

REVIEWS:

VALENTIN TIMARU: "MUSICAL ANALYSIS BETWEEN GENRE AWARENESS AND FORM AWARENESS"

University Publishing House, Oradea, 2003¹

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SUMMARY. The present review proposes an insight into the universe of Prof. dr. Valentine Timaru's volume on musical analysis. Prof. Timaru has tenure on Musical Analysis and Form within the Academy of Music "Gheorghe Dima" of Cluj-Napoca. The volume *Musical Analysis between Genre and Form Awareness* approaches musical analysis starting from the **genre** (the musical work as a whole), further on the author minutely analyzing the issues of the **form** principle in the framework of the various parts of the analyzed musical creation and then returns to the musical **genre**, through a synthesis – a symbiosis between the form and the genre.



At the end of the year 2003, Prof. Dr. Valentin Timaru, composer and musicologist, tenure on "Musical Forms and Analysis" within the Academy of Music "Gheorghe Dima" of Cluj-Napoca, together with the University Publishing House, Oradea, have revealed an outstanding publication in the shape of the volume *Musical Analysis between Genre Awareness and Form Awareness* that comes with ten compact discs. The latter contain the musical illustration of the fragments analyzed in the volume, together with the observations and comments of

the author.

Starting with the foreword, the author confesses: "Being asked repeatedly to expose briefly the essential issues of the subject *Musical analysis and forms*, I came to the conclusion that it is highly necessary to issue a guide of musical analysis and not that much of a **course on forms**."³

¹ The review *Valentin Timaru – Musical Analysis between Genre and Form Awareness*, *University Publishing House, Oradea*, 2003 was also published in *Muzica* magazine, Bucharest, 2004, no. 2, p. 152-159.

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³ Op. cit., page 7.

Nevertheless, the didactic value of the present material is priceless due both to the compact discs, that allow the observation of the musical phenomena, the delimitation of the segments of form at the very moment of their constitution through the observations of the author superimposed on the musical example, and to the theoretical and logical scientific content of the volume, whose topic flows naturally allowing the observation of the more and more complex musical constructions.

Those who had the opportunity to attend the courses held by Prof. Dr. Valentin Timaru heard him state many times that: “composers have firstly created musical genres and then musical forms”.

Considering the fact that the “so-called musical forms were fully acknowledged as an objective of analysis only in the 19th century”⁴, the author proposes a new vision on the discipline “that the contemporary perspective should simply name **Musical analysis**”⁵, envisaging the approach of analysis from the perspective of the genre, that is of the whole. Consequently, the present volume is mainly based on the courses of “Forms”, published by the author beforehand⁶, “through a new contextual approach”⁷, the volume overcomes the stage of a mere reediting and proposes a “reevaluation of the discipline”.⁸

For a more lucrative approach of the analysis, the author proposes “the conceptual fermata and, in particular, a consistency in the usage of the most appropriate terminology”⁹, materialized in the object of an explanatory-terminological dictionary (prolegomena of a course of musical analysis)¹⁰, that will often refer to the present volume.

In this context, we suggest to the reader, whether a musician or an amateur eager to learn, teacher of “Musical forms and analyses” or musicologist, to simultaneously read the volume *Musical Analysis between Genre and from Awareness*, together with the 10 compact discs and the *Explanatory-Terminological Dictionary*. Hence, the analytical comments of the author, achieved in the live process of the flow of the musical fragments and the respective articles in the dictionary, will brilliantly complete the thematic deployed in the present volume, offering an utter, global perspective.

⁴ Op. cit., page 7.

⁵ Op. cit., page 7.

⁶ *The Morphology and Structure of Musical Forms*, „Gheorghe Dima” Academy Publishing House, Cluj-Napoca, 1992.

⁷ Op. cit., page 8.

⁸ Op. cit., page 8.

⁹ Op. cit., page 9.

¹⁰ Explanatory-terminological dictionary (prolegomena of a musical analysis course), University Publishing House, Oradea.

If musical analysis means the observation of the musical phenomenon deepening from the whole to the components, meaning from the genre to the form, approach that Valentin Timaru himself proposes, also allowed to us. Hence, this overview is succeeded by a minute perspective.

The most striking issue about this book is represented by the exceptional graphic features for which the University Publishing House of Oradea deserves the highest praises and also by the presence – so useful for a volume of musical analysis – of the ten compact discs.

Skimming through the three hundred pages of the book we notice the plethora of musical examples and schemes, the prerequisite “ingredients” of any appreciable work on “Forms”. Upon consulting the index of the works analyzed all through the present volume, we perceive the large number of composers that sign these works. These belong to a variety of stylistic epochs, which permits the observation of these musical phenomena in their diachronic evolution: J.S. Bach, B. Bartók, L. van Beethoven, J. Brahms, A. Bruckner, P.I. Ceaikovski, F. Chopin, C. Debussy, G. Enescu, G. Faure, C. Franck, K.A. Hartmann, J. Haydn, A. Honegger, T. Jarda, V. Lutoslawski, W.A. Mozart, S. Prokofiev, R. Schumann, I. Stravinski, S. Toduță, G. Verdi, R. Wagner, A. Webern.

Coming to the contents, we notice, besides The Foreword, Introduction and Closing, a four-section structure: A. The musical genre as a reflexion of the character of a composition; B. The semantic units of musical language; C. The basic principles of musical forms; D. The global organization of musical tempo as symbiosis between the genre and the form. In their turn, the four sections are divided in chapters and subchapters. Thus, starting from the genre and going through the area of musical forms, we return to section D, dedicated to the genre.

Considering the cover of the ten compact discs, we observe that they do not contain merely the musical illustration of the works analyzed in the volume, but also comments and analyses of the author both simultaneous with the music and separately.

Once at this point of the general, surface observations, we reach a level of global perspective and, thus, of a superficial perspective of the whole. Should we make a parallel with the musical analysis, we will place ourselves at the same level of genre perception.

In order to observe the component parts as well, that is the forms of the above proposed parallel; we shall focus our attention on each chapter and subchapter.

Hence, after the *Introduction*, where there are defined the Musical form and the plans of the Musical Morphology and Syntax in their intersection with the Musical Stylistics and Aesthetics, we continue to the first chapter of Section A, respectively: *Categories of the Musical Genre*. We witness here

a classification of the genres according to the sonant source and the number of the executants. In the second chapter, we are briefly presented *The Most Used Musical genres*, with observations on the structure of the genre and the necessary exemplifications. Also approached will be the multipart genres, as the one-part genres “remain at the level of the form they outline.”¹¹

Starting from the *Genres of the simple succession* (2.1), that is *The Suite* (2.1.1) and *The Choral genre of the determinate succession*, i.e. *The Mass* (2.2.1) and *The Missa* (2.2.2), the author will present the structure of the *Concert Genre* (2.3), the *Sonata-symphonic Genres* (2.4) with their three wide subgenres: *The Instrumental Sonata* (2.4.1), *The String Quartet* (2.4.2) and *The Symphony* (2.4.3), *The Dramatic Musical Genres* (2.5), which includes *The Opera* (2.5.1) in the context of the *Diversity of Genre Creations* (2.5.2), *The Vocal-Symphonic Genres* (2.6) and their respective subdivisions: *The Cantata* (2.6.1) and *The Oratory* (2.6.2), ending with the *The Missa* and *The Requiem* (2.7), where a translation in Romanian is also provided for the text used within the latter subdivisions.

At the end of the chapter and of the section, in *The Musical genre – expression of the global organization of the musical tempo* (2.8), the author groups musical creations according to the “place, role and mainly the destination of the communication.”¹², resulting in more types of music: from folk music and pop music to the cult music creations. Moreover, the figure on page 38 is meant to clarify the differences between FORM and GENRE.

After this insight in the structure of the main musical genres, in section B of the book, the author acquaints us to the morphological elements to which he assigns terms “as neutral as possible”¹³: musical syllables, segments or musical incisions and ideas. Consequently, in the first chapter *the Form and the Cell*, there are dissociated two morphological microelements. The clarification also represents a renewal in the field. The multitude of the musical examples supports the arguments of the author in favor of the dissociation mentioned above. Also relevant is the scheme on page 48. In the closing of the chapter, through *The Evolution of the musical discourse on the basis of the Figure and the Cell* (1.3), one can see the red thread in the structuring of the chapters in this section of the book.

By defining *The Musical Articulation* as “musical idea” in chapter two, the author explains that it is only “in the context of musical articulation we can identify the place – and particularly the role – of the musical incisions and, especially, the logics in segmenting the musical ideas”¹⁴, thus arguing the approach of the musical idea before the musical incision and segment.

¹¹ Op cit., page 19.

¹² Op. cit., page 37.

¹³ Op. cit., page 40.

¹⁴ Op. cit., page 49.

In the third chapter *The Motif- the Phrase- the Period* (as a structural model for a certain type of *Musical articulation*), we are presented and explained *The Musical Syntagma, the Motif* (3.1), classification made according to the nature, extension, metric context and characteristics of expression; *The Musical Phrase* (3.2), in the framework of sequel of the motif through repetition, contrast and gradation and *The Period* (3.3), a particular case of musical articulation, such as *The Analysis of the period* (3.3.4) with its three mandatory components: metrical, tonal and structural analysis.

Chapter four debates the problems of *The Evolution of musical articulation through atypical periodical construction* (4.1), structured on additive and subtractive periods, through the *Asymmetry of periods* (4.2), either as contingent or constitutive and *The Separations from the periodical thinking* (4.3), illustrated with musical examples from the creation of L. van Beethoven, so that in *Other types of Musical articulations* (4.4) he should demonstrate once more, due to the musical ideas of the 20th century, that the period is only a particular case of structuring a musical articulation.

In chapter five, *The Musical Theme*, we are reminded of the firm clarification that “not any kind of musical idea can be called a theme”¹⁵, but only the one that is closely related to the idea of development and evolution. At the end of this chapter and of section B, we find completely attached compact disc one: *The Morphology and the Structure*, containing a synthesis of the main theoretical issues displayed by the author of the book and, particularly, the musical examples commented by him.

Section C, under the title *Basic principles of musical forms* starts with a scheme of the four form principles in relation with the musical theme and implicitly with the thematic.¹⁶ As it means only four basic principles, the section will consist of five chapters, one for each principle and a final chapter referring to *Intertwining the different form principles*.

In consequence, chapter one explains *The Principle of stanzas*, generator of non-thematic forms, the stanza being a section of the form. Distinguishing among stanza forms that may be short, large and complex, the form principle will be nuanced within the analyses grouped according to the stylistic epochs: *Stanza forms in the Baroque* (1.2), analyzed from the *Notebook for Anna Magdalena Bach* and from the creation of J.S. Bach; *Stanza Forms in Classicism* (1.3) with examples from J. Haydn, L. van Beethoven, W.A. Mozart; *Stanza Forms in Romanticism* (1.4), exemplified through analyses by R. Schumann, Fr. Chopin, J. Brahms, A. Bruckner; and *Stanza Forms in the Music of the 20th Century* (1.5) with examples from C. Debussy, B. Bartók, T. Jarda, S. Prokofiev and G. Enescu. We find very

¹⁵ Op.cit., page 82.

¹⁶ Op. cit., page 113.

interesting the footnote 105² that, at the beginning of the subchapter dedicated to the *Stanza Forms in the 20th Century*, memorizing the main masterpieces of the first four decades of the century, on the background of the diversity of languages and expressions from the last century of the second millennium. In the closing of *The Principle of Stanzas* could not do without an *Overview on stanza forms* (1.6) with schemes that bring forward the synthesis and systematization of the issues.¹⁷ The compact disc is meant to support this first chapter of section C, including all the musical fragments analyzed within the chapter, except for the choirs, belonging to Bartók and Jarda, and the small stanza forms for piano of J. S. Bach and the works in the *Notebook for Anna Magdalena Bach*.

As it was natural for the second chapter of section C, another principle of form is brought to our attention, i.e. the *Principle of chorus*. Explaining the form of rondo is followed, as we have already seen, by the musical analyses structured again in stylistic stages, the only logical enterprise in the study of the evolution in time of the form principle.

The analyses of J.S. Bach's creation exemplify the principles of the Baroque rondo, whereas the one of Mozart's or Beethoven's creations reveal the characteristics of the classical ones. With the observation that the bi-thematic rondo is treated in the fifth chapter named *Intertwining of different principles of form*, the author makes a comparison between the features of the monothematic Baroque rondo and the classical one, placing *The Rondo* of the *Suite II* for the orchestra of J.S. Bach in a zone of interference between the two. Compact disc three, *Form of rondo*, also offers us an enjoyable surprise of a bonus analysis, more precisely, *The Sonata, op. 13, part 3* of L. van Beethoven, which thus increases the observations on the bi-thematic rondo in chapter five.

The variation principle is expressed within the third chapter through the types of variation characteristic to distinct stylistic works. Therefore, the Baroque familiarizes us with *Variations on the ostinato* (3.3): *Passacaglia and Chaconne*, considered comparatively in the table on page 158, from the perspective of the two Bach masterpieces of the genre. Yet, we are introduced to other variations on the ostinato from other epochs as well and belonging to other composers such as: J. Brahms (in Romanticism) and S. Toduță (in the 20th century). *Ornamental variations* (3.4, springing from those "doubles" from the old suites are highlighted in the work of J.S. Bach (*Polonaise-Double from Suite II for orchestra in B flat*, BWV 1067), but particularly in the creations of the Viennese classics (W.A. Mozart and L.van Beethoven).

¹⁷ Op. cit., pages 125-126.

Free and Character Variations (3.5), with the appropriate distinction between the two terms, are a particular outcome of the Romanticism and of the 20th century. The works analyzed in this respect are the creation of composers such as L.van Beethoven (the last among the classicists, the first among the romanticists), R. Schumann, P.I. Ceaikovski, C. Franck and G. Enescu.

It would have been impossible not to include in this chapter the issue of *Interference of different types of variations* (3.6), discussed so far, with examples from L. van Beethoven and J. Brahms.

In the end, *The Variation Principle* is presented to us ambivalently, as an element of evolution and form generator, but from the point of view of the appropriate differentiations between the two aspects. Similarly to what we were shown so far, the compact discs (two, in this case) musically illustrate the analyses exemplified, also through the comments of the author.

Chapter four describes an important subject: *The Exposé Archetype* (4.1) in the context of *Complex thematic forms: the Fugue* (4.2) and *The Sonata* (4.5). We notice here the concept of “exposé archetype” that is an innovation brought forward by V. Timaru.

After the explanation of the concept, there is a detailed presentation of the form principle in the case of fugue, with the coining of a new term: *exposé episode* instead of a *fake episode*¹⁸. The musical examples analyzed mainly envisage, as it was natural, the creation of J.S. Bach by choosing some fugues for piano, violin solo and cello solo. The musical examples also include fugues of certain composers from other stylistic epochs, illustrating archetype examples of the *exposé* in the creation of W.A. Mozart, L.van Beethoven, G. Enescu, I. Stravinski, analyzing two-theme fugues, that is double fugues. At the end of the subchapter about fugue, compact disc six (the first fifteen pieces) and the outlook on fugue in the context of the archetype *exposé*, completes and clarifies this type of form.

The form of sonata, the second complex thematic form, is presented starting with page 224. There follows the reference to the articles from the *Explanatory-Terminological Dictionary* that helps us discover a detailed presentation of the information related to the sonata. As a consequence, we emphasize, once more, the importance of reading the book in parallel with the entries in the dictionary.

The author begins his analyses by using a page from Mozart that perfectly illustrates the sonata principle at the Viennese classicists. This continues the series of the sonata analyses that will gradually distance themselves from the initial model without affecting the archetype *exposé* after all.

¹⁸ In the opinion of D. Voiculescu, *The Polyphony of the Baroque in the Works of J.S. Bach – the Fugue*, Musical Publishing House, Bucharest, 2000.

Consequently, the creation of L. van Beethoven is displayed, abundant in suggestions referring to the evolution of the form principle. The presentation is achieved through gradual introduction and through the second development character of the Coda. Through the three-theme feature of *Third Symphony Eroica* (p. 1) we reach the stage from where the romanticists will carry on. The analyses continue with J. Brahms, P.I. Ceaikovski, C. Franck, (whose *Symphony in Re* has no bridge in the first part), G. Enescu (here “we should remind the art of the bridge that is related to the artistry of configuring a certain developing thematic profile”¹⁹), A. Honegger (where the third theme appears in the end as a coda). The dynamics of the exposé of the sonata form is considered in correlation with the modifications triggered by the reprise within the tonal relations among themes.

The conclusions on the sonata form, so appreciated by the majority of the composers from the Classicism to nowadays, as well as the general overview on the forms that have exposé archetypes close the forth chapter together with the compact discs seven and eight.

The combination of the various principle forms, issue argued in the fifth chapter, brings to our attention the *Sonata-rondo* (5.1) and the *Sonata-fugue junction* (5.2). The analysis is made in the basis of footnote 304/p.264, according to which: “Pure form does not exist! Each musical work configures its own architecture. [...] As it is natural, there exists the possibility of intertwining more form principles.”

Section D, the last one, considers the genre, the whole of a musical creation. In this context, *Cyclic thought and the achievement of form through genre*, the first chapter, debates on the issue of using “certain musical construction elements common to more sections of the whole”²⁰. As a first example for cyclic guidelines in the configuration of the multipart genres, one could not present any other work than the *Symphony V* of L. van Beethoven.

Still in this chapter, there is discussed the issue of the *Leitmotif* as a symbol and vehicle of musical dramaturgy (1.2). Obviously, this is closely linked with the name of R. Wagner. Compact disc nine is the one that closes this first chapter of the last section.

Chapter two, *Global organization of the musical tempo through the achievement of form at the genre level*, deals with the thought of a sonata reporting to the genre, the whole, “a sonata as large as the entire work”, quoting G. Enescu. Therefore, different parts of the genre may become segments of the form within a sonata form. Compact disc ten provides a musical exemplification of the issue of this chapter.

¹⁹ Op. cit., page 254, endnote 293.

²⁰ Op. cit., page 273

The last chapter of the book, *New perspectives of the symbiosis between form and genre* proposes the following concepts: unique thematic vector (as source of more than one theme in a musical work), themes of the structural repose, veritable static guidelines considered in opposition to the variation vector. In the end, on page 297, the author recommends four main directions, representing just as many solutions for global organization.

The conclusion on page 299 reviews the passage through the world of musical analysis, marking the last movement of the author's pen through a scheme²¹ (where we recognize the passionate teacher of forms) of the organization of the musical tempo on the background of different sound organizations.

Coming to the end of an insightful trip in the world of the analytical book of Prof. Dr. Valentin Timaru, we can state, in the light of the parallel made in the beginning of the review, that if the succinct presentation of the contents of the sections and chapters of the book resembles the analysis of the forms of the different parts of a musical genre, then the microanalysis, i.e. the capture of the detail dimension, remain at the latitude of the reader, whom we should not deprive of this pleasure, since, as V. Hugo said: "in the world, the most important roles are played by the detail and the nuance; they create life in nature."

We highly recommend this book that, as the author himself confesses, already heralds a second volume whose title appears extremely exciting: *Strategies in Approaching Musical Analysis*.

(Translated into English by: Adina-Laura Fodor)

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²¹ Op.cit., page 300.