

A PROFILE SKETCH IN THE MIRROR OF ONE WORK: *SINUS* FOR CLARINET SOLO BY CRISTIAN MISIEVICI*

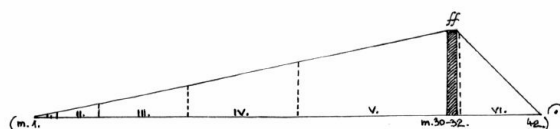
GABRIELA COCA**

SUMMARY. The work *Sinus* for the solo clarinet by Cristian Misievici was written in the year 1982. Under the name of “*Sinus*” the author makes a transposition of a sinusoidal movement, in the music area. The sinusoidal movement is conceived to be in a continuous broadening, it is nothing but the protection of the spiral in the space.¹ Having only 2'10" - a time that is specified by the author — it can be made a maximum of the concentration and of the organization of the sonorous material. This paper contains a structural analysis, which reveal the inner logic of this musical work, respective the presence of the sinus of the whole musical parameters.

Keywords: sinus, Cristian Misievici, clarinet, solo, analyses, structure

The piece is made of 6 sections of the form, which adopts an advanced way in their counting. The sketch of the work can be done in the following way:

Ex. 1



The 655 component sounds of the work are distributed in the framework of the form sections in the following way:

Ex. 2

Section	I	II	III	IV	V	VI
Nr. of sounds	32	62	103	160	232	66 sounds + 54 rests

* This study was first published in Romanian, in: *Muzica*, nr. 1/2000, Ed. Uniunea Compozitorilor, Bucharest, p. 15-29.

** Babeş-Bolyai University, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, str. Horea nr. 7. E-mail: gabriela_coca@yahoo.com

¹ “This geometrical shape has two variants: the ellicoid spiral and the plane one. They have a common symbolism that evokes the evolution, the emanation, the extension, the cyclical progressive development. (...). It is the representation of the movement that was started in a certain point and it is prolonged at the infinite, it could be projected far away in time, to the evolution of the material world or to the movement of the ideas.” in: Evseev, Ivan, *Dictionar de simboluri si arhetipuri culturale (Dictionary of Symbols and Cultural Archetypes)*, Ed. Amacord, Timișoara, 1994, p. 172.

During the first five sections, the composer uses a density step by step of the sonorous material, in the section VI he adopts the reversed process, he makes it rare step by step.

The center of the height of the whole sonorous architecture is represented by the measures 30-32, at the end of the section V. There is a moment of maximum sonorous agglomeration, a dynamic climax.

The evolution of the dynamics is in a kind of a tight report with the musical shape. So, the musical work starts in a *pianissimo*, the first two sections and a half are put in a *poco a poco crescendo*, till the direction *mezzoforte* from the 9th measure (the IIIrd section). The IVth section advances from *mezzopiano* to *forte*, and the Vth section from *mezzopiano* to *fortissimo*. The VIth section relies on an alternation of the extremes, putting together, by contrasts, the dynamics: *f, subito p, f, mp, p, f, p, pp*.

The whole paper relies on the using of two values of the length: the quaver and the crotchet (that is visualized every time, by two quavers tied by a prolongation *legato*), and by the using of the quaver rest. The real sonorous length of the values is even shorter or longer, taking into consideration the type of the exceptional division where these elements are framed in on their way.

The melodically essence of the whole musical work can be stated in the following way:

Ex. 3

Section I-VI (Cl. In B_♭)

The style is neo-modal; each sound appears together its alteration. During the first five sections, the author uses a density systematically of the sonorous material. In addition, the content in semitones of the constitutive intervals of the

combinations is subject to a step by step evolution. So, in the Ist section we can come across to the combinations of the sounds that are at a distance of 1 and 2 semitones (1 2 / 1 1 2). The second section combines the sonorous distances made by 1, 2 and 3 semitones (2 3 / 1 2 3 / 1 1 2 3). The third section, brings as a supplement, in the rows of the intervals, the distance of 5 semitones (3 5 / 2 3 5 / 1 2 3 5 / 1 1 2 3). The fourth section broadens the rows of the combinations with the cipher 6: (5 6 / 2 1 5 / 2 2 1 5 / 1 2 2 1 5 / 1 1 2 1 1 1), and the fifth section with the cipher 7: (6 7 / 5 1 5 / 2 1 5 1 / 2 2 1 5 1 / 1 2 2 1 5 / 1 1 2 2 1).

From the point of view of the sonorous material that is used, the beginning of the sixth section represents a certain moment in the framework of the same paper, the whole previous looking for, it can find equilibrium by the sonorous expression of the major triad.

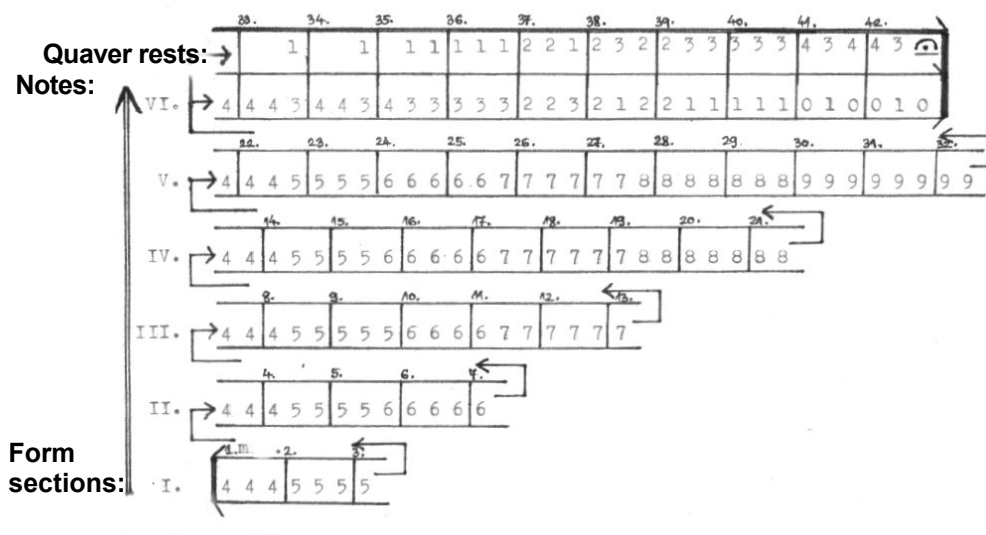
During the first five sections of the form, it can also be made, a gradual evolution of the successions of the divisions in the following way:

- In the Ist section: it is made the way from a *quadruplet* to the *quintuplet*;
- In the IInd section: it is made the way from a *quadruplet* to a *sextuplet*;
- In the IIIrd section: it is made the way from a *quadruplet* to a *septuplet*;
- In the IVth section it is made thw way from a *quadruplet* to a *octuplet*;
- In the Vth section: it is made the way from a *quadruplet* to a *ninetuplet*.

Only the divisions of four sounds make the VIth section, which have as a basement for their combination exclusively the procedure of the permutation. The sonorous material that is used becomes increasingly elliptical, by the supplementation of the sounds with the rests.

Ex. 4

The order of the successions of the normal divisions and of the exceptional ones (the table can be read from upwards to downwards).²



² 4 = quadruplet; 5 = quintuplet; 6 = sextuplet, and so on. I., II., III. = the sections.

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The melodically content of the normal and exceptional divisions advances in the following way:

Ex. 5

Cl. in B_♭

quadruplets

④

permutation

niente

quintuplets:

⑤

permutation

permutation

it breaks the permutation see 6 / III (tide - ebb)

permutation

permutation

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sextuplets

⑥

permutation

tide - ebb

tide - ebb

permutation

septuplets

⑦

tide - ebb

tide - ebb

tide - ebb

tide - ebb

octuplets

⑧

tide - ebb

tide - ebb

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The groups made by 4 quavers take in their development **exclusively the procedure of the permutation**. This procedure is also, valid during all section VIth, although the musical material is much imbued with rests, as it is under a continuous dissolvment.

The **quintuplets** adopts the same procedure of the **permutation** in there melodically evolution, with one exception, in the IIIrd section, the last grouping of the measure 9. There the author breaks the row of the permutations, so that, the sextuplets that follows this grouping to adopt a procedure of melodically evolution under the shape of a **tide - ebb**. **This is the moment when it appears the dynamics *mezzoforte* and the first dynamic noted accent!**

The **sextuplets**, in their evolution adopts **both the development procedures** that are previously presented, while the **septuplets**, the **octuplets** and the **ninetuplets** are limiting to the evolution procedure by the **tide-ebb** shape.

In the permutations frame, the author “assumes his right” to modify the register of a sound, over its precedent apparition in the same cycle of permutations.

No matter of the procedure that is the background for the melodically evolution (permutation, tide-ebb), as a rule, we can notice the fact that the number of the apparitions of each division is lower with 1 than the number of the sounds that compose that particular division. So, the group of the 4 sounds it appears of 3 times, the quintuplet of 4 times, the sextuplet of 5 times, and so on. However, **it is one exception**—in the IIIrd section, the division group of 5 sounds appears of 5 times, and that of 6 sounds appears of 4 times. This breach in the general rule of the succession of the divisions is made by purpose, by the composer, as a subtle expression of the fact that nothing is perfect, that the exception enforces the rule.

The gradual sinusoidal evolution of the whole sonorous material over the first 5 form sections of the musical work can found its accomplishment in the section VIth.

The fact that each section starts with the division of 4 sounds has a special significance.

*„The symbolism of this number results especially from its referring to the two essential geometrical shapes in the traditional pattern of the world: the square and the cross”—as Ivan Evseev writes in: **Dictionary of Symbols and Cultural Archetypes**.³ “It is the number of the totality and that of the plenitude of the terrestrial world, the touchable, material one. That is symbolized by the four cardinal points, by the four winds, by the four pillars on which the earth or the universe leans on, by four cosmically elements (earth, air, water, fire), by four seasons.”*

“(…) four is the symbol of the order, of the reason and of the symmetry (….) it is a solid cipher, a stable one, (….) in the cabalistic sapphire, four represents the power that gives life”⁴.

The climax in the evolution of the divisions, at the end of the Vth section is represented by the cipher 9 (ninetuplet).

“Nine: the symbolism of this number dues to the fact that it is a multiplying of the 3 (3x3=9); ‘it is the triad of the triads’ to Pitagora’s followers. (….) It signifies the coming back of the multiple to the unique.”⁵

“(…) it symbolizes the everlasting, the consummate (….) In Christianity, this number represents harmony and divine perfection and it is the sacred number for the Virgin Mary.”⁶

“Nine it is the last in the series of the ciphers, it announces an end and a beginning, so a mutation on another level. Here, there can be found an idea of a new birth and that of the germination and that of the death (….) The last of the numbers belong to the universe, which manifested, nine opens the phase of the transmutations. It expresses the end of a cycle, the finality of a race, the closing of a chain.”⁷

³ Evseev, Ivan, *op. cit.*, p. 130.

⁴ Gibson, Clare, *Semne & Simboluri. Ghid ilustrat. Semnificatii si origini (Signs & Symbols. Illustrated Guide, Meanings and Origins)*, Ed.Aquilla, Oradea, 1998, p. 86.

⁵ Evseev, Ivan, *op. cit.*, p. 117.

⁶ Gibson Clare, *op. cit.*, p. 87.

⁷ Chevalier, Clare—Gheerbrant, Alain, *Dicționar de simboluri (Dictionary of Symbols)*, vol II, Ed. Artemis, Bucharest, 1995, p. 352.

The normal rhythmical and exceptional divisions are shaping in their development sonorous grouping. **The extremes** that belong to these are succeeding as follows:

Ex. 6

Cl. in B_b

The image shows a handwritten musical score for Clarinet in B_b. The score is written on ten staves, each containing a melodic line. The measures are numbered from 1 to 42. The score is divided into sections by vertical bar lines and boxed labels: I. (measures 1-3), II. (measures 4-5), III. (measures 6-8), IV. (measures 11-15), V. (measures 21-25), and VI. (measures 31-35). The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is B_b major, and the time signature is 2/2.

From this table of the melodically extreme points, and from the “cardiogram” of the sonorous oscillation, it can be extracted the skeleton of the whole piece.

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Ex. 7

Cl. in B_b

Regarding these things, we can notice that the making logic that states that an extreme (it is usually the superior one) points the same sound, a time in which the other extreme (most frequently, the inferior one) it advances upward, as a rule, drawing an evolution in its way:

- monochordal;
- bichord - bitone,
- trichord - tritone,
- tetrachord - tetratone,
 - pentatone,
 - hexatone,
- and - heptatone.

Examining the content in semitones of the intervals of this evolution, we can notice that in the case of the upward way, the content in semitones of the component intervals is dilating step by step. While in the case of the downward way, the content in semitones is contracting systematically.

Ex. 8

monochord



bichord
- bitone



trichord
- tritone



tetrachord
- tetratone



pentatone



hexatone



heptatone



So, the two sounds of the bichord and of the bitone can be found of a distance of 2, 3, 5, 7 semitones. The trichords and the tritones are shaping at the distances 1-2, 2-3, 3-5, 5-6, 6-7, 7-9 semitones. The tetrachords and the tetratones have the structure: 1-1-2, 1-2-3, 2-3-5, 2-3-7 in an upward way, respectively 6-5-3 and 7-6-5 in a descendant way. The pentatone adopts the ascendant profile of 1-1-2-3 semitones, and a descendant profile of 7-6-5-3 semitones. The hexatone and the heptatone evolve only in an ascendant way shaping, in their way, the following distances:

hexatone: 1-2-3-5-6, 1-1-2-3-5, 2-3-5-6-7.

heptatone: 1-2-3-5-6-7.

From the continuous flow of the sounds of a rare or of a dense state, there is highlighted by a latent polyphony two sonorous strata:

- **the first sonorous strata** come out of the context by using the agogic. It is possible until the measure 9 (the first two sections and a half), and in the last section, too, the accents are latent, they results from the posing of a single note on the secondary staff. This latent accent is always the first note in the division group.

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The melodically point-like line is shaping by using the procedure that can be presented in the following way:

Ex. 9

Cl. in B_♭

The nucleus of the entire melody is the sound **F** from the small octave. Starting from this sound, the accents advance in waves. The superior limit of these waves of the accents goes for away of the chromatic or semi-chromatic nucleus step by step (see the sounds that are under the bows with the arrows).

Ex. 10

In the framework of this semi-chromatic evolution, a special interest have the melodically segments during their way this semi-chromatic evolution is broken. Those I put in the downward parentheses:

Ex. 11

Cl. in B_b

11 semitones " 13 semitones " " 11 semitones

There is prevailing a non-octavian interval structuring.

The types of the accents that are used during this work are the following:

- ≡ = *marcato portato* (marked, stressed, highlighted as an intensity)
- ∨ = a short and accentuated sound, enough incisive, smoother than *slap tongue*.
- ▼ = "*slap tongue*" a short, dry sound made by the hitting of the tongue from the "ancia" (tongue); a slapped sound.

Their apparition is also a sinusoidal one, on the groups; the adopted order is the following:

Latent accent	Measure 1-9	The sections I-II-III
<i>marcato portato</i>	Measure 9-13	The section III
a short and incisive sound	Measure 13-15	The section IV
" <i>slap tongue</i> "	Measure 15-21	The section IV
a short and incisive sound	Measure 21-25	The section V
" <i>slap tongue</i> "	Measure 25-32	The section V
Latent accent	Measure 32-42	The section VI.

The evolution in a sinusoidal form on all the parameters, it determines the alternate use of the types of the dynamic accents.

Comparing the fluctuation of this first melodically line with the alternation of the dynamic accents, it can be noticed the fact that, during the ascendant evolutions the author uses the hard accents - *marcato portato* and *slap tongue*. While, during the melodically involutions, he uses a smoother accent than the slap-tongue (∨), and it is also, a short and an incisive one.

The beginning interval of each form section opens, also, step by step, in a semi-chromatic way:

Ex. 12

(1,2,3,5,6,7 = the distance that is calculated in semitones)

- **the second sonorous strata** comes out in a temporal plan, by doubling the basement time of the musical work (the quaver), with the help of the prolongation legato. The composer uses this procedure only into the intermediate sections of the piece (the measures 10-32), a framework that corresponds to the manifestation zone of the proper dynamic accents.

Ex. 13

By this rhythmical procedure, the author highlights the central axes of the work, the sound F put in different sonorous registers.

Ex. 14

Cl. in B_b

The sinus is present on this plan, too, by the chromatic ascension of the sounds that are situated in the high register, and the alternating coming back on the central axe - F1 - sometimes, the sound F from the small octave replaces it. This F sound from the small octave appears, every time before the chromatic step from the high register, with 2 exceptions (see ex.13).

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- 1) Between the measures 29-30 (where the sound small G is substituted by G2).
- 2) In the moments of taking back of the rhythmical procedure of the doubling, following some interruptions (the measures 15 and 25).

The metre $3/2$ that is written at the beginning of the score has an orientation character. The tempo is *fluido*. During the musical work there are not changes of the tempo noted as such, at the level of the rhythmical evolution by a gradual usage of the exceptional divisions. There are produced inevitably rare things and the density-like things of the tempo systematically (including also the rhythm), these evolve in a sinusoidal way.

The presence of the sinus of the whole musical parameters signifies, in a symbolically way, the precise shaped role of the same thing, of each human being and each action, in the cosmic assembly.

The word “**niente**”, written by the composer at the end of the score as a musical technical term, has a meaning on a subtle plan. It signifies the **nothingness**, it opens a new dimension, offering a spatial projection to the entire musical work.

The intention of this study is to reveal the inner logic, very good stated, of a sonorous architecture that is characterized by: calculation, objectivity, realism, fluidity, dynamism, and consequence, all this are concentrated in a very short time.

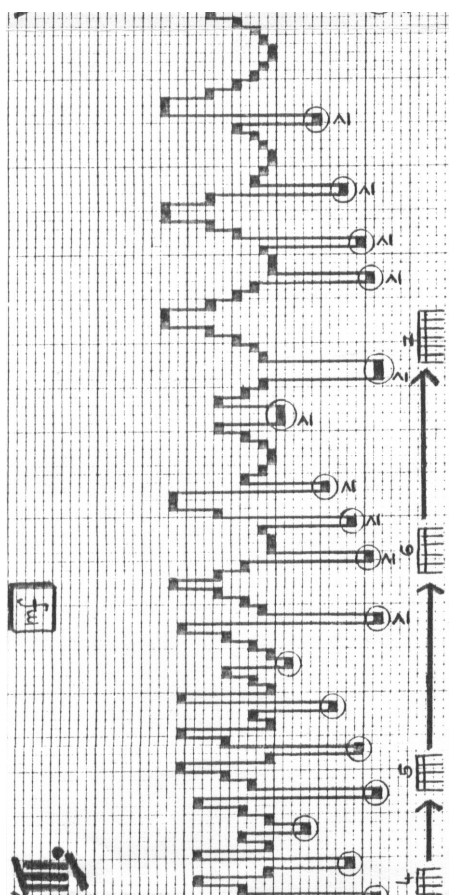
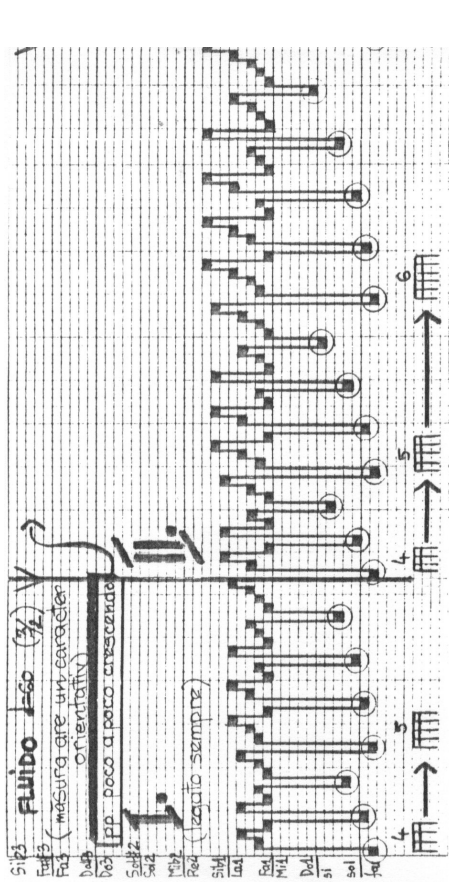
(Translated by Maria Cozma)

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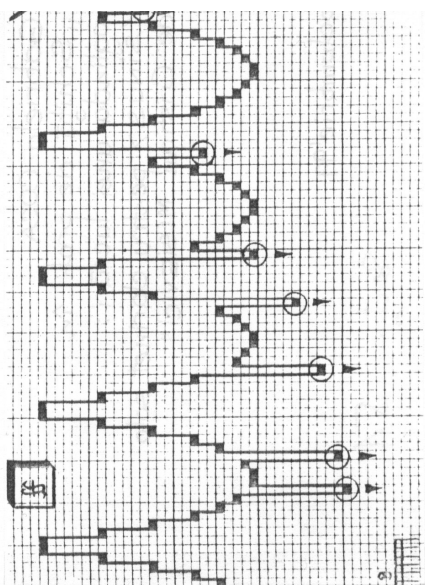
ANNEX: THE SONOROUS OSCILATION OF THE MELODIC LINE



Handwritten musical score on a grand staff. The score is divided into four measures, each with a measure rest. The first measure is marked with **mp** and **V.**. The second measure is marked with **mf**. The third measure is marked with **anche crescendo** and **f**. The fourth measure is marked with **f**. The notation includes various rhythmic values, stems, and beams, with some notes circled. There are also some handwritten annotations like "V." and "V."

Handwritten musical score on a grand staff. The score is divided into four measures, each with a measure rest. The first measure is marked with **mp** and **V.**. The second measure is marked with **cresc. sempre**. The third measure is marked with **V.**. The fourth measure is marked with **V.**. The notation includes various rhythmic values, stems, and beams, with some notes circled. There are also some handwritten annotations like "V." and "V."

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Cristian MIȘIEVICI:
"SINUS" pentru clarinet
solo (1982)

durata: 2'40"

niente