

THE DIALECTICS OF THE GENESIS OF THE MUSICAL PHENOMENON

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Motto:

This history of mine, says Herodot, have looked from the beginning to the supplementary aspects of the central arguments
Michael Ondaatje, *The English Patient*, p. 99

SUMMARY. Introduction: We can imagine the field of the cultural phenomenon, which is defined as a unifying function of the *syncretism principle*. That is similar to a *vegetal* structure, even a tree-like structure where the functioning of the primordial principle – *the syncretism* – would serve as an analogy for what is to be globally received as a tree – *its stem, the crown and the roots*. However, *the crown* and *the roots* respectively, would symbolize the area of the infinite realization of the conjuncture possibilities of a multitude of variants of the possible. Here, the evidence of *the syncretism principle* would be diminished, why not, fractal to an almost total dissolution without ever disappearing altogether in a fatally definitive mode. In this image, the stem would serve as a “bridge” or “deck” or “ligature” between the two “zones of multiplication” or the circular “spreading” and, in the same time, “the hemispheric one”.

In the same time, *the tree-like* analogy and the image of the “antinomy” relationship that is established between *the crown* and its *roots* can be regarded as a fundamental analogy of the main ideate thread of this text. In one first moment, we can distinguish the *polarizing* significance of this relationship all the time when *the crown* is opposed to its own *roots* as both are structured as *poles* or, in other words, they can be found at *the extremities of the stem*. The *polarizing* and *dichotomising* significance and, in the same time, the implicitly *antithetic* one is conferred to them through the visibility of the crown and the invisibility of the roots. These are two “*ontology*”² that are articulated through the extremely radical division of the two fields as two divergent “*ontology*” (“hemispheres”).

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² The preference of *the tree* as an analogy for *an ontological structure* can be found in the Nordic cosmogony of the Scandinavian people under the form of a cosmic ash-tree, Yggdrasil, which covers with its branches numerous worlds – *Jotunheim, Nijtheim, Asgard*- the Middle and the People World, and *Aesir*. the Scandinavian cosmology proposes a tri-morph image of the cosmos, where its *roots* correspond to the underworld, the *stem* – the Middle Worlds, and the *crown* has the Above Worlds (see: Borbely, Șt., *Mitologie generală (General Mythology)*, Editura “Limes”, Cluj-Napoca, 2004, pp. 113-114).

However, a much more adequate image is that where these two ontologies are, as a matter of fact, *convergent*. When both of them exist, they survive and function due to the *stem*, which is a “bridge between the worlds” which is imposed in its quality of a world. In this way, the image of the “tree” of the cultural phenomenon could represent, in the real sense of the world, a symbol, for *the syncretism unit* of its three elements. The trinity of *the stem*, *the crown* and its *roots* – as an osmotic super-ontology that defines, in essence, the truth of the communication between the spheres that are the Earth and the Sky³.

Once with the idea of the two natural habitats, which symbolize *the crown* and *the roots*, we get access to the image of *the ghosts* that are part of the existence of *the tree*. So, *the roots* will symbolize the ghosts of *the earth* and *the water*, the humidity and *the steepness of the depths*, whereas *the crown* in the same time with the image of the sky, would symbolize the attribute of a ghost-like which are the air, *the light*, *the celestial fire* which will define the “*upside-down*” *depths of the heights*.

Only from this short hermeneutics of the image of the tree, which we use in its archetypal quality, we find a sum of criteria. These define the representation modes of the articulation of *the syncretism phenomenon* in the field of the musical phenomena both on the horizontal axis of the actuality moment and also through the vertical of the stylistic epochs.

Keywords: dialectics, genesis, musical phenomenon, syncretism, sacrum, synchronic

1. The Syncretism Principle and the Visible – Invisible Dialectics

1.1 The Zone of the Visible Explicit and the Immediate Deductible

The Syncretic Stage

Taking a first look, the functioning area of *the syncretism principle* is strictly limited by the exemplarity of the cultural context of the Antiquity. As an extension, it functions to the level of the entire Middle Age and, it has as an original habitat *the syncretism* that defines the articulation of the proto-cultural phenomena of “the people of the nature” to the level of the shaman – style “cultures”.

In these three types of cultural structure, we can identify the generating *algorithm of the syncretism*, which is edified through the interaction of its three *morphemes*. They are as follows, *the ritual*, *the mythological* and *the sacrum*

³ What will be in a total conformity with one of the basic principles of the laws of the Emerald Table that were formulated by Hermes Trismegitus: “*What it is up it is down also*”, the celestial things are mirrored in the earthen and the other way round.

which function as *an invariable* both in the shaman *non - religious* culture or the *proto - religious* one (the animist, the totemic culture, and so on) and also it functions in the religious cultures of the Antiquity and the Middle Ages.

All the three *morphemes* that make *the principle of the syncretism* find their analogy in the structure and *the articulation of the cultural - artistic artefact*, which is *the piece of art*. So that, *the ritual* defines the specific of the **articulation** of the piece of art, *the mythological* is a sign for **the contents** and *the sacrum* represents the analogy of **the substance**, which is a *unifying* and *sensitive* parameter in the same time.

It is important to notice the homogeneity that defines the functioning of the syncretism equation on the line of the three invariables. These are – *the ritual, the mythology* and *the sacrum* – both in the worshipping of the divinity structures – the Dionysian or the Orphic mysteries that were orgiastic through their own essence. On the other hand, it can be the divine service (the antic or the medieval one), where *the syncretism* represents an algorithm and, in the same time, it is a stigmatic which puts its imprint to the artistic activities in their derivation and separation process from the main religious activities. In other words, as they are emancipated from the religious context, the music “inherits” from it the constitutive *morphemes* but, in the same time, it makes a transfer that is in fact, a mutation of the contents. The significance of *the ritual* gets its explicit and exclusive form of *the representation* from *the mythology*. As it is *the fictional* and *the conventional* invariable of the way of conceiving and articulate of the contents and the structure of *the sacrum* that us transferred and transformed will determine the teleological aspect of the matter as, through *the actualization* function, we want to obtain some *cathartic* effects. In a unifying meaning, the three parameters of the equation of the syncretism will generate or, in other words, it determines the development as a *field* or a *modus operandi* of *the scenic work* genre. In the Antiquity, we can identify this type of scenic work in the genre of *the tragedy*. To this level, we are able to recognize already the first signs of the detachment of the artistic activity of the canon of the religious practices although the three *morphemes* are presented in an obvious mode and the entire *assembly of the syncretism* functions undisturbed from the invariables and its mechanisms. However, the configuration of *the dramatic act* implies an essential movement that rearrange the accents of the relationship between *the ritual, the mythological* and *the sacra* through the activation of a specific *syncretism trinity* that is subordinated to a primordial trinity. We talk about the relation of the activities, the forms and the genres and the principles of an artistic type of thinking and it is not an explicit scientific or a religious activity. This will gravitate around the *poetry - music - dance* trinity as all three of them obviously have similar ends to the religious ritual without going so far with the same consequences as the religious ritual did. The objective of an activity of this type is restricted to *the*

formative – educative function that is *normative* somehow and, consequently it is *purifying* through the *exemplarity* of the models that are offered towards the reception of the public. However, the accent is on the function and *the civic* substance of the artistic discourse. *The syncretism* condition of the dramatic work serves in the same way as the religious context, to the *function of presenting* of the characters as it carried the symbolic function. The exemplary subject through the revealing accents and, in the same way, it is through *the moralizing accents* of the narrative drama that is articulated as a *model of the possible* quality.

The model and the scheme of a certain process of transfer this time being that of the derivation of the philosophy from the religion is offered by J. P. Vernant in his essay “*Originile gândirii grecești*” (*The Origins of the Greek Thinking*)⁴. However, if we talk about the edification of some preliminary forms of the scientific thinking or that of the so-called philosophy; both of them were made in a certain way, which put them close together to the artistic principle of the *representation*. “*In the same way as it is drawn on a map, a pinax which is the plan of the entire earth. it lays to everyone’s eyes the configuration of the inhabited world that has the land, the seas and its rivers in the same way, they (the Ionians) build some mechanical models of the universe as that manufactured sphere, as some say, by Anaximandros. By offering in this way the cosmos «to be seen» they make a theory, a show in the real sense of the word.*”⁵

The signs of the *morphemic* trinity can be identified in the structuring of the philosophy. *The ritual* can be identified both in the *peripatric* mode of practice or in the context of a *banquet*, a *fete*. The *mythological* indicates in an indirect tone, the priority contents of the philosophic discourse, the symbols if not even its referential *arch-es*. The *sacra*, especially in the Platonic philosophy is *the transcendental referent* and the primordial state of the proto-types, it is a space where they exist in their authenticity and their purity.

The classic Antiquity represents the period when, from the inside of the religious practices, models of the somehow concurrencies thinking are separated from it. However, they preserve the signs of the originally religious context that are, *the art, the philosophy and the science*. In this respect, the domain of the thinking and that of the religious practices from the Greek Antiquity represents, through an inverted extrapolation, the model of a “*hearth*” of a syncretism of the substance from which the alternative models of thinking burst in the moment of touching of a certain sufficiency of the means of specific representation of the reality.

⁴ Vernant, J. P., *Originile gândirii grecești (The Origins of the Greek Thinking)*, Editura “Symposion”, București, 1995. To see, from the same point of view – J. P. Vernant, *Mit și religie în Grecia Antică (Myth and Religion in the Ancient Greek)*, Editura Meridiane, București, 1995

⁵ Idem., p. 154

However, this separation produces, as a compensatory phenomenon, a real explosion of many *syncretism of the triads* an authentic visible whirling especially in the domains of the artistic activities. The *syncretism* itself that is edified based on the interwoven and the interdependence (1) of the *ritual-mythological-sacra* goes into an equation of interdependence with the principles of mimetic and the cathartic one. In this way, there appears another trinity (2) *syncretism-mimetic-cathartic* one as we find the definition of the “minimum programme” and the specific of the constitution of a tragedy. If it were not sufficient, the algorithm is still working, it already makes a trinity, in the interior of the dramatic work, (3) *poems-dance-music* which, in the plan of the ethical - aesthetic categories leads to a superior synthesis level. In addition, closing the circle, into the formulation of a triad (4) truth-beauty-good or, in other words, it is in a *syncretism-composite way, kalokagathia*.

Obviously, this generative “whirlwind” appears and it is imposed, and we stress this thing, as a compensatory mechanism, one of re-equilibration of the germinator processes that have as a consequence the birth of the art, the philosophy and the science from the intimacy of the field of the thinking and the religious practice.

In this way, we could represent *the visible part* of the things without the exclusion of an existence through the extrapolation either positive or negative in conformity with the image of the circular waves that are spreading onto the surface of the water. In the same time, the continuity of the cultural progression is assured through the deviation from the “dogma”, the law and the canon, from *the syncretism principle*.

1.2 The Zone of the Invisible Implicit, the Indirect Deductible

An alternative hypothesis of the ideas of deviation from *the syncretism canon* could be represented in the limitations of the *weakening* context of the inner determinations *that keep in a functioning state*, the syncretism order of the things. We admit an intimate connection between *the deviation* processes and, in the same time, *the weakening* process having the idea that, along a longer temporal-historical area, the deviations are possible through the weakening of the syncretism mechanism. In this way, a gradual dissolution will be possible we talk about a gradual *dissolution* of the main principle and its development into a second plan of its aesthetic, stylistic, morphological importance if we talk about the context of the cultural – artistically activities and especially in the configuration of the artistically product.

By casting a sketchy look on three epochs where the *syncretism* represents a close-up principle in the articulation of the artistic activities, we can notice an indissoluble connection of the interdependence and, implicitly, the inter-determination between the presence of the *principle of the syncretism* and the religious substance of the context where it exists in a priority regime.

In this respect, this osmotic connection exists between the two principles and because of the derivation of the artistic activity from the *religious* activities; we admit that the weakening of the invariable and that if the religious determinant would implicitly go to the *weakening* of the *syncretism* of the invariable. This *weakening* intervenes on the line of the religious dichotomy *religious – lay or/ and sacra/profane* and it was manifested with a special power in the Renaissance *humanism*.

The determining element of the mutation that is made in the Renaissance can be defined in its essence through the turning back of the launching of the direct thinking towards the values of the Antiquity. The reasons of making such an important leap are obvious. However, the fact that such a possibility could be imagined and admitted and even more, it is made totally. It stays under a sign of taking out from the inaccessibility of the “taboo” of the entire set of values and the precepts where the European Christianity are blocked in an interdicted dogmatism which can be closed in front of the access of a thinking of a certain type than the doctrinal-dogmatic religious. For the humanists of the Renaissance, the only alternative was the making of a turned back jump “over” the Christian millennium backwards, towards the original ideal forms and, implicitly they become archetypal to the “golden period” of the European culture. Without operating on the concepts towards where the Church exercise the stricter control the solution was found in its trial to *re-invent* a sum of spiritual (scientifically and artistically) invariables of that period time that appeared in the conscience of the Renaissance intellectuals as a depositary sum of a lost ideal however, there are possibilities of regaining it. In this way, an alternated and a parallel track of the official ideology, the concurrent tensions do not hesitate to show up and to dynamite from the inside the silence and the peace of the Christian Europe.

The Synthetic Stage – (1) the Re-Dediscovers (and the Re-Invention) of the Ritualic

What happened in the artistic context and, largely in the spiritual frame of the Renaissance, it determines a revival to the image of the three constitutive *morphemes* of the *syncretism principle* (*the ritual, the mythological and the sacra*). In addition, if in the context of the Antiquity we could represent the image of the three elements in an approximate equal mode as an important function, and, in a certain mode, a *bi-dimensional* mode and a flat one as the Egyptian fresco. There, all the three elements are situated in the same plan of the importance, a first post-medieval epoch that put to good use this functional trinity first of all, through its own spatiality it offers an unsuspected and surprising relationship of a *perspective depth*.

However, in this archetypal-algorithmically plan of the *ritual-mythological-sacra*, the acceptance of the expression *perspective depth* gains a very different

signification than the one that gained also in the Renaissance in the field of the pictures. It is about a real depth; primarily we talk about a *real access* towards the operation on the constitutive elements of the *syncretism of the trinity*.

The primordial of the thinking and that of the religious mentality offers to the three *morphs* a priority status, in fact it is a protection towards the dispute – assertive (when these would be articulated) through its own *intangibility*, I mean, the impossibility to rationalize towards them in different terms to the discourse and the religious imaginary. On the other hand, the first humanistic epoch destroys this interdiction and this avoids it and it approached the states of the thinking straight from the Antiquity through the intention to appropriate the first attribute of the trinity – the *ritual* – as it declares its own responsibility. Then, we can see the capacity with the power of resigning it by transferring it from the area of the *religiousness* in the spheres of the *lay* without touching the ritual that is present from the Christian religious context. *The ritual* is re-invented after the anterior model and also that of the antic one. However, the attitude of the Renaissance man seems to be justified by the model itself to be conceived in the image of the history as “*in the same way as the Antiquity people, we have the Humanists to believe in a unique interpretation or one restart of an older one. Some of them considered that they could become ‘new Romanians’ and their fellows as well in the sense of talking, writing and thinking as Romanians and, in the same time, to emulate their achievements since the Coliseum and Eneid to the Roman Empire itself.*”⁶

Nevertheless, this transfer procedure is, in fact synonymous to the re-inventing procedure that proposes the Florentine Room (Camerata) itself when it is tried to **re-invent** the antic tragedy; in fact, it is **inventing** one of the magisterial genres of the European musical culture, which is *the opera* itself. *The opera* genre, through the particular new modelling (which is new) in the ritual parameter as it grows to rivalry the canonical acceptance of *the ritual* which is limited to the exclusive significance as a specific form of the divine service.

In the European musical culture, a first crack is produced and the dissolution of *the syncretism principle* that is disbanded through its doctrinal *intangibility* this can happen through the initiation of a state of things that *take place in the same time*. As a representative genre of *the lay* ritual type, **the musical work** successfully competes with the *missa* genre. In this way, in the plan of the artistic realities there will start a competition between the genres that has an end and, in the same time, as a relevant criteria the efficiency in a social plan. The most powerful articulation of the capacity is to catch some auditorium as large as possible. The most concurrencies of

⁶ Burke, P., *Renașterea*, Editura “ALLFA”, București, 1998, p. 25

the power of the musical work proves to be extraordinary powerful so that the *sacra* musical genres adopts a descending trajectory in the plan of the priorities of the artistic activities field and, once with the Enlightenment, the genre itself of the *opera* is strongly competed by the *symphony* genre.

From the competition between two heterogeneous genres in their substance when one is *sacra* and the other is *profane*, we have, in the second half of the eighteenth century, the main accent of the competition to be moved exclusively on the lay field area. In the same time, the rivalry with the religious genres loses its importance totally. The genres of the *sacrum* music do not come back but under the form of some artistically explained productions without keeping the implicitly applied character that is used to the divine service.

The Synthetic Stage – (2) the Re-Discovery (and the Re-Invention) of the *Mythological*

However, we cannot but remark that the compensatory function when the classicizing principle has in this case so long as it represents the possibility of an unconditioned recourse and one, which is even blessed in the esthetical area of the values of the Antiquity. By aiming to the strongly preservation of the *mythological principle* as a deposit to the *canonizing kalokagathia* as we can clearly deduce which principle followed *the ritual* by posing itself in the predatory power of the lay⁷ principle.

The state of the things is perpetuated through the succession of three classicisms (the French dramaturgic, the Vienna musical classicism and the European pictorial academics and also the French one). These represent the same amount of the stages where the capacity of the *mythological principle* is tested to see if it can function in a new context that is radically different from the initial one. We can see the testing of the conditions where the myth would not serve exclusively to the structures of the divine service. It can be un-ritualism or, to be more specific, a new ritualism frame is re-invented. The *mythological* has the functioning power tested in the contexts that have a much more advanced admissibility than it is in the previous stages.

More than that, the *mythological* is tested according to the singular functioning without having any possibility of being associated with the initial ritualism as there is no possibility for any recurrences than the *lay, opera* type. In the same time, as the transfer is made as a lay structure, we have the *mythological* to be broken from the other side that is still inaccessible to the *sacrum* parameter. As it is isolated from the initial context that is in relation with the lay ritualism type, we can see *the mythological principle* to loose some of its proportion, or depth and power. It becomes gradually, a base-

⁷ Due to this gaining succession by the non-professionals, gradually of the syncretism components, we can consider the three morphemes of the syncretism principle as being structured in a wide hierarchy and the elements are accessible in the same time.

type structure for many *allegorical* elements where the playwright and the composers could borrow when they felt were necessary for their creative needs.

In a particular way, by imposing the exclusivist to *the allegorical* function where the mythological symbols get in the new *ritualism* of the context. Then, we have the destroying of the implicit *esoteric* of a mythological structure by making a transfer from the doctrine aspect to a modest one of a middle, and then, there is the composing element of the artistically discourse. From a *doctrinal* structure, we can see the development of *the myth* to be a component of the discursive structure of an artistically substance that covers *the lay* variant that is exclusive for the contents zone.

As a culmination and the last moment of glory which is short but extraordinary intense is the myth that can be found in the creation of Richard Wagner. This is in the limits of the grandiose and no less than in the utopia project of the *Gesamtkunstwerk* where the great German tried to "initial" the myth as it is just a concept over the time. Also, he tries to give back the signification which this have in the initial syncretic equation. The musical works of Wagner have the tendency of becoming *rituals* (especially in the case of the Tetralogy) where the *mythological* can find its lost connection to the *sacrality* and all three elements become for a short moment of glory, authentical *syncretic* in their *cathartic* orientation not only to the public from the room but also to the destiny of the entire Europe.

The dispersion of the Romantics after the paroxysm that defined the coming back of the mythological in the Wagnerian creation opens the access routes towards the possibilities to reformulation and the re-invention of the last composing element of the *syncretism* of the equation, namely, *the sacrum*.

We talk about the context of the radical, *militant laity* in its *militant* essence and also through the sanction of the marginalization of the religious practices to the definitely losing of the competition for the political - administrative hegemony.

The Synthetic Stage – (3) the Re-Discovery (and Re-Invention) of the Sacrum

The new epoch of the Europe is defined through the rejection of *the individual* and that of *the subjectivity* by favouring the impersonal *mass* ("a darkness of people" - Sloterdijk) whose needs, wishes and requests represent the only criteria of the objectivity and also, that of the truth (Marx). The image about the man itself is under transformation as well and the last barrier which restricted the access in the intimacy of the psychic and the affective-imaginative movements where the same multiplicity is discovered or invented, to be more precise. We clearly see that as a conclusion there is the belief that even in the intimacy of the own psychic not only we are alone, but we are not "in our own house" either (Freud / Dostoyevsky).

Even more, the human being has a part taken from the divinity that is dominated by the instincts. This is a theory that is in the same group of the third big problem that sanctions the unconditioned access to “inventing / re-inventing” strategies of the imaginary, which was forbidden beforehand, and it is represented by *the evolving theory* (Darwin). It is obvious that this context has all the attributes of a un-sacrum context as it is destroyed in this way from cognitive, positivist and *progress* reasons, implicitly. The last restriction towards *the substance* and *the senses* save the equilibrium and the integrity of an image of the (inner and exterior) reality so far. We talk about the context of the big social cataclysms (1917) where a first theoretical writing can be found to deal with the problem of the sacrum - “The Sacrum” of Rudolf Otto. This can be seen as a clear sign of the sufficient removal of this specific category in order to be represented through a conceiving – discursive way.

The artistic practices explore the new spaces that are accessible after the breaking of the last “seal” that covers the entire period from the *verism* to the expressionist musical works of Berg (“Wozzeck”) and Bartók (“The Miraculous Mandarin”). We can find the total of an extremely large and diversified spectrum of the hypostasis of the human (from *the instinctual* to the *neo-folkloric* ancestral and the *techniquism machinist*). Then, the Second World War marks the ending of the syncretism (synthetic) stage that of testing the laying variants on three parameters – *the ritual, the mythological and the sacrum* and to test them with the conditions of the artistic activities.

The Synchronic Stage – the Re-Invention of the Syncretism

The period of the post-war musical vanguard marks the entering in a final phase of the *dissolution trajectory* of the *principle of the syncretism*. This is a stage where the dissemination of this principle becomes an invariable from the interior of the cultural activities. A total abolition was in the representation of the three constitutive morphemes of the principle of the syncretism that have the quality of being *restrictive principles* or *criteria* and, in the same time they are *determining* principles in the equation of the artistic phenomenon by defining of the substance, the forms and its contents.

Therefore, the context of the artistic activities enters in its evolving phase that is defined by *the radicalism* of the conceptual-creative attitude and by *the ignoring* of the other elements of the “semiotic triangle” (the interpreter, the public) and, implicitly, the *reception*. This situation is defined through the priority of the aggregation state of the *morphemes* (a collage, a sonorous mass and an uncontrollable processing). They definitively lose *the image, the form and the substance* and they adopt the hypostasis of *coefficients* of the development (what used to be *the ritualism*) of the connotation and the signification (what used to be *the mythological*) and the aesthetical – ideological appurtenance / identity (what used to be *the sacrum*).

Sometimes this stage is called *post-modernism* and it is defined both by the *hyper-accessibility* of any conceptual/structural “aggregates” which the artists can involve in their works and the aesthetical validity as well. The *hyper-tolerance* (that is induced and implicitly it is imposed) towards any type of forms and contents could adopt these artistic works. Starting from Duchamps and Pollock to Boulez, Xenakis and then Denisov, Schnittke and Glass, we have this *hyper-admissibility* to be imposed as a synchronism state that exists to the level of all the constitutive parameters of an artistic conception.

We can see that, in this way, the returning to an apparent bi-dimensionality of the three morphemes is received to be a fragrant slip from the “politically correctness” idea of the artistic activities area. This can happen because the perspective depth has been long abolished as an operandi image so that the allusion itself to a constitutive hierarchy in the relation with the ritualism, the mythological and the sacrum is regarded like this skidding.

The synchrony signifies together with the probability of the aggregation of a new creative concept by using accidental laws (as we find that there is an aesthetic of the accident as an artistic programme) that there is an imposing as a defining invariable of the artistic thinking. This can be defined as the *collage* image, which is a hyper- holding construct, or, at least, it has an *indefinite admissibility* regarding the *quality* and especially the *quantity* of the possible contents.

This *hyper-tolerance*, *hyper-permissively* and *digesting* which can be classed as “Pantagruellic” which defines the specific of the post-modern artistic procedure impose as an ultimate acquisition a valorised sum of ideas, concepts and phenomena that totally enter under the hegemony of the *simulacrum*. In a different sense, all the three states symbolize, in a valorised order of the things, *the expansion of the periphery* that invade *the centre*, *the dissemination* of the centrality idea itself and also of the dissolution of the *hierarchical* image (a valorised one) and the *succession* (the historical image) as well.

We can record the initiation and the articulation of the second stage that is defined by the intensification of *the re-invention* processes (which is a notion that is tasted very much especially in the post-modernity). However, beyond the hyper – democratized, post – industrial and informatization *laicism* to the limit of the possible, there is no space to construct conceptual, identifying artistic or religious alternatives in the real meaning of the words. So that, the only valid possibility from this point of view is offered by the virtual spaces if the *video* or *cyber* type culture and, in this respect, the *simulacrum* becomes the only structure, *interface* and *support* that are capable to receive the contents of this type of mediums. The *synchronism* state of the *morphemes* but also that of any constitutive elements of an artistic conception and also the existing aggregation possibilities (which is a state that is opposed to the *dissolution*) that practically edify the image of a *simulacrum* of the *syncretism* state. We could define it as a neo- syncretism state so long as it seems that the need (which is often unconscious in the area of the artistic conception) *of the ritual*,

the mythological and the *sacrum* represents an invariable not only in the field of the artistic activities but, rather of the human conscience. We can deduce from here the artistic type of thinking.

This is the point of perigee or, in other words of maximum interpretation of the historical “pendulum” which is a stage that can be defined by deleting of any marking signs of the otherness, of the barriers between the states and the demarcation lines between *the words* and *the things*.

2. The Principle of Syncretism and the Problem of the Genesis of the Musical Phenomenon

Due to this tree-like image of the syncretism of the initial crown (an undoubtedly evidence of the syncretism) and the ulterior dissemination of the principle of the syncretism (a mediate, deductive evidence that is not always immediately visible) there is a problem that appears here as well. It could have been exposed as a *preamble* to the entire drama (both the *dramatic* and also a *filmic* one) of the exposé from the lines, we talked about beforehand. This is the problem of *the underdetermining relationship between the morphology and the substance of the principle of the syncretism and the problem of the musical phenomenon genesis*.

In the first moment, we can see the fact that is obvious that the *syncretism* is representative for the primordially state of the things, a context where certain *insufficiency* is relevant (from our point of view for example and not from a representative of “the people of the nature”). This situation is defined through a certain “mutual aid” of the things when some of them are represented and they are effectively given to one another. They exist through one another, through the state of *metaphysic* and that of *sympathy* of the essences is one of the *lectures keys* that are essential to this context. So that we can talk about a state of *infantilism* both to the level of an age type of a particular human individual but also through a metaphorical transfer of the entire humankind – the cultures of “the people of the nature”.

However, this notion itself – *the smallness* of it – raises the suspicion of existence between two ontological worlds and they define two opposing state of things although both optics indicate as an obligatory reference the syncretism state of things that is decisive in the “making” of the image of the world.

One acceptation of the *purity* and the *insufficiency* could be susceptible of being *vitiare* through its own appurtenance to our civilized way of seeing the things as they were seen at the beginning. In addition, in a second sense, it would allow the making of some unjustified hierarchies from an ethical, cultural and historical point of view where the representatives of “the people of the nature” as the exponents of a shamanic type culture. They could be considered inferiors to the civilized (post-modern) recent human being that is an exponent of a post – industrial culture. In this context, the *scantiness* would serve as an eliminatory and exclusivist criterion by imposing the priority

of the *quantitative* criterion and it would eliminate totally any possibility of judging the things *qualitatively* in their valorised essence. The incapacity of an aboriginal of the Pacific islands to open a fish tin would serve in this type of optics as a sufficient criterion to put it under a certain limit of the acceptable from the point of view of the civilized human being.

The second acceptance of the *purity* would refer not only to the cultural content area but also to the means of operation by using the contents. In addition, in this way, the revelation of the *syncretism state* could be motivated by a certain inconclusiveness with would be established to a *too filled* at an imaginary level I mean, that of the contents and the offer of the linguistically means and, largely, the imagistic ones that represents the contents in an adequate way. In this way, we can motivate and finally we could explain *the genesis of the metaphor* not only through the search of a *minimum* (optimum) lexical for a *maximum* (indefinable extended) of the contents but through the searching of some specific *linguistic forms* that are *specific to those contents*. Obviously, they are different to the usual states of the real that is accessible through the day-to-day trivial existence.

Nevertheless, here, we could invoke a second attribute of the *principle of the syncretism*, namely, the interference, or, even better, *the osmotic interpenetration* as an *un-disseminated* state of the things before sufficient means were elaborated to represent them in an emancipated, autonomous way⁸.

We find ourselves here directly in the epicentre of the problems that are connected to the genesis of the musical phenomenon. In addition, through this, implicitly, we get a spore of details regarding the particularities of the revelation, the configuration and the articulation of the *coefficient of the syncretism*. This defines the specific of a certain mode that is historically and culturally determined to represent the world and, what is more important, the specific of the dynamism is found in a multitude very much comprising of the representative aspects.

⁸ Here, a question appears to be justified in our opinion. We do this by inverting the order of the things, and, anyway, by the mixture of the *causes* and the *effects*. Could it be possible, that, through the continuous elaboration of new and newer supplementary means of representation this thing was done to cut the normal connections between the things by "quibbling"? On the other hand, as alternative to this idea, if not the elaboration of certain supplementary means of representation separation of the things effectively by "dismembering" the reality through the substitution of this through the discourse this connoted it and, implicitly there is no possibility to go back to their initial, osmotic state. This possibility is under question that the elaboration of such means of representation to be represented by a favourable idea. Moreover, the justification through the amplification and the continuous incitation that is mechanic through its own essence of the cognitive intention could be one of the most inefficient variants from many others that might be regarded as being more fortunate than this one. The syncretism type of thinking as opposed to the conceptual-rational type is imposed as a thinking that is defined first through its fundamental sanity, through its integrity and its vital force but also through the subtlety and the refinement of the way of receiving and assimilation of the irrationality of the reality.

We start from the presumption that, together with the Danish philosopher L. Hjelmslev⁹ “*behind all the processes there is a system as the process exists only due to the fact that behind it there is a system that controls it and this represents a determining factor in the probability of the apparition of it.*”. As a continuation of this quotation, the Czech musicologist, J. Jiranek presents a system of strata, which is presumed as a representation of the sphere of the process that is defined by him as a *musical semiosis* that is presented as follows:

- “1. *The Stratum of the Natural and Anthropological Significations;*
2. *The Semantic Stratum of the Human Social Practices;*
3. *The Semantic Stratum of the Musical Philogenesis.*”¹⁰

The content of each stratum is diversified as well so that:

- the first stratum has two compartments: a) *the elementary sonorous orientation in space and time* and b) *the anthropological significations that are mediated through a complex synaesthesia.*

- the second stratum has: a) *the process of the semiosis in the process of the human productivity activities,* b) *the role of the speaking (and in the articulated language) in the forming of the semantic significations in the music,* c) *the spontaneous sonorous manifestation* and d) *the mediate impact of the “dumb” intonations of the mimic and dancing movements (the choreographic movements);*

- the third stratum is defined by an impressing complexity of factors by structuring in the image of a hierarchy of growing in the complexity and the abstracting of the manifestation of the four parameters of the sound that are *the duration, the intensity, the timbre and the pitch.*

The above exposed system has the appearance of a system potentially capable to generate processes and at least, to explain them in the image of a defined hierarchy by the gradual amplification of the complexity of the generative processes of a morphological and semantically morphology.

Beyond the mechanism of these images, exclusively based on the presentation of the generative function as a singular function and an autonomous one, in a way, the entire system is presented as some system of *effects*. And, not only it is one of the *causes* that set going the generative and synthetic processes that have an increased advanced order in the hierarchy of the human social-artistic practices.

⁹ Quotation from: Jiranek, J., *Teoria intonațională a lui Asafiev în lumina abordării marxiste moderne a analizei semantice a muzicii (The Intonational Theory of Asafiev in the Light of the Marxist Thinking of the Semantic Analysis of the Music)*; from *Problemele metodologice ale muzicologie (The Methodological Problems of the Musicology)*, Editura Muzîka, Moscova, 1987, p. 75

¹⁰ Jiranek, J., *Teoria intonațională a lui Asafiev în lumina abordării marxiste moderne a analizei semantice a muzicii (The Intonational Theory of Asafiev in the Light of the Marxist Thinking of the Semantic Analysis of the Music)*; from: *Problemele metodologice ale muzicologie (The Methodological Problems of the Musicology)*, Editura Muzîka, Moscova, 1987, p. 75

Our attention is going, first of all to the following expression – *the semiosis process in the process of the human production activity* – that is invoked by the importance of the regularity in the execution of certain movements in the acknowledgement, the assuming and the consciously usage of *the rhythmical parameter* as a means of expression of certain contents. That is not connected as a rule to the context where this acknowledgement took place.

A second idea, that is vitiated in its own essence through the *mechanistic* of the image itself that is suggested - *in the role of the speaking (and also in the articulated language) in the formation of the semantic signification in the music* – this idea can be accepted in its quality as an autonomous parameter to an extremely advanced level of the musical practice (for example, in the musical work “*The Wedding*” of Mussorgsky or in the *sprichtstimme* or *sprechgesang experiments*). Moreover, it cannot be seen in their quality of a determining factor in the process of the configuration of the expressive – semantically state of the music.

The touching of the syncretism of a psychological type that is defined through the zone of the reception phenomenon is produced, somehow impersonally *through the anthropological significations that are mediated through a complex synaesthesia*. However, all the three levels that we already mentioned have an essential component missing, namely, the relation component – the *communication* – that is definitive in our opinion as a factor that can move in the process of “secretion” of a certain spore of significations. Moreover, more than that, it can modify the elaboration of a synaesthetic system of representing a superior order *that is the musical thinking and practice*.

The system that the Czech musicologist presents can identify and characterize through his thinking a zone of some exclusive positivist dealing. In addition, we can find the *utilitarian - pragmatic* and *mechanical* accent that is dealt in a specific *Marxist* way of the artistic phenomenon. It becomes susceptible of being an inefficient way as a generator of processes through the absence of the *communicative component* where one is implicit to any system of coding that is elaborated by the *formulation* and the *expressing* of certain senses and, in the same way, it transmits information.

Much more pertinent is the idea of Lévy-Strauss that refers to the two generative patterns of music. The first one – *the physiological pattern*, implies the primary significations that belong to *the respiratory cyclical and the cardiac one* as well. The second one is – the so-called *cultural pattern* of the synthetic senses. These refer to the notation system of the parameters that are determined belonging to the musical tone. In addition, this is an image where the idea of *rhythm* represents a structure that is implicit to the human physiology without defining the genesis of the conscience of the *rhythm* through the specific of the articulation of the manual work.

However, along with the lack of the *communicational motivation*, the system of J. Jiranek (a fervent disciple of the intonational theory of Asafiev) there lacks a formulation of *the determining causes* and *the companioning motivations* of *amplifying* and the *acceleration* of the synthesis processes. In addition, there is an increase in their complexity of the human, musical “behaviour” but also the type of context where the musical semiosis could start. There is no allusion to one or many *necessity states* which could start this way of specific formulation of certain contents that are transmitted on a *sonorous-musical way*.

In an ultimate way, this *mechanic* image of the musical semiosis processes suffers, in our opinion, of an extraordinary platitude. Firstly, from the fact itself that it does not offers the opening that is necessary in the case of a musical “behaviour” between a space of the imaginary and one that is *beyond* the reality that is defined by relations and *utilitarian* attitudes that follow the gain of a *material spore*.

Even if the incipient phases of the human social practices we cannot talk of a specific “musical” behaviour that appears to superior levels of the human social development. Here, it is characterized through the quality as a composing, auxiliary element of an assembly that belongs to, in our opinion, to the *semiosis* processes that is called a *musical* semiosis. It starts in a context that is defined as being syncretism where the *osmotic* state of the interference of the elements serves to the formulation and the expressing of some state of things that are inexpressible but through the collaboration of many types of alternating “behaviours” to the verbal type. We have the movement (a chorographical coefficient), the intonation (sonorous – musical coefficient) and the speaking (proto-poetical factor). In this context, *the syncretism* signifies the *inter-potency* by attaining of some *advanced degrees of formulation and the expressing of some contents* that hint to some supra-ordered realities that are immediate to the human existence.

The magic ritual is presented as an alternating activity to the production of a material spore but nevertheless equally in its measure if not even in a bigger way it participate to the assurance of the *survival* to the *salvation* and the control of the communitarian existence. However, we can presume that the shamanic ritual as opposed to the *orgiastic* and *dramaturgic* ritual of the Antiquity, the *liturgics* ritual of the Middle Ages and the *opera* of the Renaissance or that of the Baroque is presented as an alternating activity to the cultivation of the land, the hunting and the fishing. This is done to assure some optimal conditions of the survival of the community – it is an assurance ritual through the gaining of some spiritual experience. Some elements participate to the form of these elements that then are emancipated and will form *the dance, the poetry and the music*.

This spiritual nature of the goods gained to survive or the maintaining of a communitarian existence between optimal limits presents *the shamanic ritual* as a bivalent activity. It is also a pragmatic, a proto-artistic and spiritual activity in the same time. This is a fact which will distinguish the primordial

importance in the process through the semiotics of the means and, generally, to the activities that can be defined as artistically activities later on. Here, our attention is attracted by the *conservation* facts and, implicitly by the *re-signification* of the existence in the terms of some spiritual realities of a different order than the accessible reality in the limits of some immediate experience.

However, we can say that, both these elements – proto-artistically and the archetypal in the same time – which are *the dance, the song and the speaking* and also their orientation by gaining a valorised spore of a spiritual substance is presented as a primordial generative context of the artistically conscience and thinking. This is done especially in opposition to the production activities of a material valorised spore as this separation is definite in the characterisation of the *latent* contents or, as it is said in other words, the *residual* contents that characterize the contents of the superior artistic forms of an information coding.

In this way, we represent the context of *the sacra ritual* as an epicentre of significations in the processes of gaining of a material rising, of powering and, in the same way, that of re-signification through the inclusion into a *super-humane* order of the reality and to their importance. That has *the adequate community* to this in order to assure the survival of the optimal individual and the community.

From this point of view, the significance of the involved elements in the *symbolic connotation* in the context of the ritual gains the significance of a generator pattern of something that becomes a *religious ritual* or an *artistic act* beyond the specific ends that are formulated in the case of each separately. In the special case of the musical artistic act, we can see the amplification of the *recuperative invariable* in the spiritual area.

The context of the *musical semiosis* can be looked at from an inverted way from the point of view of the function of a superior order which are made by the music where, in a specific way which is culturally mediated and especially artistic it identify its origin in the morphology of *the sacrum ritual* of a shamanic origin.

To the level of the primary morphology of the music, the parameter of the invisibility is imposed as a defining criterion in *the symbol* and *the signification* of the Invisible itself as a sign of the Transcendental. Of the structure of a meta – real type, of that “system” that generates a reality and it is inaccessible to the human beings which sits behind the processes where the human being take part as a constitutive element. Through this sympathy, that is similar to the symbolical implications, the music participates, together with the dance and the *proto-poetical forms of the verbal discourse*, to the production of a rising or, in other words, to a supplement of energy that is needed to establish the communication with a level that is supra-ordinate to the man of the reality.

We can see the *bi-univocal* orientation of the communication process as the development of the sacra ritual is developed *in the presence* and *by the participation* of the entire community in its quality of a *public representation*.

The development of the process of communication of the shaman with the Invisible is developed in a synchronic type in its “information” quality of the public regarding the successive states that will be crossed through him in its quality as a *main actor* to hit the target. In this way, the assistance represents, in its turn, an active *companioning element* from which energy we have the acting shaman to fuel the propulsion in his coerced – interrogatory trance. In this context, the importance of the three elements of the syncretism of the equation exercises their complementary¹¹ function of *acceleration*. Each of them represents an essential form that is elaborated for the deposit of a *power and energy* supplement.

The three elements of *the acting evolution* are concatenated in a common element and we can represent in this respect the *rhythm* as a unifying element (a common denominator) of *the intonation, the speaking and the dance* to the level of the articulation as a *melee*. The character of the suggestively that belongs to *the corporal, manual or facial movement* finds its corresponding figure in the intervallic amplitude. Alternatively, it can be the dynamic amplitude of the intonation; *the tempo and the cadence* of the speaking of the vowels (onomatopeia, interjections, the text itself, some groups as the rows of vowels) all the elements are corroborated to the increased powerful focalisation of the *acting* to the touching of the *trance*.

As a conclusion, the *sacra ritual* is presented as a primordial pattern where the *principle of the syncretism* of organisation of the representative act finds a first model of a concluding manifestation. It is imposed as a *pattern* or/ and a *proto-type* for the ulterior models of structuring and articulation of *the sacra ritual* in their quality of generative patterns of the artistic activities. The latter can be represented as derived forms that are culturally mediated to those non-artistic primordial forms through their abstracts character of the intention character of some senses of the cultural – artistic substance.

Among the contextual significance where the primordial model is formulated to articulate the principle of the syncretism and, in the same time *the shamanic ritual* is imposed as a primordial model of the *representational act* where “the semiotic triangle” functions in analogue terms to the actual artistic contexts. The major bet is placed on the *communicational invariable* where the primordial role of the participative invariable (the *bi-univocal* identification of the actors), the appellation of some *structures of the imaginary* are communitarian shared in the following of the gaining of some cognitive rise of a spiritual nature. The participation to a *scenario* that has a *pre-established “dramaturgy”* is only a limited row of attributes of the modern artistic act that can be found if we launch ourselves retro-versively in the magic ancestral, *in nuce* in the *sacra ritual of a shamanic nature*.

¹¹ We can see, in this way, a possible interpretation of the expression „*the magic of the music*”. In this way it is formulated the function and the power of implication of the assistance which is exercised by the act of musical interpretation that has its own determining consequences that are impressive and they are determined by the impact of the musical work.

We can presume that, beyond the specific cultural configuration that is specific to the context in which *the syncretism of the equation* is generated and it is relevant equally, it is exemplary for the totality of the contexts where *the syncretism* is present. It becomes the signification and the gaining of the immediate rise of a spiritual value that is imposed, indifferent of the temporal-historical "terrace" as an *archetype* a *mechanism* and a *symbol* of the transcendental orientation, which the human conscience has. It also manifests this quality as a *vital or instinctual necessity* of a superior order. Moreover, this priority of the spirit defines the articulation of *the generative necessity* as a primordial energy in the articulation of the totality of the cultural processes.

In this way, *the syncretism* in its conceiving forms of *the conception*, *the coefficient* and *the model* or an assembly of factors of the field of the cultural activities become a structure of an archetypal order in the formulation and the speaking of the sums of necessary contents. They are sufficient to the human need of *artistic, spiritual* and, as a conclusion, that of the *sacra*.

(Translated from the Romanian by Maria Cozma)

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