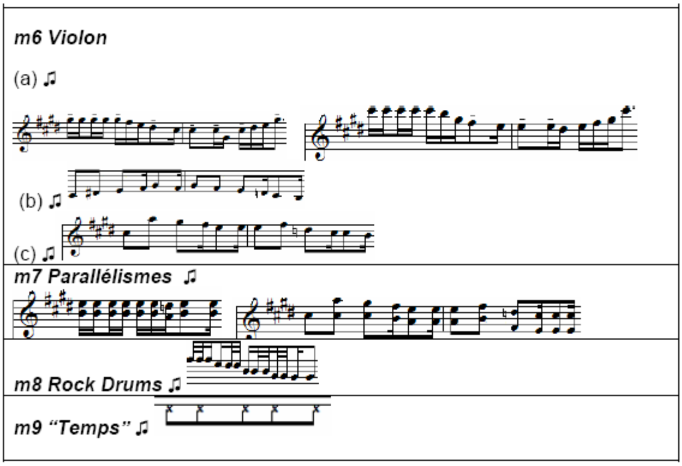
- nous avons transcrit la pièce en 5/8 parce-que le nombre de croches est correct, mais visuelement la partition est plus claire en 5/8 qu'en rythme *aksak*
- nous avons écrit les guitares en *la* même si la pièce est en *do#* mineur (capaud 4^{e})

Tab. 1

Tableau de musèmes:

m1 "Moyen âge":	
m1a: guitare: ♫	
m1b: vocal ♫	
m1c: violon ♫	
m2 "Final" (a) triste ♫	 (b)
(b) conclusif: ♫	


3 Lamentations : ♫
chorale
m4 Rythmes
m4a:Balkans-voyage: ♫
m4b:Balkans-danse ♫
Stick across Rim
HH (pied gauche)
m4c: Flamenco-claquettes: ♫
m5 Bass


m6 Violon
(a) ♫
(b) ♫
(c) ♫
m7 Parallélismes ♫
m8 Rock Drums ♫
m9 “Temps” ♫

Le terme de « musème » a été inventé par Charles Seeger en 1960 dans son ouvrage *On the moods of a musical logic*[4]. Selon l’auteur, il signifié « l’unité » minimale de signification musicale.

Nous presenterons les principaux musèmes ainsi que leurs matériaux de comparaison interobjective et leurs champs de connotation paramusicale[5].

m1 Moyen age

La chanson *Mica Tiganiada* débute avec une mélodie à la guitare «solitaire». La mélodie lente est formée des notes “principales” plus accentuées et qui imposent le rythme de [2♪+2♪.] en mode dorien.

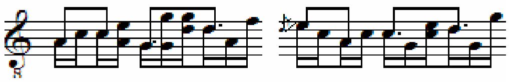
---

[4] Seeger, Charles, *On the Moods of a Musical Logic*, journal of the American Musicological Society, vol. XIII, no 1-3, 1960, p. 224-261; repris in: *Studies in Musicology* 1935-1975, Berkeley, University of California Press, 1977, p. 64-88.

[5] Selon la terminologie d’analyse en musique populaire proposée par Philip Tagg.

Ex. 1

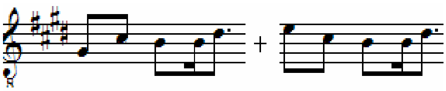
m1a: guitare



Presque le même profil mélodique sera reprit à la mélodie des voix:

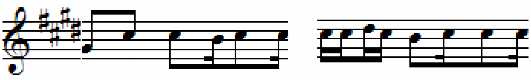
Ex. 2

m1b: vocal



Ex. 3

m1c: violon



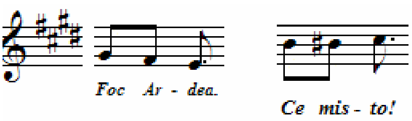
On observe la pureté recherchée d'un mode dorien, avec la seconde majeure sous-tonique caractéristique du moyen-âge. En faisant abstraction du rythme aksak, on pourrait penser que ce type de mélodie renvoie au passé comme dans l'ancien chant espagnol de Begona Olavide[6]

m2 Final

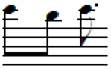
On trouve deux types de « final » dans la pièce. D'abord le final « triste » chez les chanteurs (même s'il est doublé à la tierce supérieure) ; c'est la « cadence intérieure » de la musique classique qui achève un petit fragment. Ensuite, il y a le type de cadence - final « classique » qui marque l'achèvement de la pièce.

Ex. 4

a)



b)



Dans la plupart des musiques classiques on retrouve ce type de cadence, principalement axé sur la relation harmonique de tonique-dominante-tonique (I-V-I).

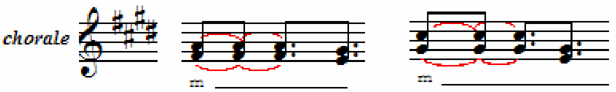
---

[6] Mudéjar: *The Dark Side of the Moon*. M-A Recordings 042A (1996). Ramiro Amusategui [i]; Carlos Paniagua [i]; Pedro Estevan [i]; Filipe Sanchez [i], Daniel Caranza [i], Begona Olavide [v].*8. Con que la lavare*. [5:33]

m3 Lamentations

Dans plusieurs mélodies balkaniques on retrouve ce type de « lamentations » ; une mélodie lente, formée par secondes descendantes. Dans la variante originale de *Mica Tiganiada*, un seul soliste chantait ce passage ; dans l'enregistrement de 1992 - celui que nous avons préféré pour la transcription de la partition - le groupe *Phoenix* a ajouté une chorale au chanteur:

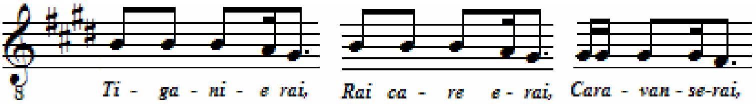
Ex. 5



Nous observons que l'intervalle initial de seconde se transforme en quarte descendante. Plusieurs fois après, dans les couplets des solistes, on trouvera la quarte (ou même la quinte) descendante. Ce profil descendant est une caractéristique de la musique gitane.

La mélodie du premier couplet du soliste a aussi un profil descendant, comme si les pleurs continuaient dans la chanson:

Ex. 6


Ti - ga - ni - e rai, Rai ca - re e - rai, Cara - van - se-rai,

Dans la musique de Goran Bregovic il y a plusieurs exemples de soliste qui « chante » de cette manière son chagrin ou ses rêves et de la chorale qui lui répond, en prolongeant les « lamentations ». Par exemple la voix de fille dans le film *Le temps des gitans*[7], dans la mélodie *Ederlezi,* oscille plusieurs fois entre les intervalles de seconde et la chorale des gitans lui répond par motifs descendants. Dans la musique du film *La Reine Margot*, Bregovic utilise le même procédé de dialogue entre un soliste (voix d'homme) et une chorale. On observe le timbre « gitan » du personnage qui chante. Dans la pièce de *Phoenix*, le soliste utilise aussi ce timbre « gitan » dans le couplet final.

Dans la musique religieuse on peut trouver des « lamentations » vocales des solistes ou chorale presque entièrement axées sur des intervalles descendants, comme dans *La huida* chanté par Mercedes Sosa[8].

---

[7] Goran Bregovic: *Le Temps des Gitans* (film), Canada]; PolyGram 842 764-2 (1990). *1 : Ederlezi*, Laza Ristovski [i], Vaska Jankovska [v], Orchestre Jasarev Kurtis, Orchestre Feat Sejdic, Prvo Beogradsko Pevacko Drustvo (Ensemble Choral de Belgrade, Vlada Milosavljevic [dir]), [4 :58]

[8] Mercedes Sosa: *Misa Criolla*. DECCA 467 095-2 (1999). *11.La huida*. Mercedes Sosa [v].

m4 Rythmes

Dans l'étude des rythmes (à l'Est de l'Europe) on a pris l'habitude de percevoir trois familles de rythmes : "divisionnaires" (classiques), *parlando-rubato* (libres) et *aksak* ("boiteux" ou « bulgare »). On observe la présence de ce troisième rythme dans la plupart des pays balkaniques, ainsi que dans les pays africaines. En 1967, l'ethnomusicologue Constantin Brăiloiu définissait ce type de rythme et faisait une classification de tous les enchaînements des structures « irrégulières ».

Pendant la période où le régime politique roumain interdisait l'inspiration occidentale, les musiciens du groupe *Phœnix* ont étudié ces rythmes et les ont utilisés dans leur musique.

Dans la théorie de Brăiloiu, le rythme *aksak* serait différencié du rythme classique par son irrégularité fondamentale, dont la cause principale réside dans l'usage constant de deux unités de durée (brève + longue) au lieu d'une. De plus, entre ces deux durées règne un rapport arithmétique «irrationnel» qui imprime aux mélodies un caractère "boiteux". Elles valent 2/3 ou 3/2: si l'on note la brève par une croche [♪], la longue s'exprimera par une croche pointée [♪.]. L'*aksak* est donc "un rythme *bichonne* irrégulier".[9]

Dès le début de la pièce *Mica Tiganiada,* on observe la présence des enchaînements de croches et de croches pointées.

Néanmoins, ces structures apparemment "irrégulières" de rythme aksak réalisent des groupements qui se succèdent d'une manière très "régulière". Selon Brăiloiu, « l'*aksak* tout comme le rythme officiel, forme de ces deux valeurs des 'mesures' c'est-à-dire des groupes élémentaires binaires ou ternaires) qui […] se répètent toujours de bout en bout, ou, tout au plus, alternent avec des mesures d'égale durée globale »[10].

Après avoir parlé de groupements, Brăiloiu élargie la théorie, en observant la liaison entre ces structures de la pièce et sa fonction sociale: ces structures « instaurent une isochronie non moins rigoureuse que celle de la musique occidentale, d'où l'on déduira que l'*aksak* appartient au domaine chorégraphique, ce que confirme également son mouvement absolument régulier ».[11] Cette remarque est très importante pour notre étude, parce que nous pensons que *Mica Tiganiada* de Phœnix est, par sa nature d'inspiration gitane, une pièce « de danse ».

Plus loin dans son étude, Brailoiu parle de l'accentuation de ce rythme: « A l'opposé des mesures classiques, celles de l'*aksak* ne prennent pas nécessairement leur départ sur un accent: […] le 'frappé' affecte de préférences les longues, où qu'elles se trouvent, pour les mettre en évidence. Le retour périodique des séries, même étendues, suffit à les faire reconnaître ».[12] En plus, Brăiloiu parle de l'importance de la vitesse de la mélodie qui détermine la structure « pure » ou « divisée » des groupements dans le rythme *aksak* : « La vitesse absolue des temps varie entre de très larges limites. Lorsqu'elle est modérée, il arrive, plus d'une fois, que les unités se subdivisent ».[13] Mais cette spécificité du l'*aksa*k, mal interprété, a déterminé certains chercheurs à prendre la valeur divisionnaire pour unité réelle et les a amenés à confondre, par exemple, une mesure ternaire comptant un temps long avec un 7/16 à l'occidentale.

---

[9] Brăiloiu, Constantin, *Opere I (Œuvres i)* (chapitre *Le Rythme Aksak*), Editura Muzicala a Uniunii Compozitorilor, Bucarest, 1967, p. 243.

[10] *Idem*, p. 244.

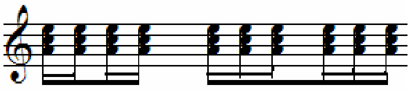
[11] *Idem*.

En regardant l'immense tableau des mesures de l'*aksak* que Brăiloiu presente entre les pages 250 et 279 de son étude, on observe que le rythme de *Mica Tiganiada* se retrouve parmi les « Mesures composées doubles » de type « 2+2 »[14].

Dans *Mica Tiganiada*, il a une multitude de variantes de ce rythme, tant aux percussions qu'aux autres instruments. Nous en avons pris quelques-unes pour illustrer des « images » suggérées comme :

Ex. 7

m4a: Balkans-voyage

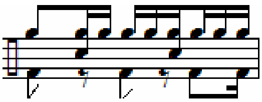


par la guitare

On trouve presque le même début dans une pièce de Gethro Tull, *Cheap Day Return*[15].

Ex. 8

m4b: Balkans-danse



à la percussion

Comme on voit chez Constantin Brăiloiu, ce rythme est chorégraphique, même s'il n'est pas « carré » comme dans les rythmes « traditionnelles » de danse. L'ensemble de gitans *Taraf des Haiducs*[16] de Roumanie utilise souvent des rythmes *aksaks.*[17]

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[12] *Idem*.

[13] *Idem*, p. 245.

[14] *Idem,* p. 250.

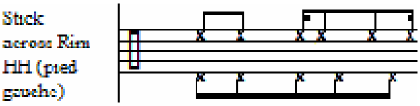
[15] Gethro Tull: *Aqualung*, Chrisalys 724349540125 (1998), *3. Cheap Day Return (1971).*

[16] *Taraf de Haidouks* (Band of Gypsies), USA, Nonesuch Records, 79641-2 (2001) *6 : Barza nachlea a pai, arachlieape la Ciorai (A Stork Crosses the Danube, in the Company of a Raven)*, Ionitza, Marius, Ionica, Caliu, Costica, Viorel, Cristinel, Tarik, Filip, L'Orchestre Kocari.

[17] *Musique traditionnelle des Balkans*, Quint Records Budapest, Harmonia Mundi QUI 903007, Germany, (1991), *2 : Rchenitsa* (Bulgarie), Nicola Parov [i], Ivan Barvich [i], Laszlo Major [i], Vladimir Krunity [i], Almassalma Ahmed Kheir [i], [4:01]

Ex. 9

m4c: Flamenco-claquettes

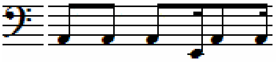


Vers la fin de la pièce, le rythme aksak prends une autre dimension ; « incantation magique ». On voit bien un clichée que l'on applique aux gitans ; on les associe avec des magiciens, des voyants. Dans ce fragment musical, il y a juste les femmes qui chantent (les hommes disent les syllabes en scandant le rythme). Ce passage ressemble au flamenco (les pas et les claquettes). La « magie » peut avoir d'autres connotations ; un monde du cirque et du rêve. La musique du *Cirque du Soleil* et, plus précisément la pièce *Kunya Sobé*[18] avec la percussion et les voix des femmes, nous semble très proche de la pièce de *Phœnix*. En plus, à un moment donné, le chant de l'ensemble s'arrête et, comme dans *Mica Tiganiada*, il ne reste que le rythme ; « la magie », qui se rapproche du « duende », de la musique Flamenco.[19]

m5 Bass

La basse est plutôt un « classique » du rock des années 1970, sauf s'il respecte lui aussi le rythme aksak :

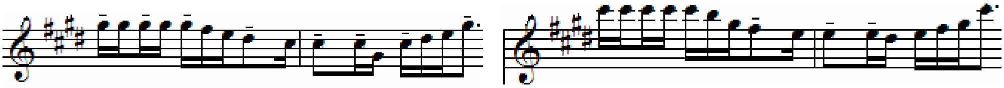
Ex. 10



m6 Violon

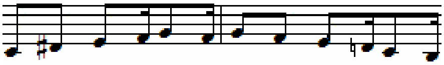
Le violon donne l'impression d'improviser mais, à l'analyse, on observe qu'il utilise des « patterns » du discours musical, comme les formules approximativement « en miroir » et la péntatonie:

Ex. 11



On observe la structure de 5 sons consécutifs qui « monte » en mode dorien et « descend » en phrygien :

Ex. 12



ou l'intervalle caractéristique du phrygien, la seconde mineure initiale :

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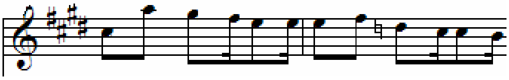
[18] *Cirque du Soleil*, RCA 09026-82686-2 (1994), Dupéré (comp), *4. Kunya Sobé* [5:19]

[19] Communication personnelle Espartaco Carrera (15/12/2010).

Ex. 13

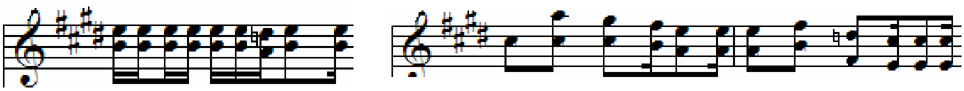


Folk och Rackare utilise une formule semblable pour le violon; une montée différant de la descente par une note qui « bouge » créant un intervalle de 4+ par rapport à la tonique[20]. Pareillement, on trouve une teinte balkanique ou généralement folklorique dans *Rackarspel* de Folk och Rackare à cause de l'intervalle de seconde augmentée[21].

On retrouve la sensation d'improvisation du violon aussi dans une musique « chorégraphique » chez Bothy Band [22].

m7 Parallélismes

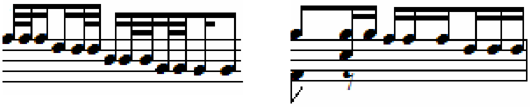
Ex. 14



m8 Rock Drums

Peut-être les plus prégnants « marqueurs épisodiques » sont les passages de virtuosité de la percussion:

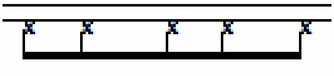
Ex. 15



Il y a d'autres pièces qui commencent avec la percussion comme, par exemple *Gridlock* de Pogues[23].

m9 Temps

Ex. 16



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[20] Folk och Rackare [a,b,r,p]: *Anno 1979.*Sonet SLP 2628 (1979). Carin Kjellman [v,i]; Ulf Gruvberg [v,i]; Trond Villa [i]; Jorn Jersen [i]; Vilborg pa kveste (Norway [q]) [2:59]

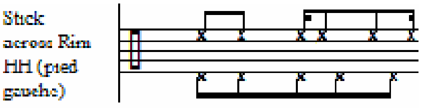
[21] Folk och Rackare [a,b,r,p]: *Rackarspel.*YTF 50241 (1978). Carin Kjellman [v,i]; Ulf Gruvberg [v,i]; Trond Villa [i]; Jorn Jersen [i]; Baltet (Erik Ang [q]) [6:12]

[22] Bothy Band [b]: *Old Hag You Have Killed Me*. Polydor Super 2382417 (1976). Matt Molloy [i]; Paddy Keenan [i]; Kevin Burke [i]; Triona Ni Dhomnhaill; Micheal O'Domhnaill, Farewell To Erin [3:20]

[23] Pogues: *Peace and Love*. ADD CID-1225 (1989), *1. Gridlock* [3:32]

Mica Tiganiada est écrite en rythme balkanique mais, pour simplifier la transcription dans le logiciel Finale, nous avons noté la mesure de 5/8. Pourtant, à un moment donné, cette pièce change de rythme principal aksak et passe réellement en 5 temps. Comme par hasard, c'est le moment de la « magie » ; le percussionniste, avec le pied gauche, bat 5 croches et avec le bâton fait des improvisations.

Ex. 17



On a l'impression que ce rythme « ne s'arrête pas », comme dans *Money* de Pink Floyd ou tout se déroule à l'infini en 7 temps.[24]

Contexte social et politique de la création de *Mica Tiganiada*

Après 1944, la Roumanie faisait partie des pays du système concentrationnaire communiste. En fonction de la dureté et du dégel de la vie politique, on peut différencier trois périodes distinctes : jusqu'en 1965 (influence stalinienne et russe), entre 1965 et 1971 (une période d'ouverture vers l'occident), après 1971 (période de repli et de cloisennement). Après la « révolution » assez controversée de 1989, le régime communiste était renversé, mais malheureusement, la transition vers un autre système fut pénible puisque les clichés de pensée, lourd héritage du régime communiste, restaient toujours encrés dans la mentalité publique.

Pour les intellectuels et les artistes, la période historique située entre 1964 et 1971 fut considéré comme « la meilleure » de l'histoire communiste roumaine ; mais la « meilleure » ne signifie pas qu'elle ait été « bonne », mais plutôt qu'elle ait été « bonne en comparaison avec les autres »[25]. Tout d'abord, il y eut l'ouverture sur l'Europe; certains Roumains ont commencé à reprendre les voyages en Occident. Il y a eu, bien sûr, une vague d'immigration. Mais, contrairement à la volonté du régime de considérer les transfuges comme des « ennemis du peuple », les gens restés au pays ont commencé à survaloriser et envier tous ceux qui réussissaient à s'expatrier. Ainsi, l'on a créé et renforcé une image idéalisée de l'Occident ; image atteignant ultérieurement une envergure presque mythique.

L'ensemble folk-rock *Phœnix* est apparu dans les années 1962 à Timişoara, en Transylvanie – cette partie de l'Europe généralement associée avec les vampires et le fameux Dracula. Initialement sous le nom de « Sfinții » (Les Saints), les musiciens ont préféré par la suite le nom de « Phoenix » pour ne pas avoir de problèmes avec les autorités politiques qui interdisaient les dénominations à connotation religieuse. Ils se sont nommés *Phoenix* parce-que, à l'instar de l'oiseau mythique, ils renaissaient de leurs propres cendres chaque fois que le régime politique les interdisait ou les censurait. Comme ensemble d'étudiants, ils ont joué d'abord dans les festivals, puis dans les grandes salles de concerts, les stades et sur les plaines, toujours adorés par un jeune public assoiffé de musique et des espaces de liberté qu'offraient les grands concerts rock-folk.

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[24] Pink Floyd [b]: *The Dark Side of the Moon*. Harvest SHVL 804. CD: EMI 7243 8 29752 2 9 (1994). David Gilmour [v,i:gtr]; Nick Mason [i:prc]; Richard Wright [v,i:kbd]; Roger Waters [w,m,i,v:bs]. US LP Capitol SMAS 11163. *Money* (Roger Waters [w,m,i]; Richard Wright [w,m]; Dick Parry [i:sax]). [6:23]

[25] Boia, Lucian, *La Roumanie. Un pays à la frontière de l'Europe*, Paris, Les Belles Lettres, 2003, p. 159.

Suivant l'obsession de s'inspirer des valeurs d'Occident, le groupe Phoenix a débuté avec des reprises de musiques de Beatles, Rollin Stones et The Who. En Roumanie communiste, tout ce qui était rock en Occident était valorisé. Tzvetan Todorov relate en détails très significatifs ce sentiment de survalorisation de tout ce qui venait de l'Europe et, par conséquent, le complexe d'infériorité vécu par les gens des pays de l'Est : « L'Europe commençait à Vienne. C'était là où tout marchait, où les appareils ménagers et les voitures pouvaient fonctionner pendant de longues années alors que ceux qu'on achetait chez nous se cassaient au bout de six mois. Les Européens avaient des lames de rasoir qui coupaient, des chaussettes qui ne se déchiraient pas, mais aussi des vrais écrivains, savants, peintres…Tout ce qui venait de l'Occident jouissait d'un prestige extraordinaire et largement non mérité ! Des chemises au roman, nous étions sûrs que chez eux tout était fantastique. Je ne doutais pas que le Coca-Cola était une boisson digne des dieux, que c'était le nouveau nom de l'ambroisie. J'ai été bien déçu quand j'ai bu mon premier Coca en Pologne – pays très libéral, comparé à la Bulgarie [ou à la Roumanie] -, où je me suis rendu en 1961. Chez nous, donc, c'était le contraire : chemises coupées de travers, pantalons aussi…enfin, tout était un peu mal fichu. De ce point de vue, les Bulgares souffrent d'un complexe d'infériorité qui peut bien sûr les rendre assez agressifs quand ils sont confrontés à d'autres qu'eux. »[26] L'Occident était le lieu où l'on « pouvait toujours trouver de tout »[27], pendant qu'en Roumanie, c'était plutôt le pays où l'on ne pouvait jamais trouver quoi que ce soit.

Pourtant, pendant que l'espace public était marqué par la pénurie matérielle, la censure et le formalisme, l'espace privé était devenu le lieu de l'effervescence intellectuelle. Tzvetan Todorov racontait cette exubérante atmosphère spirituelle: « Dans le monde socialiste, autour de 1960, s'est esquissé un mouvement pas vraiment de production artistique, mais d'effervescence des esprits. La timide libération, au moment du « dégel » khrouchtchévien, avait éveillé des espoirs, les femmes et les hommes de talent cherchaient avidement à rattraper le temps perdu, à s'ouvrir au monde, à créer. Ils allaient découvrir, peu de temps après, que ces espoirs avaient été vains. Mais, dans ces années-là, c'était un milieu de grande qualité. […] Il fallait sans doute que se maintienne cette répression de la vie politique pour que les meilleurs esprits orientent leur énergie vers la création, surtout si cette création se trouvait un peu à la marge de l'idéologie. »[28] Pourtant, ce ne sont pas toutes les libertés qui étaient permises : « A ceux qui voulaient se distinguer sans faire carrière dans les services secrets ou au Parti, […] la société totalitaire ne laissait que peu de voies ouvertes : le sport, les arts, les mathématiques. »[29] L'on trouvait un refuge dans la culture ; le théâtre et l'opéra étaient très vivants à cette époque. Des artistes mettaient en scène des classiques qui pouvaient avoir des résonances actualisées ou bien ils profitaient d'un moment de « dégel » pour monter une pièce un peu plus subversive qui dénonçait les tares de la société contemporaine. « On jouait toujours avec ces limites de la censure, la frontière du toléré et de l'interdit était mouvante. »[30]

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[26] Todorov, Tzvetan*, Devoirs et Délices. Une vie de passeur*, Seuil, Paris, 2002, p. 14.
[27] Idem, p. 45.

Le groupe *Phoenix* a réussi à lancer leur propre style pendant cette période. Les premiers disques « Temps » et « La fleur des rochers » se sont vendu immédiatement. En lisant les témoignages sur la période communiste parus ultérieurement, quelqu'un d'extérieur pouvait penser que toute la vie sociale était une vie plutôt enrégimentée. Mais, comme pendant la période fasciste d'avant la guerre, l'on peut observer que, les jeunes, tout particulièrement, ne percevaient pas les tourments de la vie politique de la même manière qu'on les présente aujourd'hui. Au contraire, ils se réjouissaient des privilèges des systèmes d'éducation : « La vie n'était pas que noire et déprimante ; les êtres humains sont ainsi faits qu'ils cherchent et trouvent des raisons de rire et de se réjouir en toute circonstance. »[31]

Après cette très courte période d'ouverture, une nouvelle « fermeture des portes » a commencé en 1971, quand fut lancé ce qu'on a nommé en Roumanie la « révolution culturelle ». Lucian Boia présente cette nouvelle situation de renfermement idéologique : « Ceausescu proclama alors la fin de la détente idéologique. Sur le 'front' idéologique, il n'y avait plus à faire de concessions. Les déviations, les influences bourgeoises ne seraient plus admises…La frêle libération roumaine, commencée en 1964, prenait fin. La liberté d'expression et de déplacement des gens (et surtout les voyages à l'étranger) allait, jusqu'en 1989, être toujours plus restreinte, Après quelques années passées à 'discipliner' la culture, le régime put se permettre, nouveau message déroutant adressé à l'Occident, le luxe de supprimer la censure (la Direction de la presse – institution investie de cette mission). En fait, après la suppression de la censure, la censure se durcit davantage, car les éditeurs, les rédacteurs, tous les responsables devaient prendre très au sérieux leur rôle

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[28] Idem, p. 48.
[29] Idem, p. 48.
[30] Idem, p. 46.
[31] Idem, p. 39-40.

'non officiel' de censeurs. Les relations avec les étrangers, qui n'avaient jamais été bien vues, commencèrent à être suivies d'encore plus près. La Roumanie se fermait petit à petit, à mesure que sa politique internationale s'ouvrait. »[32] Dans ces années, le nationalisme, érigé en disposition d'État, et généreusement financé s'emparra du pays; « les symboles nationaux recouvrirent tout ».[33]

Simultanément, la vie économique, sociale, politique et spirituelle entrait de plus en plus sur la voie de l'involution. Le totalitarisme et la bureaucratie arbitraire, sous l'étiquette du «centralisme démocratique » annulait toutes les initiatives individuelles et transformait la société entière en « unité militaire » où les « indications » - même illogiques ou inhumaines - étaient exécutées sans discussion. Cette situation a entraîné la faillite de l'économie, a transformé la vie sociale et politique en routine et formalisme, et a fait de la culture un instrument de glorification des « somptueuses » réalisations du parti communiste.

En 1970, après la fuite d'un des membres de l'ensemble *Phoenix* aux Etats-Unis, le groupe fut interdit pendant une année. En 1971, après la visite en Corée du Nord, le président Nicolae Ceausescu avait interdit « l'exportation occidentale » et recommandait aux roumains de se ressourcer dans leur folklore. En vertu de cette consigne, la plupart des ensembles rock ont été anéantis. Cependant, les musiciens de *Phœnix* ont trouvé une solution de compromis ; ils se sont inspirés du folklore et ils ont réalisé une synthèse entre le rock et les traditions musicales populaires. C'est justement à cette époque, en 1972, que la pièce *Mica Tiganiada* de l'album « Bourguignons de flûte »[34] a été lancée. Sous le régime de Ceausescu, toute pièce avait un « message caché ». Et *Mica Tiganiada*, qui s'inspirait du monde des gitans, pouvait très bien etre percue comme porteuse d'une signification subversive tel « la liberté ». Des termes que le peuple vagabond pouvaient bien suggerer comme la route, le voyage, la possibilité de transgresser un monde devenu opaque.

Après l'apparition de cette musique, le groupe a lancé plusieurs autres disques. Ils ont enregistré un immense succès auprès du jeune public tout en souffrant de multiples attaques de la censure. Certaines farfelues, comme lorsque les musiciens avaient été filmés par la télévision officielle, uniquement de face, étant obligés d'attacher leurs longs cheveux. En 1975, l'ensemble a été définitivement interdit et, ne pouvant plus jouer dans leur pays, les membres se sont enfuit à l'étranger.

Après la chute du communisme en 1989, les musiciens de *Phoenix* sont revenus en Roumanie et ils ont repris leurs anciennes mélodies, en les adaptant aux nouvelles technologies et en ajoutant de nouveaux instruments ou bien la chorale. Ils sont généralement considérés comme le plus important ensemble folk-rock de l'époque.

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[32] Boia, Lucian, *La Roumanie. Un pays à la frontière de l'Europe*, Paris, Les Belles Lettres, 2003, p. 174.

[33] Idem, p. 174-175.

[34] Phoenix, *Mugur de fluier*, Electrecord, STM-EDE 0968.

Impureté et marginalité?

Après avoir interprété le sens de quelques structures musicales de la *Mica Tiganiada* de *Phoenix*, nous revenons à nos questionnements initiaux. Pendant la période communiste, pour les Roumains, quelle signification revétait cette musique composée en 1972? Chose incontestable, le folk-rock était perçu chez la jeunesse roumaine de la même façon que chez les jeunes occidentaux. C’était une forme de manifestation de la liberté et d’anticonformisme. Certes, il ne prenait pas en Roumanie cette teinte de rejet de la société de consomation. Les Roumains n’en avaient pas le luxe. Dans un pays concentrationnaire, la présence de spectacles de rock sur des plaines, dans les stades, en synchronie avec le monde occidental idealisé, était un événement de nature à succiter l’espérance d’un monde meilleur. Comme leur contrepartie occidentale des années 1970, la variante roumaine des hyppies était plutot orienté vers les traditions populaires. Le régime communiste exigeait d’ailleurs aux artistes de s’inspirer du folklore qui n’était qu’une variante de l’idéologie nationaliste imposé par le gouvernement. Cependant, les musiciens puisaient dans la tradition et prenaient ce qu’il y avait de mieux (symboles, rythmes, instruments) tout en rejettant la version carton pâte du régime. A l’image des jeunes de l’occident, les membres de *Phoenix* laisaient pousser leurs cheveux mais leurs modèles étaient pigés dans les contes populaires : ils voulaient volontiers ressembler aux « haidouks ». Ces héros traditionels, habitant dans les forêts, qui ne se soumettentpas aux lois (toujours injustes) et qui faisaient eux-mêmes leur justice pour aider les pauvres. Chose ingénieuse et preuve que les traditions populaires roumaines étaient très profondement ancrées dans l’identité de l’ensemble rock est le fait que, une fois sortis du pays – ils ont réussi à traverser les frontières cachés dans les hauts-parleurs de leur matériel de sonorisation – et installés en Allemagne, ils ont voulu relancé la formation en exigeant aux membres de porter des costumes populaires roumains et de chanter en roumain! Seulement, ce qui était perçu en Roumanie comme une forme spécifique de contestation face au régime a été reçu avec indifférence à l’extérieur du pays et le groupe n’a pas renoué avec le succés populaire.

La présence des gitans dans cette musique était-elle un signe de marginalisation, de problème social? Au contraire, les Roumains partageaient les mêmes clichés que les occidentaux à propos des gitans. Dans l’imaginaire roumain, les gitans étaient associés plutôt à l’idée de liberté : c’est un peuple mythique, nomade et inchangé qui apporte la magie, le plaisir et le goût de l’errance. Chez eux, on enviait les avantages que ces nomades avaient par leur mode de vie, voyageant en toute liberté et sans être contraints par des chaines sociales. On oubliait toutefois, dans cette idéalisation, tous les problèmes d’exclusion sociale et l’opprobre que les gitans réels et non révés subissaient effectivement.

Enfin, s'agit-il d'une musique « impure »? Oui, dans le sens occidental de ne pas s'ajuster à la norme. Tout d'abord, elle est impure au niveau musical (rythme, instruments) et ensuite au niveau de ses inspirations (traditions de l'Europe de l'Est, gitans). Mais, tout en étant une musique « impure » pour les occidentaux, elle l'était aussi pour les dirigeants communistes par son coté folk-rock et son esprit libertaire. Cette mélodie était à la limite de ce que la censure roumaine pouvait tolérer, ni tout a fait acceptable, ni totalement révolutionnaire. Le rythme « boiteux » de Mica Tiganiada était l'expression de quelque chose de fuyant, et d'insaississable le « paradis perdu », la nostalgie du bonheur et, sur la route des gitans, la mélancolie plaintive de la liberté.

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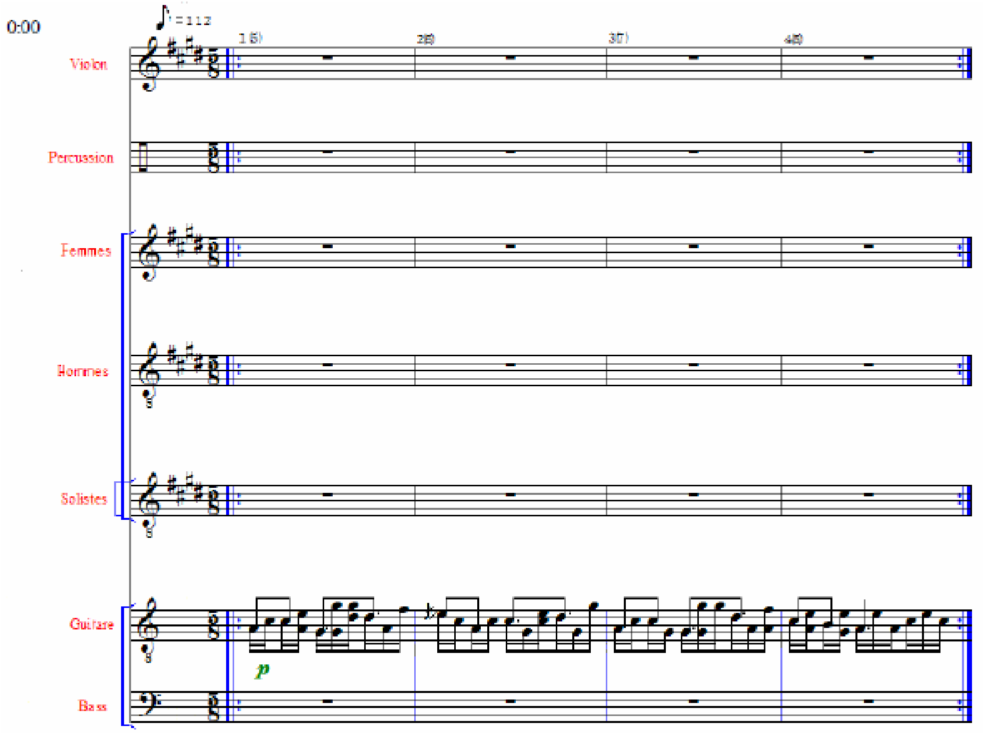
MICA TIGANIADA

Transcription réalisée par Luana Stan d'après le CD *SymPhoenix* - Transilvania 1992, produit par Nicolae Covaci, Dan Chisu, enregistré en Allemagne et Roumanie, Éditeur MC 1995 pour la Roumanie « VIVO » Bucuresti.

Artistes :
Nicolae Covaci (guitare), Mani Neuman (violon), Volker Vaessen (guitare basse), Ovidiu Lipan (percussion), Mircea Baniciu (voix)

Et : Ulli Brand (guitare acoustique), Adrian Petescu (hautbois), le chœur « Song », Bucarest, le chœur de « prêtres », l'Orchestre Philarmonique de Bucarest.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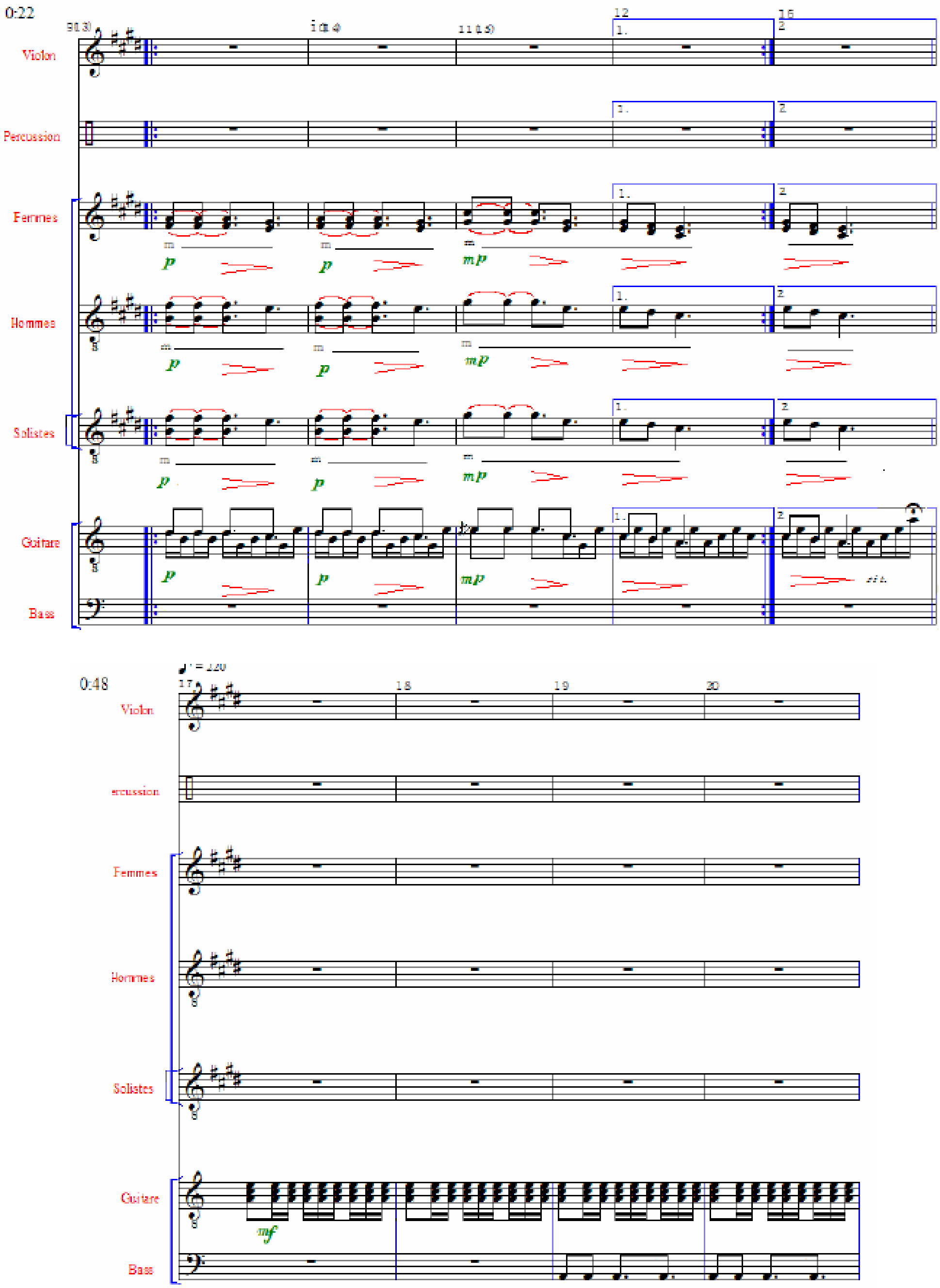
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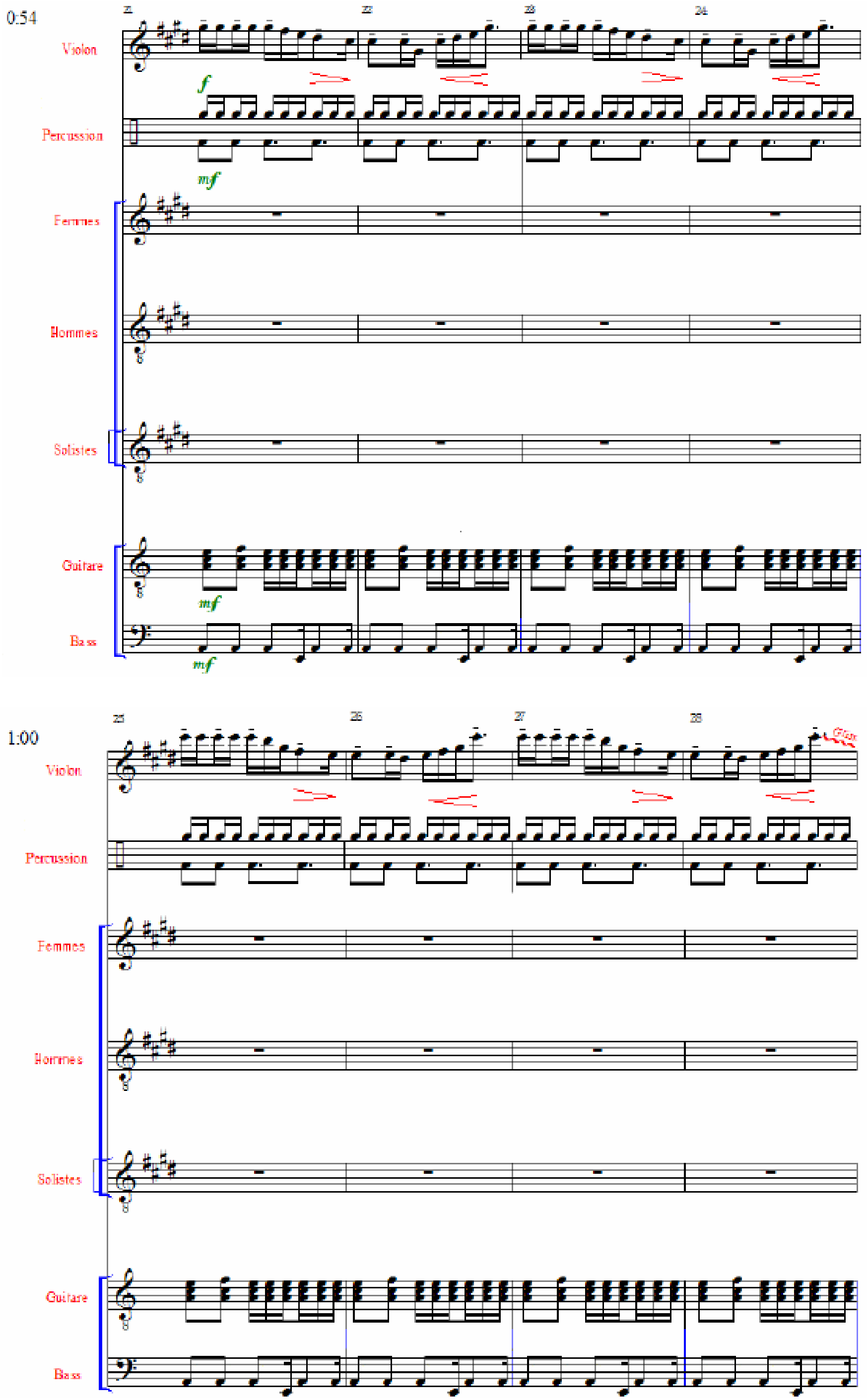
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Solistes
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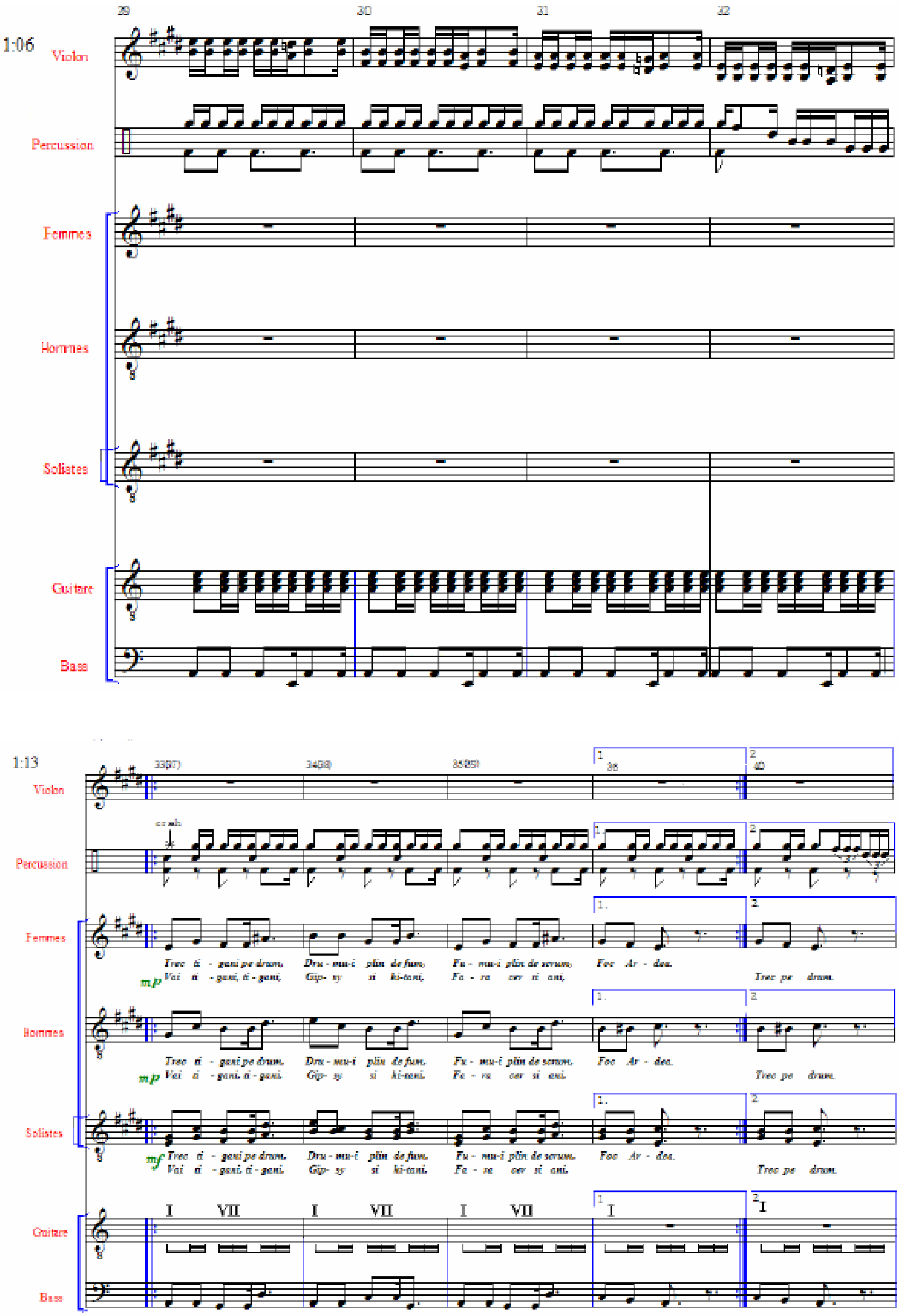
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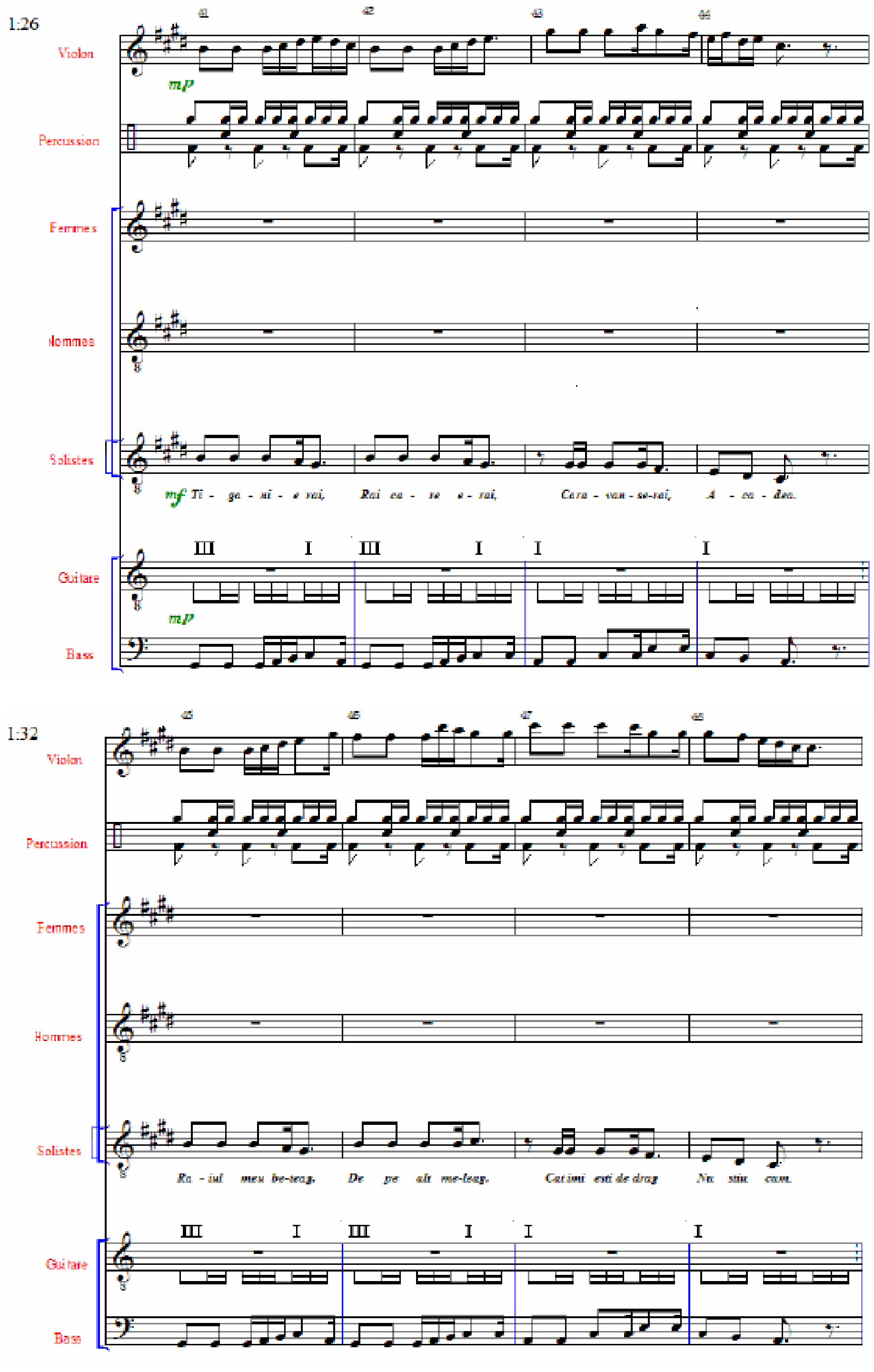
Guitare
Bass
29
30
31
32
1:13
33(57)
34(58)
35(59)
38
40
cr.sh.
mp
mf
Trec ti - gani pe drum, Dru - mu-i plin de fum, Fu - mu-i plin de scrum, Foc Ar - dea.
Vai ti - gani, ti - gani, Gip- sy si ki-tani, Fa - ra cer si ani.
Trec pe drum.
I VII I VII I VII I I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Solistes
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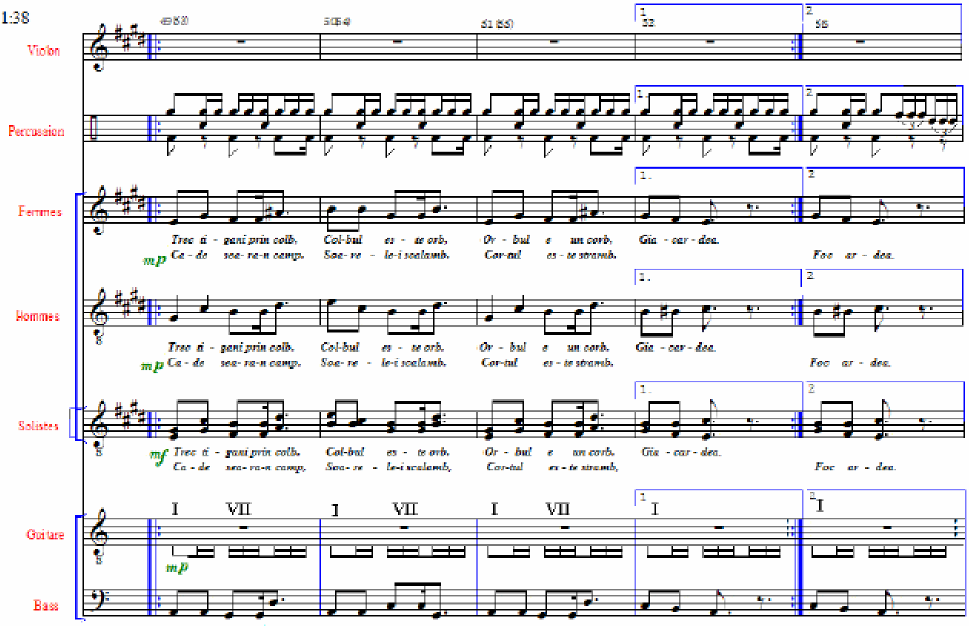
Bass
mp
mf
Ti - ga - ni - e rai,
Rai ca - se e - rai,
Cara - van - se-rai,
A - ca - dea.
III I III I I I
1:32
Violon
Percussion
Femmes
Hommes
Solistes
Guitare
Bass
Ra - iul meu be-teag.
De pe alt me-leag.
Cat imi esti de drag
Nu stiu cum.
III I III I I I

1:38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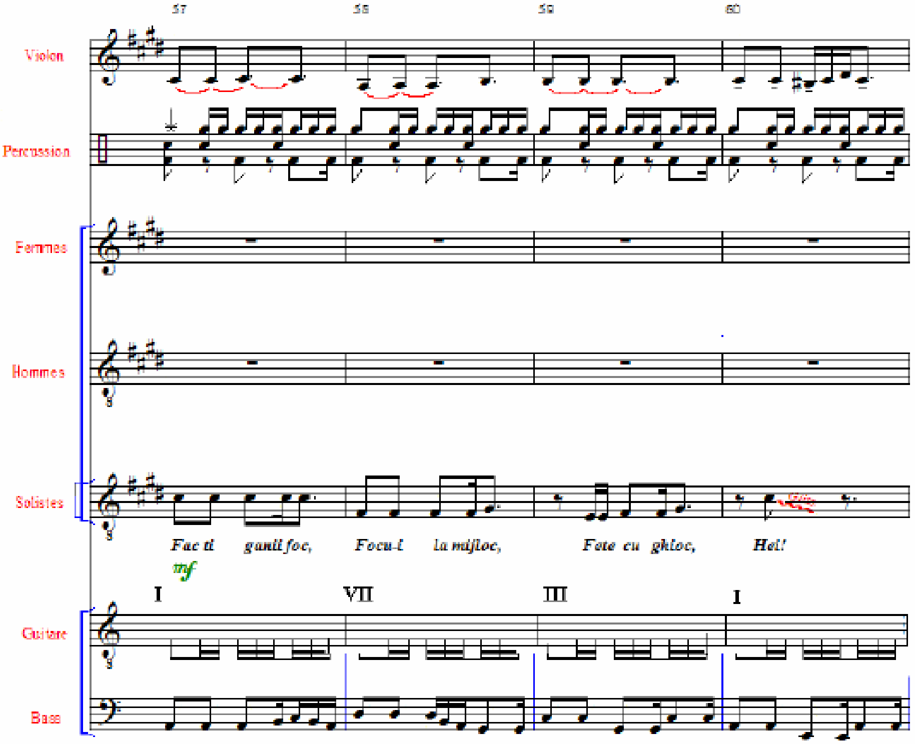
51 (55)
1. 52
2. 56
Violon
Percussion
Femmes
Hommes
Solistes
Guitare
Bass
mp
mf
I VII I VII I VII I I
Trec ti - gani prin colb. Col-bul es - te orb. Or - bul e un corb. Gia - car - dea.
Ca - de sea- ra-n camp. Sea- re - le-i scalamb. Cor-tul es - te stramb. Foc ar - dea.

1:51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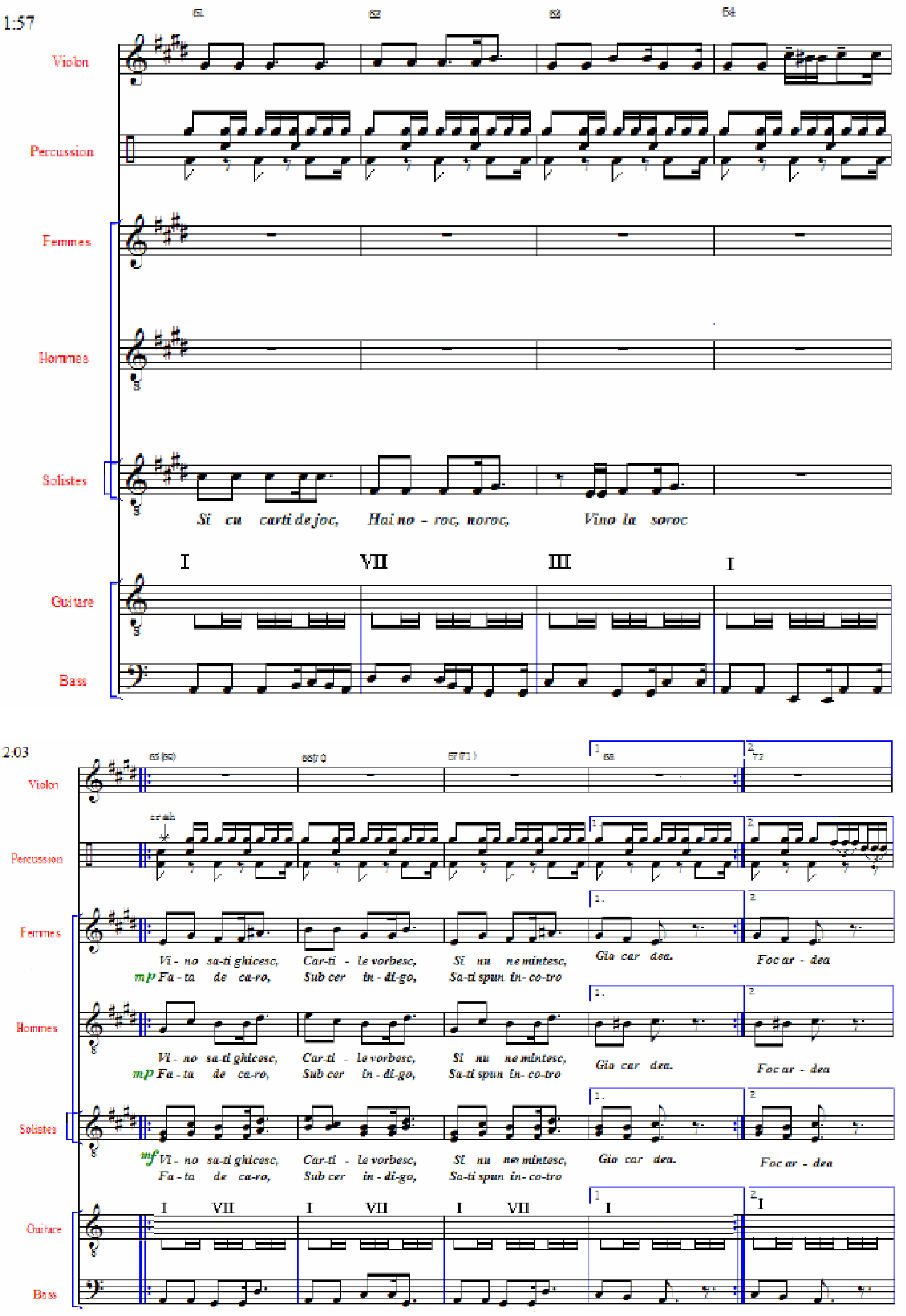
I VII III I
Fac ti ganii foc, Focu-l la mijloc, Fete cu ghioc, Hei!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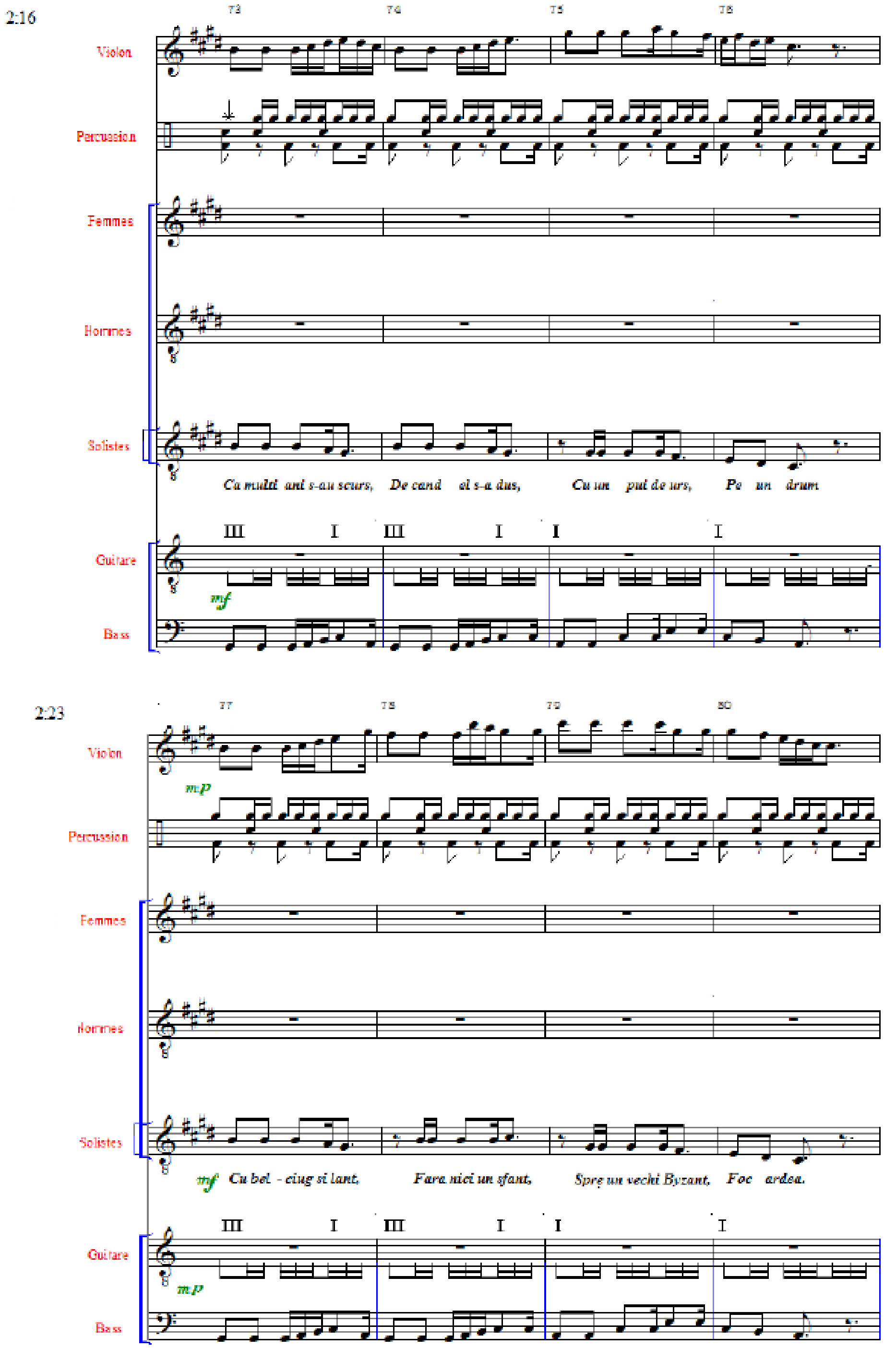
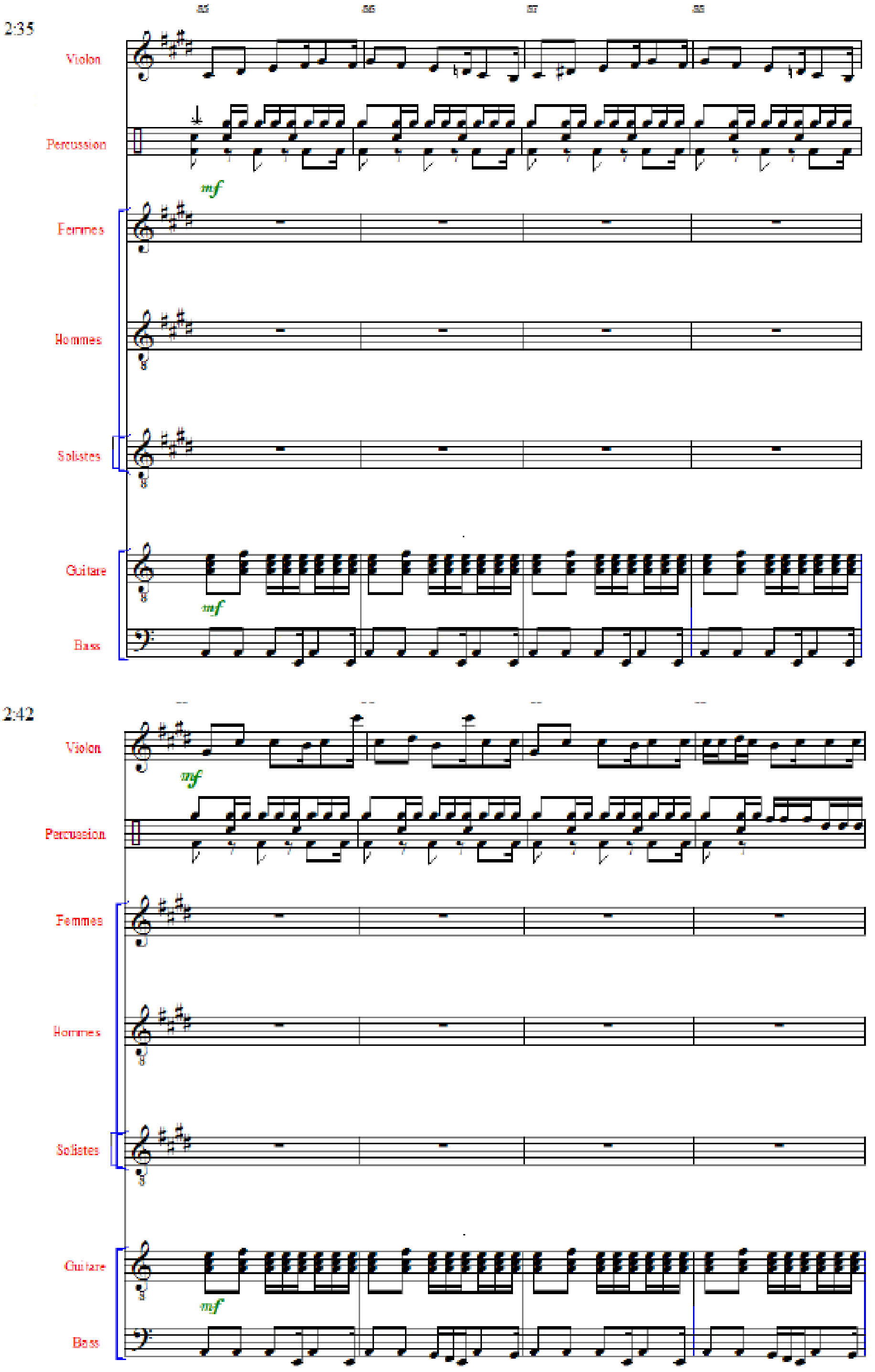
Percussion
Femmes
Hommes
Solistes
Si cu carti de joc, Hai no - roc, noroc, Vino la soroc
I VII III I
Guitare
Bass
2:03
crash
Vi - no sa-ti ghicesc, Car-ti - le vorbesc, Si nu ne mintesc, Gia car dea. Foc ar - dea
mp Fa - ta de ca-ro, Sub cer in - di-go, Sa-ti spun in- co-tro
mf
I VII I VII I VII I I


2:16
73
74
75
76
Violon
Percussion
Femmes
Hommes
Solistes
Ca multi ani s-au scurs, De cand el s-a dus, Cu un pui de urs, Pe un drum
III
I
III
I
I
I
Guitare
mf
Bass
2:23
77
78
79
80
Violon
mp
Percussion
Femmes
Hommes
Solistes
mf
Cu bel - ciug si lant, Fara nici un sfant, Spre un vechi Byzant, Foc ardea.
III
I
III
I
I
I
Guitare
mp
Bass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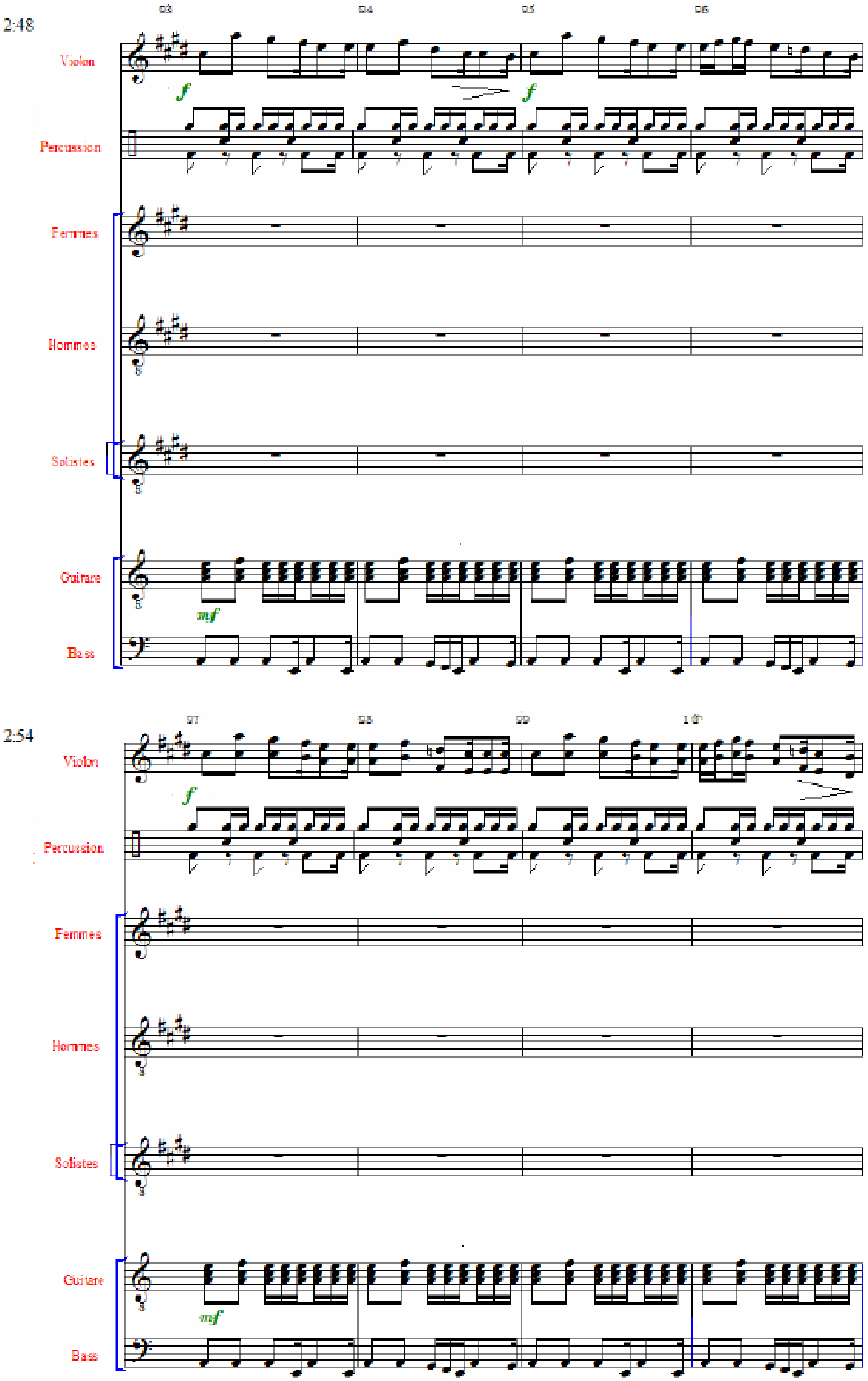
Bass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2:54
97
98
99
100
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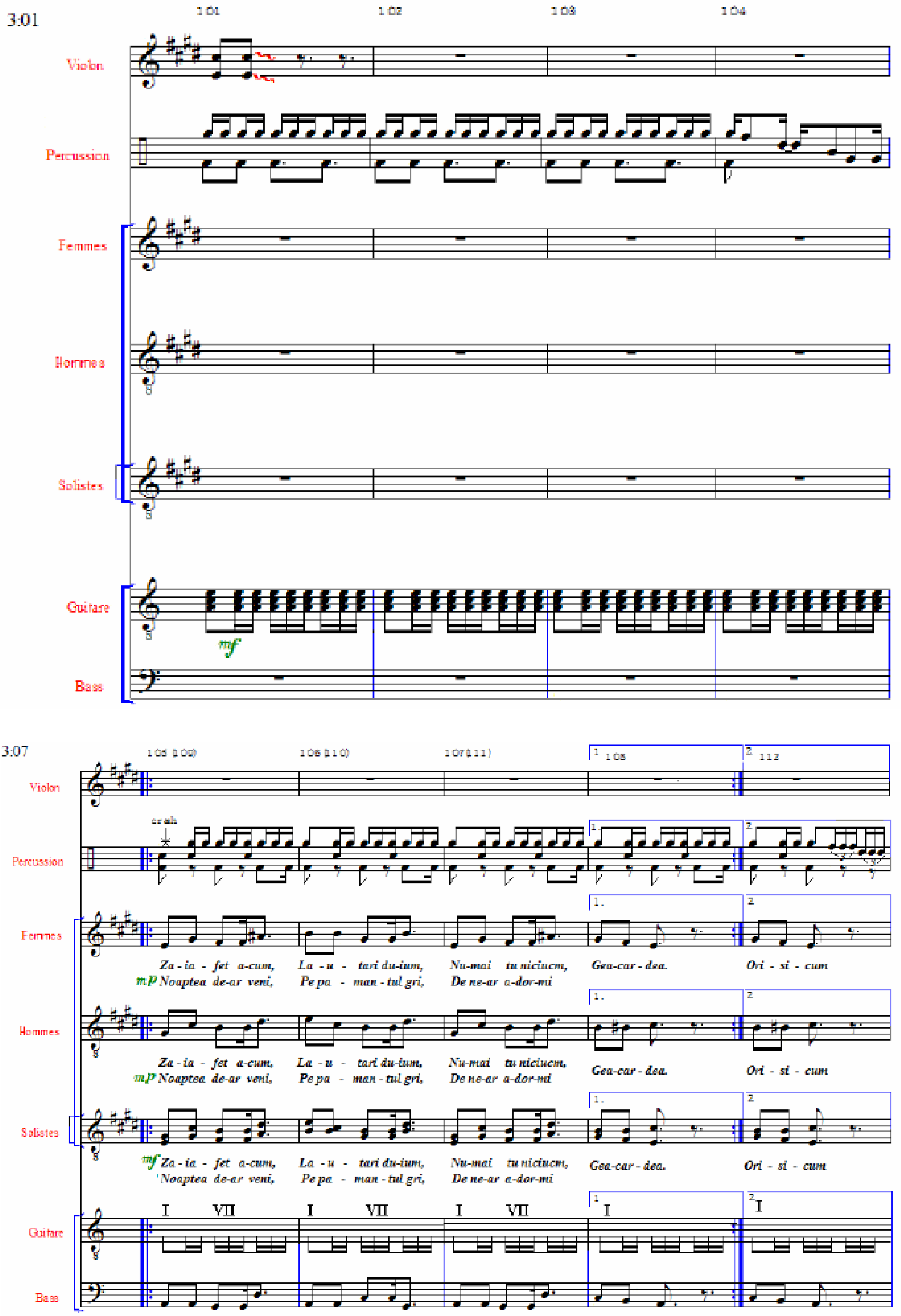
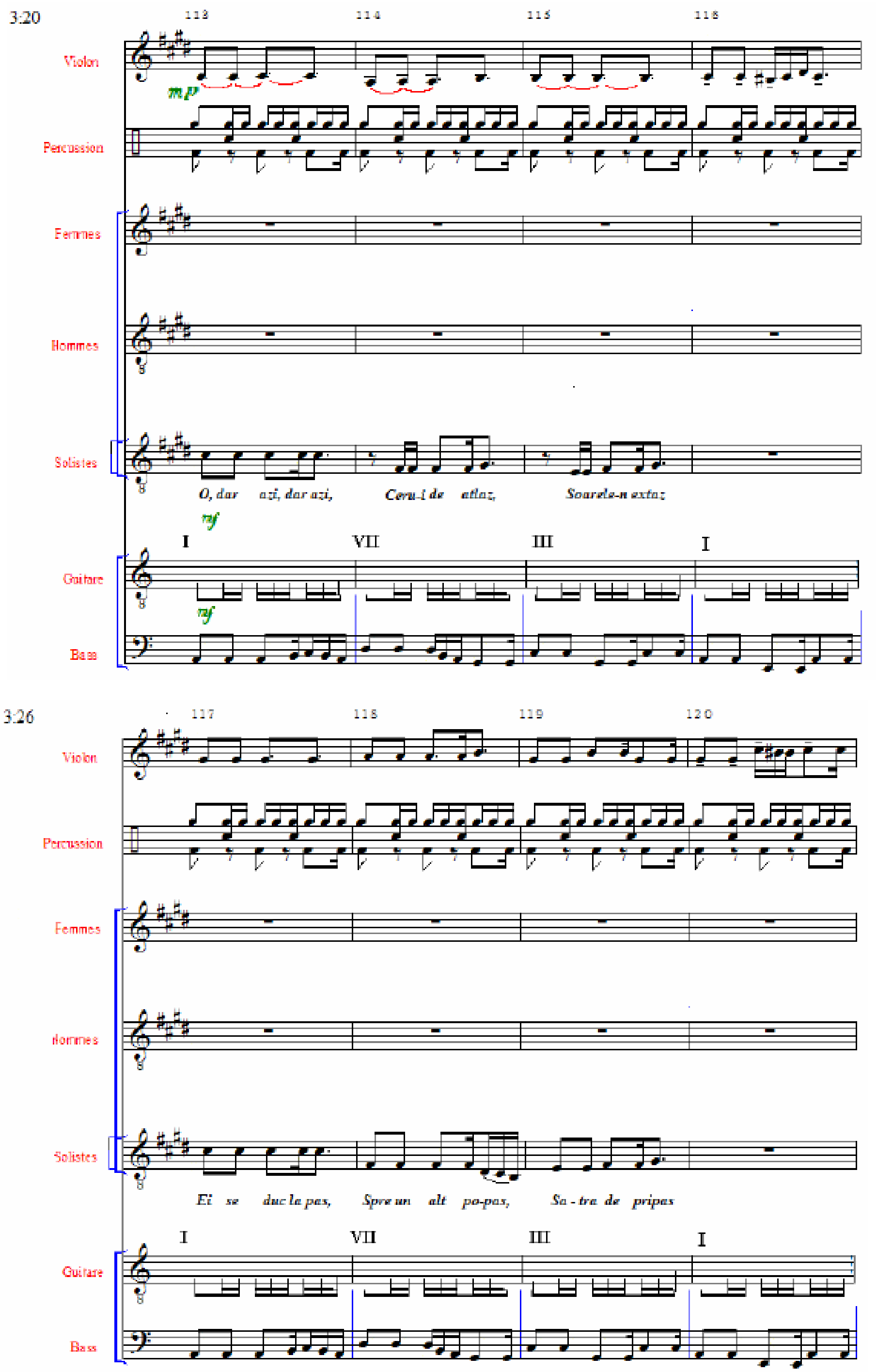
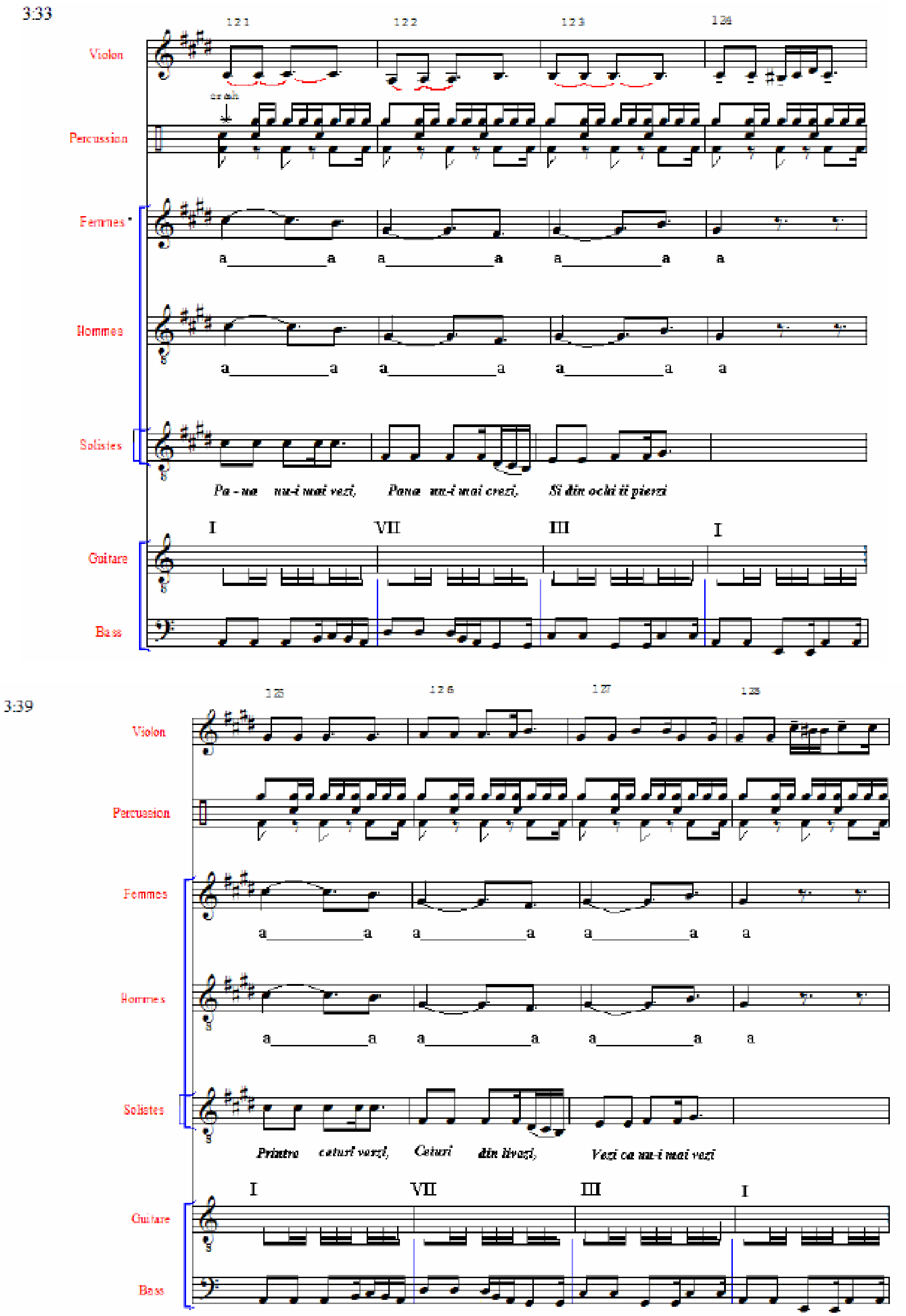
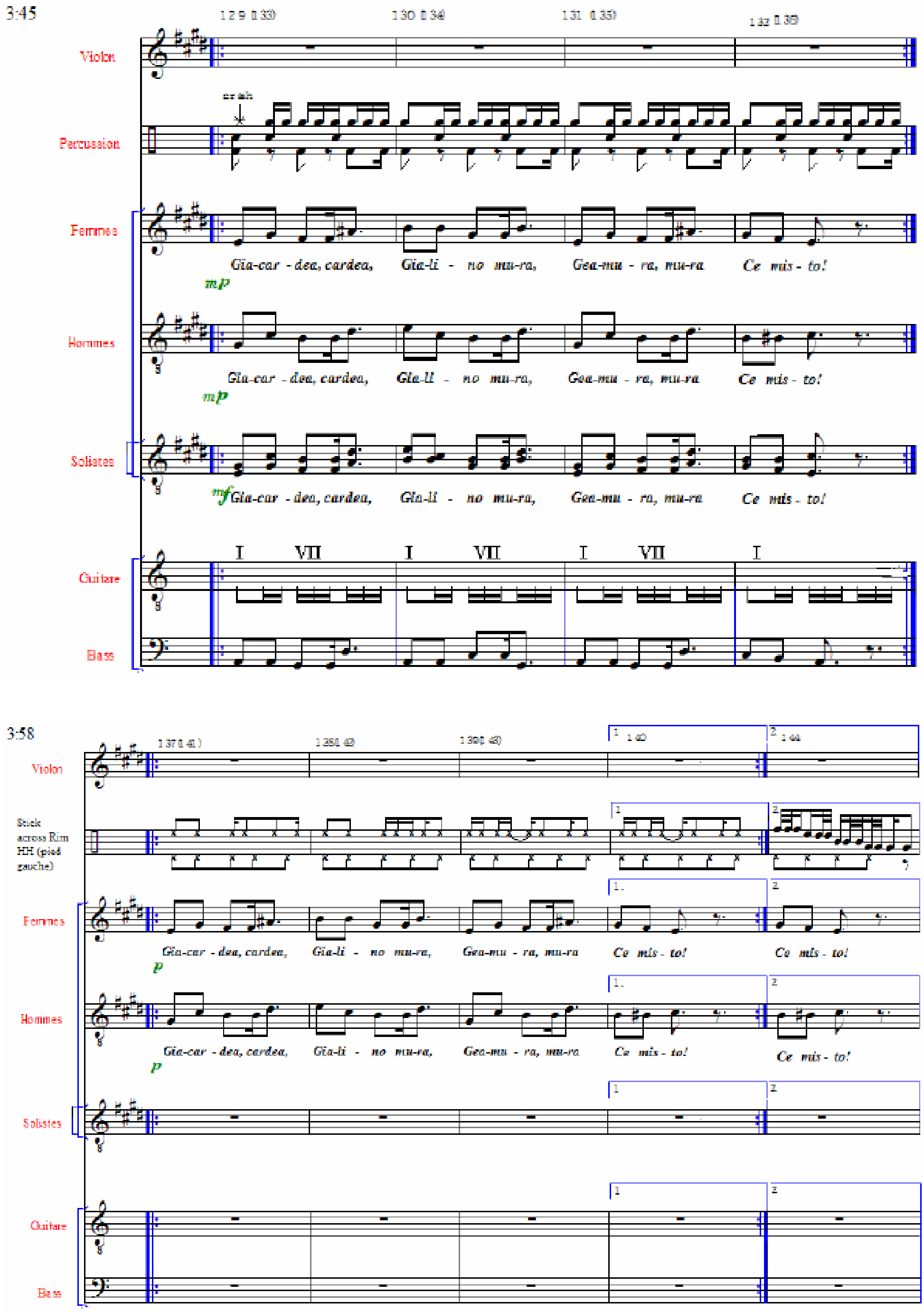
Femmes
Hommes
Solistes
Guitare
Bass
f
mf


3:01
101
102
103
104
Violon
Percussion
Femmes
Hommes
Solistes
Guitare
mf
Bass
3:07
105 (109)
106 (110)
107 (111)
1 108
2 112
Violon
crash
Percussion
Femmes
Za - ia - fet a-cum, La - u - tari du-ium, Nu-mai tu niciucm, Gea-car - dea. Ori - si - cum
mp Noaptea de-ar veni, Pe pa - man - tul gri, De ne-ar a-dor-mi
Hommes
Za - ia - fet a-cum, La - u - tari du-ium, Nu-mai tu niciucm, Gea-car - dea. Ori - si - cum
mp Noaptea de-ar veni, Pe pa - man - tul gri, De ne-ar a-dor-mi
Solistes
mf Za - ia - fet a-cum, La - u - tari du-ium, Nu-mai tu niciucm, Gea-car - dea. Ori - si - cum
Noaptea de-ar veni, Pe pa - man - tul gri, De ne-ar a-dor-mi
Guitare
I VII I VII I VII 1 I 2 I
Bass


3:20
113
114
115
116
Violon
mp
Percussion
Femmes
Hommes
Solistes
O, dar azi, dar azi,
Ceru-l de atlaz,
Soarele-n extaz
mf
I
VII
III
I
Guitare
mf
Bass
3:26
117
118
119
120
Violon
Percussion
Femmes
Hommes
Solistes
Ei se duc la pas,
Spre un alt po-pas,
Sa - tre de pripas
I
VII
III
I
Guitare
Bass


3:33
121
122
123
124
Violon
crash
Percussion
Femmes
a a a a a a a
Hommes
a a a a a a a
Solistes
Pa - na nu-i mai vezi, Pana nu-i mai crezi, Si din ochi ii pierzi
I
VII
III
I
Guitare
Bass
3:39
125
126
127
128
Violon
Percussion
Femmes
a a a a a a a
Hommes
a a a a a a a
Solistes
Printre caturi verzi, Caturi din livezi, Vezi ca nu-i mai vezi
I
VII
III
I
Guitare
Bass


3:45
129 (133)
130 (134)
131 (135)
132 (136)
Violon
Percussion
crash
Femmes
mp
Gia-car - dea, cardea, Gia-li - no mu-ra, Gea-mu - ra, mu-ra Ce mis - to!
Hommes
mp
Gia-car - dea, cardea, Gia-li - no mu-ra, Gea-mu - ra, mu-ra Ce mis - to!
Solistes
mf
Gia-car - dea, cardea, Gia-li - no mu-ra, Gea-mu - ra, mu-ra Ce mis - to!
Guitare
I VII I VII I VII I
Bass
3:58
137 (141)
138 (142)
139 (143)
1 140
2 144
Violon
Stick across Rim HH (pied gauche)
Femmes
p
Gia-car - dea, cardea, Gia-li - no mu-ra, Gea-mu - ra, mu-ra Ce mis - to! Ce mis - to!
Hommes
p
Gia-car - dea, cardea, Gia-li - no mu-ra, Gea-mu - ra, mu-ra Ce mis - to! Ce mis - to!
Solistes
Guitare
Bass

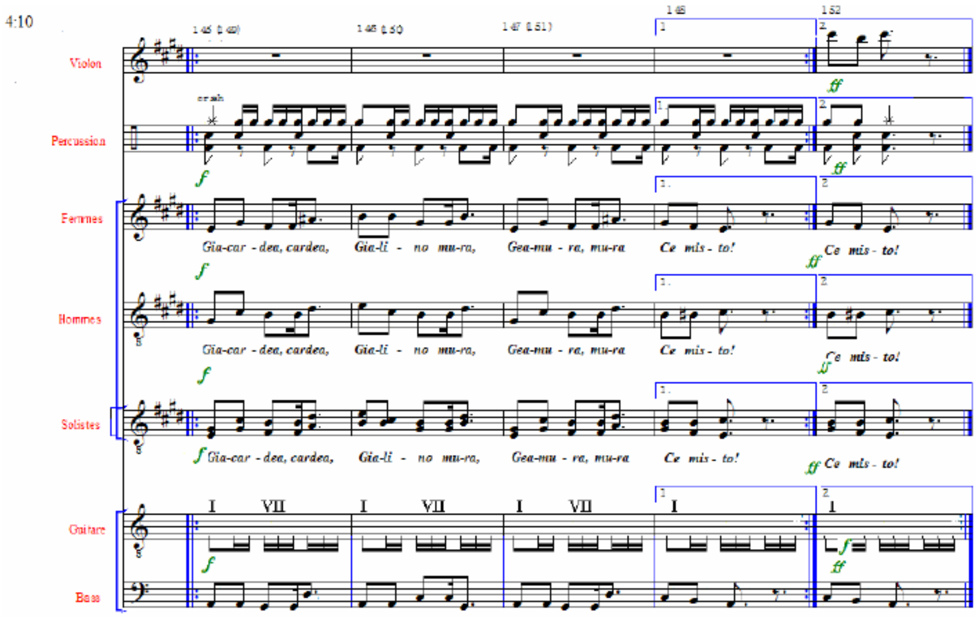

4:10
145 (149)
146 (150)
147 (151)
148
152
Violon
Percussion
crash
Femmes
Hommes
Solistes
Guitare
Bass
f
ff
1.
2.
Gia-car - dea, cardea,
Gia-li - no mu-ra,
Gea-mu - ra, mu-ra
Ce mis - to!
I
VII

TABLEAU DE LA STRUCTURE DE *MICA ȚIGANIADA* DE PHOENIX AVEC L'APPARITION DES MUSÈMES

	INTRO.		INTER. 1		REF. 1	COUP. 1	REF. 2	COUP. 2	REF. 3	COUP..3	INTER. 2		REF. 4	COUP. 4	REF. 5	FINAL		
mes.→	1-8	9-16	17-20	21-32	33-40	41-48	49-56	57-64	65-72	73-80	81-84	85-104	105-112	113-120	121-128	129-136	137-144	145-152
Sec.→	0:22	0:26	0:06	0:19	0 13	0:12	0:13	0:12	0:13	0:13	0:03	0:19	0:13	0:13	0:12	0 :13	0:12	0:14
Mus.↓	◄---Première partie: 2min. 28 sec. ---►										◄---Seconde partie : 1 min. 56 sec.---►							
1a	♥♥ ♥♥																	
1b					♦♦♦ ♦♦♦		♦♦♦ ♦♦♦		♦♦♦ ♦♦♦				♦♦♦ ♦♦♦		♦♦♦ ♦♦♦	♦♦♦ ♦♦♦	♦♦♦ ♦♦♦	♦♦♦ ♦♦♦
1c												♬						
2	♠ ♠	♠ ♠			♠ ♠	♠ ♠	♠ ♠	♠ ♠	♠ ♠	♠ ♠			♠ ♠	♠ ♠	♠ ♠	♠ ♠	♠ ♠	♠ ♠
3		ךךך ךךך				ךךך ךךך		ךךך ךךך		ךךך ךךך				ךךך ךךך	ךךך ךךך			
4a			░	░	░	░	░	░	░	░	░	░	░	░	░	░		░
4b				▒	▒	▒	▒	▒	▒	▒	▒	▒	▒	▒	▒	▒		▒
4c																	█	
5			╥╥	╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥	╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥	╥╥╥╥╥╥╥		╥╥╥╥╥╥╥
6				كطكط		كطكطكطكط		كطكطكطكط		كطكطكطكط		ك ك ط ك		كطكطكطكط	كطكطكطكط			
7				‖								‖						
8				ש	ש		ש		ש		ש	ש ש	ש		ש		ש	
9																	∏∏∏∏∏∏∏	
A sec.→	0:00	0:22	0:48	0:54	1:13	1:26	1:38	1:51	2:03	2:16	2:29	2:35	3:07	3:20	3:33	3:45	3:58	4:10
	◄---Temps total : 4 min.24 sec. ---►																	
Legende	1aMoyenAge-guitare ♥♥♥♥			1c MoyenAge – violon ♫♫♫			3Lamentations ךךך			4b Balkans – danse ░			5Bass ╥╥╥╥╥╥╥╥			8Rock drums ש		
	1bMoyenAge-vocal ♦♦♦♦♦			2 Final - ♠			4a Balkans –voyage ░			4c Flamenco – claquettes █			6Violon كطكطكطكط	7 Paralelismes ‖‖‖		9Temps∏∏∏∏		

Légende:

Intro. = Introduction
Inter. = Interlude
Ref. = Refrain
Coup. = Couplet
Mes, = Numéro des mesures
Sec. = Durée de chaque section
Mus. = Musèmes
A sec. = À la seconde

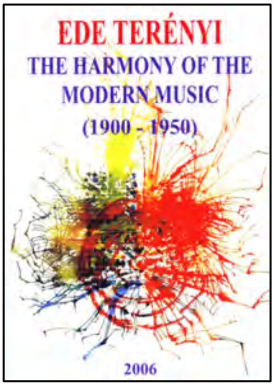
STUDIA UBB MUSICA, LVI, 1, 2011 (p. 281-290)

BOOK REVIEW

EDITORIAL EXPLOSION

In the last ten years, we experienced a real editorial explosion offered by the composer, the professor, the musicologist and the plastic artist, which is Eduard Terényi. As a creator who is both aware and careful, the author makes sure his Omnia creation will last by editing and publishing it.

*



The Professor Ede Terényi, offers the interested specialists the result of his researches of more then twenty-five years in the area of the harmony of the modern music of the first half of the past century.

The volume, ***The Harmony of the Modern Music (1900 – 1950)*** treats *The Gravitational Harmonic System, the Non-Gravitational Harmonic System (The Geometric One),* and *The Synthesis of the Two Harmonically Systems*. The last chapter analyses *The Harmonically World of the Contemporaneous Romanian Music*, highlighting *The Chamber Symphony* of George Enescu, and the choral a cappella creation of the composer Sigismund Toduță. As a conclusion of the treaty, we can find *Specific Harmonically Aspects of the Renewal Period of the Native Music with a Special Reference to the Creation of the Composers from Cluj*.

TERÉNYI EDE
PARAMUZIKOLÓGIA
ESSZÉK

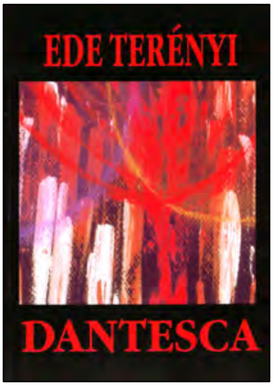
The musicologist Ede Terényi published an essay collection in 2001 named ***Para musicology***, which is made of essays that were previously published along the years, weekly in the literary magazine from Cluj, entitled *Helikon*. He published them in Hungarian. The volume starts with fifty micro-essays, which, as the author confesses in the introduction, “*informs the public about the paranormal world of the music. (…).The questions, the ideas, the thoughts stimulate the reader to continue and develop them.*” The next chapter is named *The Wonderful Twentieth Century in Music* and is made of thirty essays referring to Debussy, Sibelius, Bartók, Edgar Varèse, Prokofiev, Orff, Honegger, Hindemith, Britten, Lutoslawski, John Cage, Stockhausen, Boulez, Ligeti, and many more. The finishing chapter named *Reflexions,* has thirty – two essays – as many meditations as the author has done referring to a specific aspect of the musical, literary or painting effect or it gains impressions of the composer that are connected to the musical events, concerts and competitions, auditions of the discs, and, last, but not least, it gives pedagogical impressions.

TERÉNYI EDE
ZENE
TEGNAP
MA
HOLNAP

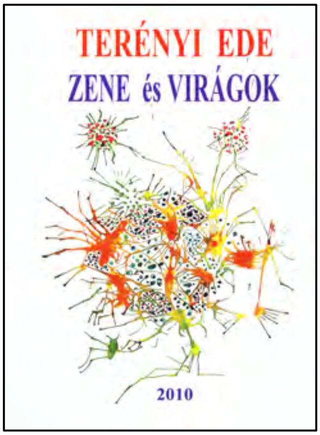
The volume ***Music – Yesterday, Today, Tomorrow***, which is published in 2004 by Ed. Studium of Cluj-Napoca, has one hundred and forty micro-essays which, similarly to the previous volume, they have *Helikon* magazine. The one hundred and fourty essays are divided into seven chapters that are named: 1. *Meditation on the Past, Present, and the Future in Music; 2. Reflexions; 3. Musical Small Tlaks (Chit - Chat); 4. Music – Word, 5. Among Colours and Lines; 6. In the Whirlpool of the Memories; 7. My Notes in the Workshop.* The essays are preceded by a spiritual *Prelude* of the author: "*The following writings are glitters of the ideate light, they are rows if thoughts, meditations of the past, resent and the future of the music. Instead of the musical keys, we get words and letters. However, the written image, the using of the graphical signs, the selection of the types of font and, sometimes, the syntax of the phrase even proves a musical thinking. These micro-essays do not transmit information referring to the inner and outside world of the music but they are also minimal musical plays in themselves. They must be "read" - listened as a type of music. As it was my intention, I composed a tonal music.* "

TERÉNYI EDE
ZENE - KÖLTŐI VILÁG
2008

The book, ***Poetical World of Music***, published in 2008 by Ed. Grafycolor of Cluj-Napoca, has twelve chapters and 175 essays. The titles of the chapters are as follows: 1. *The Three Realities of the Music; 2. ... and Sonorous Clickety – Clakety; 3. About Mozart, with Mozart; 4. Bartók 2006; 5. Reflexions; 6. Kodály – 125; 7. Stravinszky 125; 8. The Word – Music; 9. In the Whirlpool of the Memories Bolyai János; 10. Among Colours and Lines Gy. Szabó Béla; 11. My Workshop Notes; 12. I listen to my Old Records.* The author ascertains the following Motto to these chapters: "*Regarding the music*, *one can write and it has to be written, but the music CANNOT BE expressed in words! The music can be imagined as an object through ornate colours and we can paint its wonderful form and the colouring richness. We can live it as if it were a LIVE BEING: we love it, we can admire it, and we can reject it. It can be philosophy, meditation, idea, and a spiritual structure that is infinitely abstract. A system, A DREAM IMAGE. IT CAN BE A SACRE CHALICE OR AN INVISIBLE WALL PAPER; IT CAN BE ANYTHING OR NOTHING! The soul can only be held captive by the music. The music came into being to be listened. We cannot touch it with a deaf soul. We must open the closed and hidden gates of the soul in front of the music. The following WORDS ABOUT MUSIC under the micro – essays shape in a collection have the destiny to help us in this respect.* "



The fine arts artist, Ede Terényi, will have published in 2004, by Ed. Echinox one of his first volumes of graphical, ***Dantesca***. Between the 7 + 9 + 9 colour pictures that depict images from *Inferno, Purgatorio* and *Paradiso* that are reflected in the colouring fantasy of the artist Ede Terényi one can find an interweaving of the lines that have stimulated his inspiration. They appear in their original language and they can be found in Romanian, English and Hungarian. Each of the three chapters is preceded by a synthetically and illustrative presentation of the pictures and they have an excerpt of the score taken from the musical work of the author, with the same above-mentioned name. As a conclusion, the album comprises a short description of the pictures that is formulated by the author and the telling of his close soul connection to Dante's masterpiece. The album suggestively starts with the following motto "*The soul, which is created apt to love, / Is mobile unto everything that pleases, / Soon as by pleasure she is waked to action. (...) / Supposing, then, that from necessity / Spring every love that is within you kindled, Within yourselves the power is to restrain it. (...)*".



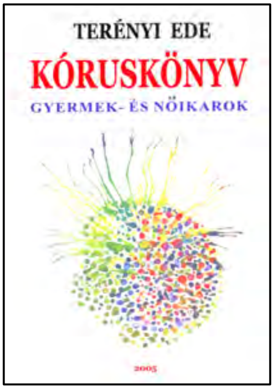
A new graphic and essays album entitled ***Music and Flowers,*** Ed. Grafycolor, releases in 2010. The chapters of the essays and the series of graphics that are included in the volume can be found in an alternative succession proving a special equilibrium of the author. The first chapter of the essays is named *Music – beyond the Silence* (12 + 12 essays) will interwove among the others, two series of the colour graphics in an alternative succession, *The Gate of the Sun* and *Exotic Flowers.* The second chapter of the essay is called *Why Do We Listen to Music?* (12 + 12 essays) will interweave, similarly to the first chapter, two series of graphics: *Genesis* and *Fantasy* (12 + 12 pictures). The number 12, apart from the general symbolism is a significant number for the author as he was born on the **12th** of March.
The titles of the essays are formulated with a special suggestion power that is reflected on their content. We would extract a few of these: *Over Here with the Noise, Beyond the Silence; Eine kleine* NICHTmusik; *As Many Musical Analyses, As Many* CREATIONS; *The New Music is Only "Listened" by the Silence; Private Musical Property, No Admittance! ...*

*

The graphic creations of the author have a modern feeling and they are made in a fantasy way. They suggest the free form, the free expression, but they are unitary images in the same time. The colouring fantasy is very rich. Any of the graphic images by looking at it in a prolonged way, and many times would create a permanent sensation of novelty. Most of the volumes that are published have their covers ornate by the graphic creations of the author.

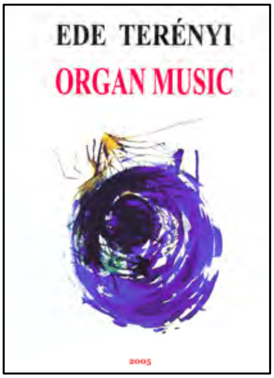
The composer Ede Terényi would start from 2005 onwards to publish with Grafycolor Edition a few volumes of his musical works. All his scores have a unitary A4 design. We would present these volumes in a chronological order, with a few references to their content.

The 2005 Editions



Book of Chorus. I. Women and Children Choirs would debut with the musical work entitled *Should I Be A Running River...*, a musical work that is composed by the author in 1954 and it is rated as an Op. 1. The volume has an extension of 231 pages and it groups the chorus in four chapters: 1. *Games, Canons; 2. Songs for Christmas; 3. A Prayer, A psalm; 4. Lyrical Songs.*

The volume ***Organ Music*** has 17 musical works that are composed for this instruments, follows: *Introitus; Septem Dolores; Gloria; Stella Aurorae; Choral; Octo Felicitas; Semper Felice; Glocken; In Solemnitate Corporis Christi; Messianesque; Die Gottestrompeten; Epiphania Domini; Sacred Legends; Fadrusz Concerto; Honterus Odae; Threnody; B.A.C.H. Composition.*



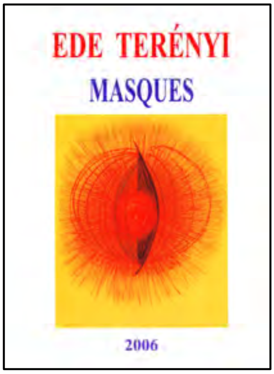
The 2006 Editions

EDE TERÉNYI
MOZARTEUM - KONZERTE
2006

The volume ***Mozarteum-Konzerte. Mozart 250*** has the following musical works: *Dimanche des Rameaux* - for Organ and Chamber Orchestra, composed in 2000; *Tribute for Mozart* - for Violin and Chamber Orchestra (2004); *Jazz* for Harp and Orchestra (1990); *Jardin des Fleurs* for two Harps and Orchestra (2003).

EDE TERÉNYI
PIANO CONCERTOS
NO. 1, 2
2006

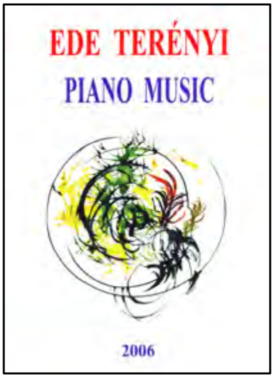
Piano Concertos no. 1, 2. *The First Concert for Piano and Orchestra* was composed by the author in 1989. *The Second Concert for Piano and Orchestra* was published in 1991.



The volume ***Masques*** has three musical works for piano and percussion: *1. Turandot Dancing - Choreographical Variations* (1999); *2. Two for Two-Homage à Carl Orff* (2001); *3. Bernstein - Variations* (1997).

EDE TERÉNYI
CONCERTOS
2006

In the volume ***Concertos II*** the author published five large concerts *1. Golden Rod* for Harpsichord, Strings and Percussion (1986); *2. The Silver Forest* for Solo Violin (ossia: Percussion), String Orchestra, Two Harps an Percussion (1987); *3. La Puerta del Sol* for Solo Violin, Violoncello and Chamber Orchestra (1988); *4. The Autumn Fires* for Two Violins and Chamber Orchestra (1989); *5. Queen Mab* for Bassoon and Chamber Orchestra (1989).

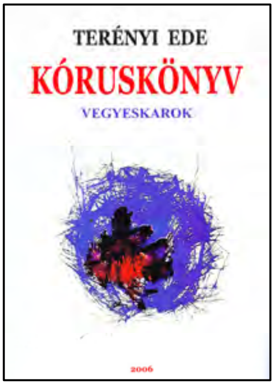


In the volume ***Piano Music*** seven large solo piano creation would be published and a cycle of plays in six volumes: *1. Suite for Piano* (1954); *2. Un poco alla Bartók* (1957); *3. Sonata aforistica*. *Hommage à Béla Bartók* (1961); *4. Scarlattiana* (1985-86); *5. Rhythms* (1991); *6. Pavane Variations* (2005); *7. Japan Gardens* (2006); *8. Piano playing I-VI* (1973 – 2006). This cycle of small plays for the piano – an echo of Bartók's *Microcosm* is preceded by the following explicative introduction of the author.

*"The **Piano playing – playing the piano** is made of six books organized in two groups of three series. It is a composing study for piano players and an introduction in the secrets of the modern technique of piano playing for composition students. The first series (book I-II) briefly present the early period of the history of music from the point of view of modern music. The second series (book III-IV) evokes the piano music centuries from the point of view of modern music, the third book focuses on the Baroque period, especially on Bach music, and the fourth book deals with the musical movement of the 19th century and the first part of the 20th century.*

The third series (book V-VI) points to the innovations during the second part of the 20th century. This series was written first (in the 70s of the last century), while the first series was written in 2006. In establishing the chronology of the books, we paid attention to the chronology of the musical styles. Each book comprises 12 pieces, starting with the easiest one to the more difficult, and presents the problematic of language, style and conception. The pieces usually appear in a very concentrate visual form and the titles are suggestive, establishing the musical problematic they deal with. From the musical picture, the piano player – composer student has to develop the play – composition as an improvisation or a written form – the score. The solutions (Resolution) help the interpreter – creator in this process."

The volume ***Chorus Book II. Mixed Choirs*** has four chapters: 1. *Psalter Songs, Prayers; 2. Madrigals; 3. Choral Poems; 4. Choral Works with an Orchestral Accompaniment.* The entire volume is made of 336 pages.


TERÉNYI EDE
KÓRUSKÖNYV
VEGYESKAROK
2006

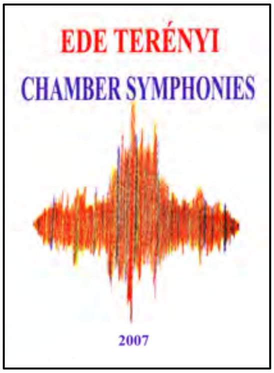
The 2007 Editions

EDE TERÉNYI
ORGAN CONCERTOS
2007

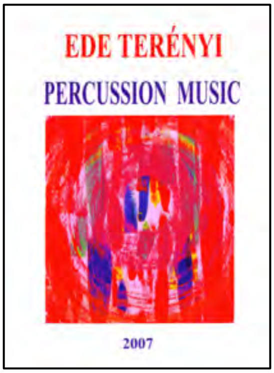
Organ Concertos has the following musical works for Organ and Orchestra: *1. Purcell – Epitaph* (1997); *2. Requiem in memoriam 1956* (2000); *3. Fadrusz – Concerto* (2003).

EDE TERÉNYI
BAROQUE CONCERTOS
2007

The volume ***Baroque Concerts*** has five large musical works which are homage to the composers that are representative for this epoch: *1. Vivaldiana* - for Flute, Harpsichord, Strings and Percussion (1983); *2. Lullyana* - for Flute. Oboe, Clarinet, 2 Trompets, Strings and Percussions (1984): *3. Baroque Rhapsody. Hommage à J.S. Bach* – for Cello, Harp, Strings and Percussion (1984); *4. Capriccioo grazioso. Hommage à Scarlatti* – for Harp (Harpsichord), Strings, Percussions (1985); *5. Haendeliana* – for Viola, Strings and Percussions (1985).


EDE TERÉNYI
CHAMBER SYMPHONIES
2007

The content of the volume ***Chamber Symphonies*** would have six symphonic works for a chord orchestra that would be interwoven in the chronological order of their composition: *1. In memoriam Bakfark* (1978); *2. Tinódi's World* (1984); *3. Mass – Paraphrases* (1992); *4. The Seven Towered Castle* for Solo Violin, Strings and Percussion (1993); *5. Cantus Hungaricus* – for Strings (1998); *6. Codex-Book from Transylvania* – for String Orchestra (1998).

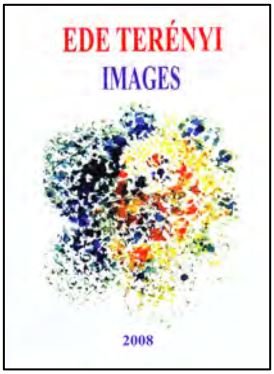

EDE TERÉNYI
PERCUSSION MUSIC
2007

The volume ***Percussion Music*** has six musical works: *1. Swing Suite / Tahiti/* (1985); *2. For Four / America/* (1986); *3. Parade. Hommage à Erik Satie* - for Percussion and Piano (1988); *4. Sky–Skep. Paganiniana* – for Percussion, Contrabasso and Piano (1995); *5. In the Boutique of Don Quijote* – for Percussion (1996); *6. Symphony* – for Percussions (1978, rev. 2007).

The 2008 Editions

EDE TERÉNYI
MUSICA SACRA
2008

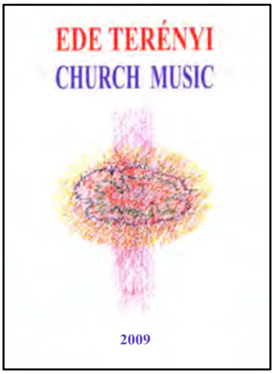
In the volume ***Musica Sacra. Hommage à Messiaen*** the author would publish seven religious musical works: *1. Les oiseaux – Chaconne* for Organ (1987, rev. 2007); *2. Two fragments from Stabat Mater* for Organ (1991); *3. Part I from Purcell – Epitaph* for Organ Solo and Percussion (1997); *4. Sanctus from Requiem'56* for Organ (1999); *5. Dialogues Mistiques* for Organ (2006); *The Birds* for Organ with Percussions (2007); *Missa Virgo Sacrata* for Organ with Percussions (2008).



The volume ***Images*** has three large musical works: ***1. Amor Sanctus*** *[I. Carmina Angelica* for Soprano and Piano (1991); *II. Maria Madre* for Soprano and Piano (1992); *III. Il Cantico del Sole* for Soprano, Piano and Percussion (1994)]. ***2. L'Atelier Cosmique*** *[I. The Forest's Heart* for Voice and Piano (1986); *II. Les Vagues à L'Âme* for Voice and Piano (1995); *III. The New Adam* for Voice, Piano and Percussions (1999)]. ***3. Oasis*** *[I. Hortus deliciarum. Remember John Dowland* for Voice, Cembalo and Percussions (1992); *II. Oasis in the Demented Desert* for Soprano, Piano and Clarinet (1997); *III. Sonetto-Sonata. Hommage à Liszt* for Soprano, Piano and Percussions (2006)].

EDE TERÉNYI
CHRISTMAS MUSIC
KARÁCSONYI MUZSIKA
2008

Christmas Music is a volume dedicated to his beloved wife *T. Bababás Lenke* and, in the same time, it is dedicated to the former pupils of the Elementary School nr. 13 of Cluj-Napoca – the first singers of his choral works. The volume has twenty-five choruses on equal voices that are grouped into eight chapters: *I. Cantus de Adventi Domini* for Choir and Piano*; II. Annunciatione Angelica* – for Choir, Percussions and Organ*; III. Stella Luce* - for Choir, Percussion and Piano*; IV. Gloria in Excelsis* – for Choir and Organ*; V. Nox Mysteriosa* – for Choir and Piano*; VI. Christus Rex* for Choir, Percussion and Organ*; VII. Missa de Nativitate Jesu* – for Choir*; VIII. Vexilla Regis* – for Soprano Solo, 2 Clarinets, 2 Horns and Organ.

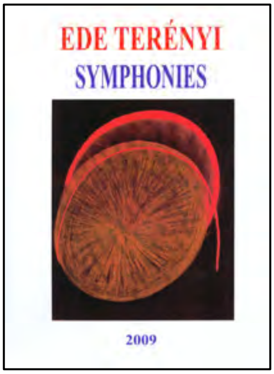


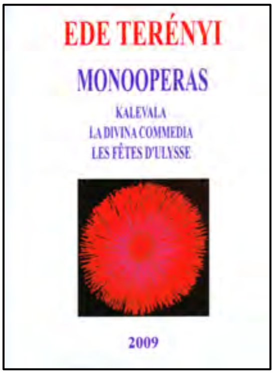
The 2009 Editions

The volume ***Church Music*** includes four large religious musical works: *1. The Seven Words of Christ on the Cross* – for Bass Baritone, Soprano, Organ, and Percussion (1990);

2. Stabat Mater. Hommage à Domokos Pál Péter - for Percussion Solo, Soprano Solo, Alto Solo, Organ or Cembalo, and Continuo (Vlc., Cb.), (1991); *3. Te Deum* – for Mixed Choir, Organ and Orchestra (1990); *4. Mass in A. Affectus in Jesum super omnia amabilem* – for Mixed Choir, Organ and Orchestra (1991-1993).

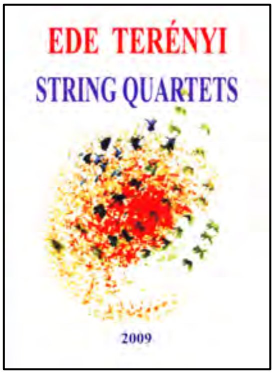
Two symphonies for the great orchestra are included in the volume ***Symphonies***: *1. Mounts, Forests, Dreams* – a musical work in three parts where *Intermezzo*-s (1988) are interwoven into the content, and *2. Legends of Transylvania* – a musical work in five parts (*I. Forests: Green Fortresses; II. Labyrinth; III. The Giants Build a Fortress; IV. The Garden of the Fairies; V. The Eternal Fortress* (1993).

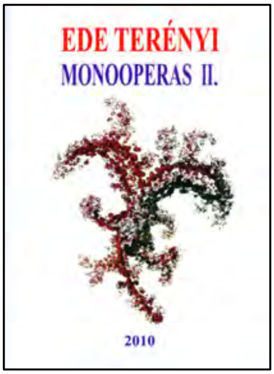




The volume ***Mono-operas*** has three musical works whose title would appear on the cover: *Kalevala. In memoriam Elias Lönnrot,* a musical work thought in twelve parts for Soprano, Piano, Harp and Percussions (1999); *La Divina Commedia* – a musical work in three acts (*Inferno, Purgatorio* şi *Paradiso)*, (composed in 2004); *Les Fêtes d'Ulisses. In memoriam Igor Stravinsky* – written in three acts, for Soprano, Synthesizer, Percussions 1-2, Harp 1-2, Trombone and two Pianos.

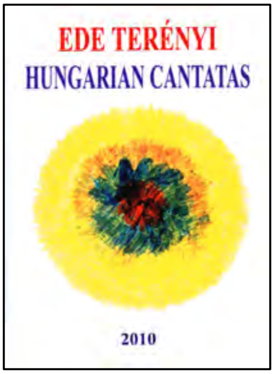
The volume ***String Quartets*** has nine musical works in total from which 7 *String Quartets* (written in: 1974, 1984, 1992, no. 4 - 1995: *Music for Hieronymus BOSCH - Visions*, 1998, no. 6 – 2001: Homage to Zoltán Kodály, no. 7 – 2002: *Flower Mount. 12 Variations on a Theme by Alban Berg from “Lyrische Suite” – 2. Part*), and *Five Bagatelles for String Quartet. Five Variations on a Theme from String Quartet No. 2;* and *Lydian Concept - String Quartet with Percussion. Homage to George Russel* (1987).





The 2010 Editions

The second volume of the mono-operas *(**Mono-operas II**)* includes three creations of this type: *1. Le Petit Prince* (using Saint-Exupéry) for Soprano Solo, Piano and Percussions (2007); *2. Mahābhārata* for Voice (Flute), Keyboard and Percussions (2008); *Mephistofaust. Für Goetheanum. In memoriam Rudolf Steiner* (2010).



Hungarian Cantatas was written in the honour of Erkel Ferenc year, 2010. The volume has six musical works of this type: *1. It's Not Me Who Is Crying* with József Attila lines, a cantata for Mezzo-Soprano Solo and Orchestra); *2. The Weddig from Szék* for Mixed Choir and Folkorchestra; *3. The Most Beautiful Rose Branch* for Solo Voice and Folkorchestra; *4. Game in couple* for Solo Voice and Choir with Orchestra; *5. Kossuth's People* for Solo Voice and Choir with Folkorchestra. *In Memoriam Kossuth Lajos 100th Death Anniversary* (1994); *6. Ady's Hungarian Psalms* for Mixed Choir and Orchestra – dedicated for Erkel Ferenc's 200th Birthday.

EDE TERÉNYI
HUNGARIAN SONGS
2010

The first volume of ***Hungarian Songs*** starts with six lieds with József Attila lines, Tóth Árpád, and they have popular lines that are written for the composer's wife in memoriam. The lieds are made for Voice or Choir with Piano or Percussions. In addition, the volume includes the following musical plays: *2. Medallions* with József Attila lines (1970) for Solo Baritone and Piano; *3. Improvisation* with József Attila lines, for Solo Voice, Woman Choir, Piano and Percussions; *4. In memoriam Ady (1919-1969)* for Voice and Piano; *5. Hommage à Ady (1877-1977)* for Voice and Piano *6. Folksongs. Hommage à Bartók (1881-1981) - series I, II, III,* for Voice and Piano; *7. Psalms* for Voice and Organ (or Piano); *8. Suite from Szilágy* for Mixed Choir and Piano *9. Midsummer Night* for Women Choir and Percussions.

*

All these essays, graphics and scores volumes were exposed in September last year in the ***"Quadro"* Galery of Art**[1] of Cluj-Napoca, for the 75th anniversary of the author. On this occasion, the Clujean public was able to listen to a few musical works in the interpretation of the chamber music formation ***Forte Duo*** of New York (the players: Artur Kaganovskiy and Szilveszter Kaganovskiy Eszter). The public could admire the well-known graphic series *Dantesca* of the artist, and a new series, entitled *In Dante's Garden* as well. We would present this last series on the following page. In Dante's Garden, the flowers seem to be transfigured.

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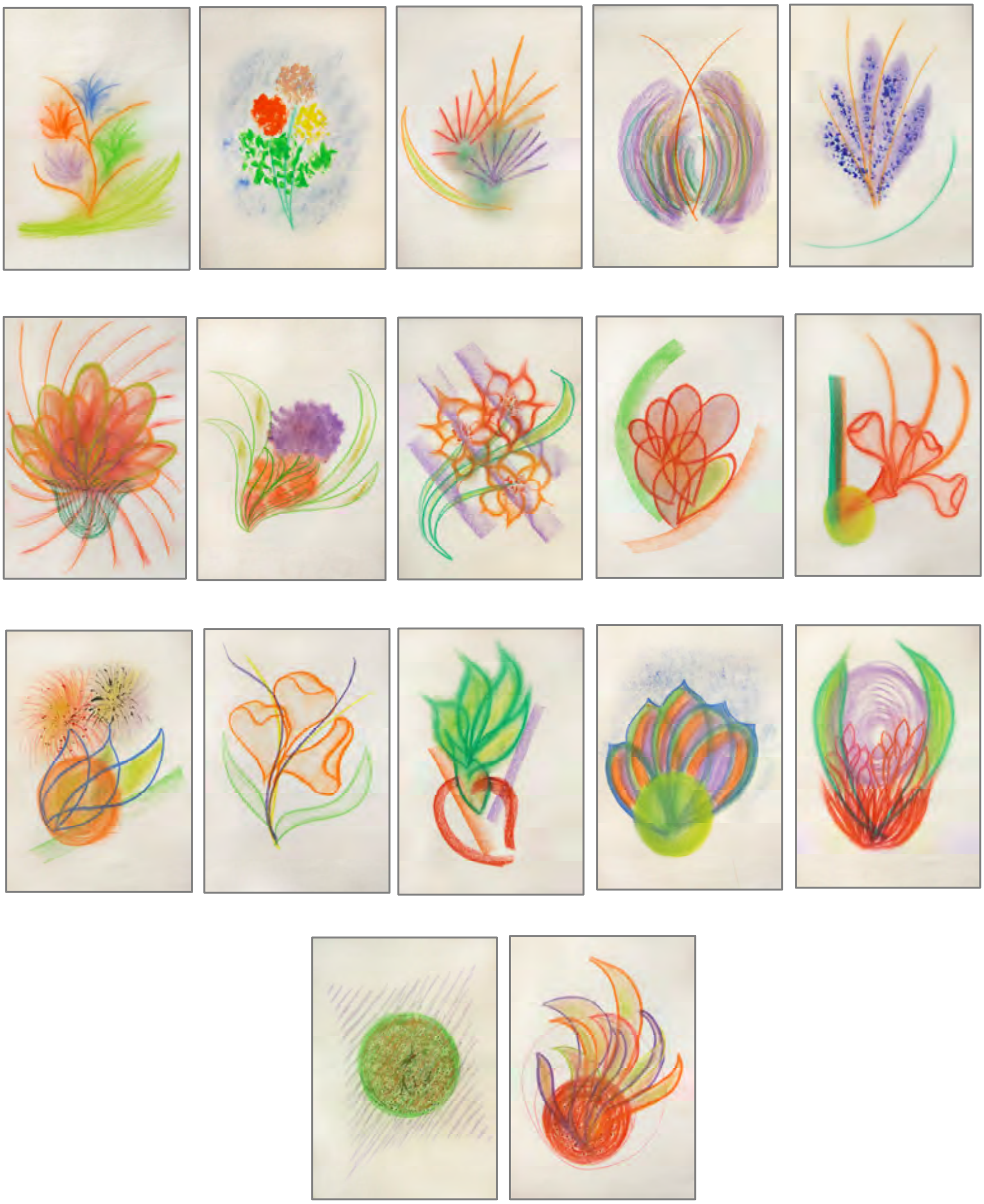
[1] http://www.galeriaquadro.ro/en

Ede Terényi: *In the Garden of Dante*



GABRIELA COCA

(Translated by Maria Cozma)

STUDIA UBB MUSICA, LVI, 1, 2011 (p. 291-296)

CONFERENCE REVIEW

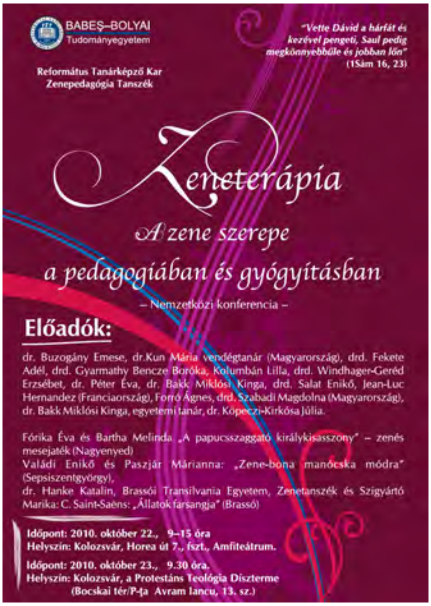
INTERNATIONAL CONFERENCE ON MUSIC THERAPY: THE ROLE OF MUSIC IN THERAPY AND PEDAGOGY

In response to numerous requests from the part of our students, in the fall of 2010 the Music Pedagogy Department of the Faculty of Reformed Theology hosted the first biannual International Music Therapy Conference. In the hopes that this International Music Therapy Conference will soon establish itself as a notable forum for all professionals linked with this exciting field of study and will provide a suitable place for the exchange of thoughts and ideas concerning the new developments of such an interdisciplinary approach, we hereby invite all those interested to take part in future conferences.

Contact information: imusictherapyconference@gmail.com

Keywords: music, therapy, international, conference.

Motto: "*David took an harp, and played with his hand: so Saul was refreshed, and was well*"[1]


BABEŞ–BOLYAI Tudományegyetem

Református Tanárképző Kar
Zenepedagógia Tanszék

"Vette Dávid a hárfát és kezével pengeti, Saul pedig megkönnyebbűle és jobban lőn"
(1Sám 16, 23)

Zeneterápia
A zene szerepe
a pedagogiában és gyógyításban
– Nemzetközi konferencia –

Előadók:

dr. Buzogány Emese, dr.Kun Mária vendégtanár (Magyarország), drd. Fekete Adél, drd. Gyarmathy Bencze Boróka, Kolumbán Lilla, drd. Windhager-Geréd Erzsébet, dr. Péter Éva, dr. Bakk Miklósi Kinga, drd. Salat Enikő, Jean-Luc Hernandez (Franciaország), Forró Ágnes, drd. Szabadi Magdolna (Magyarország), dr. Bakk Miklósi Kinga, egyetemi tanár, dr. Köpeczi-Kirkósa Júlia.

Fórika Éva és Bartha Melinda „A papucsszaggató királykisasszony" – zenés mesejaték (Nagyenyed)
Valádi Enikő és Paszjár Márianna: „Zene-bona manócska módra" (Sepsiszentgyörgy),
dr. Hanke Katalin, Brassói Transilvania Egyetem, Zenetanszék és Szigyártó Marika: C. Saint-Saëns: „Állatok farsangja" (Brassó)

Időpont: 2010. október 22., 9–15 óra
Helyszín: Kolozsvár, Horea út 7., fszt., Amfiteátrum.

Időpont: 2010. október 23., 9.30 óra.
Helyszín: Kolozsvár, a Protestáns Teológia Díszterme
(Bocskai tér/P-ţa Avram Iancu, 13. sz.)

Speakers:

- Reverend **Emese Buzogány**, **Ph.D.**: "*David took an harp, and played with his hand: so Saul was refreshed, and was well", Samuel 16:23*[2]
- Guest Lecturer **Mária Kun, Ph.D.**, (Hungary)**:** *Snoezelen and Music Therapy from Kampen to Dalerveen*
- Musicologist **Adél Fekete**, Ph.D. student**:** *Music Therapy Throughout the Centuries*
- Music educator, religion teacher and social-worker **Boróka Gyarmathy-Bencze**, Ph.D. Student**:** *The Significance of Singing*
- Violinist **Lilla Kolumbán**: *The Importance of Consonance and Dissonance in Music Therapy. Are the Senses of Consonance and Dissonance Genetic or Learned?*
- Conductor and Lecturer **Erzsébet Windhager-Geréd**, Ph.D. student**:** *Coherence within the Choir – The Impact of Choir Singing upon the Evolution of the Voice and Personality*
- Assistant Lecturer **Éva Péter**, **Ph.D.**: *Differentiated Musical Education*
- Psychologist, Psychodrama Therapist and University Lecturer **Kinga Bakk-Miklósi, Ph.D.:** *Combining Elements of Music Therapy with the Method of the Psychological Drama – Implementation Possibilities within the Practice of Therapy*
- Psychologist **Enikő (Salat) Hernandez,** Ph.D. student and **Jean-Luc Hernandez** (France)**:** *Self-awareness in Psychology: Verbal and Non-verbal Aspects of Integrated Therapy, the Practice of Musical Eurhythmics*

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[1] American King James Version of the Holy Bible

[2] *Ibidem*

- Visual artist **Ágnes Forró**: *The Ensemble of the Artist, Therapist and Patient (Presentation of the Art Therapy Workshop from Borşa)*
- Pianist and teacher **Magdolna Szabadi**, Ph.D. student (Hungary): *Different Aspects of Music Therapy*
- Music teachers **Éva Fórika** and **Melinda Bartha**: *"A papucsszaggató királykisasszony" (Hungarian folk tale). Musical folk tale performed by the high school students from Aiud*
- Music teachers **Enikő Valádi** and **Márianna Paszjár** (from Sfântu Gheorghe)**:** *"Zene–bona manócska módra" (Musical tales) Performed by children with Down-syndrome, their siblings and parents*
- **Katalin Hanke**, **Ph.D.** (Transilvania University's Music Department, Braşov) and **Marika Szigyártó (**Music high school teacher**)**: *C. Saint-Saëns: Le carnaval des animaux – performed by high school and university students*

Short Biography of the Speakers:

- Reverend **Emese Buzogány, Ph.D.**: "*David took an harp, and played with his hand: so Saul was refreshed, and was well", Samuel 16:23*

Between 1992 and 2000 she worked as a religion teacher and hospital chaplain within several schools and in the County Hospital. She taught spiritual counseling at the Transylvanian Reformed Diocese's Nursing University. Since 2000 she is the hospital chaplain for the County Emergency Clinic in Cluj. In 2004 she furthers her education by enrolling in a masters program of pastoral psychology (Faculty of Reformed Theology, Cluj) in order to gain an even better and more effective sense of spiritual counseling. With the direction of her teacher and mentor Gábor Hézser, Ph.D., she drafts a thesis on the spiritual counseling of cardiology patients. In 2010 she wrote her doctoral dissertation on the following subject: *Religion and Health, the Relationship between Faith and Healing*.

- Guest Lecturer **Mária Kun, Ph.D.** (Hungary): *Snoezelen and Music Therapy from Kampen to Dalerveen*

She graduates from the Academy of Reformed Theology (Budapest) in 1982, whereas in 1985-86 she gets a scholarship to the Teologische Universitat in Kampen, the Netherlands. She is ordained as a minister November 27, 1987, and gives her minor doctoral thesis in Kampen in 1989, the title of it being: *What does 1500km signify – about spiritual teaching*. She attends post-doctoral courses in Luisville, followed by another thesis, entitled: *The role of the media in education*. The title of her major doctoral thesis: *Example and Exemplarity – the work of Ravasz László 1997.* Since 1993 she a pastor in Űllő, Hungary. She also teaches: 1992-93 at the Nagykörös-i Tanitóképző Főiskola, starting with 1999 at the Faculty of Reformed Theology within the Babeş-Bolyai University, Cluj.

- Musicologist **Adél Fekete**, Ph.D. student: *Music Therapy Throughout the Centuries*

Born in 1983, Adél Fekete started her musical education at the age of eight (violin and piano) at the S. Toduță Music High School, Cluj-Napoca. She earned her undergraduate and graduate degrees in musicology from the Gh. Dima Music Academy. She was awarded the first prize at the Xth Annual Scientific Student Conference, and won the Young Creator's scholarship from the Communitas Foundation in 2008. Since 2006 she has published numerous critiques in the Szabadság daily newspaper, as well as multiple studies in the Studia Musica academic journal. She has given a lecture on Claudio Monteverdi's Orfeo at the Early Music Festival (2008). At the present she is pursuing her doctoral degree at the Gh. Dima Music Academy and is a collaborator of the Hungarian Opera in Cluj.

- Music educator, religion teacher and social-worker **Boróka Gyarmathy-Bencze**, Ph.D. Student: *The Significance of Singing*

1995-1999 - she graduated high school from the Plugor Sándor Art High School in Sfântu Gheorghe, music department. 2000-2004 – obtained an undergraduate degree at the Babeş-Bolyai University's Reformed Theology Faculty, having the double specialty of Religion teacher – Social Worker. In parallel with this, she also enrolled in the Music pedagogy Department in the fall of 2003. Between September 6, 2005 and February 1st, 2006 she was an exchange student within the „Socrates-Erasmus” program, at the Juhász Gyula University, Music Pedagogy Department. She had earned her undergraduate degree in this field in the summer of 2007. Between 2006-2007 she pursued a graduate degree in the field of pastoral psychology. From 2009 to the present she is a Ph.D. student at the Theology-Pastoral Psychology Department of the Babeş-Bolyai University.

- Violinist **Lilla Kolumbán:** *The Importance of Consonance and Dissonance in Music Therapy. Are the Senses of Consonance and Dissonance Genetic or Learned?*

She was born in Cluj in 1984. She graduated from the S. Toduță Music High School in 2002, earning her undergraduate degree from the "Gheorghe Dima" Music Academy in 2006 (violin), and her graduate degree in 2009 from the Transilvania University in Braşov. At the present time, she plays in the orchestra of the Braşov Opera House and is also involved in music therapy starting with 2008, working as a volunteer at the 'Scut' rehabilitation center for the mentally ill.

- Conductor and Lecturer **Erzsébet Windhager-Geréd**, Ph.D. student: *Coherence within the Choir – The Impact of Choir Singing upon the Evolution of the Voice and Personality*

She studied organ at the Gh. Dima Music Academy with Ursula Philippi, also organ as well as church music at the „Universität für Musik und darstellende Kunst-Wien“ and at the „Conservatoire National Supérieur” in Paris. She is an internationally recognized guest performer as an organist, conductor and member of chamber music ensembles. She has performed in numerous countries around the world, such as: Austria, Slovakia, Hungary, Belgium, France, Slovenia, Germany as well as in various Transylvanian cities. She has been also on tour in Brazil (Cabo Frio, Petropolis, Belo Horizonte). She has collaborated with the „Orchestre National de France” in Paris, under Riccardo Muti. Erzsébet Windhager-Geréd's presence within the international music scene is validated by countless CD, TV and radio recordings (Radio France, Duna TV, Niederländischer Rundfunk, ORF). At the present she is the organist of the „Lutherische Stadtkirche” in Vienna, as well as an Assistant Lecturer at the Babeş-Bolyai University's Reformed Theology Faculty, Music Pedagogy Department, where she teaches organ improvisation, conducting and choir.

- Lecturer **Éva Péter, Ph.D.**: *Differentiated Musical Education*

She graduates from the Gh. Dima Music Academy in 1995 (Music Pedagogy-Conducting); earns her masters degree in 1998 and her Ph.D. in 2005 in the field of church music. At the present she is a lecturer at the Music Pedagogy Department of the Babeş-Bolyai University's Reformed Theology Faculty. She teaches music theory, methodology, runs pedagogical practices and coordinates undergraduate and graduate theses. She has published various academic courses, studies and articles. She has earned the “Jagamas János“ prize for choirmasters in 2007; as well as the 'Outstanding Pedagogue' award in 2007; she conducts the Babeş-Bolyai University's Theology choir made up of four choirs of different denominations.

- Psychologist, Psychodrama Therapist and University Lecturer **Kinga Bakk-Miklósi**, **Ph.D.**: *Combining Elements of Music Therapy with the Method of the Psychological Drama – Implementation Possibilities within the Practice of Therapy*

She graduated high school in 1998 in Târgu Mureş. She earned her undergraduate degrees in Special Education in 2002 and in Psychology in 2004 from the Babeş-Bolyai University. She pursued her master's degree at the same institution. In the period between 2000-2010, she participated in self-knowledge courses, nursing training and high-level psychodrama training. She earned her Ph.D. in 2008 in Hungarian Linguistics from the Faculty of Letters within the Babeş-Bolyai University. Her field of study is psycholinguistics, namely bilingual psychology. Since 2008 she is a university lecturer at the Târgu Mureş Art University and the head of the Pedagogical Institute. Within her private practice she runs psychodrama groups.

- Psychologist **Enikő (Salat) Hernandez**, Ph.D. student and **Jean-Luc Hernandez** (France)**:** *Self-awareness in Psychology: Verbal and Non-verbal Aspects of Integrated Therapy, the Practice of Musical Eurhythmics*

- Psychologist **Enikő (Salat) Hernandez,** Ph.D. student

Studies: 1991-1996, Babeş-Bolyai University – Faculty of Mathematics, Cluj; 1996-2000 Babeş-Bolyai University, Faculty of Psychology; 2005 Doctoral studies, Pécs, Hungary; *Professional experience*: 1998-2000 Teaches Mathematics at the Waldorf School in Cluj; 2000-2009 Psychologist at the same institution; 2007-2009 Psychologist at the Montesori School Cluj; 2007 University lecturer at the Babeş-Bolyai University, Faculty of Psychology; 1998-2000 Psychological counseling for cancer patients (within a Soros Foundation program); 2003-2004 individual therapy for children with behavior disorders within the *"Waldorf Education for Social Reintegration of Children with Educational needs"*; 2006-2008 Music therapy for children with asthma; 2006-2007 Anger Management Training program for children with behavior disorders; 2008 'For the psychological health of our children' workshop for educators; 2009 'Emotional Communication and Body Language' workshop for high school students; 2010 'For the psychological health of our children' lectures within the Leonardo program.

- **Jean-Luc Hernandez**

Studies: degree in 1985 in electrical engineering, Toulouse, France; 1991-1995 University of Eurhythmics, Lausanne, Switzerland; 1995-1996 training course in therapeutic eurhythmy, Lausanne, Switzerland. *Professional experience*: 1990-1993 Ergo therapy at the Mollie Margot Institute, Switzerland; 1994-1995 Therapeutic Eurhythmy for patients diagnosed with hydro encephalitis; 1995-2000 foundation of the „Centre Verger" Therapy Center for hyperactive children, Carcassone, France; 1998-2003 Group eurhythmy at the Waldorf kindergartens and schools, Carcassone, Avignon, France; 2003-2005 Waldorf Pedagogy Training Courses in Timişoara, Iaşi, Cluj; 2007-2008 Eurhythmy for ADHD (Attention Deficit Hyperactivity Disorder) and autistic children at the Psychiatric Institute for children in Cluj; 2007-2008 Motion therapy lectures at the Medical University in Cluj; 2008 Individual therapy for children with autism and Down-syndrome; 2009 Eurhythmy at the Waldorf School in Cluj, 2010 Eurhythmy for cancer patients. Has held numerous conferences and lectures in Europe: Paris, Germany, Holland, Spain, Croatia, Romania.

- Visual artist **Ágnes Forró**: *The Ensemble of the Artist, Therapist and Patient (Presentation of the Art Therapy Workshop from Borşa)*

Artist, art therapist, trainer, who graduated from the Ion Andreescu Art University in 1986 (ceramics). She participated in art therapy trainings: Art Therapy social 2006-2007, 2009-2010 at Budapest, in the class of dr. Zoltán Vass. Had numerous pastel, ceramics and graphics exhibitions between 1996 and 2010 in Cluj-Napoca, Târgu Secuiesc, Covasna, Turda, Odorheiu Secuiesc, Satu Mare.

- Pianist and teacher **Magdolna Szabadi**, Ph.D. student, (Hungary): *Different Aspects of Music Therapy*

1987-1995 - Király-König Péter Music School; 1995-1999 Tömörkény István Art High School; 1999-2003 Music Conservatory, Szeged; 2003-2006 Mental Hygiene Institute, Semmelweis University; 2006-2009 Medical school, Faculty of Music and Visual Arts; 2008-2009 Szeged University

Art Institute, Music Department; 2009-2010 masters degree in piano teaching (Szeged University); Ph.D. Student at the same institution, in the field of Educational Sciences. Mental hygiene professional, art therapist. Professional experience: 7 years pedagogical one, ran for 4 years several mental hygienic and art therapy groups. Participated in numerous professional and art master classes, also in conferences on the topics of music pedagogy and music therapy. Gave speeches at various music therapy conferences: *"Híd a Dunán" (Bridge over the Danube)* Budapest 2010, Târgu Mureş 2009, Strasbourg 2008, Eforie Sud 2007, Timişoara 2006. Publications: numerous publications since 2003 in "Magnificat", "Szabadság", "Tribuna", "Apostrof", and "Népújság" 2010.

- Music teachers **Éva Fórika** and **Melinda Bartha**: *"A papucsszaggató királykisasszony" (Hungarian folk tale) Musical folk tale performed by the high school students from Aiud*

- **Éva Fórika**:

She taught music at the Betlehen Gábor College in Aiud as well as at the Petru Maior High School in Ocna Mureş. She is retired at the present, but still works as a conductor in staging and teaching musical theatre. She graduated music pedagogy and conducting from the Gh. Dima Music Academy in Cluj-Napoca in 1971. The title of her professional thesis is: '*The employment of child songs in puppet shows*', 1986. Musical theatre titles staged and conducted by Éva Fórika: "*Szép Zsuzsika"(Beautiful Zsuzsika)*-1992 a folk tale adaptation; "*A bátor béres legény" (The brave daily worker boy)* 1992 folk tale adaptation; "*Élő történelem - a regöléstöl Szent István királyig" (Live history – From legends to King Stephenm The Saint)* 2000; *"Itt járt Mátyás király " (Matthias rex was here)* 2002; *"A varázsfuvola " (The Magic Flute)* –singspiel based on Mozart's music 2006; *"A papucsszaggató királykisasszony" (The princess who ruined her shoes)* 2010.

- **Melinda Ildikó Bartha**:

Teacher of the pedagogical department at the Betlehen Gábor College in Aiud; runs the theatre program for the pedagogy high school students. She graduated in 1996 from the Babeş-Bolyai University. She earned her master's degree from the same institution in 2007 in the field of Education Management, as her teacher's degree had the following title: "*The community builder role of the form-master*" 2008.

- **Katalin Hanke***,* Ph. D (Transilvania University's Music Department, Braşov) and **Marika Szigyártó (**Music high school teacher**):** *C. Saint-Saëns: Le carnaval des animaux – performed by high school and university students*

Katalin Hanke, Ph.D.:

She graduated from the Gh. Dima Music Academy, Cluj in 1976. In the period between 1976 and 1992 she was a violinist with the Braşov Philharmonic Orchestra. Since 1992 she teaches chamber music and violin at the Transilvania University in Braşov; in 2007 she pursues her Ph.D. with prof. László Ferencz, Ph.D., in 2009 earns her master's degree in music therapy, becoming the first university teacher to teach musci therapy in Romania, having also a professional background in the field. At the present she is a lecturer at the same university. She has also played in various early music ensembles throughout her career, such as: Cantus serenus, Codex, Georgius.

Marika Szigyártó:

As a child she was the pupil of Katalin Hanke at the music kindergarten in Braşov. She graduated high school from the "Tudor Ciortea" Art High School in 1997 (violin), and earned her undergraduate degree from the Pedagogy Department of the Transylvania University in Braşov in 2002. She teaches at the "Tudor Ciortea" Art High School and other schools starting with 2002. At the present she is a music teacher in two schools and has also won a 'Project Freedom' diploma. She helped stage the **)***: C. Saint-Saëns: Le carnaval des animaux* performance.

- Music teachers **Enikő Valádi** and **Márianna Paszjár** (from Sfântu Gheorghe): *”Zene–bona manócska módra”(Musical tales) Performed by children with Down-syndrome, their siblings and parents*

Enikő Valádi:

Born in Cluj, she graduated from the Gh. Dima Music Academy’s Music Pedagogy and Conducting Department in 1970. She teaches at the music high school and regular schools in Sfântu Gheorghe after graduating. Later she becomes music teacher and choirmaster at the Reformed College. Meanwhile, she runs a music kindergarten, teaches music in elementary school and writes manuals. After retiring she was asked by parents to work with mentally challenged children and young adults.

Marianna Pajszár:

She graduated high school in Cluj in 1966, and earned her undergraduate degree in Music Pedagogy and Conducting in 1971. She teaches violin and piano at the Plugor Sándor High School until retiring. She had the opportunity two years ago to try out an entirely new field of study – to experiment on the effects music has on mentally challenged children and youth.

JÚLIA KÖPECZI KIRKÓSA

(Translated from Hungarian by Köpeczi Juliánna Erika)

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CONTRIBUTORS

Liliana-Isabela APOSTU HAIDER, musicienne française née en Roumanie en 1975, commence l'étude du violon au Lycée des Beaux-Arts de Iasi. En 1993 elle entre à l'Université des Arts (section Interprétation musicale) de la même ville. Menant une carrière de violoniste, elle se fait remarquer lors d'un récital par le célèbre interprète et professeur Stefan Ruha en 1996, qui lui propose de devenir son étudiante à l'Université de Cluj, où il est professeur de violon. En 1998 elle obtient le diplôme de Licence en Interprétation et Enseignement du violon. Arrivée en France en 2001 (sélectionnée dans l'Orchestre international de jeunes interprètes à Nantes) elle poursuit parallèlement à sa carrière de violoniste les études universitaires, et obtient en janvier 2010 le titre de Docteur ès Arts (Musique) à l'Université de Nice. Lauréate du concours national Capes en France, elle enseigne actuellement la musique à Nice, est attaché de recherche à l'Université et mène une carrière internationale de violoniste et de conférencière.

Ecaterina BANCIU, Lecturer professor PhD. (b. 1956) has been a faculty member of the "Gheorghe Dima" Music Academy in Cluj since 2006, actively involved in musicological research and teaching and herself an alumna of the Academy (1981). She has published various articles, studies and two books (*Aesthetic Archetypes of the Ethos-Affectionate Relationship in the History of Music* - Editura MediaMusica, Cluj-Napoca, 2006; and *Musicological Itineraries: Mozart, Puccini, Toduță, Terényi* - Editura MediaMusica, Cluj-Napoca, 2009). Her research interests cover topics such as *hermeneutics*. As an example we have the following study *Hermeneutic Aspects of Cornel Țăranu's Chamber Work 'Oreste & Oedipus'* (2007). Then, there are the *Mozart's Works*: *Shakespeare's Spirit in Mozart's Works (*2004); *The Minuet in Mozart's Chamber Works* (2005), *The Clarinet in Mozart's Works* (2006). Then, there are *romantic music: Behind Manfred - Byron, Schumann and Tchaikovsky* "(2010) and *veristic opera: The enigma of Puccini -Turandot*; We have then, Romanian *contemporary music:* (*Ovid's effigy in Sigismund Toduță's Third Symphony* (2004); S*ix Toduță antiques* (2007); *Ede Terényi*: *Tribute for Mozart* (2008), *Sigismund Toduță's Choir Works – Cluj premiere* (2008), *musical archetypes*: *From "Viersuri de dor" to "Ciaccona". Archetypal Discourse: Vasile Herman*, co-author: Gabriel Banciu (2009). Books: *Arhetipuri estetice ale relației ethos-affectus în Istoria muzicii (Aesthetic Archetypes of the Ethos-Affectionate Relationship in the History of Music)*, Ed. MediaMusica, Cluj-Napoca, 2006 (ISBN / EAN 973-8431-41-7 / 978-973-8431-41-6), nr. of pages: 242. *Itinerarii muzicologice: Mozart, Puccini, Toduță, Terényi, (Musicological Itineraries: Mozart, Puccini, Toduță, Terényi)*, Ed. MediaMusica, Cluj-Napoca, 2009 (ISBN 978-973-1910-19-2), nr. of pages: 100. *Istoria muzicii (The History of Music)* - Module of study for University Studies by Distance Learning, Ed. MediaMusica, Cluj-Napoca, 2009 (ISBN 978-973-1910-62-8), nr. of pages: 264

Adrian BORZA been recognized as a versatile musician, dedicated to writing instrumental and electro acoustic music, to music software development, to audio post-production, and to music teaching. His music has been performed in festivals of new music, and broadcasted across Europe, Asia, North America, South America, and Australia. While in Romania, he was awarded a PhD in Music at the Gheorghe Dima Academy of Music in 2004. While living in Canada, he attended music programming courses at the University of Montreal between 2004 and 2005. A distinguished creation in 2004 was *IAC Interactive Algorithmic Composition Music Software*. In 2006, he created *VT/RAP Video Tracking/ Real-time Audio Processing*, a granular synthesis and audio signal processing software controlled by gesture, and optimized for dance and installations. *Score Follower* was produced in 2010 in order to use the computer as a musical instrument. In the same year, he conceived *Dusk Interactive*, *Bach Interactive*, and *Chopin Interactive*, the latest one with the purpose of interactively performing *Prelude Op 28 No 7* by Fr. Chopin.

Gabriela COCA, PhD (born in 1966) is a musicologist and lecturer professor of the Babes-Bolyai University / Cluj-Napoca, Faculty of Reformed Theology, Musical Pedagogy Department (she teaches the musical forms, the harmony and the counterpoint). She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj – Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: *The Arhitectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner* with the coordination of University Professor Eduard Terényi PhD. As a representative work one comes across the following volumes: *<Lohengrin> of Richard Wagner, the Architectonic Conception*, Ed. MediaMusica, Cluj-Napoca, 2006; *The Interference of the Arts* vol. I, *The Dualist Thinking* joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, Cluj-Napoca, 2007; *From Bach to Britten. Applied Musicology - Studies*, the author's edition, Cluj-Napoca, 2008; *Form and Symbols in "Magnificat", BWV 243, D Major of J. S. Bach*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Musical Forms - lectures*, The authors edition, Cluj-Napoca, 2008, *"Ede Terényi – History and Analysis"*, Ed. Cluj University Press, 2010, *Harmony, Counterpoint* and *Choir Arrangements* – Three Supports of Courses - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

Petruța-Maria COROIU MĂNIUȚ, PhD Musicologist, aesthetician, composer, pianist, teacher (b. 7 VI 1976, Braşov). She has three diplomas in music: The National University of Music Bucharest - Musicology (1995-1999), The National University of Music Bucharest – Musical composition (1998-2003), "Transylvania" University from Brasov – Piano Performance (2002-2006). Master classes: Accademia "Mozarteum", Salerno (Italy, 1995), The National University of Music Bucharest – Musicological synthesis, 1999-2000). Phd in music at the The National University of Music Bucharest (2005). Work experience: Romanian Society of Radio, „George Enescu" Lyceum Bucharest, Art Lyceum Brasov, "Transylvania" University from Brasov, and Philharmonic Society from Brasov. Author of many books and studies she initiated many international symposiums.

Constanța CRISTESCU, PhD (Musicologist). Born in Romania, Vatra Dornei (District Suceava) in May 10, 1959 she studied at the Gheorghe Dima Music Academy in Cluj-Napoca (1980-1984), where she was awarded her Diploma in Musicology, Pedagogy an Piano (1984). She was awarded a PhD in Musicology in 1996 at the Gheorghe Dima Music Academy. *Work Experience:* musicologist, teacher, and journalist. She has been Professor of music, piano and choir at the School of Music in Zalău (1984-1990), researcher at the Institute of Folklore "Constantin Brăiloiu" in Bucharest (1990-1999), professor of music and folklore at the University "Aurel Vlaicu" in Arad (1999-2006), editor at the Natura Press Society (2008), musicologist at the Cultural Centre Bucovina (CCB). She is member of the Society of Romanian Composers and Musicologists (since 1996). Contributes to studies of musicology, ethnomusicology and Byzantinology at several publications. Contributes to musical critical articles in Romanian and German and to the programmes of Radio Romania Cultural in Cluj-Napoca and Bucharest. Honours: Prize of Romanian Academy (2001). From the books she wrote, we make a selection: *Toaca summon. Romanian Repertory.* Monography, musical typology et antologie musicale, Bucharest, Editura Academiei Române, 1999; *Segments from the chronology of a development*, two volumes, Bucharest, Editura Muzicală, 2004, 2005; *Church Chants in style of Bishop Ioan I. Pap from Arad*, Bucharest, Editura Arefeană, 2003; *Church Chants from Region Arad*, University Aurel Vlaicu: *Book of Liturgy*/2000, *Book of Vespers*/2001, *Book of Liturgy end Book of Vespers - II Edition end Book of Orthros*, 2006; *Anastasimatarion from Arad*, Bucureşti, 2006; *Studies et materialien in musicology*, Bucharest, 2006; *Folk-music for marriage*, Bucureşti, 2009; *Unity and variety in Romanian music of Byzantine Tradition. The Regional Styles*, Bucharest, 2009.

Aaron FAZAKAS is an Assistant Professor at Sapientia University of Cluj-Napoca, The Faculty of Science and Arts, Department of Photography, Cinematography and Media where he teaches Film Music. He is currently working towards finalizing his PhD thesis entitled *Image and sound in movie soundtrack – interdetermination, symbiosis, feed-back* - under the scientific supervision of Acad. Univ. Prof. PhD. Ede Terényi. His compositional creation consists of vocal symphonic music, film music, chamber music and choral music. His works have been played in Romania, Ukraine, Hungary and Germany, and they have been printed on CDs and DVD. Aaron Fazakas has published the works entitled *Stalactite – The Silent Witness* for string orchestra and *Don't CATch the MOUSE* (a quintet for 4 Bb Clarinets and Bass Clarinet or Flute, 3 Bb Clarinets and Bassoon / Bass Clarinet) with the *Stephan Korody-Kreutzer* Publishing House in Germany. "*The music of Aaron Fazakas' work defines itself, first and foremost, through its polystylistic – programmatic openness, including as a relevant constant the appetence for film music. As the spectrum of the styles he approaches is an extremely broad one (from the protestant choral intonations to jazz idioms), a special importance is given to the specificity of their technique of interpenetration and orientation into the stream of his own structural-expressive conception of an obvious originality and suggestive power*" (Oleg Garaz, musicologist). Web: www. aaronfazakas.com

CONTRIBUTORS

Tudor FERARU (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 worked as a Teaching Assistant at UWO and UBC between 2001 and 2007. 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. Tudor Feraru currently teaches at the 'G. Dima' Academy of Music.

Ignác Csaba FILIP graduated the Academy of Music in Cluj-Napoca, in the flute class of Gavril Costea, his chamber music professor was László Ferenc. He attended international master's courses where he acquired the techniques of baroque flute and recorder from masters, such as: Anneke Boeke, Heiko Shegget, Paul Leenhouts, Karel van Steenhoven, Peter Holtslag (Holland). As member of the ensembles *Cantus Serenus*, and artistic director of the ensembles *Codex* he performed at many national and international chamber music concerts. Since 1996 he has been professor at the Transylvanian University of Braşov, in 2004 he obtained the doctor's degree at the Gheorghe Dima Academy of Music of Cluj-Napoca.

Attila FODOR, Ph.D., was born in 1977. He was awarded in 2007 a PhD by the Academy of Music "Gh. Dima" of Cluj-Napoca with the thesis: *Ravel's impressionism. Stylistic-Aesthetic Investigations*. He is involved in educational and musicological research activities (conference participations, publications). To exemplify, we can enumerate the follows: 2005-2008 - tutor, Musicology Chair of Academy of Music "Gh. Dima", 2008 - assistant professor, Music Department of Partium Christian University (*Theory of Musical Aesthetics, History of Musical Aesthetics, Counterpoint, Score Reading*). Publications: *Debussy-Ravel comparative analyses* (Philobiblon, vol. X-XI, University Press, Cluj, 2006); *The dance-music relationship in ulterior dance settings of instrumental music*; *Christian Bence-Muk's chamber ballet The Incubus*; *The chamber symphonies of Arnold Schoenberg*; *Christian Bence-Muk's chamber symphony Fun-Land* (Camerata XXI, Media Musica, Cluj-Napoca, 2006-2007); *Some aspects of vertical typologies in the last String Quartet of W. A. Mozart, KV 590, F major*; *The place of Bartók's Miraculous Mandarin in the context of XXth century music*; *The Osmosis of the Diversity in Maurice Ravel's Work* (Studia UBB Musica, Cluj-Napoca, 1/2009, 2/2009, 1/2010); *„The laudation of closing flexa" and who is behind it – reflections on Vermesy Péter's musicological writings*; *Bartók's crossroads – The Miraculous Mandarin* (Partiumi Szemle, Oradea, 1/2010, 2/2010). He participated at numerous conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea since 2005. He is also the winner of Transylvanian Students' Scientific Conference, Musicology Section, 2004 (*Debussy-Ravel comparative analyses*). Among the spoken languages, there are English and also French.

Lucian GHIŞA is a PhD. referent at the "Gheorghe Dima" Music Academy - Cluj-Napoca, the Distance Learning Department, and Associate teacher at the Department of Musicology, teaching courses of Theory-Solfeggio-Dictation and Harmony. He is also project director of post-doctoral research, type PD, financed by C.N.C.S.I.S., with the title *The Research, Systematisation and Promotion of the Genre of Oratorio in Romanian Music of the 20th Century*.

Luminița GUȚANU is born in Chişinău, the Republic of Moldova. In 2003, she got a Ph.D. degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "20th-century Opera in Bessarabia". She also has a Master's degree in "Conducting of Academic Choirs" at the State University of Arts in Kishinev, after having graduated from the State Institute of Arts in Kishinev, Faculty of Musical Pedagogy, and Specialisation: Conducting of Academic Choirs. Between 1995 and 1997, Luminița Guțanu benefited from two important scholarships, i.e. the Merit Scholarship of the "Maria Bieşu" Foundation and the "George Enescu" Merit Scholarship. Since 1996, she has been very actively involved in the fields of teaching, conducting and scientific research. She has been assistant-lecturer at the State University of Arts in Kishinev, University lecturer in Academic Choirs' Conducting at the "Luceafărul" Academy of Arts in Bucharest, member of the organizational team for the National Symposium of Choral Music in Sinaia, Romania, between 2001 and 2007, organised by the Sound

Cultural Foundation (led by Voicu Popescu). As regards her scientific activity, Luminița Guțanu has published a significant number of articles in specialized magazines both from Romania and the Republic of Moldova and abroad. She has participated in numerous national and international conferences in: Moscow (Russia), Republic of Moldova, Bucharest, Brasov, Oradea, Pitesti, Alba-Iulia. Published works: Book “Opera in Bessarabia in the 20th century”, research studies: Choral Music in the Republic of Moldova, published in ICB-Dossier – International Coral Bulletin, An analytical overview of the overture of the “Decebal” Opera by Teodor Zgureanu, The importance of choral music in the formation and education of child's personality, New perspectives in the development and education of the student as a conductor and future music teacher, The profundity and significance of the states of mind in Nocturne no. 19 by Frederic Chopin. Presently, she is lecturer at the “Spiru Haret” University in Bucharest, second conductor of the “Symbol” Youth and Children’s Choir, associate conductor of the Romanian Patriarchy’s “Nicolae Lungu” Choir, Conductor and founder of the “Ad Libitum” Choral Group (with which she has recorded 3 CD-es) and lyrical artist in the renowned “Preludiu” Chamber Choir, conducted by Voicu Enăchescu. With these artistic ensembles, she has participated in numerous choral festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).

Stela GUȚANU was born in Chişinău (*Kishinev*), the Republic of Moldova. In 2004, she was awarded a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of development in the religious music in Moldova and Bassarabia, in the tradition of Romanian orthodoxies from the 18th – 19th centuries". In 1999, she successfully completed the post-university course “Choral Points of Reference”, led by the eminent conductor Marin Constantin. In 1998, she earned a master’s degree in Academic Choir Conducting at the National University of Music in Bucharest. In 1996, she graduated from the Arts Institute in Chişinău, the Faculty of Musical Pedagogy, at the specialization: “Academic Choir Conducting". In 1995-1996, she earned the "George Enescu" merit scholarship. She started her didactic activity in 1992 and has been teaching ever since. During these years, she activated as a teacher of conducting and music history at the Choral School No. 36 in Chişinău (1992-1993), as a vocal coach at the School of Theatre in Chişinău (1994-1995), then *assistant lecturer* at the Academy of Music, Theatre and Plastic Arts in Chişinău, collaborated with Teleradio Moldova as a music editor. Since 2006 to date, she has been working as teacher at the “Faethon” Konservatory of Music in Alexandroupoli – Greece and at the “Ihohroma” Music School, in the same town. As regards her conducting activity: conductor of the choir of ”A. Ursu” Primary School – Chişinău (1996-1997); conductor of the boys’ choir from “St. Demeter” Church”- Chişinău, conductor of the Choir for Children with Disabilities – Ilfov County, Romania (2003), conductor and founder of the ”Ad Libitum” Choral Group, second conductor of the Chorale of Church “St. Kiriaki” in Alexandroupoli - Greece, conductor and founder of the Children’s Choir of ”St. Nicholas” Church in Alexandroupoli – Greece. Artistic activity: since 1998 until 2006, she has been a member of the National Chamber Choir “Madrigal”, with which she has performed and toured both in Romania and abroad (Germany, the Netherlands, Hungary, Switzerland, Skopje, Italy, Israel, Japan). As regards her scientific activity, Stela Guțanu has published articles in specialized magazines from both Romania and the Republic of Moldova. She has participated in numerous national and international conferences in: Republic of Moldova, Bucharest, Brashov, Oradea, Pitesti, Alba-Iulia. Published works: *“New perspectives in the development and education of the student as a conductor and future music teacher”, “The Balad Genre in Fr. Chopin’s creation”,“ A new Approach to the musical theatre genre, as seen by the young composer Athanasios Trikoupis”, “Teodor Zgureanu and the lyric genre of Bassarabia”, The influence of music on the education of the contemporary man”.*

Vangelis KARAFILLIDIS, *Pianist:* Piano Diploma, Macedonian Conservatory, Thessaloniki, Greece; *Composer:* Composition Diploma, Music College, Thessaloniki, Greece; *Physicist:* Physics Degree, Aristotle University, Thessaloniki, Greece; *Music Teacher:* State High School, Greece (Second Chance School of Alexandroupoli. Address: Aftokratiras Theodoras Str. 15, 68100 Alexandroupoli, GREECE). Vangelis Karafillidis was born in 1971 in Alexandroupolis, Greece. He graduated the Physics Department of the Aristotle University of Thessaloniki. After studying under Nicolas Astrinidis at the Macedonian Conservatory of Thessaloniki, he received his Piano Diploma with honors and 1st prize voted unanimously. After studying under Alkis Baltas at the Music College, he received his Diploma of Composition voted unanimously with honors. His works have been performed in Greece, Germany, Bulgaria, Lithuania and Romania. As a pianist, he has given performances in Alexandroupoli, Thessaloniki and Xanthi (Greece). His compositions served as research paper material in the class *“Introduction to Modern Greek Music”* in the Music Department of Aristotle University of Thessaloniki. Some of his works are used as teaching material for piano students. His articles have been presented in numerous conferences in Greece, Romania and Moldova. For his works “Variations on a Greek Island Dance ”and“ Micrographies, he won the 1st and 2nd prize respectively in the first competition for piano composition organized by the House of Education and Arts in the Municipality of Xanthi in 2000. For his work “The Darkness of Time” for String Quartet, he was awarded the 3rd composition prize in the 11th international music competition “Music and Earth” which took place in Sofia (Bulgaria) in 2003. Since March 2003, he has been working as a State High School Music Teacher.

Júlia KÖPECZI KÍRKÓSA, PhD. (b. Gherla, July 10, 1947), opera singer, singing teacher; has graduated from the “Gh. Dima” Music Academy in Cluj-Napoca, where she studied with Emil Mureşan, and later with the remarkable soprano Éva Trenka. Since then she was one of the most valued dramatic sopranos at the Hungarian Opera in Cluj, where she has performed more than thirty roles in about one thousand performances. Throughout her carrier, she has had the opportunity to sing all over Europe, from Italy to the Netherlands, Hungary and Great Britain, every performance followed by the great public as well as the critical acclaim. In 1994, she was awarded the “Cultural Anniversaries in Cluj-Napoca” Medal as recognition of her artistic merits. Since 1994, she is also a singing teacher associated with several universities, such as the “Gh. Dima” Music Academy of Cluj, the “Christian Partium University” of Oradea, as well as the Babeş-Bolyai University in Cluj, Faculty of Reformed Theology, Musical Pedagogy Department. In December 2007, she has received a Ph. D. in Music with a thesis concerning “*The Aesthetics of Verdi’s Opera from the Standpoint of the Female Roles. Between Lyrical and Dramatic*”.

Éva PÉTER, PhD. (born in Cluj-Napoca on the 18th of September 1965), lecturer professor, completed her education at the Faculty of Music Pedagogy of the “Gheorghe Dima” Music Academy in Cluj-Napoca. At the beginning of her career, she worked as a church organist, after which she pursued an academic career. At the present, she teaches music theory, teaching methods, church music and organ at the Faculty of Music Pedagogy of the Babes-Bolyai University in Cluj-Napoca. Her main domain of research is church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the Hungarian reformed church and the traditional ones. In January 2005, she received a PhD in Music with a thesis concerning “Community reformed songs in the written and oral tradition of Transylvania”. Books published in 2009: *Zeneelmélet. Egyetemi jegyzet (Music Theory. Lecture notes)*, Napoca Star, Cluj-Napoca; *Szolfézs példatár (Solfeggio Collection)*, Napoca Star, Cluj-Napoca.

Georgeta PINGHIRIAC, PhD. Training: graduated the “Ciprian Porumbescu Conservatory" of Bucharest (“National University of Music Bucharest”), the Department of Voice Performance -Opera, under the guidance of Arta Florescu, Ana Tălmăceanu-Dinescu, Emilia Petrescu, Anghel Ionescu Arbore, Jean Rânzescu, Anatol Kisadji, Aurel Alexandrescu and other personalities. She has pursued Doctoral studies in Vocal Performance at the “National University of Music Bucharest" and earned her Doctoral Degree in Vocal Performance in 2002, guided by Ph.D. Şerban Dimitrie Soreanu. Professional activity: main performer of “Iasi National Romanian Opera House” and “Galati Musical Theatre Nae Leonard”; as a Soprano, her repertoire contains the leading roles of 30 operas and 15 operettas; she sang 4753 operatic performances, of which 1614 were concerts in Romania and abroad: France, Bulgaria, Czechoslovakia, Yugoslavia, Italy, Germany, Spain, Russia, Singapore, etc. Teaching experience: since 1997 she is a tenure teacher as PhD. at “Spiru Haret” University, Bucharest. Author's Works: Pinghiriac Georgeta - Pinghiriac, Emil, *The Art of Singing and Performing*, România de Mâine Foundation Publishing House, Bucharest, 2003. Pinghiriac, Georgeta: *Estetical Symbols of the Soprano Voice*, National University of Music Publishing House, Bucharest, 2003. *Aria Album - a Selection*”), România de Mâine Foundation Publishing House, Bucharest, 2006. Pinghiriac, Georgeta - Pinghiriac Emil, *Communication through Vocal Singing*, Pegasus Press, Bucharest, 2009.Pinghiriac, Georgeta – Pinghiriac Emil, *The Stylistic and Interpretative Dimensions of Voice*, Editura Muzicala (Musical Publishing House), Bucharest, 2009.

Claudia POP, PhD., senior lecturer. Born in Romania at the 10th of July 1968, a *mechanical engineer* became a graduated Bachelors of Art's in 1996 at the National University in Bucharest, specialized in *Opera Voice Training* and in 1998 is specialized as *Opera Stage Director*. In 2003 obtains the scientific title *"Doctor in Musical Stylistics"*, the title of thesis being: *"The Sound Kynesthesis in Singing Art".* Started as assistant professor in 1996 at the Faculty of Music – University *Transylvania* from Brasov, teaching *Choral Singing* and *The Actor's Art,* in 2004 became Senior Lecturer, as titular of *Singing* and *Lied – Oratorio* classes and to *Opera Training* class as associate, *"through the multiple opportunities which she had to, and the seriousness of her professional preparation, she can be considered a value of her generation"* – appreciated prof.dr. *Grigore Constantinescu* – The Ex-President of the Music Critics Union, Bucharest. Vocal Chamber Interpret having recitals and concerts in Romania, Great Britain, Germany, Italy, Norway, Finland, Spain collaborates also with "George Enescu" and Braşov Philharmonic Orchestras. As an opera singing interpreted different roles at the National Opera in Bucharest and at the Opera House, Brasov. As an Opera Stage Director had settings with different Opera Houses from Romania and also with the students at the Faculty of Music, University *Transylvania* of Braşov. Preoccupied also by the scientific part of singing published in 2004: *"The Singing Voice and the Improving Teaching of the Voice"*; in 2009: *"Guide of interpretation and vocal ornamentation - Italian Baroque"*; in 2010: *"Musicological studies in art voice interpretation"*. Also in 2009 with Electrecord House a CD: *"Chemin d'amour" – Poulenc, Debussy, Ravel, Fauré*, EDC 916.

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