



STUDIA UNIVERSITATIS
BABEŞ-BOLYAI



MUSICA

2/2020

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MUSICA**

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Univ. Prof. Dr. Gabriel BANCIU, “Gh. Dima” Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Habil. Stela DRĂGULIN, Transylvania University of Braşov, Romania
Univ. Prof. Dr. Habil. Noémi MACZELKA DLA, Pianist, Former Head of the Arts Institute
and the Department of Music Education, University of Szeged,
“Juhász Gyula” Faculty of Education, Hungary
College Prof. Dr. Péter ORDASI, Former: University of Debrecen, Faculty of Music, Hungary
Univ. Prof. Dr. Pavel PUŞCAŞ, “Gh. Dima” Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr.; Dr. h. c. Valentina SANDU-DEDIU, National University of Music, Bucharest,
Romania
Ph. Dr. Habil. Elena Maria ŞORBAN, Scientific Researcher grade I, „Gh. Dima” National
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STUDIA UBB EDITORIAL OFFICE: B.P. Hasdeu no. 51, 400371 Cluj-Napoca, Romania,
Phone + 40 264 405352, office@studia.ubbcluj.ro

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THE NYÍREGYHÁZA MODEL: THE TEACHING OF TEACHING MUSIC / OF MAKING MUSIC

ILDIKÓ FERENCZINÉ ÁCS¹

SUMMARY. The Music Pedagogy Workshop working within the Institute of Music at the University of Nyíregyháza has initiated several programmes related to music methodology, financed by EU funds. Within the framework of subproject entitled “Renewing the practice of teaching music in public education based on folk traditions,” digital handbooks and teachers’ books have been designed for the Grades 1 to 4 of primary schools. The present paper introduces the novel features of the material designed for Grades 1 and 2. It touches upon the issues of the relevant points in curricular regulations, the possibilities of the innovative methods of score notation and score reading, tailored to the age characteristics of students, and the new approach to teaching the musical elements connected to a selected song corpus. The basic concept in designing the material of the first two grades was the amalgamation of folk culture, including folk tales and children’s game songs, and the world around children. The elements of the knowledge of the present and the past appear side by side in the individual thematic units. Interdisciplinarity also gets emphasised. The generative and creative music activities, the tasks aimed at developing receptive competences, games, and the application of graphic notation, targeting the development of fine motor skills and music literacy, have been designed to broaden the toolkit of music pedagogy for junior schools.

Keywords: digital education material, folk music, children’s songs, graphic notation, generativity

*„Aim: Hungarian music culture.
Means: spreading musical literacy through schools.
Also, creating an awareness of a Hungarian musical
approach in art education and in the education of audiences.”
(Kodály, 1947)*

Although Jenő Ádám’s method, based on the music didactic principles of Zoltán Kodály, elaborated with the aim of teaching musical literacy, can still be utilised successfully in certain musical environments, it has not proved

¹ University of Nyíregyháza, Institute of Music, professor, DLA, dr. habil.
E-mail: acs.ildiko@nye.hu

satisfactory in reaching the targeted aim in one or two music classes per week (L. Nagy, 1996; Burián, 2012; Csató, 2015: 1-2; Dohány, 2017; Janurik, 2009, 2018, etc.). Quoting László Norbert Nemes's words (Csengery, 2014), „*Research has proved that Music is one of the most rejected school subjects.*”

Besides studies proving the effect of music education on personality development in the past few decades, extended research has been conducted to examine the motivational problems of music teaching in schools. Quoting Márta Janurik (2018), *“Music education in public schools has been constantly struggling with several problems, and the applied methods, means and present-day possibilities hardly contribute to letting the positive effects of music education appear. Activities challenging students to actively and joyfully participate are missing from the methodological toolkit of education. Educational opportunities offered by 21st-century digital technological devices have largely been unexploited. Related exercise banks, methodological procedures are missing and the further training of teachers is also unsolved. Consequently, students in primary and secondary schools are unmotivated and indifferent in music lessons, and they are largely not in favour of singing or of classroom activities. For most young people, classical music is inaccessible, and their self-image related to music skills is also negative.”*

More and more studies have been seeking answers to the question as to why school music education is having problems, why pupils do not like music classes and how motivation in these classes could be boosted (Jakobicz D., Wamzer G., Józsa K., 2018). Mónika Csató (2015-2) has pointed out the following: *“compulsory music education in schools is quite rigid, and is based on almost one single technique, which is solmisation. Music is a complex branch of art, if not the most complex one: why do we only teach the minimal basics, and within that, only mostly the technical basics? Let us bear in mind that Kodály's method is a work of a genius (and could be even more so if used properly), but there are other methods too: those of Orff, Dalcroze, Suzuki or Williams ...”* She puts forward the idea that classical music should be grounded at an early age. She thinks that besides folk songs, several musical games, analytical listening to music and improvisation would be necessary. She opines that *“the point is that [music] should not be approached from a technical point of view, from the aspect of a means, which is, for instance, solmisation, but from the point of view of artistic expression. Classical music could certainly be approached from the direction of popular music. [...] Good music, bad music. This is what students should be made to notice. What offers musical value and what does not.”*

In response to the situation, scholars and research groups have begun methodological improvements in the past few decades. Several good practices have been presented at professional forums, further education courses, and in publications. In trying to answer the question why students seem to dislike music classes, Miklós Burján (2012) put forward the following: *“They don’t get enough experiences. The special program tries to help this by exposing kids to experiences that open them to music as a school subject and music as a phenomenon. Creative, improvisational exercises seek to fulfil this aim, most of which were ‘presented’ to the children in a complex way.”* László Norbert Nemes (Csengery, 2014) expressed the following view: *“I would like to see a kind of music education in schools which is activity-oriented, uses playful and creative methods in the process of familiarising children with music, which inspires them to create, and helps them to constantly and harmoniously cooperate with others. This education is based on creativity, which is already there in young people, uses the most modern technical devices, develops self-expression and self-knowledge.”*

The University of Nyíregyháza, implementing the Bologna-system of training into its curriculum, introduced a methodology course of which creative music practice was an integral part. An e-learning material was prepared for this course in 2011, a sort of digital exercise bank, providing the renewal and enrichment of music classes with ideas and examples with the help of images, videos, and explanations.

By now it has become obvious that the cultural environment of the 21st century and the accelerated tempo of contemporary life demand new emphases in learning and teaching music. Besides the formation of musical literacy and developing singing skills, the improvement of generative skills (that is, the creation of music) and of music receptive skills (i.e., listening to music) are also important tasks. The digital environment, accessible almost everywhere today, is excellently suitable to implement the above goals. Several alternative music pedagogy methods and trends are present and are being developed in Hungarian music pedagogy nowadays. The diagnosis of their practical implementation, however, has yielded few results as of present. The article of Hülber L., Lévai D., Ollé J. (2015) on digital textbooks reflects the following opinion: *“Digital textbooks of different publishing houses are, in fact, digitalised versions of printed books in circulation. They may be supplemented by extra material, explanatory texts and interactive multimedia packages.”*

Because “digital” materials are mostly merely digitalised versions of textbooks, we had no professional standard available in the case of Music as a school subject. Thus, the initiative of the working group at the University of Nyíregyháza proved to be a pioneering effort. The Music Pedagogy Workshop

working within the Institute of Music at the University of Nyíregyháza has initiated several programmes related to music methodology, financed by EU funds. Within the framework of subproject entitled “Renewing the practice of teaching music in public education based on folk traditions,” digital handbooks and teachers’ books have been designed for the Grades 1 to 4 of primary schools. The development, written for *kotobee* programme, was carried out with the implementation of interactive boards, multimedia contents (images, sound, video, and interactive elements), accompanied by a methodology handbook. This is not a digitalised but a *digital* learning material. Consequently, the function mentioned above is fully available, that is, *“individual elements can easily be upgraded, supplemented by new learning units, they can be universally used, can be reorganised and new connecting points may be included.”*

The author of the present paper coordinated the methodological developments of the digital material for Grades 1 and 2 of primary schools, responding to the relevant points of curricular regulations, the possibilities of the innovative methods of score notation and score reading, tailored to the age characteristics of students, and the new approach to teaching the musical elements connected to a selected song corpus.

Concept, Arrangement, Basic Methodological Principles

The basic concept in designing the material of the first two grades was the amalgamation of folk culture, including folk tales and children’s game songs, and the world around children. The elements of the knowledge of the present and the past appear side by side in the individual thematic units. Interdisciplinarity also gets emphasised. The basis of establishing connections between school subjects is always offered by the given theme of the lesson, the topic, text, and musical material of the songs practiced in that lesson. Further connecting points were supplied by certain areas of visual culture, literature, science, mathematics, physical education, and home economics.

Folk tales

Folk tales, receiving special emphasis in our curriculum, provide a sort of bridge between thematic units. The method of dealing with folk tales is not prescribed. We tried to provide a guide with the help of illustrations, sound recordings, thus songs and/or games were selected into the thematic units built around the folk tales that correspond to the plots or the instruments. The point is to make the stories come alive with telling tales, singing, games, instrumental play, dance (for instance, in the case of a wedding feast), so that each child could place themselves in the world of tales.

Songs

The song corpus of the first two grades originate exclusively in folk music. Songs follow each other through a thematic logic and in a didactic order. Thematic sections are held together by a common title and a banner. Topics generally follow the events of the annual cycle, tracing the change of seasons, and are grouped around tales and other element of the pupils' world.

Folk children's games and folk songs serving as a basis for teaching Music in primary schools basically determines the future musical affinity, sensitivity and receptiveness of children. Singing is a kind of art which is given for everybody without any special prior training, and which gives the chance for one to express themselves and develop their aesthetic and artistic competences. That is why it is crucially important how songs are taught.

Scores are included even if they are a resource only for the instructor at this stage of learning. The notated forms and presenting the scores aim at the mobilisation of latent learning and knowledge. The musical elements recorded in the scores are revealed to the children only gradually and serve as a basis for genuine score reading in Grade 2. It must be mentioned that the aim is not learning songs after notes.

Even a few decades ago, singing folk songs was an integral part of everyday life in traditional rural culture. Singing used to satisfy a basic human demand as the best means of expressing moods, feelings, joy and sadness, while folk children's games taught the little ones almost imperceptibly, in a playful manner, perfectly adjusted to their physical and psychic conditions.




Folk children's games basically fulfilled two important functions: they worked as education and as entertainment. They could theoretically have these functions even today, provided the second one is not neglected at the expense of the first one. Folk games as entertainment supply ample motivation for children to learn during games such as chasing, skipping rope, spinning games and a series of other games: their kinetic skills, motor skills, dexterity, inventiveness, self-discipline, and several others. Singing used to be connected to movement – mostly dancing, but also games and work – and its performance was always characterised by the performers giving themselves over to the musical experience.

Learning songs never happened through direct teaching in rural cultures but always took place in an indirect way, characterised by *observation, imitation, imperceptible acquisition*. Through their lyrics and the frames of folk customs-related traditional events, songs were an integral part of the entire fabric of folk culture. By today, the framework of personal and communal singing has considerably eroded, and singing (except for choirs, folk dance halls and folkdance movements) has vanished from people's lives.

The song has been transformed from a personal means of self-expression, a lived experience into a school material, and imperceptible imitation has been replaced by direct teaching.

Our concept is based on the complex knowledge accumulated through centuries in folk culture, emphasising the well-established indirect modes of knowledge transfer, so that the combination of these two elements may result in a personally experienced knowledge and practice. As for content complexity, the description of children’s games, kinetic games, ethnographic background information, lexical explanations and other supplementary information were hidden in pop-up windows.

Figure 1

		
Game Descriptions	Ethnographic Background	Lexical Explanations

As for formal complexity, the instructor is expected to teach the related movement forms, traditional activities and means alongside with the songs; in other words, they are supposed to present the song together with the habitual movement forms (rhythmic walking, clapping, spinning step, leaping, etc). Through the indirect organisation of learning (singing and playing together with the instructor), the acquisition of the material takes place almost unobtrusively.

Only a small amount of the selected children’s songs is characterised by bichordal, trichordal and tetrachordal melodies and by bitonic, tritonic and tetratonic sets of tones in general. The number of pentachordal melodies is slightly bigger, and almost half of the songs in the Grades 1-2 are in do-hexachord. The songs in the first Grade, except for a Christmas carol, move exclusively in a range of sixth. The extension of the range happens only in semester two of Grade 2, taking into consideration the age-specific characteristics of students, especially the size of their vocal cords. The range is extended, with the inclusion of middle C and middle D, towards the lower octaves of previous two-line C and two-line D.

Students in Grade 1 are made aware of some of the characteristic slices of the pentatonic scale (**so-mi, so-la, so-mi-do**). In Grade 2, the pentatonic scale is expanded by the **mi-re-do** turn. However, since the pentatonic scale does not really characterise children’s songs, we have decided to include “**fa**” from the do-pentachordal and do-hexachordal scales. Our

opinion is that it is far too unnatural to hold back the awareness of semitone (especially descending) turns, which otherwise form the backbone of children's songs repertoire, only because creating the awareness of the pentatonic scale is generally considered more important than of the heptatonic one.

Besides the fact that *"the pentatonic system is alien to children's songs and songs of calendar customs"* (Sárosi, 1996-2000), Zoltán Kodály (1943) himself asserts in the "Preface" to his School Songbook I. in relation to the pentatonic song corpus: *"It was necessary to supplement these with certain samples from kindred nations because the majority of our pentatonic songs have a bigger range and thus cannot be used in lower grades."* Consequently, the do-pentatonic song corpus and other songs containing the segments of the pentatonic scale with a smaller range were selected from Mari (Cheremis) or Finnish "runo" melodies. The principle prevalent at that time, that is, the familiarisation of students with notes below "do" (low la and low so) after creating an awareness of notes in the **so-mi-do-la-re** order, sought to counterbalance the musical sense striving towards the major key by the **high do** note. As Jenő Ádám (1944) explained: *"By the introduction of low la, we endeavour to prevent the formation of the one-sided sensation that could easily evolve around the note 'do' as a centre (major tonality). The serious conflict between the generally applied music methodology procedure (building a C major scale) and our Hungarian folk songs can be traced back to this circumstance."*

Thus, the kind of mentality based on folk music used to exclude the former method of score reading founded upon a gradually ascending scale, starting from C (C-D-E-F-G). Taking into consideration the two-, three- or four-note set of tones in a certain group of children's songs, the new method at that time based on pentatonic turns deservedly made Hungarian music pedagogy unique. In his methodology, Jenő Ádám introduces the note **fa** only in Grade 3, followed by the two versions of **ti**. Textbooks in our days start to create an awareness of **fa** and **ti** in Grade 4, first introducing the low **ti** note.

Having taken the melodies of children's songs and the expansion of range to an octave into consideration and bearing in mind Jenő Ádám's concept related to notes below "do", we have decided, after the introduction of **fa**, to include **low so**, often occurring in jocular songs, and then **low la**, pointing towards the melodic world of la-pentatonic songs. The introduction of octave-range pentatonic songs containing **high do**, or of songs ending **low la** (both as regards their melodies and their contents) is justifiable only in higher grades.

The order of the creation of awareness of notes can be summarised in the following chart:

Table 1

	Jenő Ádám	The prevalent method at present	Digital material for Grades 1 and 2
Grade 1	s – m-d	s – m - l	s – m – l - d
Grade 2	l - r - l, - s,	d – r - l,	r – f – s, - l,
Grade 3	f – t, - d' – t – r'	s, - d'	
Grade 4	further expansion of range	t, - f - t	

For Grades 1 and 2, the initial note of each song was provided; first with solmisation *syllables*, for about one and a half years, and then with solmisation *letters* from the second semester of the second grade. The appearance of the letter-score also follows the above schedule. Solmisation notes were consistently marked by colours. The use of the colour black was gradually applied, and different colours were used only when relevant from the aspect of the task.

Notations were consistently adjusted to the children’s vocal range. The F = do tonality was exclusively used in the first grade, and then the use of D, G and C as roots are introduced only in the second grade. With the change of key, the range was extended in the direction of low so, and low la, and the use of lower ledger line is also introduced.

Audio Recordings

Songs and certain musical examples can be listened to clicking on the “play” button or the “headphone” icon. Children’s game songs, musical accompaniment and folk music examples were performed by the students and teachers of the University of Nyíregyháza. With a few exceptions, only links are provided for classical music examples, but the instructors are free to choose between performers and music samples since the links are only suggestions. The kinetic games recommended for active listening were always marked, pointing out that listening to music is always an organic part of lessons (and not only an extra experience at the end of the lesson).

Besides learning and acting out children’s songs, movement is expected to form part of every lesson. It is possible to cooperate with children in creating a choreography for fairy tale games, walking for music, movements imitating the character of music and dances, etc. The experience of movement can be generated with creative work resulting in interactive, communal experience. Tasks developing creativity and generativity were marked by a “*creative snug*” icon.



The generative and creative music activities, the tasks aimed at developing receptive competences, games, and the application of graphic notation, targeting the development of fine motor skills and music literacy, have been designed to broaden the toolkit of music pedagogy for junior schools.

Connection to the Curriculum

Since the introduction of the National Curriculum in 1995, the degree of elaboration of further curricula was various (for instance, the Framework Curriculum introduced in 2000 could be considered a “core” curriculum, the one implemented in 2012 provided specific details in the level of subject curriculum). Emphases kept shifting within the group of development tasks. The curriculum introduced in 2020 sets up a new structure for contents detailed in the frame curriculum, which cannot really be considered as an improved version of earlier ones but rather a turn back to previous kinds of activities.

The comparison of the last two frame curricula can be summarised in a chart:

Table 2

2012 Curriculum	2020 Curriculum
Thematic unit / Area to be developed	The name of the topic area
Reproduction of music Singing	Music pieces/Songs (a specific list of melodies) ²
Generative (individually and/or collective) and creative musical activity	Music pieces / Listening to music (a specific list of pieces)
Reading score on the level of recognition, elements of music theory	Music theory/Development of rhythm
Reception of music Developing receptive competences	Music theory/Development of listening skills
Listening to music	Music theory/Musical literacy
Published in Decree Nr. 51/2012. (XII. 21.) of EMMI [Ministry of Human Resources] on the publication and implementation of frame curricula	Its publication was delegated into the competence of the Secretary for Education by Government Decree Nr. 5/2020. (I. 31.)

Further relevant decrees in effect were *Government Decree Nr.110/2012. on the publication, introduction and implementation of the National Curriculum* and Appendix Nr. 1 of *Decree Nr.51/2012. (XII. 21.) of EMMI [Ministry*

² It fails to give information about the venues and dates of collection, or sources, so the recommended versions cannot be identified based on opening lines. The rather loose list seems as if the authors had reasoned backwards: as if they had prepared the curriculum for an already existing textbook.

of Human Resources] on the order of publication and ratification of frame curriculum. This appendix offered a choice between variants “A” and “B” in Music for Grades 1–4 of primary schools. Our digital textbooks were prepared in harmony for variant “B”, which contained development requirements in a clear structure and in a didactic order suitable for age-specific characteristics in the fields of musical reproduction and musical reception.

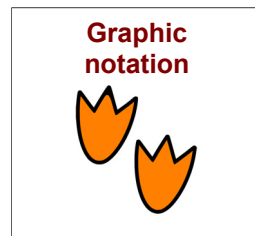
A sort of turning back can be detected in the field of musical literacy in the 2020 Curriculum (as compared to the 2012 one). There is no mention of the application of alternative notation, exclusively the reading and writing of the traditional score elements appear among the development tasks, skills, and knowledge areas.

Table 3

Grades 1 and 2	
Frame Curriculum 2012 (B)	Frame Curriculum 2020
Reading score on the level of recognition, elements of music theory	Music theory/Musical literacy
<p>Graphic notation: Representing the dynamics of body- and rhythm instruments (the relations between louder—softer, creating a sound, the dying of sound), of the frequency of the sounds (steady, thickening, receding), and of sonority and tone (e.g., spherical extension) with signs (dots, lines, patches).</p> <p>Rhythmic elements, metre: Beat. Naming rhythmic elements, their practice names and signs: crochet (ta), paired eight notes (ti-ti), crotchet rest (szün), minim (ta-a), minim rest (szü-ün). Distinguishing stressed and unstressed measures. Bar, time signatures, bar-line, repeat mark, double bar. Two-four time.</p> <p>Melodic elements: Solmisation notes: l-s-m-r-d-l,-s, Hand signs for solmisation notes, their letter marks, placing notes in the staff. Getting students familiar with the staff: five staff lines and four spaces, lower ledger line. Observing the direction of the note stem, the proper use of notation. Discriminating between a step and a jump.</p>	<p>DEVELOPMENT TASKS, SKILLS AND KNOWLEDGE AREAS</p> <ul style="list-style-type: none"> – Preparing the identification of songs learnt after hearing based on the score with different means (e.g., drawing the melody line, movement, etc.). – Observing and following pitch, melody line and time relations in the score in the case of learnt songs. – Recognition of basic functional elements of the score: time signature, note, rest, line, space, ledger line, bar-line, initial note, closing note, etc. – Developing concentration and attention with simple musical literacy exercises. – Practicing fine motor skills with simple musical literacy exercises. – Learning the graphic image of crochet, paired eight notes, minim, crotchet rest, minim rest. – Learning the graphic image of bar-line and double bar. – Writing the solmisation notes la – so – mi – re – do – low la, with gradual introduction in different pitches.

Graphic notation

Notation as a sign system used for recording musical notes in a written form represents pitch relations from the beginning of its history in a *graphic* way. In his writing on the new notation, György Ligeti (Kerékfy, 2010) provides a slightly different view: “*Generally speaking, every kind of musical notation is, in fact, ‘graphic’ – including the traditional one, in as much as it always uses visual signs. Strictly speaking, however, ‘graphic’ notation consists of visual forms that do not make up a sign system but is made up of drawings.*” Certain tendencies in 20th-century music liked to resort to graphic or textual notation. If the composer did not wish to record the traditionally conceived parameters of musical notes (like pitch, duration, volume, tone), they either selected only a few of them, leaving the individual production of the rest to the performer, or they used special directions or signs. In Judit Löblin’s (1982) words, “*... the toolkit of the notation of avant-garde pieces returns, in a certain sense, to the use of mnemonic signs, incorporating elements of cheironomy. This kind of notation system, however, is so unique that even the composers in question feel the need to include a detailed set of directions and a key to their works, to ensure correct interpretation.*”



The visual representation of noises and musical notes present in musical notation can be excellently used in music pedagogy. According to Andrea Kárpáti (2001), writing on the age of “experience drawing”, the search for symbols and schematic drawings, “*The point of infantile artistic experience is polyesthesia: aesthetics springing from multiple sources, the mixing and merging of different branches of art and genres, a kind of ‘Gesamtkunstwerk’ surfacing from mutually amplifying effects. In presenting the development of drawing skills of pupils in lower grades, the use of Wagner’s term is all the more justifiable because several examinations and pedagogical programmes followed by assessment have proven that aesthetic education in the integrative spirit is most effective between the ages of 3 to 8. After this age, there is a greater need for subject-specific education, concentrating on separate fields and for getting to know the different areas of art. [Kárpáti, 1988] The age of synaesthesia sets in between the age of 4 and 6. The child finds no difficulty in shifting between different art forms. For them, it is quite natural that colours have sounds, melodies are graphic and that the motives of a cross-stitched tablecloth can be recited in*

verse or can be danced. The drawing and the accompanying text belong together; tales, which do not only interpret but create an atmosphere and give extra meaning to the picture, are indispensable to understand signs.”

School education puts great emphasis on developing fine motor skills for children aged 6-8. In the Nyíregyháza model, musical notation is based upon the synthetic thinking of children and is progressively heading towards the cognition and application of musical notes. The tools used in Music lessons are designed accordingly. There is no printed textbook, only an interactive board surface with audio materials (also accessible from home) and percussions. Music books available in stationeries are only recommended from the second semester of Grade 1, because of their small interval spaces. In the first couple of months, we would rather recommend lined paper notebooks used by 3rd and 4th graders, or individually printed and photocopied lined sheets (this is perhaps the most practical with the use of a small-sized folder). The first semester should be devoted to graphic notation and the recording of simple rhythm marks. It is possible to place small disks, eggs, or figures onto lines or into spaces, simultaneously with the introduction of hand staff. The implementation of the genuine 5-line staff notation is recommended only from the second semester of Grade 1.

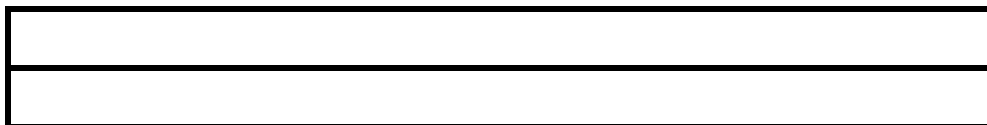
Examples:

Figure 2

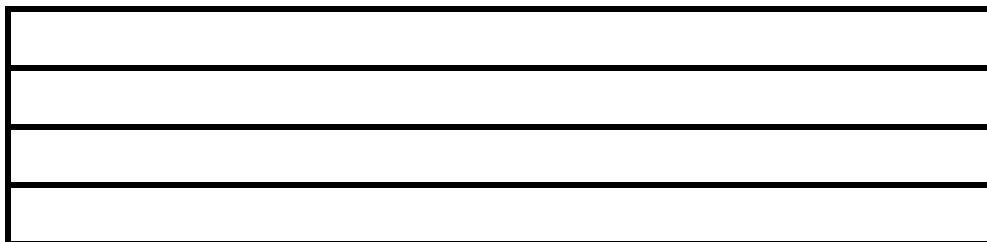
A horizontal template for the notation of rhythmic elements and rhythm sequences:



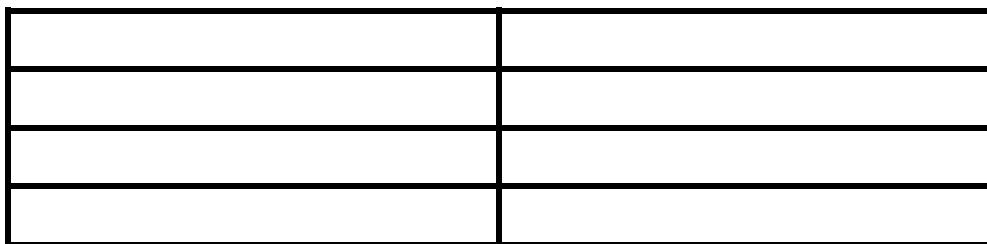
A 3-lined template for placing little disks:



A 5-lined template for drawing:

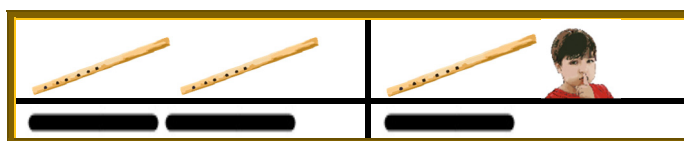


A 5-lined template for motifs:

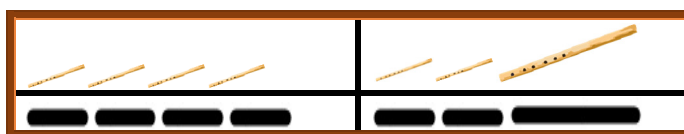


Graphic (figural) notation serves as an excellent means as a first stage of the formation of musical notation skills, first defined in version “B” of the 2012 curriculum. It develops the sensation of pitch and prepares the use of simple percussion instruments. The phases of the new methodology of musical literacy:

- Pictorial score: a usual way of representation; the size of drawings signifies rhythmic value, and later the levels of dynamics. Examples to notate rhythm:



For folk song “Szólj, síp, szólj!”



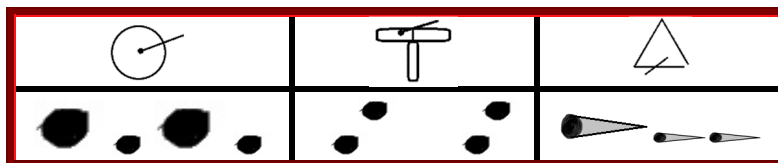
For folk song “Guvadj, guvadj, furulya!”

Figure 3-4

- Voice drawing: musical elements or special notes, sounding types represented by graphic elements (lines, dots, patches).









What do voice drawings represent? They do relations like louder – softer, lower – higher, longer – shorter, etc.

Figure 5












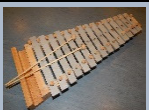






Percussions that can easily be connected to voice drawings:

Figure 6

Sign of the instrument	Name	Photo
	two-tone wood block	
	double tone block (double guiro)	
	claves	
	maracas	









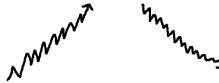
THE NYÍREGYHÁZA MODEL: THE TEACHING OF TEACHING MUSIC / OF MAKING MUSIC

	tambourine	
	hand drum	
	triangle	
	cymbal	
	cymbal with stick	
	metallophone	
	jingle bells	
	hand bells	



















Drawing the sounds of percussions generally used in education is first entirely left to children. Graphic representations (dots, lines, voice patches) can freely appear in the form they prefer. Later, it is advisable to introduce uniform signs.

Figure 7-8

Timbre, sonority types

Staccato sound	
Linear sound	
„Patch-like” sound	
Spherical sound	
Block-like sound*	
Chiming sound	
Tone line, melody line	
Moving, frequently repeated, alternating sounds (tremolo)	
Glissando (gliding)	

The dynamics of sound

Softer	Louder
	
	
	
	
	
	
	
	
	

*Clusters: mainly the combination or unison of neighbouring notes, e.g., when sounding a keyboards instrument with a palm, the forearm or a wooden rod.

Figure 9-10

Pitch






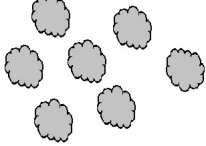



Low	High

Length

Short	Long

Figure 11









The frequency of voicing a sound

Even rhythm	Thickening	Receding
		
		
		

Musical literacy:

After the presentation and sounding the selected percussion instruments (two-tone wood block, tambourine, hand drum, triangle, see below) signs are associated with them according to the mode of sonority. A cell corresponds to one beat and each beat can receive a two-measure sign (4, 2 or 1). A task could be, for instance, writing the suitable signs in the lines. The notation could take the form of dictation or creative work (either individually or in a group). The score can be played by line (playing each instrument or instrument group) or together, as a percussion ensemble.

Figure 12


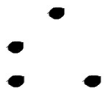


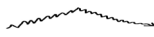
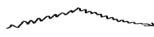





A template for dictation and notation:

Figure 13

Musical reading:

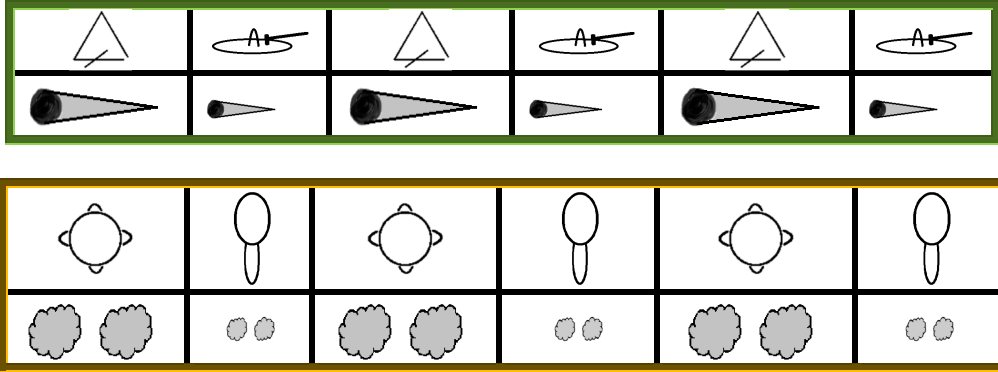
We ourselves can prepare a score for reproduction. For instance, see the pictorial score for the accompaniment of the Hungarian folk song “*Megfogtam egy szúnyogot*”:

Figure 14

Echo play (practicing dynamics)

Figure 15



A graphic score

Figure 16

	1	2	3	4	5	6	7	8

In creating a sensation of the temporality of sounds, children can always see and play formulae belonging together and interrelated musical units. The smallest unit is the beat, like a word in learning to speak.

After the rhythmic enunciation of words and after the observation of pictorial sounds, we introduce the practice terms for rhythmic elements, this time with the sounding and practicing of *formulae* consisting of two, three or four sounds, which can also be interpreted as musical units.

Another particularly important area to be developed in the Nyíregyháza model is creative musical work, indicating an activity-centred thinking.

Generative and creative musical activity

The thematic unit defined as “*Generative (individually and/or collective) and creative musical activity*” in the 2012 Curriculum does not appear as such among the areas to be developed in the 2020 document. The recent curriculum avoids using the foreign term (“generative”) and even the Hungarian word *alkotás* (creation) appears only sporadically. The educational aims for Grades 1-4 defined in the subject introduction goes as follows: “[*Students*] are expected to explore the joy of musical creation through their expressive singing, instrumental play, rhythmic productions and their own little musical compositions.”

Creativity is referred to in the subject introduction, in the list of key competences to be developed: “*The competences of creativity, creative production, self-expression and cultural awareness: in the framework of the development of self-expression, creativity and a sense of beauty, students are expected to acknowledge music as a special language, with which they become able to communicate their thoughts and feeling, exploiting the possibilities of improvisation as well.*”

In later sections, one can meet this expression only under the heading “Music pieces/Listening to music” (“*their imagination and creative thinking develop*”), or the expression appears in connection with improvisation (“*they express their feelings generated by music in words, in drawings, in dance, and/or in free improvised movement – individually, in pairs or in groups*”).

Table 4

Grades 1 and 2	
Curriculum 2012 (B)	Curriculum 2020
Generative (individually and/or collective) and creative musical activity	
<p>Developing movement: Coordinated rhythmic movement, developing a sense of space. The application of steady beat. Creating an awareness of and reproducing changes in tempo. Creating an awareness of metric units and smaller formal units. Solving playful tasks with basic rhythms and basic notes.</p>	
<p>Developing generativity: The observation of and creating an awareness of smaller formal units, motifs, identicalness, similarity, difference, repetition, variation (in rhythm, tempo, dynamics, melody, character). Improvisation of rhythm and melody for given texts (e.g., poems). Attaching variations to given tunes. Associating melodies and rhythm with pictures.</p>	
<p>Developing listening skills: Creating awareness of note relations with expanded movements, spatial gestures, and hand signs. Creating a sense of opposites (e.g., silence and noise, speech and singing, loud and soft, low and high, long and short) and reproducing them. The ability to highlight melody from learnt songs.</p> <ul style="list-style-type: none"> – bi-, tri- and tetratonic turns: s-m; s-l; l-s-m; s-m-d; m-r-d; r-d-l.; m-r-d-l.; d-s,-l, – pentatonic turns, la-pentatonic: la-pentatonic (s-m-r-d-l.), do-pentatonic (l-s-m-r-d), descending do-pentachordal (s-f-m-r-d), and descending la-pentachordal (m-r-d-t,-l,) melodies. <p>Singing tasks developing inner hearing: hidden tunes, extracting tunes.</p>	<p>Music theory/Developing listening skills DEVELOPMENT TASKS, SKILLS AND KNOWLEDGE AREAS</p> <ul style="list-style-type: none"> – Observing and naming the changes in volume, timbre, pitch in the noises of the environment and in learnt songs and musical pieces. – Observing low and high notes in learnt songs. – Practicing timbres and contrasting dynamic levels by sound imitation and answering games. – Developing inner hearing with hidden melodies. – Singing solmisation notes occurring in learnt songs from hand signs. – Singing and practicing canons in simple variations. – Creative skills: Improvising brief melody lines, e.g., for one's own name.

<p>Developing musical memory: Playful memory games with given rhythmic turns and melodic turns.</p>	<ul style="list-style-type: none"> - Observing the tones of body instruments (like clapping, snapping, hitting the thighs, stamping the feet) and of sound-generating tools made by the student, and their improvisatory use to express a word or an emotion. - Knowledge of the notes of the pentatonic set of notes, supplemented by low „la”. - Knowledge of the hand signs of the pentatonic set of notes and singing them at the cue of hand sign. - Mastering the method of singing in canon.
<p>Developing rhythmic skills: Sounding steady beat and the rhythm of a given song (with extended body movements, body instruments, percussions). Voicing rhythmic motifs with body instruments and percussions. Rhythm ostinato, reading rhythm, answering rhythm patterns, supplementing rhythm patterns, rhythm chain, rhythms by heart. Complex kinetic development with simple dance steps, with the various reproduction of rhythm (with extended movements). Creating a sense of beat stress with time-beating. Creating a sense of fast tempo, slow tempo and tempo variation.</p>	<p>Music theory/ Developing rhythmic skills DEVELOPMENT TASKS, SKILLS AND KNOWLEDGE AREAS</p> <ul style="list-style-type: none"> - Sounding steady beat during singing and, occasionally, during listening to music - Creating an awareness of stress in music and reproducing it - Practicing basic rhythms in 2/4 beat, with movement, body instruments (like clapping, snapping, hitting the thighs, stamping the feet), and with sound-generating devices made by the student, alongside with names of rhythms, in groups and in pairs: <ul style="list-style-type: none"> • with sensing the musical stress, • with saying loud, the rhythm of nursery rhymes, children’s songs, • with rhythm plays with answering games, • with improvising rhythm sequences e.g., to express a word or an emotion - Practicing rhythm canon and ostinato in simple variations. - Creative skills: Improvisation with melody, rhythm, creating rhythm sequences using different tones, with the help of body instruments and various sound-producing devices. - Fabricating simple percussion instruments (e.g., drums, strings, jingles) and sound-producing devices. - Combination of musical activities with games.

	<ul style="list-style-type: none"> – Steady beat, measuring – Crochet, paired eight notes, minim, crotchet rest, minim rest – 2/4 beat time – Time signature, note, rest, line, space, ledger line, bar-line, initial note, closing note – Two-voice rhythmic texture – ostinato, rhythm canon.
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While the 2020 frame curriculum gives little space to development aims (see highlighted parts in the table above), both the 2012 document and the Nyíregyháza model approaches the exploitation of possible creative processes emerging between music and related arts. From among the contrasting interpretations of improvisation³ (Benedek, 2018), our model prefers *conscious musical activity emerging in a given musical framework*. Beyond the improvisation of rhythm sequences and the use of instruments to express a certain mood, the model colourfully amalgamates various activities connected to movement and music, images and music, poetry, and music and to different aspects of musical shaping (*identity, similarity, difference / repetition, return, variation*).

Task groups and types of tasks:

Movement and music (active reception)

Singing and movement:

- Songs to be played on the pattern of children’s games (songs of other nations).
- Canons with movement.

Listening to music and movement:

- Developing timbre hearing combined with even walking and step forms.
- Developing a sense of tempo and beat combined with even walking and step forms.
- Rhythm and dance.



³ In inexperienced hands, improvisation may invite László Dobszay’s vision about “uncontrolled” improvisation lacking any concept, which “*does not lead anywhere: it does not result in either form, unity or in an continuous musical material. It is only a ragged conglomerate of shady musical memories, the evocation of memoires of musical effects.*” (Benedek, 2018)

Poetry and music

Melodic poems:

- Rhythmic adaptations of nursery rhymes.
- Sounding visual poems.
- Sounding onomatopoeic poems.



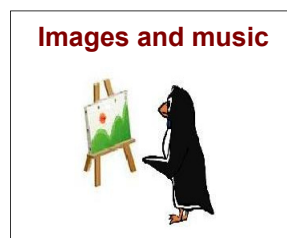
Images and music

Images and instruments:

- Associating an instrument, sonority, timbre with an image.

Images and forms (musical markers):

- “Musical images” (according to parallels in content and form, based on geometrical shapes).



CONCLUSION

Already during the national debate on teaching Music in 1996, Katalin L. Nagy's opinion proved to be remarkable: *“Even these days we want to teach what we know about music, instead of music or making music itself. Even today the curriculum is designing our teaching process and not the learning of pupils. However, both the students and music should be equally important in this process.”*

The editing of our new digital teaching material took the question of tradition vs. renewal, the personality developing effect of games, movement, creativity, and the unfolding of the communal musical experience into consideration. Developers were motivated by one single idea all the while: **the teaching of teaching music and of making music.**

Webpage of the digital textbooks: <http://www.nyf.hu/enek-zene/node/394>

Translated in English by Dr. Tukacs Tamás

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THE SOCIAL DIMENSIONS OF MUSIC EDUCATION

ISTVÁN FERENC BÍRÓ¹, BALÁZS HÖRICH²,
TAMÁS SZALAI³, JUDIT VÁRADI⁴

SUMMARY. The aim of our study is to explore the factors influencing the cultural sensitivity of students aged 8–13 years. We set up our hypotheses based on the theory of Bourdieu and Passeron and the research of Hunyadi. Our main question is instrumental studies, the frequency of singing, and social status how affect cultural consumption. In our research, we examined the impact of parents' attitudes to music on children's musical consumption. To examine the role of cultural capital, we used international models. The aim of our exploratory research is to examine in what form and to what extent the different manifestations of cultural capital prevail in the dimension of cultural consumption. Our results supported that higher education, higher parental care, parents' musical capital, and good financial status increase the chances of cultural consumption. Those family with higher social status can be characterized by a broader cultural consumption pattern, which in turn is accompanied by more frequent musical activity. Families in a better position are characterized not only by higher cultural consumption but also by more prudent methods of cultural transmission.

Keywords: cultural consumption, music education, cultural capital

Social Background and Cultural Activities

By the concept of 'capital', we mostly mean things of financial or material nature in everyday life. However, the capital theory of Pierre

¹ *Institute of Music of the Nyíregyháza University, Head of the Department of the Folk Music. E-mail: istvanferenc.biro@gmail.com*

² *Graduate student in Doctoral Program on Educational Sciences of the Doctoral School for Humanities at the University of Debrecen. E-mail: horichb@gmail.com*

³ *Graduate student in Doctoral Program on Educational Sciences of the Doctoral School for Humanities at the University of Debrecen. E-mail: szalai.tamas@music.unideb.hu*

⁴ *Pianist and associate professor at the University of Debrecen in Hungary, Faculty of Music. E-mail: judit.varadi.06@gmail.com*

Bourdieu⁵, the most well-known figure of the French sociology, contains the broader aspects of the interpretation of capital. He distinguishes economic, cultural, and social types of capital. For the present study, we find a concise review of cultural capital relevant.

Bourdieu (1999) divides cultural capital into three groups: embodied cultural capital, objectified cultural capital and institutionalised cultural capital. Embodied cultural capital means the knowledge, education and experience acquired throughout our lives. This kind of cultural capital can later be convertible to economic capital, for instance, we can earn money with our musical qualification. Objectified cultural capital can be the instruments of cultural capital which can either be a painting or a musical instrument. Finally, the certain types of documents and certifications, that have an evidentiary value of the acquired cultural knowledge and education, can be classified as institutionalised cultural capital.

It is not possible to discuss the functions of the family in detail within this study. However, it is worthy of being told that it is dynamically changing, some aspects of it can wither away, new ones can appear or focus shift can occur in the structure of the existing ones. The dynamically changing system affects the norm and value system, as well as the entire structure of the family. The family, as the primary social sphere has an impact on a child's social sensitivity. However, we also know that it is not enough to identify the cultural demands and needs of the family to understand the interrelations as several other factors influence it. Such factors can be the financial situation of the family or the free time available to the parents. The parents' cultural demand alone is not sufficient for a child's education for culture; the quality of communication, emotional harmony, and the presence of the complex network of other components are also necessary⁶. We are most likely to understand the emphasis of the family's role in socialization in this study if we, at least briefly, also present the embodied and objectified forms of cultural capital out of Pierre Bourdieu's components of social stratification. The internalisation of culture, more exactly the accumulation of it, is preceded by an acquisition process. Although we can rule out the principle of representation in the process of the accumulation of embodied cultural capital, we cannot ignore the role of the family since the objectified cultural of the family (also) has a stimulating effect on the individual, in this context, the child, catalysing the socialisation process, so to say. This can be observed with two different signs from the side of the education system. On

⁵ Bourdieu, P.: *Distinction: A Social Critique of the Judgement of Taste*. Massachusetts. Cambridge, Harvard University Press, 1979.

⁶ Bodonyi, E., Busi, E., Hegedűs, J., Magyar E. & Vizelyi, Á.: „A család funkciói” (Family functions). In Hegedűs J. (Ed.). *A gyakorlati pedagógia néhány alapkérdése* (Some basic questions of practical pedagogy). Bölcsész Konzorcium, Budapest, 2006, 14-22.

the one hand, if the socialisation process appears as a negative value, we can regard it as wasted time. On the other hand, its appearance as a positive value can mean double time saving⁷.

Reviewing the socialisation process, it is worth drawing attention to the fact that children's culture consumption habits are not, of course, affected by the family exclusively⁸. Thinking about Kron's definition of culture, according to which "*culture, as the life form of humans, includes every phenomenon, by the use and actualisation of which, humans realise their lives*"⁹. We must not forget – Réthy and Vámos remark – that the extent of *use and realisation* are not carried out to the same degree in society¹⁰. Recalling earlier research, the authors point out that one-third of the Hungarian society has never been to a restaurant, do not go to museums, exhibitions or might never read books. The reasons for these are interpreted in several dimensions; this interpretation can provide an explanation of the understanding of the social patterns of learning the culture. Access to culture can, on the one hand, be a question of finances but in several cases it cannot be interpreted as such; it is simply not included in the mind-set of the family¹¹.

In the Hungarian society, vast differences can be observed regarding social inequalities. On the basis of her examinations, Zsuzsa Hunyadi¹² found that it is mostly the educational attainment level that affects culture consumption. A higher level of activity regarding the different cultural activities can be observed in the highest extent among people with high social status, good income and education. From the factors mentioned, the influencing effect of the educational attainment level stands out¹³. According to the research of the Artistic Panorama among primary school students, the proportion of those engaged in artistic activities is higher among those with higher status, which is the strongest correlation in the field of music, but the effect of social status can be felt somewhat in the case of dance.¹⁴

⁷ Bourdieu, P.: Gazdasági tőke, kulturális tőke, társadalmi tőke (Economic capital, cultural capital, social capital). In: Angelusz R., Éber M. Á., Gecser O. (Eds.). *Társadalmi rétegződés olvasókönyv* (Social stratification reading book). 2010, 156-179.

⁸ Réthy E. & Vámos Á.: *Esélyegyenlőtlenség és méltányos pedagógia* (Inequality and fair pedagogy). Bölcsész Konzorcium, Budapest, 2006.

⁹ Kron, Fr. W.: *Pedagógia* (Pedagogy). Osiris Kiadó, Budapest, 2003. 73.

¹⁰ Réthy E. & Vámos Á.: *idem*.

¹¹ Réthy E. & Vámos Á.: *ibidem*.

¹² Hunyadi Zs.: *Kulturálódási és szabadidő eltöltési szokások, életmódcsoportok* (Cultivation and leisure habits, lifestyle groups). Magyar Művelődési Intézet, Budapest, 2005.

¹³ Hunyadi Zs.: *idem*.

¹⁴ Bíró, I. F., Hórich, B., Szalai, T.: "Általános iskolai tanulók kulturális fogyasztása a társadalmi státusz függvényében" (Cultural consumption of primary school students as a function of social status). In: Váradi, J. (Ed.) *Művészeti körkép* (Art panorama). Budapest: MMA MMKI, 2020.

The Demonstration of the Empirical Research

In our research, we used the database made by Judit Váradi and her colleagues. The focus of the research was a comparative international examination featuring nineteen primary schools from seven towns in four countries. Hungary is represented by Debrecen, from Serbia it was Subotica, from Romania it was Oradea, Satu-Mare, and Târgu-Mureş, and from Slovakia, it was Komarno and Banska Bystrica that participated in the research. The reason for choosing these towns was that their regional significance is similar, so we were more likely to rule out the differences in the types of municipalities. The target group of the questionnaire survey consisted of pupils between the ages of 8 and 13 but since entire classes filled in the questionnaire, the age varied more. The selection of the sample is not representative, so the results do not characterise a country; conclusions that can be drawn from it are limited, yet we thought that it could give a glimpse into the culture consumption practice of particular municipalities in certain countries. The survey was carried out with the help of a questionnaire consisting of 46 questions and it contains responses from 805 pupils. We used SPSS software for the statistical processing of the data.

We formulated the following hypotheses as a starting point for our research:

H1. Among the pupils who belong to the higher culture consumer group, there are more who play musical instruments and sing.

H2. Those pupils who fell into the higher culture consumer group, were, at the same time, coming from families of higher social status.

H3. Those pupils whose parents spend more time with them can be characterized by a higher level of culture consumption.

H4. The parents' attitude to music and their children's culture consumption are positively related to each other: the more music the parents play, the higher the level of culture consumption their children have.

To define the extent of culture consumption of the pupils participating in the research, we formed groups among the participants, based on how frequently they go to concerts and theatre, and how often they listen to music at home.

The criteria for drawing up the index were the following: the more frequently the respondent consumes the particular factor, the higher the score they get, then we summed the scores received. The distribution of the index is presented in Table 1.

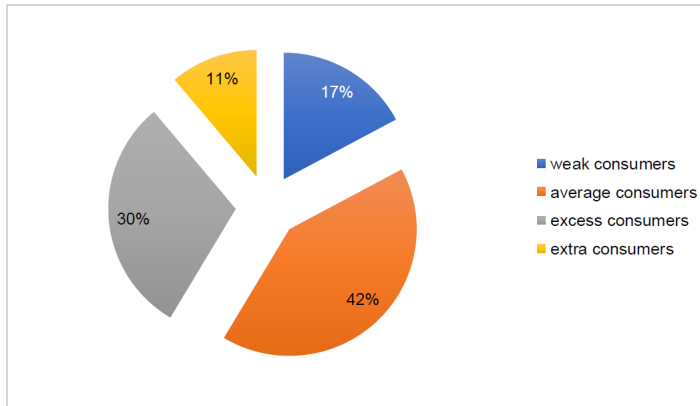
Table 1

Consuming				
Index point	Frequency	Percent	Valid Percent	Cumulative Percent
1.00	2	.2	.3	.3
2.00	38	4.7	4.8	5.1
3.00	95	11.8	12.0	17.1
4.00	325	40.4	41.1	58.2
5.00	166	20.6	21.0	79.2
6.00	74	9.2	9.4	88.6
7.00	90	11.2	11.4	100.0
Total	790	98.1	100.0	
Missing	15	1.9		
Total	805	100.0		

Source: the authors' own editing

Based on the results received, we divide the pupils into four groups based on their characteristics of culture consumption. The higher the score a pupil received, the more diverse and higher level of culture consumption characterises them even as pupils (see: Chart 1).

Chart 1



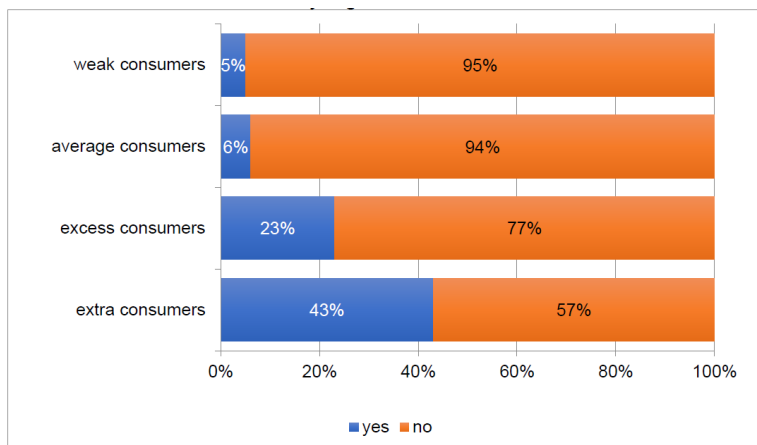
Source: the authors' own editing

Relationship between cultural consumption and musical activities

Based on our first hypothesis, we examined the relationship between the culture consumer groups and the frequency of musical activities. We carried out the measurement by involving three variables: whether the surveyed pupil goes to music school, how often they sing and whether they sing in a choir.

In the case of all three variables, the results clearly show that a higher level of culture consumption goes hand in hand with more frequent musical activities (singing, playing a musical instrument).

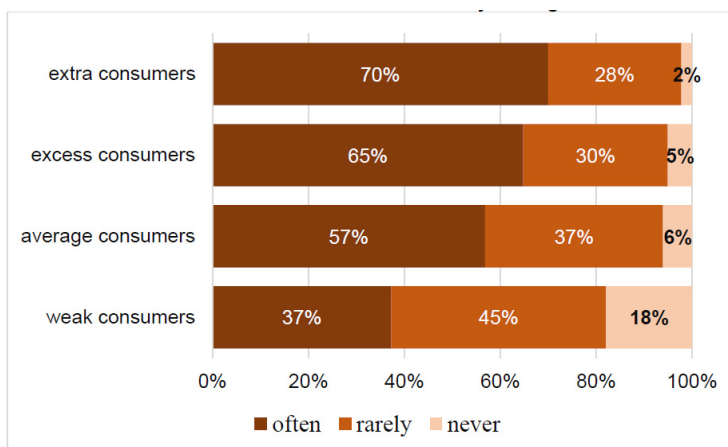
Chart 2



Do you go to a music school? / $\chi^2=97.312$; Sig=.000
Source: the authors' own editing

Based on the examination, a positive relationship between studying at music school and culture consumption can be clearly detected. The higher the level of the culture consumer group a child belongs, the more likely they are to study at a music school.

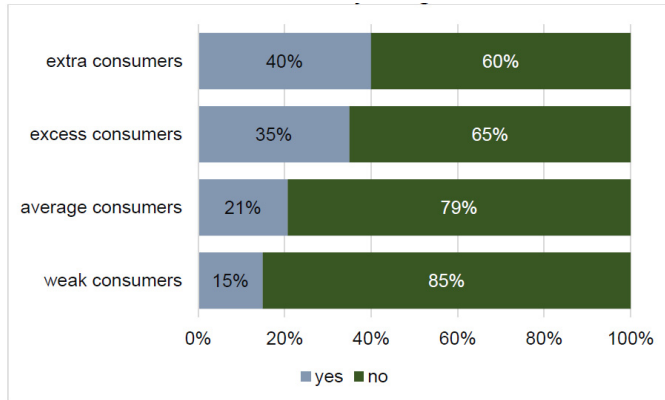
Chart 3



How often do you sing? / $\chi^2=46.125$; Sig=.000
Source: the authors' own editing

The same kind of coexistence can be observed between culture consumer groups and the frequency of singing as in the previous case, Involvement in a choir is more common among pupils who belong to a higher culture consumption group.

Chart 4



Do you sing in a choir? / $\chi^2=32.175$; Sig=.000
Source: the authors' own editing

Regarding singing in a choir, too, the different culture consumer groups showed differences just as they did concern singing habits.

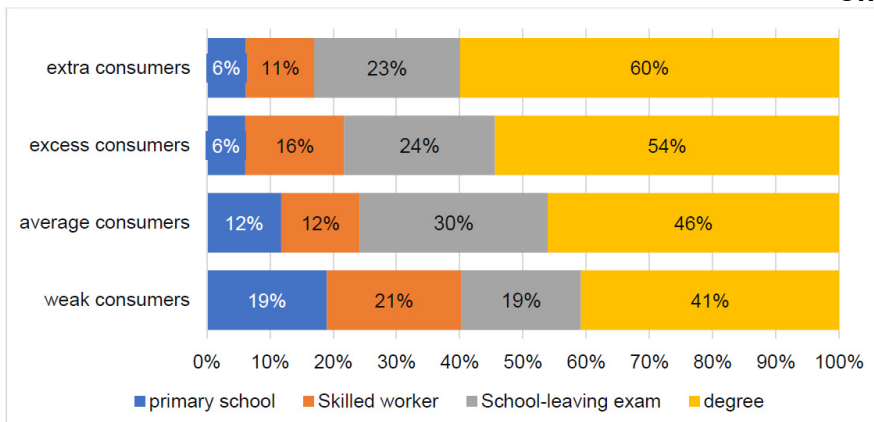
Based on the results, hypothesis H1, namely that pupils belonging to a higher culture consumer group are more likely to play a musical instrument or sing, was confirmed.

The effect of parental background on cultural consumption

In the first phase of the measurement, we compared the culture consumer groups along the parental background variables. Based on the database we used, we can define the parents' status in two dimensions. The questions focused on the parents' educational attainment level on the one hand, and their financial status on the other hand.

First, we examined the parents' educational attainment level. In this case, the two parents' higher level of education was regarded as standard.

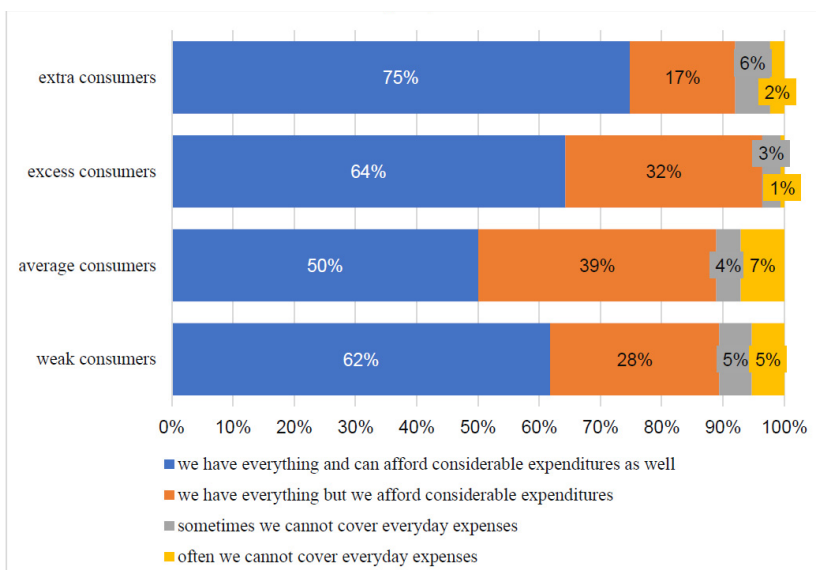
Chart 5



The distribution of the parents' educational attainment level by consumer group / $\chi^2=97.312$; Sig=.000
Source: the authors' own editing

The relationship indicates just a significant difference. However, we can conclude that the ratio of the parents with degrees is the highest in the extra consumer group.

Chart 6



The distribution of the parents' financial situation in the different culture consumer groups / $\chi^2=29.127$; Sig=.001
Source: the authors' own editing

Examining the distribution of the parents' financial situation, we found significant differences between the different culture consumer groups. Based on the participants' responses, the parents with the highest level of financial fall within the category of the extra consumer group in the largest ratio. This has confirmed hypothesis H2.

The effect of parental care on cultural consumption

During the next measurement, we sought to know to what extent parental care is related to each culture consumer group. We determined parental care by involving the following variables: how often the parents talk with their children, how often they seek information about their children's free time activities, how often they enquire about their studies and how often they arrange cultural programmes with them.

For easier understanding, we created a main component in which we reduced the "common" content of the variables. The higher the value of the main component is, the higher and more frequent parental care is.

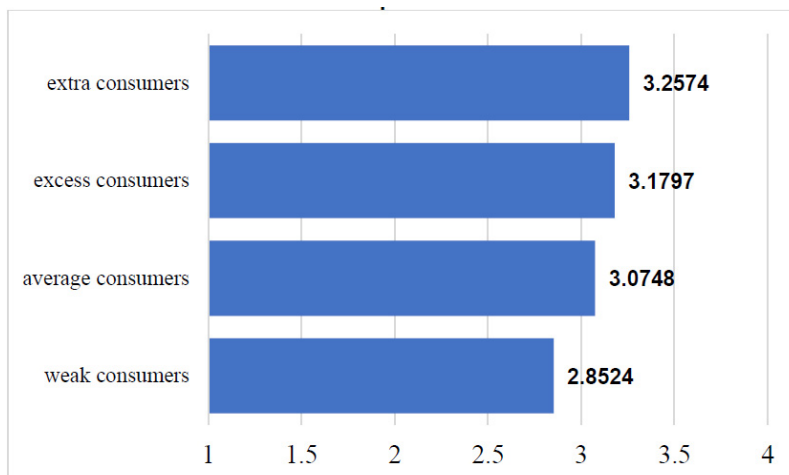
Table 2

Component Matrix	
	Component
	1
How often do your parents/talk with you?	.738
How often do your parents/seek information about how you spend your free time?	.742
How often do your parents/enquire about your studies?	.708
How often do your parents/arrange cultural programmes with you?	.669

Source: the authors' own editing

Information ratio preserved: 51%.

Chart 7



The relation between the parental care and the culture consumer groups /
 $F=10.511$; $Sig=.000$ / **Source: the authors' own editing**

In the chart above, it is visible that the extra consumers sense more frequent parental care in a significantly larger ratio. This has confirmed hypothesis H3, namely, that the pupils who their parents care about more, can be characterized by a higher level of culture consumption.

Parents' musical background

In the next measurement, we examined the parents' relation to music. For this, we included the following in the analysis: whether the parents went to music school, whether they sing or play a musical instrument, whether they listen to music at home and whether there is any kind of record of classical music at home.

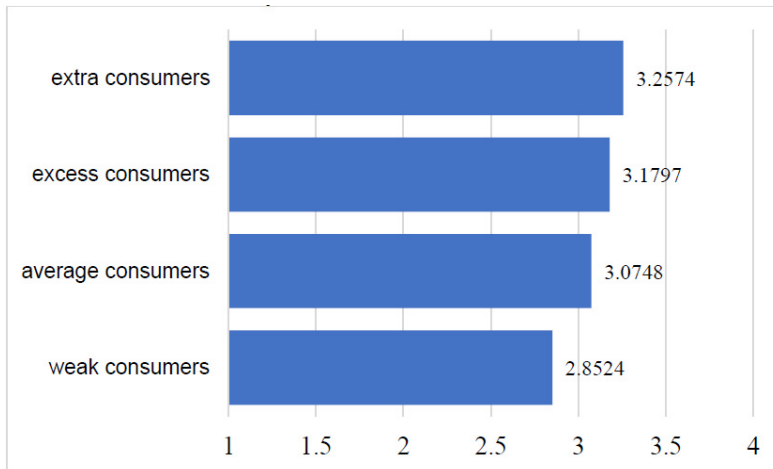
We made a simple index from the pupils' responses. The higher the score the parents received, the more likely the parents are to occupy themselves with music and singing.

Table 3

Parents				
Index point	Frequency	Percent	Valid Percent	Cumulative Percent
.00	10	1.2	2.3	2.3
1.00	31	3.9	7.1	9.4
2.00	69	8.6	15.8	25.2
3.00	101	12.5	23.2	48.4
4.00	85	10.6	19.5	67.9
5.00	56	7.0	12.8	80.7
6.00	41	5.1	9.4	90.1
7.00	27	3.4	6.2	96.3
8.00	14	1.7	3.2	99.5
9.00	2	.2	.5	100.0
Total	436	54.2	100.0	
Missing	369	45.8		
Total	805	100.0		

Source: the authors' own editing

Chart 8



The relation between the parents' relation to music and the cultural consumer groups / $F=12.328$; $Sig=.000$ / Source: the authors' own editing

It is apparent that there is a significant difference between the consumer groups. In the case of the pupils who consume more than the average, the parents are more likely to spend more time playing or listening to music. This confirmed hypothesis H4, namely, that the parents' relation

to music and their children's culture consumption are positively related to each other: the more the parents play music, the higher the level of their children's culture consumption.

Summary

In the present paper, a small segment of the results of an international survey is presented. The leader of the research is Dr Judit Váradi, instructor of the University of Debrecen. During the present study, we sought to know to what extent the different culture consumer groups go hand in hand with musical activities and the parents' social status. Furthermore, we examined the patterns of parental care and the frequency of the parents' musical activity between the different culture consumer groups. Our first hypothesis was confirmed. According to the hypothesis, in general, musical practice is more typical of the higher culture consumer groups, therefore musical activity closely matches the consumption pattern of classical cultural products. Next, we sought to know whether the parents' social status goes hand in hand with the culture consumption groups. Our next hypothesis, namely that the parents' higher social status is more typical of the higher culture consumer groups. All of this means that the cultural products used in the survey are regarded as products of the cultural elite. The first hypothesis points out that people with a higher level of social status can be characterized by a broader pattern of culture consumption, which is combined with more frequent musical activity, hence, not everybody has equal opportunities to take part in musical studies. As it is confirmed by our study as well, cultural capital or the participation in arts is mostly determined by the parents' social background¹⁵. In our third measurement, we compared parental care in the groups. In this case, a higher degree of parental care was realized in the groups with a higher level of culture consumption. This broadens the mechanism of action of social status. Families in better financial situations are more characterized, not only by greater culture consumption but also by more careful cultural transmittance methods. Howe and Sloboda¹⁶ carried out research in a similar field. They examined the effects of the family background and the parents' musical

¹⁵ Bourdieu, P. & Passeron, J.-C. : *Reproduction in Education, Society and Culture*. Sage Publications, London, 1977.

¹⁶ Howe, M.J.A. & Sloboda, J.A.: Young musicians' accounts of significant influences in their early lives. 1. The family and the musical background. In *British Journal of Music Education*, 8(1), 1991, 39-52.

https://www.tankonyvtar.hu/hu/tartalom/tamop425/0010_2A_19_Tarsadalmi_retegzodes_olvasokonyv_szerk_Gecser_Otto/index.html;

qualification on the children's' musical instrument lessons. For the survey, they recorded interviews with the parents and the children as well. According to the results of the survey, relatively few parents were interested in music; however, they were willing to invest money and time in their children's music studies. The music studies of the children who participated in the survey were predominantly influenced by their older siblings' music studies and were less correlated with their friends' music studies. In the last phase of our measurement, we examined the parents' relation to music and the relation of the pupils' culture consumer groups. Our assumption, namely that the parents' more positive relation to music is more typical of the higher culture consumer groups, was confirmed. Brändström (1996¹⁷, 1999¹⁸), who examined children's musical activities and the relationship between the parents' socio-cultural and musical background in his research, came to similar conclusions. He divided the 12-13-year-old subjects (N=369) into three groups, based on the extent to which they studied music and the types of music institutions where they studied. He recorded the data by interviews, based on which they confirm Bourdieu and Passeron's earlier mentioned attitude, namely that children's music education and socialization are influenced by the socio-cultural and musical background.

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¹⁷ Brändström, S. & Wiklund, C.: The social use of music and music education. *Canadian Music Educator*, (337), 1996, 33-36.

¹⁸ Brändström, S.: Music education as investment in cultural capital. *Research Studies in Music Education*, 12(1), 1999, 49-57.

- Bourdieu, P. & Passeron, J-C.: *Reproduction in Education, Society and Culture*. Sage Publications, London, 1977.
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TRENDS OF MANIFESTATION OF THE INCLUSIVE SCHOOL CULTURE IN THE CONTEXT OF MUSIC EDUCATION

AUŠRA KARDAŠIENĖ¹, DIANA STRAKŠIENĖ²

SUMMARY. The article presents the analysis and scientific assessment of trends of the inclusive school culture, manifesting themselves in the context of music education. It is maintained that school culture grounded on the philosophy of inclusive education and enriched with advanced educational processes, in this case, with artistic/musical activities, not only marks the school's uniqueness but also highlights the importance of the educational process, unites and empowers its participants to work together naturally to achieve a common goal. Building the inclusive school culture, music education correlates with all of its main features manifesting themselves in reality: the collaboration of participants of the educational process, dissemination of best practice, favourable microclimate ensuring the manifestation of a successful situation not only in the educational process but also in concert activities, and the like. Music activity grounded on the philosophy of inclusive education becomes an aspiration building the inclusive school culture, which undoubtedly helps to create the society grounded on tolerance of differences, which seeks to envisage every learner's needs and possibilities.

Keywords: school culture, inclusive school, music education.

Introduction

Changes in a global world in recent years promote a new look at the role and future of our state. Characteristic features of today's society are constant change, global operation, information overload, an abundance of technology, the continuous creation of knowledge, and its pragmatic use.

¹ *Doctoral Student at Šiauliai University, Lithuania. E-mail: ausra.kardasiene@gmail.com.*

² *Doctor of Social Sciences (Education), Professor of Šiauliai University, Lithuania, E-mail: diana.straksiene@gmail.com.*

Therefore, to withstand the challenges of the 21st century, individuals seek not only to acquire the necessary knowledge but also to purposefully adjust their learning and process information in ways that enhance their learning, develop creativity, and help to act in the conditions of constant change. Changing processes of the education system inspire striving to both consistently manage change and perceive reality and situations, effectively plan and manage activities of the school as an organization³. It becomes evident that the educational community must prioritize the ability to create collective knowledge and values and share them with each other in developing the idea of *school culture*⁴, which unites and enables participants of the educational process to work naturally together towards the common goal, relating the success of all education not only to concrete outcomes but also to the successful activity, the ability to conform to the spirit of the time and its material manifestation⁵. The school as a community and a place where challenges can be overcome creates possibilities for strengthening collaboration and mobilization of all its participants. It is a progressive organization that regularly promotes and mobilizes community events, strengthens the community's individual members, respecting their peculiarity, specific needs (of genders, cultures, social strata, and generations), at the same time urging every individual to contribute to seeking common goals. From this perspective, school culture acquires universal significance in any processes of the school's as the organization's activities. Thus, it is no coincidence that the issue of school culture arises in various contexts because it is namely culture that determines the activeness of its members, meaningful activities, success, satisfaction – a strong sense of identity. Many scholars⁶

³ Kvederaitė, Nida. *Šiuolaikinės mokyklos kaip besimokančios organizacijos bruožų raiška (Manifestation of Features of the Modern School as a Learning Organization)*, 2009.

⁴ School culture is perceived as an area linking many factors into a whole, reflecting manifestation of education, determining achievements of education, creating conditions for the spread of the personality's maturity, marking uniqueness of the school, and representing it.

⁵ Survutaitė, Dalia. *Mokyklos kultūros raiška (Manifestation of School Culture)*. Vilnius. Publishing House of Vilnius University of Education Sciences, 2016.

⁶ Ouchi, William G.; Wilkins, Alan L., "Organizational Culture." *Annual Review of Sociology*, 1985, Vol. 11, pp. 457–483, <https://doi.org/10.1146/annurev.so.11.080185.002325>; Stolp, Stephen; Smith, Stuart, C., *Transforming school culture: stories, symbols, values, and the leader's role*. USA: ERIC Clearinghouse on Educational Management, University of Oregon, 1995; Ravasi, Davide; Schultz, Majken. "Responding to organizational identity threats: Exploring the role of organizational culture." *Academy of management journal*, vol. 49, Nr. 3., 2006, pp. 433–458; Gruenert, Steve; Whitaker, Todd, *School Culture Recharged: Strategies to Energize Your Staff and Culture*. Alexandria, Virginia USA, 2017; Watson, Marilyn; Hodges, Jeff. *School Climate and the CCRPI*. Georgia Department Education, <https://slideplayer.com/user/13973200/>, 2017; Nisser, Desiree von Ahlefeld. "Can collaborative consultation, based on communicative theory, promote an inclusive school culture?" *Issues in Educational Research*, 27(4), pp. 874–891, <http://www.iier.org.au/iier27/von-ahlefeld-nisser.pdf>, 2017.

interpret school culture as a value system followed by the organization itself and support the functional approach that defines school culture as the system of core values, which is acknowledged by the organization's members, influences their behaviour, is supported by the organization's stories, myths, and manifests itself through traditions, ceremonies, rituals, and symbols⁷.

According to the authors⁸, it is necessary to pay special attention to every participant of the educational process; i.e., education needs to be personalized, acknowledging that people's experiences, needs, and strivings differ and that learning takes place in different ways and at different paces. Hence, the vision of the advanced society is associated with the knowledge and development of experiences, needs, and abilities of every one of its members. The rapid change in social and cultural life is altering not only educational institutions but also the conception of educators. School culture can act as the context favourable for the unfolding of the personality, encouraging its creativity, measured by a rational, common sense⁹. Such a conception of culture is related to innovations, collaboration, experiential learning based on every person's abilities, interests, and common goals. Along with the change in attitudes towards children, activities of students who have the diversity dimension undoubtedly become part of school culture, emphasizing a new model of education from a social and cultural perspective – *inclusive education* aiming at all learners' active involvement in the learning process.¹⁰

The analysis of scientific studies reveals a growing interest in the ideas of inclusive education, but there is a lack of research highlighting links between the latter modern educational phenomenon and the manifestation of school culture. No works investigating educational processes forming the inclusive school culture have been found. In this respect, it is relevant to analyze the environments of inclusive artistic/musical learning favourable for today's educational reality, which is characteristic of (self-)formation of school culture. It is assumed in the article that music education plays a special role in building the inclusive school culture because according to

⁷ Stolp, Stephen, Smith, Stuart, C., "Transforming school culture: stories, symbols, values, and the leader's role." USA: ERIC Clearinghouse on Educational Management, University of Oregon, 1995; Zollers, Nancy et al., "The relationship between school culture and inclusion: How an inclusive culture supports inclusive education". *International Journal of Qualitative Studies in Education*, 25 Nov, 2010, pp. 157-174.

⁸ Ainscow, Mel, "Education for All: Making it Happen." *Support for learning*, 10 (4), 2007, pp. 147–155.

⁹ Biesta, Gert, Burbules, Nicholas C., *Pragmatism and Educational Research*. Lanham, MD: Rowman & Littlefield, USA, 2003.

¹⁰ *Goal 4: Ensure Inclusive and Quality Education for all and Promote Lifelong Learning*, 2016, <http://www.un.org/sustainabledevelopment/education/>.

scholars¹¹, this field of education is equated with multicultural cognition grounded on the development of the learner's intellectual abilities, arousal of the emotional beginning, and formation of the relationship with oneself and the surrounding world. Taking into account these arguments, it is meaningful to analyze and scientifically assess trends of the inclusive school culture, manifesting themselves in the context of music education.

The research aim is to reveal the trends of manifestation of the inclusive school culture in the context of artistic/music education.

Research objectives: to discuss the conception of school culture; to reveal the features of the inclusive school culture; to highlight the influence of music education on building the inclusive school culture.

Methods used in the article: analysis of pedagogical, philosophical, methodological literature, and documents on education.

The conception of school culture

Recently, *school culture* has become a widely used concept in describing the manifestation of increasingly modernising educational processes. This is entirely natural, because along with changes in strivings of the education system, the conception of the school as the organizational culture, determined by increasingly mass educational processes, competition, changing societal requirements and learners' expectations, growing interest of the state, requirements for accountability, and the like, is inevitably changing.

In the general sense, school culture is understood as a united transformation of the institution, and everything that takes place in it – the educational process, management, relations with the community, and external contacts – affects students' manifold education. In other words, *school culture* is a highly important segment in the educational process, as students learn not only in the lessons but also every day, living school life. Thus, to evaluate school culture as certain peculiar features and value orientations, it makes sense to discuss the phenomenon of school culture that is differently defined in scientific studies: authors present the diversity of conceptions of the analysed phenomenon and their effect on the educational process in different ways (see Table 1).

¹¹ Goleman, Daniel, *Transparency: How Leaders Create a Culture of Candor*. Jossey – Bass, San Francisco, 2008; Samama, Leo, "Creative Music Education: Theory and Practice". *European Perspectives on Music Education 2 Artistry*. Helbling, 2013, p.p. 77 - 86; Westerlund, Heidi. *Visions for Intercultural Music Teacher Education*. Cham, Switzerland, 2019.

Table 1

The conception of school culture	Authors
School culture unites and enables the participants of the educational process to work naturally together towards a common goal.	Abawi et al., 2017; Nisser, 2017; Duoblienė, 2018 ¹²
School culture reflects the manifestation of education, which determines educational achievements, marks the uniqueness of the school.	Survutaitė, 2016; Watson, Hodges, 2017 ¹³
School culture is a systematic and continuous process determining the planned change of education.	Fullan, 1998; Hopkins, Ainscow, West, 1998; Stoll, Fink, 1998; Dalin, Rolff, Kleekamp, 1999; Hargreaves, 1999; Nind, Rix, Sheehy et al., 2005; Dewitt, 2011 ¹⁴
School culture is a system of values, followed by the organization itself.	Ouchi, Wilkins, 1985; Stolp, Smith, 1995; Peterson, 2020; Brandes, Crowson, 2009; Zollers et al., 2010 ¹⁵

Diversity of conceptions of school culture

- ¹² Abawi, Lindy; Carter, Susan et al., "Inclusive Schoolwide Pedagogical Principles: Cultural Indicators in Action." *New Pedagogical Challenges in the 21st Century-Contributions of Research in Education*, 2017, p.p. 34 - 55; Nisser, Desiree von Ahlefeld, "Can collaborative consultation, based on communicative theory, promote an inclusive school culture?" *Issues in Educational Research*, 27(4), pp. 874–891. <http://www.iier.org.au/iier27/von-ahlefeld-nisser.pdf>, 2017; Duoblienė, Liliija. *Pohumanistinis ugdymas (Post-humanist Education)*. Vilnius, Publishing House of Vilnius University, 2018.
- ¹³ Survutaitė, Dalia. *Mokyklos kultūros raiška (Manifestation of School Culture)*. Vilnius. Publishing House of Vilnius University of Education Sciences, 2016; Watson, Marilyn; Hodges, Jeff, *School Climate and the CCRPI*. Georgia Department Education, <https://slideplayer.com/user/13973200/>, 2017.
- ¹⁴ Fullan, Michael. *Pokyčių jėgos: skverbimasis į ugdymo reformos gelmes (Change Forces: Probing the Depths of Educational Reform)*. Vilnius, Tyto alba, 1998; Hopkins, David; Ainscow, Mel; West, Mel, *Kaita ir mokyklos tobulinimas (School Improvement in an Era of Change)*. Vilnius, Tyto alba, 1998; Stoll, Louise; Fink, Dean, *Keičiame mokyklą (Changing Our Schools)*. Vilnius, Margi raštai, 1998; Dalin, Per; Rolff, Hans-Guenter; Kleekamp, Bab. *Mokyklos kultūros kaita (Changing the School Culture)*. Vilnius, Tyto alba. 1999; Hargreaves, Andy, *Keičiasi mokytojai, keičiasi laikai (Changing Teachers, Changing Times)*. Vilnius, Tyto alba, 1999; Nind, Melanie; Rix, Jonathan; Sheery, Kieron et al. *Curriculum and pedagogy in inclusive education: values into practice*. London, RoutledgeFalmer, 2005; DeWitt, Peter, "Creating an Inclusive School Culture." *Education Week's blogs*, September 2011.
- ¹⁵ Ouchi, William G.; Wilkins, Alan L., "Organizational Culture." *Annual Review of Sociology*, 1985, Vol. 11, pp. 457–483, <https://doi.org/10.1146/annurev.so.11.080185.002325>; Stolp, Stephen; Smith, Stuart, C., *Transforming school culture: stories, symbols, values, and the leader's role*. USA: ERIC Clearinghouse on Educational Management, University of Oregon, 1995; Peterson, Kent, *The Shaping School Culture*, 2020, Jossey – Bass, San Francisco; Brandes, Joyce; Crowson, Michael, H.; "Predicting dispositions toward inclusion of students with disabilities: The role of conservative ideology and discomfort with disability." *Social Psychology of Education*, June 2009, 12(2), pp. 271–289; Zollers, Nancy et al., "The relationship between school culture and inclusion: How an inclusive culture supports inclusive education". *International Journal of Qualitative Studies in Education*, 25 Nov, 2010, pp. 157-174.

The information given in Table 1 illustrates that scientific studies present a wide range of approaches describing school culture, but in a general sense, culture is perceived as a model of essential beliefs, which helps to perceive, feel, and solve group problems. Some scholars explain school culture as a system of values, followed by the institution, which remains the axis of school culture, because it is acknowledged by the members of the organization, influences their behaviour, is supported by school stories, myths, and manifests itself by traditions, ceremonies, rituals, and symbols. Others emphasize that it is difficult to define culture, as culture is not expressed clearly in some institutions – it is difficult to notice and capture it, while other institutions have clearly manifesting value approaches that are firmly rooted not only among employees but are also reflected in the environment. Thus, based on the definitions given by various authors, it can be stated that the core of school culture is not just the values that employees adhere to – it is the area that unites a range of factors into the whole. School culture unites and enables participants of the educational process to work naturally together towards a common goal. And the most important point is that school culture influences the person's activeness, students' teaching/learning, reflects the manifestation of education, highlights the significance of the educational process, and marks the school's uniqueness. School culture undoubtedly acquires universal significance in any process of school activities.

Features of the inclusive school culture

The discussed conception of school culture shows that in seeking quality, a jointly developed vision involving all members of the organization, common goals, and responsibility for success are highly important. These are cultural norms inherent to the school as the organisation, which contribute to the institution's improvement. On the other hand, international policy and scientific studies¹⁶ increasingly highlight the model of *inclusive education* grounded on democratic values, aimed not only at active communication and collaboration between the participants of the educational process but also at striving to adhere to the principles of equality, justice, and accessibility in the

¹⁶ D'Alessio, Simona; Donnelly, Verity; Watkins, Amanda, "Inclusive education across Europe: the move in thinking from integration for inclusion." *Revista de Psicología y Educación*, Vol. 1, Núm. 5, 2010, pp. 109-126; Bertran, Marta, "Factors That Influence Friendship Choices in Children Under 3 in Two Schools: An Approach Towards Child Culture in Formal Settings in Barcelona." *Childhood*, 22 (2), 2015, pp. 187–200; Pawlina, Wojciech; Drake, Richard L., "Authentic Learning in Anatomy: a Primer on Pragmatism." *Anatomical sciences education*, 9 (1), 2016, pp. 5–7; Wain, Kenneth, *Philosophy of lifelong education*. Routledge, 2016.

educational reality, prioritising meeting the needs of learners' self-expression. It is recommended that the educational process should be modelled in such a way that no person is left aside, regardless of the child's, his/her parents' (guardians') race, religion, political views, nationality, health, class, or any other circumstances such as physical, mental, natural possibilities, etc.¹⁷

Based on the arguments set out and bearing in mind that inclusive education primarily requires an internal change in the school, it makes sense to refer to the works of Nisser, Abawi, Carter, and others, Gruenert¹⁸, who present the concept of the inclusive school culture; i.e., inclusive education ideas are integrated into the object of the school's culture. This way, the model of the inclusive school culture (ISC) is formed, the basic idea of which is not only to recognize every person's value but also to seek the essential goal of creating the school *for all*, forming a fundamentally new, socially and culturally diverse school. The arguments set out presuppose the assumption that school culture activities grounded on the philosophy of inclusive education, in this case, the ISC, become the means helping to fight against discrimination and exclusion of students who have the inclusive aspect, to build the society grounded on tolerance of differences and to seek that no person is left aside.¹⁹

Forms of inclusive education can be particularly effectively developed in artistic disciplines. Students' occupation, better school attendance, students' enhanced motivation to learn, and even an increase in the number of students while forming new classes are just a few of the advantages of artistic manifestation that can benefit the formation of the inclusive school culture. Artistic and especially musical expression help to form a creative, responsible, and open personality, ensuring development, adaptation, and recognition of every person's individual abilities, giving every child the right to learn according to his/her individual abilities. It is namely art and, more specifically, music with the system of means provided by its positive influence that can have a positive effect and purposefully develop the progress of the modern inclusive society. Based on the analysis of scientific literature in a broad sense, the following

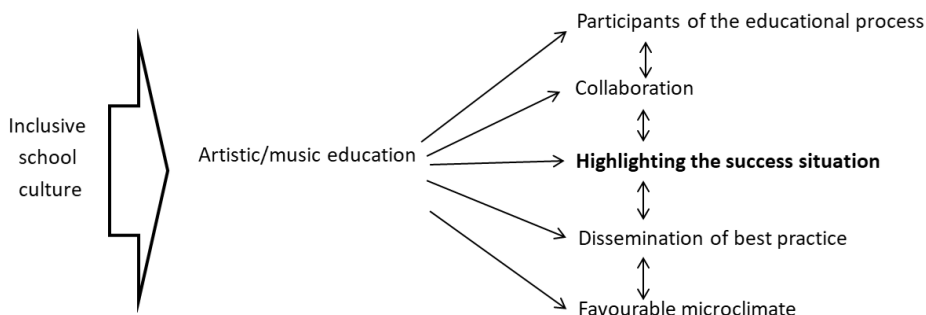
¹⁷ *Convention on the Rights of the Child Article 2*, 2003.

¹⁸ Nisser, Desiree von Ahlefeld, "Can collaborative consultation, based on communicative theory, promote an inclusive school culture?" *Issues in Educational Research*, 27(4), pp. 874-891, <http://www.iier.org.au/iier27/von-ahlefeld-nisser.pdf>, 2017; Abawi, Lindy; Carter, Susan et al., "Inclusive Schoolwide Pedagogical Principles: Cultural Indicators in Action." *New Pedagogical Challenges in the 21st Century-Contributions of Research in Education*, 2017, pp. 34 – 55; Gruenert, Steve; Whitaker, Todd,. *School Culture Recharged: Strategies to Energize Your Staff and Culture*. Alexandria, Virginia USA, 2017.

¹⁹ *Goal 4: Ensure Inclusive and Quality Education for all and Promote Lifelong Learning*, 2016, <http://www.un.org/sustainabledevelopment/education/>.

features describing *inclusive school culture*, the ISC²⁰, can be distinguished: the role of the participants of the educational process (teachers, students, parents), collaboration, dissemination of best practice, favourable microclimate, highlighting the success situation in the educational process, and the like (see Figure 1).

Figure 1



The model of features describing the inclusive school culture

In creating the inclusive school culture, music education correlates with all of its key features manifesting themselves in reality. Music education is especially meaningful in analysing the manifestation of collaboration in the ISC. Playing music highlights collaboration not only between teachers but also between the participants of educational processes – parents, family members, while performing and concert activities encourage both students and teachers to work together, consult with each other, and share best practices. Here, students’ achievements are rejoiced at and boasted of, mistakes and failures are tolerated. Music education undoubtedly mobilises the community, unites children and parents, because students, teachers, and parents involved in organizing music projects and events feel important. Students’ self-expression through concert activities is also revealed during the lessons, this way creating the situation of success at school, which is a step towards the formation of the inclusive school culture²¹. Another important feature characterising the inclusive school culture is the microclimate favourable

²⁰ ISC is an acronym for inclusive school culture, used in this article.

²¹ Nisser, Desiree von Ahlefeld, “Can collaborative consultation, based on communicative theory, promote an inclusive school culture?” *Issues in Educational Research*, 27(4), pp. 874–891. <http://www.iier.org.au/iier27/von-ahlefeld-nisser.pdf>, 2017.

for all. Music creates friendly and sincere communication, promotes students' creativity, activity, and confidence. The educational environment not only ensures well-being and positive emotions but also provides more possibilities for each student to unfold. Thus, the inclusive culture of the school is united by the knowledge of the student's personality, individualized and student-centred organization of music education, and favourable physical and psychological environment. Music education is a favourable medium for revealing both students' and teachers' abilities, experience-sharing by giving open lessons, organizing and participating in seminars, conferences, organizing events, and festivals. The commonality of all these features is highlighting the success situation for each child because every child is noticeable during music activities, every child can demonstrate his/her abilities, every child feels important, and this constitutes the inclusive school culture in a general sense.

In summary, it can be stated that music becomes the means of building the favourable inclusive school culture, and the application of the ISC model eliminates discrimination and exclusion of students who have the inclusive aspect, all members of the organization are involved in activities, no person is left aside, every person's contribution becomes very significant, and, most importantly, successful situations for children are created.

Conclusions

Based on the scientific analysis, it can be stated that school culture unites and empowers the participants of the educational process for the sake of the common goal, relating the success of all education to successful activities. The conception of school culture is associated with innovations, collaboration, the focus is moved from students' achievements and outcomes to every learner's individual progress, interests, personality growth, and the learning process itself. Every child's natural, physical, mental abilities are taken into account, treating the formation of school culture as encouraging and motivating to improve the educational process, helping every student to successfully get involved and actively participate in it.

The model of *inclusive education*, which is based on democratic values and distinguished in international policy and scientific studies, in addition to communication and collaboration between the participants of the active educational process, highlights striving to follow the principles of equality, justice, and accessibility in the educational reality, prioritizing meeting the needs of students' self-expression. As inclusive education requires internal changes in the school, a fundamentally new, socially, and culturally diverse school is created – the school *for all*.

In building the inclusive school culture to create the school for all, extreme importance is attached to the role of music education, as it helps to enhance relationships between the participants of the educational process, the success situation, dissemination of the best practice, psychological microclimate, etc. The musical activity of school culture, based on the philosophy of inclusive education, becomes an opportunity facilitating the creation of a society tolerating differences and seeking to notice every learner's abilities, needs, and opportunities.

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THE HISTORY OF SECONDARY MUSIC EDUCATION IN TWO SIGNIFICANT INSTITUTIONS IN HUNGARY UP TO THE MIDDLE OF THE 20th CENTURY

ÁDÁM MIKE¹

SUMMARY. When it comes to the exploration of history of theoretical classes in Hungarian secondary education, it's indispensable to learn about the structure, operation and formation process of conservatoire, the type of institution, which was formed in the 19th century. This study is intended to briefly present the Hungarian institutionalized music education and, after that, to describe the first hundred years of the two significant school of the conservatory institution-system in detail: the National Music School and the Debrecen Music School. In the study we demonstrate the background of formation, the operation, the structure and the eminent leaders of the institutions mentioned above and highlight their transformation in the different education policy systems.

Keywords: Music Education in Hungary, National Music School, Debrecen Music School

1. Introduction

When it comes to the exploration of history and content of theoretical classes in Hungarian secondary education, we believe, that it's necessary to do the examination of Hungarian music education's history and institution – which is unique in Europe –, and related to this analyse the curriculum and books of the theoretical classes. This research is relevant and needful, because – besides some short monographies – there are no comprehensive studies in this topic. There is a significant lack of literature about the comparison and analysis of musical theoretical books and these's relationship to the curriculum.

¹ Assistant professor; Institute of Music, University of Nyíregyháza; Faculty of Music, University of Debrecen; PhD student within the University of Debrecen; Hungary. E-mail: mike.adam@nye.hu

This study, we briefly present the Hungarian institutionalized music education and, after that, we describe the history, the structural transformation and the training palette of the first hundred years of the National Music School and the Debrecen Music School.

2. Short history of the music education in Hungary up to the middle of the 20th century

Monastic life and convent schools laid the groundwork for European education, including music education as early as the 4th century. These schools followed the tradition of teaching ancient Greek disciplines to the future monks and priest: the fields of *trivium*, that is grammar, dialectics and rhetorics at elementary level, and the domains of *quadrivivium*, that is arithmetics, geometry, astronomy and *musica* at advanced level. Music schools using the standards of the *Scola Cantorum* in Rome were established in Hungary as well, and the school of Mount St Martin's Convent² founded in 996 became the first educational institution in the country.³

When getting acquainted with the history of the music education in Hungary, one must also mention the activity of prebendal and parish schools. The main subject in prebendal or cathedral schools was *cantus*, that is singing, since students were required to sing during ministrations. Music lessons and singing were taught by a music teacher, a so-called *succentor*. Parish schools pursued a similarly music-oriented education, furthermore, back in the 14th century, the implementation of group work can be recognized in their advanced structure. Based on the cohesion of the principles, values and ways of functioning attributed to the two types above, colleges came into being, one of the most important types of schooling in the Hungarian education system. After the Reformation, the presence of Hungarian vocal music becomes more concentrated in education.⁴ It was György Maróthi (1715-1744), professor at Debrecen Reformed College who around 1740 brought to being the Hungarian polyphonic psalm singing. He founded *Cantus* choir (today known as Kollégiumi Kántus) which is – as a still existing choir – the oldest artistic ensemble in Hungary. Another choir, *Musicum Collegium* was also initiated by him.⁵

² from 1823 on called Pannonhalma

³ Kertész, Attila. „A magyarországi zeneoktatás, hangszeres képzés és énekoktatás vázlatos története (Outline history of music education and instrumental training in Hungary).” *Zenepedagógia tankönyv*, edited by Bence Vass, Pécsi Tudományegyetem Művészeti Kar Zeneművészeti Intézet, 2015, pp. 59-73.

⁴ *Ibidem*.

⁵ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

The 18th century events in education policy and civil life highly promoted the progress of Hungarian music education. In 1727 under the leadership of Gy. J. Nase the first music school was opened in Buda.⁶ A music school was set up in Pécs in 1788, then to the initiative of Count Festetich (1755-1819), another one in Keszthely in 1800.⁷ In 1743 Maróthi's four-part psalm book was published, the preface of which is considered the first Hungarian study in music theory.⁸ In 1777 *Ratio Educationis*, the first governmental school reform was issued, which included the first national curriculum designed for different school years. As a result, by the end of the 18th century music education was introduced in public schools, mainly in places with an elevated level of music culture (Pozsony, Pest, Kolozsvár, Kassa).⁹

Music education was endorsed by public schools all over the country, and by the 19th century it was carried out within the system of national schools. Music lessons were part of the regular curriculum of national schools. There were two types of classes: vocal and theory. Possibilities were provided to learn figured bass or how to play a musical instrument.¹⁰ *'Besides national schools there were drawing and music schools; in the latter ones student boys and girls were given singing and piano lessons, while young men who were training to be teachers attended bass and organ lessons.'*¹¹ According to Krüchten (solicitor of Buda, died in 1846), the 19th century flourishing of music education is due not only to the freshly implemented music education in governmental schools but also to the reviving music education of parochial and public schools. The music associations of the cities also highly contributed to its development. At the end of the 18th century there was an increasing interest towards culture and music. Different music associations were set up to organize concerts and opera performances in Pest, Pozsony, Kolozsvár, Debrecen, Miskolc, as well as in several other towns across the country.

Hungary saw a shortage mainly in singers. To advance opera life, it was necessary to train native Hungarian singers. The institution designed

⁶ Dombóvári, János. „Lavotta János helye a magyar zenepedagógiában (János Lavotta's place in Hungarian music pedagogy).” *A Magyar Kodály Társaság Hírei*, 32/4., 2010.

⁷ Török, Mihályné Bálint Nóra. *A tanulók attitűdje a zeneiskolákban folyó szolfézs oktatás iránt (Students' attitudes towards solfeggio education in music schools)*. Egyetemi szakdolgozat, 2014.

⁸ Hegyi, István. *Világunk zeneoktatási öröksége (The music education heritage of our world)*. Janus Pannonius Tudományegyetem, 1996.

⁹ Kertész, Attila. „A magyarországi zeneoktatás, hangszeres képzés és énekkutatás vázlatos története (Outline history of music education and instrumental training in Hungary).” *Zenepedagógia tankönyv*, edited by Bence Vass, Pécsi Tudományegyetem Művészeti Kar Zeneművészeti Intézet, 2015, pp. 59-73.

¹⁰ *Ibidem*.

¹¹ Krüchten, Josef. „Ueber das Musicwesen in Ungarn (About the music life in Hungary).” *A magyar zene krónikája*, edited by Dezső Legány, Zeneműkiadó, 1962.

for the purpose came to being in 1840 as the Public Singing School of Pestbuda Melodists' Association [Pestbudai Hangászegyesület Nyilvános Énekiskolája] based on standards from Vienna and Paris. A predecessor in title to the future National School of Music [Nemzeti Zenede] initially had the term 'music school' in its denomination.

After 1840 several cities launched into setting up music schools. They offered a gradually expanding variety of courses, including instrumental and theoretical training as well.¹² The most important event in the development of the institutionalized music education of the century is the establishment of the Schools of Music [Zenede] and the Music Academy.

By the beginning of the 20th century the spectrum of training forms becomes completed. Besides having lessons in music theory (theory of music, solfège, music history), the students also acquired practice in chamber, choral and orchestral music. As a consequence, to the first World War and the Treaty of Trianon significant cultural centres came to the other side of the borders, causing tremendous damages to the development of arts, culture and music education in Hungary. According to Culture Minister count Kuno Klebelsberg (1875-1932), the future of the country at that time depended on subsidizing education, science and culture.¹³ *'Hungarian homeland today can be kept and made great not by sword, but by culture.'*¹⁴ There is an interesting analogy here with Kodály's principles in music pedagogy. The Music Academy enjoyed Klebelsberg's special support, and thus, a growing number of better and better professionals chose the career of an artist or of a music teacher. Klebelsberg supported the important composers of the age, he proposed their works to be presented. He also supported the launching of different choir movements (for adults, and later of Singing Youth as well) initiated by Zoltán Kodály (1882-1967), Lajos Bárdos (1899-1986) and Jenő Ádám (1896-1982). During rehearsals, the chorus-masters had to face the musical illiteracy of the singers, which, as a significant consequence, led to the transformation of solfège-teaching methodology, and to the establishment of departments of music theory in music schools of all levels.¹⁵

On studying the origins of music schools in Hungary and mapping the first one hundred years of their history, I intend to examine two institutions

¹² S. Szabó, Márta. „The Role of Kodály's Concept of Musical Education in the Teaching of Music Theory and Music Teacher Training in Hungary.” *IKS Bulletin*, 43/2. 3-9., 2018, pp. 3-9.

¹³ Kertész, Attila. „A magyarországi zeneoktatás, hangszeres képzés és énekoktatás vázlatos története (Outline history of music education and instrumental training in Hungary).” *Zenepedagógia tankönyv*, edited by Bence Vass, Pécsi Tudományegyetem Művészeti Kar Zeneművészeti Intézet, 2015, pp. 59-73.

¹⁴ Klebelsberg, 1930

¹⁵ Kertész, Attila. *op. cit.*, pp. 59-73.

of great importance. One of them is the the National Music School [Nemzeti Zenede] based in Pest and founded at first, the other one Debrecen Music School [Debreceni Zenede].

3. National Music School

At the beginning of the 19th century an increasing need for cultural events arose in the major cities of the country, including Pest-Buda, an intensifying demand for operas and concerts kept coming from the city-dwellers. In 1818 the First Music Association [Első Zeneegylet] came into being in Pest and was run till 1822. After a few years' pause, Pestbuda Melodists' Association [Pestbudai Hangászegyesület] was formed in 1836;



Source: <http://www.ilyenisvoltbudapest.hu/ilyenis-volt/hatodik-kerulet-terezvaros/item/1900-s-evek-eleje-nagymezo-utca>

their programme showed numerous similarities to that of the short-lived First Music Association. Thanks to the association, concert and opera life saw an upsurge, which made obvious the necessity of new musicians to appear, thus the institutionalized training of musicians became a *raison d'être*. As mentioned above, in Hungary there was a shortage mainly in singers. To promote opera life, it was inevitable to train

native Hungarian singers. The institution designed for the purpose came to being in 1840 as the Public Singing School of Pestbuda Melodists' Association, led by Gábor Mátray (1797-1875).¹⁶

In 1840 Franz Liszt offered the total income of his concert in Pest to found a National Conservatoire in the city, but the Melodists' Singing School as a predecessor was allowed to use the interests of the sum.¹⁷ The Melodists' Music School changed its name to National Music School only in

¹⁶ S. Szabó, Márta. „The Role of Kodály's Concept of Musical Education in the Teaching of Music Theory and Music Teacher Training in Hungary.” *IKS Bulletin*, 43/2. 3-9., 2018, pp. 3-9.

¹⁷ Legány, Dezső. *Liszt Ferenc Magyarországon; 1874-1886 (Franz Liszt in Hungary; 1874-1886)*. Zeneműkiadó, 1986.

1867.¹⁸ During the first years of its operation it indeed was restricted to vocal training, as opera performances required singers either as soloists or members of the choir. The language of teaching was Hungarian and German, with the guidance of two masters: Lajos Menner (1797-1872) and Mátyás Engeszer (1812-1885).¹⁹ A significant initiative was introduced in 1843, when the students could display their skills in public exam concerts, after rehearsals and work with outstanding conductors including Ferenc Erkel. A great number of supporters showed up as well. Among others, Franz Liszt, Ede Reményi, Clara Wick-Schumann offered the income of their concerts in Pest for the operation costs of the school.²⁰

Beginning with the middle of the century the training range widened with instrumental departments. Teaching violin started in 1850 under the guidance of Dávid Ridley-Kohn (1812-1892) and Károly Huber (1828-1885); then beginning with 1851 clarinet and flute were also taught under the direction of Károly Filip (?-1855) and Antal Pfeifer (1839-1923). In 1852 additional departments were introduced: piano and composing (Károly Thern, 1817-1886), and cello (Leopold Szuk, 1818-1897). Doublebass teaching was present from 1859, directed by teacher and performer Károly Trausch (1830-1911), along with the department of recitation, that is acting. The institution quickly became one of the music centers in Pest. Graduates obtained jobs as teachers, members of orchestras or choirs, and soloists. The first important change in structure took place in the 25th year of its existence. It became a model school, the Munich Conservatoire founded in 1865 outlined its curriculum based on that of the Music School of Pest. It was after the anniversary that the school changed its name: from 1867 it was run as National Music School.²¹

After Mátray's 1875 death a period of significant transformations followed. They experienced a decrease in the number of students, and as an outcome of setting up the National Drama School [Országos Színitanoda] in 1865, the acting department became deserted, then ceased to exist. Due to his legal knowledge, new head Ede Bartay (1825-1901) succeeded in

¹⁸ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

¹⁹ Tari, Lujza. „A Hangászegyleti Zenede (1839-1867) és a Nemzeti Zenede (1867-1890) (The Public Singing School of Pestbuda Melodists' Association (1839-1867) and the National Music School (1867-1890).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 11-74.

²⁰ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

²¹ Tari, Lujza. *op. cit.*, pp.11-74.

stabilizing the situation of the institution, despite the remarkable withdrawals both in human and financial resources caused by the establishment of the Music Academy.²² According to Legány, the National Music School expanded its scope of work by including all wind instruments, thus all music sections were represented in the range of training.²³ At the time, only Paris, Brussels, Berlin and Vienna could provide examples for such a variety. In 1887 the Music School had 760 students, but as the Music Academy grew more and more important, many teachers and students transferred their activity. Consequently, in the 1890's attempts were made to set up the frames of a teachers' training department within the institution. The initiative was not supported by the Ministry.²⁴ In the music schools of the capital and major cities the increasing number of students were taught by musicians who took the A-level final exam of the National Music Schools.²⁵

At the turn of the century even more departments were included. It is important to highlight the church music line, as well as the cymbalo and Turkish pipe (tárogató) section. The training took place at three levels. At the advanced level (similar to present-day vocational high schools) only piano and violin studies were available.²⁶ Another significant change of the period was the relocation of the institute to a new building in District number 5.²⁷ By that time even training in music theory could be chosen as a major. Books on musical forms and the theory of harmony were published to elevate the level of education. One quarter of the students studied part-writing as well, and from 1910 on it was even made compulsory. Composition as a major could be taken up beginning with 1914 and it took five years to graduate. From 1904 on, music history and aesthetics of music were optional subjects, but from 1910 on compulsory ones. The number of students was over 2000, teaching activity was pursued by almost 80 people.²⁸

Being a Music School teacher meant a prestigious qualification, however, the unsuccessful accreditation of the teachers' training department continued to pose a problem. After nearly two decades' struggle, the Music

²² S. Szabó, Márta. *op. cit.*, pp. 139-173.

²³ Legány, Dezső. *Liszt Ferenc Magyarországon; 1874-1886 (Franz Liszt in Hungary; 1874-1886)*. Zeneműkiadó, 1986.

²⁴ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

²⁵ Sz. Farkas, Márta. „A Nemzeti Zenede története (1891-1919) (History of National Music School (1891-1919)).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 149-176.

²⁶ S. Szabó, Márta. *op. cit.*, pp. 139-173.

²⁷ Sz. Farkas, Márta. *op. cit.*, pp. 149-176.

²⁸ S. Szabó, Márta. *op. cit.*, pp. 139-173.

Academy acquires the right to issue certificates for music teachers, thus putting into danger the existence of the Music School. Another difficulty was presented by the fact that in 1920 the Ministry of Home Affairs disincorporated the National Music School Association, nationalized its properties, and placed its institutions, including the Music School, under governmental control.²⁹

Beginning with the '20's an increased emphasis was put on solfège and music dictation lessons. The requirements of these subjects had to be met from the very beginning of the preparatory classes. After a financially difficult period, in 1827 the institution was returned under the authority of the revived National Music School Association, despite the protest expressed by the teaching staff. In the teachers' opinion, under the given circumstances of the education policy only state institutions had the chance to financially survive. Furthermore, the relocation would imply the disintegration of A level classes, which in turn favours the Music Academy. However, the change was carried out, but thanks to the competent management no significant re-organization took place. Minister of Religion and Education Count János Zichy (1868-1944) was elected chairman.³⁰ In 1932 a long-time idea was finally achieved: The Music School was authorized to issue certificates for elementary music educators. The decision did not interfere with the Music Academy as the latter one mostly trained artist and teachers for higher education.³¹

The period of re-organizing and re-structuring training and operation started in 1942. To the initiative of new headmaster Géza Kresz (1882-1959), a pilot for a general education curriculum was introduced within the institutionalized frames of the Music School. Thus – although still under the same name – it became a prototype for the future vocational schools. After the 2nd World War, the authority over the school was once again transferred. During the period of nationalization, the National Music School Association was not able to provide the sum of money needed to maintain the school. Consequently, in 1946 it was partially transformed into a state grammar school [Állami Zenei Gimnázium], then in 1948 into the State Music Conservatory of Budapest, fully maintained by the state. On coming into effect, the 1952 Reform of Music Education, its name was changed to Vocational School of Music Arts.³²

²⁹ Sz. Farkas, Márta. *op cit.*, pp. 149-176.

³⁰ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

³¹ Solymosi Tari, Emőke. „A Nemzeti Zenede története (1919-1949) (History of National Music School (1919-1949).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 177-258.

³² S. Szabó, Márta. *op. cit.*, pp. 139-173.

4. Debrecen Music School

When discussing the early period of music life and education in Debrecen, it is indispensable to mention György Maróthi, the Reformed College and Kollégiumi Kántus. Maróthi came back home as a professor of history, geometry, and rhetoric after studies abroad; he also looked thoroughly into the matter of music education.³³ Upon arriving in 1739, at the age of 23 he called into being the choir, then in 1741 he founded a chamber orchestra of 12 members. The main task of the orchestra was to accompany church songs, but most likely their repertoire also included dance music and Kuruc songs. After Maróthi's death in 1744, the orchestra survived only for a short period of time.³⁴ The college provided music education even before the time of Maróthi, in 1598 a textbook for singing was published.³⁵ In the middle of the century a serious vocal training existed in the Piarist Secondary School, furthermore, according to extant records the Reformed Girls' School also offered music studies.³⁶

At the turn of the century Debrecen enjoyed a vivid music life. The presence of chamber music was not unusual in the home of middle-class families. Beginning with 1807 a piano maker moved to town who besides manufacturing new instruments, also tuned, and fixed them.³⁷ Beginning with 1790 the Hungarian Acting Company [Magyar Játzó Társaság] regularly held performances in the town, and after the turn of the century music theatres showed up as well (1802). In the 1920's operas by



Source: <http://lib.debrecenizenede.hu/archivum/367>

³³ Major, Zoltán László. „Adatok Debrecen zenei életéhez az abszolutizmus korában (1849-1867) (Data on the musical life of Debrecen in the age of absolutism (1849-1867).” *A Hajdú-Bihar megyei Levéltár évkönyve* 20., 1993.

³⁴ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

³⁵ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

³⁶ Major, Zoltán László. *op. cit.*

³⁷ S. Szabó, Márta. *op. cit.*, pp. 139-173.

Bellini, Rossini, Auber and Ruzsitska were put on stage, and in most of them leading actress of the age, Mrs Déry Róza Széppataki made her appearance. Music life also boosted, artist from all over the country and from abroad gave concerts. To professionally organize opera and concert life, a Melodists' Association [Hangászegyesület] was set up in 1841. With the help of wealthy, intellectual citizens of the town, the initial aim of the association was fulfilled: *'to successfully provide on the one hand a delectation in concerts for the amateurs of both sexes who rejoice in music, and on the other hand to promote charity purposes both in the town and the region.'*³⁸ The proposal bears a remarkable similarity with a fragment from the speech Kodály held at the naming ceremony of the Vocational School of Art Music in 1957: *the duty of Debrecen is: besides developing its own music life, to make the voiceless groves come to a voiceful life by the means of an activity that radiates upon the environs'.*

After some years of successful activity the Melodists' Association was disintegrated due to political reasons. Its deposits in the local savings bank were bequeathed to promote the development of music art in Debrecen. That is how, with the permission of the members still in life, the savings (140 forints and 65 korona) could be used for founding Debrecen Music School.³⁹ One of the most significant music events after the fall of the War of Independence was the re-organization and operation of *Cantus* and of the chamber orchestra. Their leaders Károly Szotyori Nagy (1821-1897) and József Újfalussy were musicians and teachers at the college whose activity greatly contributed to the coming into being of the Music School. Beginning with 1853 Szotyori runs a private music school as well. However, the establishment of the Music School was initiated by ironmonger Ferenc Farkas (1809-1864), and under his persuasion well-to-do families and traders of the town also contributed to the foundation and maintenance costs.⁴⁰

The establishment of the Music School was declared at the assembly general on the 29th of December 1861. The school started its activity in six first floor rooms of Count Imre Dégenfeld's house on the 2nd of November 1862. Ferenc Farkas was elected chairman, while the first headmaster of the new institution was an amateur musician, Major Lajos Komlóssy (1811-1883).⁴¹

³⁸ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

³⁹ *Ibidem*.

⁴⁰ Major, Zoltán László. „Adatok Debrecen zenei életéhez az abszolutizmus korában (1849-1867) (Data on the musical life of Debrecen in the age of absolutism (1849-1867)).” *A Hajdú-Bihar megyei Levéltár évkönyve 20.*, 1993.

⁴¹ Szatmári, Endre. „A debreceni zeneoktatás története (The history of music education in Debrecen).” *Debrecen zenei élete a századfordulótól napjainkig – Tanulmányok*, edited by János Breuer, Debrecen Megyei Városi Tanács VB Művelődési osztálya, 1975.

In the year of its foundation the school was attended by 270 students at three departments; violin was taught by Adolf Cohn, piano by Antal Emmerth and singing by Ignác Gáspár.⁴² The advanced level class also had the opportunity to attend Antal Emmerth's lessons on the theory of harmony. The subject was delivered in Hungarian for the first time in Debrecen; the referring textbook – Simon Sechter's Theory of Harmony – was translated by headmaster Komlóssy.⁴³ In the first year, the gender distribution was 35-65% in favour of boys. In the second year Szotyori elaborated the curriculum for general education. He emphasized the importance of the skill for reading notes and keys, as well as the advantages of vocal based training. As early as in 1864 two elements of the Kodály-conception – discerned by the mid 20th century – were present in Debrecen music education.⁴⁴ The basic rules of the institution included:

- Education with no regard to differences in gender or religion
- Gaining support from the Reformed College and Church
- Promoting Hungarian culture via music
- Hungarian as the language of teaching.⁴⁵

After the death of headmaster Komlóssy in 1883, former student Emil Simonffy (1847-1919), a gifted violonist replaced him. The oscillating number of students reached its deadpoint in 1890 – that meant 115 students. Thanks to Simonffy's efforts, by 1911 this number once again grew to 330.⁴⁶ After the addition of new departments, besides the of instrumental sections cello, doublebass, wood- and brasswinds, a school choir and orchestra were set up as well. The most important period of the development in music theory training is the interval between 1896 and 1902; harmonics (compulsory, 1896), theory of music (1898), consisting of dictation (today is part of the solfege, 1902), studies in structure and form (musical forms, 1902), music history and music literature (1900) were introduced.⁴⁷ It is important to mention

⁴² S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

⁴³ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

⁴⁴ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

⁴⁵ Drumár, János. *op. cit.*

⁴⁶ Szatmári, Endre. „A debreceni zeneoktatás története. (The history of music education in Debrecen)” *Debrecen zenei élete a századfordulótól napjainkig – Tanulmányok*, edited by János Breuer, Debrecen Megyei Városi Tanács VB Művelődési osztálya, 1975.

⁴⁷ *Ibidem*.

that at the time dictation and forms of music were considered as parts of music theory, while the theory of harmony was present as an independent subject. Today forms of music, counterpoint studies and harmonics are concentrated within the subject of music theory, and dictation is a component of solfège lessons.

Under Simonffy's leadership the Music School became one of the most prestigious institutions in the country. He took the initiative to build a palace of music in Vár street, the first stage of which was accomplished with the help of different sponsors. This was the first building in the country erected expressly for the purpose of music education. In 1898, he adjusted the curriculum to the requirements of the Music Academy, so that it was easier to train students for the entrance exam. His activity advanced the development of music life and music education in the region. The music school in Debrecen bore his name between 1955 and 2007.⁴⁸

After the hardships caused by the 1st World War, Zoltán P. Nagy (1873-1932) directed the institution. 940 students attended the school in that year. He paid great attention to transform the structure, to raise the teaching staff's number and quality, to expand the field of education, to consolidate the role of the school both in the city and the country.⁴⁹ In 1926 he initiated the introduction of a composition department, and he carried on the struggle for the institution to acquire the authorization to issue music teacher certificates. Under his direction a choirmaster and chorister training department were opened, the upper classes were given the opportunity to take up pedagogy and methodology lessons, and furthermore, they also were enabled to practice teaching.

After P. Nagy's death, Dr János Baranyi pianos teacher and lawyer takes the lead between 1933 and 1942. It was under his direction that the connection between instrumental and theoretical training was firmed, together with his colleagues he considered extremely important to develop the rhythm skills of the students. During the war chorus-master Lajos Galánffy (1905-1973), disciple of Kodály, became the director of the Music School. Besides a dramatic decrease in the number of students, he also had to face the problem presented by the shortage of professional teachers. He introduced preparatory classes, and with his staff consciously applied the principles of Kodály's conception.⁵⁰ By the end of the '40's pending departments opened again, and furthermore

⁴⁸ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

⁴⁹ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

⁵⁰ S. Szabó, Márta. *op. cit.*, pp. 139-173.

they obtained the license to introduce music teachers' training and to issue certificates for music teachers.⁵¹ In 1950 Music Schools were transformed into Conservatories. Debrecen Music School became a conservatory in 1951, but still went on with beginners' training as well. According to the 1952 Reform of Music Education the structure of conservatories comes to an end after a completed year, and the institution will hold the position of vocational school of music arts.⁵²

The first head of the new system is György Gulyás (1919-1993), Liszt award winning conductor, founder of Debreceni Kodály Kórus, builder of the building of the Faculty of Music at Debrecen University, founder of the Békés-Tarhosi School. It was due to his connections and mediation that Debrecen Vocational School of Music Arts was the single one in the country which was allowed to bear the name of Zoltán Kodály in the master's lifetime. *'I finally consent the school to be named after me, because it seemed somewhat granted that the education of an integrated music culture finds its home here and is entrusted to good hands'*, Kodály said at the naming ceremony on 23rd of June 1953.

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⁵¹ Szatmári, Endre. „A debreceni zeneoktatás története (The history of music education in Debrecen).” *Debrecen zenei élete a századfordulótól napjainkig – Tanulmányok*, edited by János Breuer, Debrecen Megyei Városi Tanács VB Művelődési osztálya, 1975.

⁵² S. Szabó, Márta. *op. cit.*, pp. 139-173.

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DO ANDROIDS DREAM OF ELECTRIC SHEEP? or about THE SENSE OF CULTURAL NOSTALGIA

OLEG GARAZ¹

SUMMARY. The evolution of the European musical culture took place in a flagrant contradiction with the traditional image of a simple succession of *stylistic stages*. Even if the linearity of the consecution of Antiquity, Middle Ages, Renaissance, Baroque, Viennese Classicism, Romanticism, Modernism and Postmodernism is only too obvious, the nature and logic of the transformations are related to the determining referentiality of the *syncretic principle*. But, unlike the Enlightenment conception of linear progress, applicable rather to the technological and, in general, scientific thinking, musical art has evolved in *mirror* symmetry to a cultural history that was separated into two great “ages”, following Eliade's idea of the *sacred-profane* dichotomy. Around the year 1600, the order of the constituents of the *syncretic* principle, which are three in number: the *Sacred* (the tribal societies), the *mythological* (the Greek and Roman Antiquities) and the *ritualistic* (the Middle Ages and the Renaissance), was reversed – the *ritualistic* and the *mythological* (the Baroque, the Viennese classicism and Romanticism) and the *Sacred* (the first modernism). In postmodernity, the *syncretic principle* itself is “recycled” and thus the cycle of cultural evolution closes by returning (in an obviously distorted manner) to the original principle.

Keywords: syncretism, Sacred, mythological, ritualistic, three modernisms and three modernities.

Both *culture* and *art* are feminine nouns.² So are *civilization*, *religion*, *mythology*, *music*, *science*, *philosophy*, *literature*, *sculpture*, *poetry*, *painting*, *choreography*, *history*, but also more recent participants such as *musicology* and *philology*, *psychology* and *psychoanalysis*, *photography* and *cinematography*,

¹ Associate Professor, Phd., “Gh. Dima” National Academy of Music, Cluj-Napoca, Romania.
E-mail: oleg.garaz@ gmail.com

² Translator's note: This text was originally written in Romanian. Romanian nouns are categorized into three genders: masculine, feminine and neuter.

culturology and *anthropology*, with all apparently imitating the *round dance* of the ancient muses, though one formulated in terms of the orgiastic dance of Igor Stravinsky's ballet *The Rite of Spring*. This grammatically feminine identity is also confirmed by the *maternal* function of culture and art, in whose arms we are born and grow up, to realize only later that both European culture and art encompass works that are (almost) exclusively produced by men. All of them are European, all of them are Christian, all of them are urban and all of them are... dead, yet all of them have been turned into images of cultural, artistic, religious, scientific etc. *norms* and *laws*.

Is paternal maternity a paradox, an obvious confusion with the placement of the quotation marks: masculine "maternity"? feminine "paternity"? or both together? Robert Schumann's criticisms of Frederic Chopin, allegedly guilty of "feminizing" the canon of European music, are only too well known. At the same time, while excelling in an activity relying primarily on intuition and generative capacity, men-artists assumed, in fact, the female archetypal role through the lengthy, sometimes years-long conceptual "gestation" of their works (Karlheinz Stockhausen and the cycle of operas *Licht*, Anton Bruckner and the endless rewritings of his own symphonies, Richard Wagner and the writing of *The Ring of the Nibelungs* tetralogy). In the end, it all comes down to the *pater-femininity* (by no means synonymous with androgyny) of the he/she artist/musician. It is precisely within the limits of these equally consubstantial, playful and archetypal acceptations, of *mater-masculinity* (by no means synonymous with transsexuality) as the quintessence of the human, that the European art and culture evolve up to a limit beyond which meanings *lose their meaning*, content and direction, and everything dissipates into an infinite multitude of *reflections* and *shadows*, *flashes* and *animated images*, *projections* and *snapshots*, *holograms*, substitutes posing as synonyms, analogies and metaphors, all redundant, of a *something* that is already firmly forgotten and in any case completely irretrievable by an amnesic art and culture.

The meanings of the past cannot be recovered in present terms, as the latter are obviously weaker and in no way adequate to the phenomena they describe. Recovery succumbs to mere recycling. And this conflict erupts into a panoply of anything but new and original questions, but which acquire new meanings in a world completely different from everything that culture and art describes and narrates in their traditional meanings. These are the eternal questions which at the end of this cultural cycle we are currently in acquire a completely different, inverted meaning, as a *negative* of the progressive originals: *Where have we reached?* and *Who should we think we are?* But let us take things in historical order.

Currently, the two authentic and traditional eternal questions – *Who are we?* and *Where are we headed?* – are two sentences without content. It has disappeared together with the epochs that generated it. Those were historical periods for which the future, a particular future out of several possible ones, was an objective fact, demonstrable by scholarly extrapolations. The future-oriented Enlightenment contradicting the restorative Renaissance of Antiquity.

Not at all paradoxical, but these two questions were falsely considered *the private property* of philosophy. Contrary to the confused ramble through problems related to language, nature, thought, and man in general, art has offered simple and accurate answers. Moreover, art was and is itself the embodiment of the two answers to the two questions. Dissimulated under the guise of creative “searches” and “evolutions”, with their own *personalities* and *histories*, the answers have always been in the open, signaling “stroboscopically” like transhistorical “traffic lights”, and formulated as authentic *identity nuclei* of art itself, of culture, and especially of man.

The first answer is obvious: as a cultural identity we are definable by the *canon* of European art, an evolutionary one, in a continuous paradoxical transformation of the value references and of the collective consensus, a continuous rewriting of seemingly irremovable landmarks and an eternal and utterly fruitful conceptual “conflict” between us and new generations gravitating so dramatically around this first *invariant* – the canon as norm, order and law. We are the *canon* of the culture we were born and formed in, the canon that we carry as *reference* and that defines the *identity* of our imaginary space. In the book entitled *Canonul muzicii europene: idei, ipoteze, imagini* [The European Musical Canon: Ideas, Hypothesis, Images] (Bucharest: Eikon, 2015) I have formulated a possible “response” to Harold Bloom, because *Canonul occidental* [The Western Canon] (Bucharest: Art, 2018) is not limited only to the twenty-six writers, poets and playwrights, but also includes at least five composers who have defined the identity of the three European modernities: *Palestrina* for the Renaissance, *Bach* for the Baroque, *Beethoven* for the musical classicism of the Enlightenment, *Wagner* for Romanticism and *Schoenberg* for the third and last modernity.

The answer to the second question – *Where are we headed?* – throws us into a perpetual *drama* of European cultural history precisely by virtue of this painful stringency that determined Hesiod and Ovid, already in the Greek and Roman Antiquities, to each formulate and assume an answer. Later, in the third modernity of the last century, they were followed by the French mystic and esoteric René Guénon, but also by Harold Bloom, the American philologist engaged in a revolted and equally defensive cultural “crusade”, with two other answers to this inevitably eschatological interrogation. A shocking fact is that all four, *ancients* and *moderns* alike, each in their

own terms, came to the same conclusion and gave the same answer: the historical advancement of culture, and here Fukuyama joins them, is ensured by the *dissolution* of both culture and history.

The ancients chose the image of the ages. First there was Hesiod with his *Works and Days*, an account of the five ages of man – from the peace and harmony of the golden age, through the silver, bronze, and heroic ages, and gradually diminishing their value into the falsehood, greed and evils of the iron age. Then there was Ovid with his *Metamorphoses*, resuming the scenario, but limiting himself to the image of the four metals arranged in the same order of “depreciation”.

The idea of progress invented during the Enlightenment era came to confirm the downward and debasing cultural drift of value dissolution that René Guénon emphasizes with ruthless straightforwardness and accuracy when writing about the *residual* substance of contemporary knowledge, one already long *solidified*, that is, a *false* one, if not intentionally *counterfeited*. The historical moment when the French esoteric scholar formulates his “diagnosis” is precisely the “bright future” predicted by the Enlightenment progressive thinkers.

Post-Enlightenment knowledge becomes like the white marble of the ancient statues and temples that have survived, “stripped” of the colors that had once covered them – a somewhat *parodic* and *decayed* remnant of the image of the originals. And things do not stop here, leaving us with nothing but the *white metaphors*, emptied of meaning, of the once complete things: the birth of science by expelling the gods from mythology, the transformation of mythology into a fantastic narrative – story, fairy tale, legend –, literature, poetry and drama, arts of the word, the conversion of the sacred into the profane, of the theocentric into the anthropocentric, of the spiritual into the psychological, of magic and mysticism into the rational, of the artisanal into industrial, of quality into quantity.

The perversion of the *devotional* into *vocational* is also stated by the Russian composer Vladimir Martynov when in his monograph suggestively titled *Конец времени композиторов* [The End of the Time of Composers (Moscow: Русский путь, 2002) he gives the examples of kliros singing, icon painting and church building, which, once devotional activities, are now perceived as mere *acts*, simple actions of vocal singing, painting on wood or glass and raising buildings. In addition, the emergence of the composer’s profession (between the 9th and 12th centuries) along with the invention of musical notation (the 11th century) simply nullified the *art of memory*, with Giordano Bruno as its last practitioner, burned at the stake in 1600.

Borrowing the ideas and images from the Italian Enlightenment philosopher Giambattista Vico (theorized in *La Scienza Nuova*, 1725), Harold

Bloom proclaims the succession of the four historical-cultural “ages”: the *Theocratic Age* (of the *Gods*), the *Aristocratic Age* (of the *Heroes*), the *Democratic Age* (of the *People*), with all succumbing to the *Chaotic Age* (the time of the last modernity), which concludes an entire cultural cycle by returning, almost three millennia later, to the original image of the four metals – gold, silver, bronze and iron. Although covering a much shorter time span that begins at the end of the Enlightenment, the titles of the books belonging to the British historian Eric Hobsbawm seem to follow the same order and logic – *The Age of Revolution (1789-1848)*, *The Age of Capital (1848- 1875)*, *The Age of Empire (1875-1914)* and, finally, *The Age of Extremes* – the two World Wars with everything that followed. How much is then the image of Greek Antiquity worth, as formulated by a citizen of the period of *chaotic extremes*?

The content of the book entitled *Muzica și sensul sincretic al nostalgiei* [Music and the Syncretic Sense of Nostalgia] – is a possible answer to the question *Where are we headed?* It is another answer, this time not a *mythological, esoteric, philological, or historical* one, but a *musicological* one, albeit verging on *culturology*. In other words, the entire discourse is focused on the evolutionary trajectory of European musical thinking and practice, though considering the ideological and social determining factors. And although other concepts have come into play as well, the image of the evolutionary path is no different from those established and already described by Hesiod, Ovid, Vico, Guénon, Bloom or Hobsbawm.

The origins of civilization and culture can be traced, perhaps, even at the level of the ahistorical societies as a universal model of syncretism. The European acceptance, however, stemmed from the historical level of the ancient Greek society, while syncretism asserted itself even more strongly already in the Hellenistic and Roman imperial periods, producing Christianity as an ultimate and logical religious-institutional synthesis from which the entire Middle Ages derived. Animism and the invention of the *Sacred*. Polytheism and the formulation of *mythology*. The institutionalized theocratic Christianity and the concern with the *ritualistic*.

Born in the primordial “bath” of the *magical-religious syncretism*, the European musical culture and especially art have continuously fueled and refueled their evolutionary energies from the dissolution, dismemberment or decomposition of the original, the second *invariant*, thus “progressing” towards and through ever-new artistic (scientific, religious, philosophical, etc.) conceptions – whether personal, collective, national or period-based –, to eventually come, though only in postmodernity, to the clear realization of an already accomplished cultural collapse. Eliade’s *sacred-profane* binomial (*Sacrul și Profanul* [The Sacred and the Profane], Bucharest: Humanitas,

1995) does not serve here as a *categorical antinomy*, but as a *phenomenal succession*, splitting Europe's cultural history into two "ages" – sacred and profane –, with the latter increasingly imposing itself as a desired objective of cultural evolution.

However, in the secular image of the progress in art, the order is reversed, because the value referentiality is shifted from the past (sacred-profane) to the present (ancient-modern). The direction and content of the cultural progress is accurately indicated: Machaut is "better" than Perotinus, Dufay "better" than Machaut, Palestrina "better" than Des Prèz, Bach "better" than Palestrina, Mahler than Beethoven, Glass than Varèse.

But not even the explicit vulgarity of the Enlightenment concept manages to conceal the fact that there is progress only in the weakening by dismemberment of each previous conception, to nevertheless guarantee the historical advancement. At some point, the assault of the future (the concept of *Gesamtkunstwerk*, Wagner) borders on the nascent and ever-stronger *yearning for the past* (*neoclassical orientation*, Brahms), while Reger, Prokofiev and even Debussy along with Ravel and Shostakovich along with Schnittke and Pärt only intensify this feeling up to an explicit *nostalgia for the original*. And each new generation of musicians launches into an increasingly distant past, to recover ever-cleaner forms of lost truths. But each time the zeal for recovery turns out to be just an even more frustrating enthusiasm for reinvention.

Beginning with 1600, after the magical and humanistic Renaissance and the mutation towards the anthropocentric, the process of secular reformulation also embraces the European musical art. Something different begins. But it begins in mirror symmetry to the succession of genomes from the syncretic period – sacred, mythological, ritualistic –, and with the reformulation of the closest genome – the *ritualistic*. The opera emerges in counterpart to the mass. And the ritualistic of the liturgical service is converted into the artistic "ritualistic" of the dramatic-musical stage action.

The decomposition of the *syncretic* became possible also due to the action of *disenchantment of the world*, as described by Marcel Gauchet in his famous book (*Dezvrăjirea lumii. O istorie politică a religiei* [The Disenchantment of the World. A Political History of Religion], Bucharest: Nemira, 2006), with the milestone of the year 1700 standing firmly between the space of the sacred and the world of the triumphant profane rationalism. The Renaissance censorship of the *magic*, one of the last major cultural censorships, along with the firm establishment *in history* through Joseph Scaliger's chronology (*The Emendatione Temporum*, 1583), initiates the process of successive reformulation of the three *genomes* of the syncretic – the ritualistic, the mythological and the sacred-, recomposing them one by one in terms of the

profane. It gradually substitutes them with just as many *replicas* because the secular order has no analogies for the three *genomes* and could only substitute them *mimetically*, with obviously weaker, *artistic copies*.

Through the efforts of the members of the Florentine Camerata, of Monteverdi, but also of Giulio del Bene (in 1586), a member of another Florentine group – the *Accademia degli Alterati*, the sacred ritual of the *Mass* becomes a stage representation in *opera* style.

The mythological is the second element subject to “conversion”, and through the efforts of Corneille and Racine, as well as through those of Lully, Purcell, Vivaldi, Rameau or Handel, mythology becomes a dramaturgical, poetic, but also literary *subject*. This was all that was possible in terms of a generalized secular rationalism, although it is more than obvious that mythology is not a fantastic narrative crammed with scraps of some ancestral genetic experiments – centaurs, fauns, harps, jellyfish, pegasi, naiads and cyclopes. It is only Wagner's genius that succeeds in the impossible, more like an exception to the rule, restoring the profaned dignity of the myth in his monumental tetralogy *The Ring of the Nibelungs*.

If for the peoples of nature, the Sacred was and has remained the fundamental category of the syncretic imaginary, then for the rationalist secularism of the European civilization in full industrial and colonial expansion (the early 20th century) it becomes a *category*, a *noun*, a *concept*. In other words, the solution is found whereby the Sacred is reduced to the meaning of a *discursive subject*.

It is not until 1917 (the year of the Bolshevik revolution in Russia, a relevant parallel) that the German theologian and comparatist Rudolf Otto publishes the text entitled *Das Heilige – Über das Irrationale in der Idee des Göttlichen und sein Verhältnis zum Rationalen* [The Sacred. An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational]. But the process of secular “reactivation” and eventually of “reincarnation” of the Sacred begins in 1890, when Scottish anthropologist James Frazer publishes *The Golden Bough: A Study in Magic and Religion*. In 1913 he is followed by Sigmund Freud with his *Totem und Tabu: Einige Übereinstimmungen im Seelenleben der Wilden und der Neurotiker* (Totem and Taboo: Resemblances Between the Mental Lives of Savages and Neurotics). Of special note are both the qualifier *savage* and the synonymizing of *savages* with *neurotics*. Through the efforts of these three authors, later joined by Darwin and Marx, Dostoevsky, Einstein, and Schoenberg, the Sacred becomes distorted in psychoanalysis and evolutionary biology, in Bolshevik demonology and in the bloodstained and sexualized musical expressionism, much to the joy of the triumphant humanoids.

The transformations were meant to be and eventually became irreversible. The European culture was able to enter the first *modernism* of

the third *modernity* (after the first one of the Renaissance and the second one of the Enlightenment) only after the completion of the “recycling” of the three genomes in just as many profane acceptations thereof.

Each new (scientific or artistic) conception was acquired by dismembering, relativizing, and disqualifying the value of the previous ones. It becomes clear that *oblivion* was the “bargaining chip” for the progress, which in turn was even more fascinating, the stronger the *amnesia* was.

For each *operation*, history reserved one of the three modernities: the end of the Renaissance for the conversion of the ritualistic, the Enlightenment Baroque for the rewriting of the mythological – with a spectacular and final culmination in Richard Wagner's work – and the late 19th century for the dissolution of the sacred.

After millennia of the (1) *syncretic*, the four (from 1600), or three (from 1700 according to Marcel Gauchet) centuries of synthesis of profane *simulations* of the ritualistic, mythological, and sacred rightly fall under the auspices of the (2) *synthetic*, of the counterfeit, substitution, and definite loss of the original meanings. The cultural negotiation of Baudrillard's simulacra culminates with the suppression of the historical perspective in Lyotard's and Jameson's postmodernity.

The projection onto the past of the contemporary conceptions or, on the contrary, but with the same effect, the bringing into the present of the past events filtered through contemporary mentalities, establishes a (3) *synchrony* of all with all and everything, of the legitimized simulacrum, as innocent and harmless as it is utterly sterile, just like the postmodern cultural memory, which in a neurotic and ultimately redundant way tries to recover as much as possible, recycling the residues of meanings that were once procreators of culture and civilization. They all turn out to be “wandering”, “nomadic”, “uprooted” conceptions, rambling through the meanders of the past, rewriting it in terms of the present, while *The Oldest Dead White European Males* (the acronym *O.D.W.E.M.*, the classics, as presented by the English philologist and translator Bernard Knox) actively adapt themselves to the perception of the new generations, in order to be understood by everyone.

P.S. Postmodernity excels at bringing back and reinstating the entire collective memory, any memory, along with the meanings, any meanings, albeit merely literal. And the recovery is applied primarily to the *genomes* without which culture can be neither identified as such nor legitimized in its own terms: the ritualistic, the mythological, the sacred. The ritualization of politics, the mythologization of history and the (re)sacralization of the ideological are the contemporary forms of the culture of the new millennium, even if the meaning of *residue* for all the three cultural genomes is explicitly assumed as such.

All three are substituted with a corresponding simulacrum, but this time not as *profane replicas*, but as *simulacra* legitimized as *real* and not as “shadows” or “loans” – where the copy substitutes for the original, the hologram substitutes for the material reference, in order to resuscitate the syncretic itself, the primordial consubstantiality, through the usual process of recycling, though already in a *virtual* space, the new chronotope of a *digital age*, as Nicholas Negroponte described it (*Era digitală* [Being Digital], Bucharest: All Educational, 1999). Both reality and identity become *fluid*, while the legalized *simulacrum* (“... do androids dream of electric sheep?”) establishes itself by pushing everything towards the beyond human *posthumanism*.

And just as the entire canon of European culture loses its exclusivity in the new world of *multiculturalism* and means nothing to an African, Japanese, Arab or Indian, citizens of other traditions with a much longer history than the European one, in the new reality of the *posthuman*, of the *fluid virtuality*, the very meaning of the word *canon* as a *historical* and *identity* norm, or as a *value memory*, loses its meaning altogether. Losing their original meanings and referents, the “lexicon”, “language” and “dictionaries” of the European culture become inconsistent with the reality they are used in.

The cycle of cultural history ends here. And it ends by, in the new temporal context, both questions once so important and necessary, both generators of civilization and culture, become simple words that have long lost their content.

The third question remains the only one that still makes some sense – *What are we left with?* –, while removing the frightened confusion of two others: the baffling *Where have we reached?* and the optional *Who should we think we are?* The answer is also obvious – with *nostalgia* and, perhaps, not even that, but only with a *nostalgic referent* – a *mnemonic ghost* inserted through education and meant to reproduce in consciousness the *counterfeit image* of a non-existent past.

Translated from Romanian by Marcella Magda

NEUROSCIENTIFIC CONNECTIONS BETWEEN SELF-MANAGEMENT STRATEGIES AND THE EXPOSURE TO MUSIC

OANA-MIHAELA BĂLAN-BUDOIU¹

SUMMARY. Contemporary society shows a growing preoccupation with identifying certain techniques, that facilitate personal development in all fields, with strategies that work swiftly and effectively. The article focuses on two scientifically concepts stemming from opposing historical boundaries, *catharsis* and *self-management*, in order to support the theory that would justify the necessity of integrating art into people's lives as an essential part of self-development processes. The arguments are gathered from the neuroscientific, cognitive-motivational, sociological, philosophical, and musicological literature.

Keywords: management, art, language, methodologies, cognition, music therapy.

Aristotle wrote in his "Poetics" fragments about *catharsis* (the Greek word signifying the clearing and cleaning of the soul and the mind) that surpass accessible spirituality, explaining the miraculous effect that exposure to artistic factors can have on a human being. The Greek philosopher invested the power of art with purifying functions and declared it the most valuable resource for rapid healing. In relation with the „drama of music", Aristotle claimed that the effects of "fear" and "pity", together with another fundamental concept, *mimesis* (the imitation of reality), generate powerful emotional states that attract the audience and determine them to get involved in the artistic act by means of affective filtering.

Ancient Greece absorbed, into Homeric poetry, the cathartic soul-cleaning effect of art, through actions which seemed rather to serve religious rituals, overlapping what we nowadays call "the mystery of confession". The later medical and psychoanalytic context continued working with this derived connotation of catharsis, explaining it as a state of exuberance with divine origins, associated with the elimination of powerful emotions by specific means.

¹ Associate professor PhD, The „Gheorghe Dima" National Music Academy, Cluj-Napoca, Romania. E-mail: oana.balan@amgd.ro

Sigmund Freud, together with his colleague Josef Breuer introduced the notion into the therapy of hysteria, applying the cathartic effect during hypnosis episodes. Although the meaning of the Freudian theory was far from the ancient concept, it also referred to the unconscious elements of the human psyche, which react to certain stimuli that we often do not understand: “before the 80s there existed almost no neurological study on music (...) nowadays there is an enormous and increasingly varied number of works on the neural basis of perception and representation of music and on the complex and often bizarre disorders that it may be subject to.”

The theses of history highlight the fact that this phenomenon of catharsis is the explanation of the impact that external factors have on psychological rebalancing. The outcome of exposure to music is often hard to explain scientifically, but the relationships that are created on the subconscious level can be identified in each person’s state of mind: in changes of attitude before and after concerts, in psychic rebalancing, in detachment from daily concerns and in diminishing the stress produced by everyday life – a genuine “purification of the spirit” which we attain by intense participation in the artistic act.

Regarded as an “unblocker of problems” music has played, throughout history, an important role in behavioral therapies. We shall present hereunder the physiological explanations supporting the hypothesis that there is a range of beneficial mental reactions which exposure to music generates in the human body and which, in connection to self-managing strategies may represent essential elements in potentiating physical and mental capacities that go beyond the boundaries of motivational methodologies.

The proof that music has transcendental qualities can be already found in early civilizations. Biblical stories tell of King Saul’s habit of calling David with his harp as often as he felt his mind and soul troubled. Closer to our times, the medical research of the past centuries has drawn attention to the effect that music has on rebalancing the human psyche. For hundreds of years researchers have been preoccupied to find out why the brain responds instinctively to musical stimuli and which is the explanation of the fact that exposure to music causes structural and neurological-functional changes in humans.

The first neuronal field touched by musical stimuli is the *amygdala*, the center within our brain responsible for fear and pain, which processes exterior information and makes decisions in stressful circumstances. One of the most important steps in the self-management process is to force individuals to fight the challenges that overwhelm them and thus inevitably create a stress factor. Neurological research has shown that the center of the amygdala enters a sedation process as soon as the individual becomes musically active, and the strength of this physiological anesthesia is directly proportional to the level of familiarity and comfort the individual in question

has with the elements of sound; in other words, the more musically cultivated the individual, the more visible the healing effect.

Medical research conducted on patients with chronic disease has shown that pleasant music activates dopamine, the main neurotransmitter involved in controlling the centers of pleasure and reward within the brain by supporting emotional balancing, increasing energy and concentration level. In its turn, dopamine interacts with oxytocin, the neurohormone of happiness, which lowers the level of cortisone (the stress hormone) and creates room for the feeling of attachment (which explains the sensation of belonging together that performers experience when performing in ensembles).

The opioids, chemical substances meant to protect, which medicine considers related to morphine, are produced in general by the body when making physical effort, to reduce painful sensations in the body. The neuroimaging techniques of the recent years have demonstrated that strong emotions which music can trigger release a substantial quantity of opioids, minimizing the stress one experiences in highly demanding situations.

The neuroplasticity of the brain is one of the functions that explain the spreading of musical information in several regions of the brain, the centers that remain active and interconnect into new neural networks. Like a computer, the brain acts complexly and rapidly, selecting the perceived information and decomposing it, in the case of music, into intensity, duration, and timbre; then comes the process of re-composition, in order to generate the new reactions: "as the extraction of impulse takes place in the cochlea, the auditory cortex, the cerebral trunk and the cerebellum, the superior nervous centers in our brain receive a constant flow of information (...) this information is updated continuously (...) striving to foresee what will follow in the music, based on several factors" and thus forcing the brain to make logical inferences.

To draw a conclusion on the neurochemical reactions produced by music, let us recapitulate the areas of influence we have previously described:

- Social attachment: music releases oxytocin, the hormone of happiness
- Immunity – it increases the quantity of serotonin
- Stress – it balances the cortisone level
- Reward and motivation – it trigger extreme, euphoric feelings, producing dopamine and opioids in quantities similar to those produces by drugs.

In neurophysiological terms, the motivational principle is also explained as being the result of stimulating the centers responsible for rewards, an ensemble of impulses triggered by satisfied desires, be they:

- primary ones: immediate pleasures produced by the satisfaction of physiological and security needs
- secondary ones: social needs such as self-esteem, the feeling of belonging together, self-accomplishment

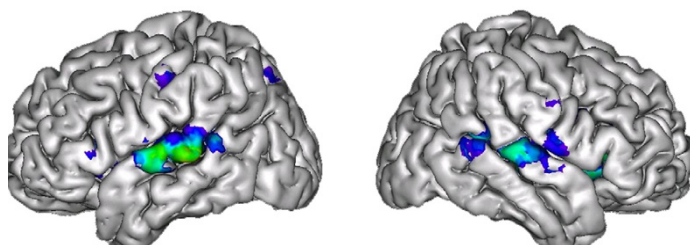
Explained in this manner, the motivational flow is maintained by the succession of positive experiences and the frequency of individual results, which determine the dependence on supplementary stimuli. As we have seen above, just like medicines, powerful emotions produce special chemical reactions which do not merely balance the psyche, but also trigger “the need for return”, that drug that can recall a state of well-being. Conditions such as Alzheimer, Parkinson, aphasia caused by strokes responded positively to music-based therapies: “music can affect us all, it calms us, invigorates us, soothes us, alters us or helps us organize and synchronize our work or our games, is particularly strong and has a huge therapeutic potential for patients with a variety of neurological disorders.”

Brain imaging research on the effects of music on the body managed to reach certain generalizations about the resources considered to be highly efficient in structural and sonorous terms. Thus, in order to trigger a complex range of chemical reactions in which serotonin, dopamine and endorphins are released concomitantly, musical materials are used whose components relate to two levels, a so-called environmental or background one, a harmonic *perpetuum mobile* of no more than two or three sound clusters rich in harmonics, which alternate slowly while supporting a main tune consisting of consonant leaps, which is more often than not pentatonic [3] or made up of sounds taken from nature. [4] As in meditation exercises, we observe that these clinically significant impulses actually cause a trance-like effect by engaging nervous centers responsible for triggering stress, pain, sadness, anxiety. In fact, repetitive blocks of sounds compel the brain to calm down, to refresh its functions, to detach itself from disturbing factors, to rest, and to reinterpret reality correctly. This is the reason why the songs experts employ for therapeutic purposes are composed especially for these treatments, most often using computers, based on neuroimager findings which demonstrate the reaction of the brain to sounds which possess certain features. Other examples, used to induce states of safety, exuberance, merriness, appeal to the same consonant elements paired with repetitive rhythms relying on musical discourses with ludic features; for the sake of boosting physical energy, we usually come across rhythmic groups made up of anapests, dotted rhythmic values, ascending melodic lines, consonant lively accompaniment made up of sixteenth notes.

Modern therapy has associated with neurosciences to conduct advanced research on the healing potential of music. The human capacity of responding to musical stimuli originates in intrauterine life, when the foetus can perceive spoken and sung sounds. The studies involving newborns who had been exposed to musical stimuli proved that there are areas responsible for musical memory which become activated and develop when familiar elements appear in their auditory context. Moreover, since exceedingly

early ages, music can be used to soothe the body and, which is more important, to enhance the capacity to communicate, developing the hearing centers in the brain. We can notice in the image below that one of the nervous centers stimulated when exposed to music coincides with the center of expressive language.

Image 1



Networks for music (right) and language (left)

It is therefore credible that music contributes significantly to human psychic and mental development, even if most people seek it for comfort, relaxation, and motivation.

We have mentioned that therapists use music nowadays to reactivate brain parts deteriorated due to diseases or accidents, in the case of patients who lost their memory but nevertheless react to songs they recognize or in patients with strokes for whom attempts are done to modify cerebral mechanisms so that healthy neurons may take over the motoric and aphasic functions; doctors use musical environments in order to calm the blood flow in people who are about to undergo surgery, so that less anesthetic is required; speech therapists use musical games to communicate more easily with autistics and determine them to develop their attention; oncologists work with music in order to diminish anxiety episodes and interrupt the chain of genetic mutations that create cell anomalies and to persuade patients to attend cures that work by eliminating stress; sociologists use musical instruments for motivational purposes, in all fields in which progress is directly connected to the quantity of effort invested.

Music can produce physiological changes which turn into concrete high-value functional outcomes, activating more than the common capacities of the brain. It is an antidote for the hectic world we live in. Contemporary science, be it medicine or psychology, regards the field of music as a mystic pole that produces changes in the human nature. Current research is conducted mostly empirically, starting rather from the effect towards the cause, with the ambition to demonstrate the categorical influence that music has on the neuronal networks. Special machines are devised to monitor cerebral

activity to accomplish clinical research on the impact of certain music styles on human beings. We believe that in this regard a supplementary interest from musicians who have the expertise to select from the literature those titles that correspond to peoples' special needs and to motivate the necessity of integrating them into processes of personal development or recuperation, as medicine sees them, would be a necessary contribution in order to support the growth of music therapy as a domain so necessary in our times.

The search for identity, the search for the self is in fact the search for the purpose of life. What best matches one's real identity should be the equivalent of identifying one's vocation and implicitly of the intrinsic destiny for which an individual is efficiently structured. Self-knowledge is the antechamber of all answers and the axis that places us in the environment in which we can accomplish our best performances.

Self-management, one of the most widely spread 21st century trends, which we come across in the literature under related names such as *self-help*, *leadership*, and *personal development*, brings up motivational elements with the role of constructing and consolidating certain personality traits able to generate success.

Self-management is in fact a combination of behaviors that leaders cultivate, a recipe of "appropriate conduct" meant for certain situations, which they learn and make use of in the right circumstances to become strong in the relationship to themselves. Contemporary motivational literature is full of examples and indicators of the ideal self-management variant, and the great majority highlight the same points:

- Permanent self-control and equilibrium to be able to act clearly, very realistically and be well organized and in any situation
- Planning details to establish "implementation steps" based on gradual strategies in the short, medium, and long term
- Concern to identify all the solutions that may positivize vulnerable spots and the levers of opportunity that support action plans
- Energetic and proactive attitude made to create and support maximal efficiency by means of positive habits

In 1968 *Psychological Films* California broadcast an interview with Abraham Maslow on the theory of "self-actualization" which defined motivational coordinates. As primary attitude, Maslow depicted the elementary need to induce the state of wellbeing into the subconscious and to develop, by all possible means, the sense of humor, an essential step for coping with the efforts required by self-management. He also spoke about social interest and interpersonal relationships, which are useful elements in introspection processes, being considered psychological units for the measurement of

identity, community integration, self-esteem, and appreciation. He also brought up the need for clarity in the perception of reality, for *relinquishing the senses*, that the self-manager must appeal to objectively analyze the situations which he confronts, to judge correctly and formulate realistic expectations based on concrete proof and not on thoughts influenced by transient factors. In connection to these theories, Maslow speaks about the *mystical states* that individuals go through when experimenting profound emotions deriving from pleasures that are triggered in special situations, for instance when exposed to music, and calls such feelings “peak experiences”², which usually linger in the individual memory and produce major changes in the structure of the personality.

The same theory presents the power of creativity to enhance certain areas of the brain which might contribute to a greater psychic availability in relation to the personal development strategies. He refers mainly to instinctive moments when we like to create without rules, as a supplementary element of affective communication of a subjective nature. This is the realm of inspiration pertaining to composers, painters, sculptors, and to all improvising artists who give free rein spontaneously to their creative impulses.

Abraham Maslow stood out in psychology due to the concepts he formulated on motivation and personality. One of the most celebrated images that define him is his “hierarchy of needs” pyramid, which has often been explained in relation to the theory of marketing.

A real model of conduct for personal development, “Abraham Maslow was the man who had the courage to listen to himself (...) he was called a pioneer, a visionary, a philosopher of science, an optimist. He was one of the promoters of humanistic psychology (...) he had an essential role in the emergence of two major forces in psychology: humanism and trans-personalism. Both employ human nature in all its richness and complexity (...) he realized that people involved in self-actualization are motivated by the values of the being... (...) which develop naturally in healthy individuals, without being imposed by religion or culture (...) Maslow exploited... the rich cultural life of New York and fell in love with theatre and classical music.”³

The self-management theory offers a motivation for the introspective side of our personality – a dynamic, interactive phenomenon subject to various influences. Individuals resort to the strategies they know in order to provide meaning to daily experiences, many of the significances being nevertheless subjective due to certain cultural backgrounds and education

² Levitin, Daniel. *Creierul nostru muzical* (Our Musical Brain). Humanitas Publishing House, Bucharest, 2010.

³ Gavreliuc, Alin. *Psihologie Interculturală* (Intercultural Psychology). Collegium Polilorm Publishing House, Bucharest, 2011.

levels which pre-establish their systems of values: social reality is divided according to such dichotomies as *we-others*, *the good-the bad*, and the establishment of a asocial identity tends to define itself through rejection, bordering on aggressive expression in relation to the *other*. There is a permanent process of comparison with *the other* and an inclination, confirmed by the attribution theory, to attribute positive features to one's self and to the group one belongs to and negative features to *the other*."

The changes in personal development strategies force us to transform, to revise our identity and reshape our feelings of belonging by reference to the new components that define us. It is therefore necessary that, before anything else, we reflect on our existence with all the features that characterize us, from the primary-biological needs to the sociocultural and spiritual ones, to understand that elevated experiences (such as those triggered by musical stimuli) require first and foremost a change of paradigm, an availability for novelty, a sensitivity that we need to accept as being something beneficial and necessary.

Translated in English by Alina Pop

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STYLE PARADIGMS OF WESTERN EUROPEAN MUSIC IN THE WORKS OF SYDIR VOROBKEVYCH

YULIYA KAPLIYENKO-ILIUK¹

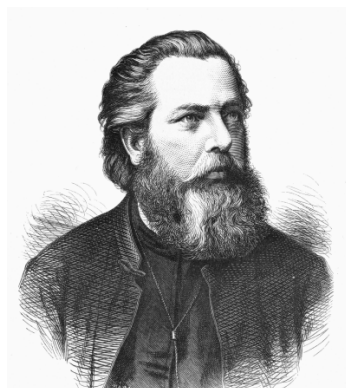
SUMMARY. The study of the works of composers of different national schools, their creative connections, peculiarities of stylistic contaminations – an important aspect of forming a general “world view” in the field of music. Individual personalities, their works have become a source of information about steady models of musical art, which have become a model for most European cultures. Stylistic paradigms of Western European music were differently manifested in the works of representatives of different peoples and times. The work of a Bukovynian composer of the end of the XIX century – Sydir Vorobkevych – is an example of a combination of national, folklore and classical traditions. The formation of his creative thinking took place in a multinational environment, studying at the Vienna Conservatory, attending concerts, and getting acquainted with the creative and performing activities of his contemporaries. S. Vorobkevych's variety of genres was influenced by stylistic models of classical, romantic, and separate national schools – German, Italian, French, Spanish, Romanian, Czech etc. Thus, the study of stylistic basics of creative work of composers of different national schools, revealing intercultural correlations of the past will contribute to the expansion of the ideas about principles of forming stylistic paradigms of the world musical art.

Keywords: music of Bukovyna, creative ties, stylistic contaminations, Western European traditions, musical romanticism.

Sydir Vorobkevych (1836-1903) – a priest, poet, writer, teacher of music, professor at theological department of Chernivtsi University, composer, folklorist, conductor, publisher, and a public figure of the XIX-XX centuries, who was at the origins of forming the culture of the Bukovyna region. He was distinguished by a variety of creative tastes, diverse education, and a bright display of his own talent. In the field of literature, Vorobkevych worked under the pseudonym Danylo Mlaka. Sydir Vorobkevych made a significant contribution into the field

¹ *PhD in History of Art, Associate Professor of the Department of Music of Yuriy Fedkovich Chernivtsi National University, Ukraine, E-mail: yuliyakaplienko@gmail.com.*

of art of musical composition. His music was easy to understand, accessible to everyone, and the heritage is known in Bukovyna and Galicia. The melody of the composer is based on the features of a folk song, which became kind of a “mascot” for the composer. He sincerely loved song folklore, studied it himself and encouraged others to do so, considering the song to be the history of the people.



Sydir Vorobkevych: portrait²

Sydir Vorobkevych created more than 600 musical works in various genres, but most of them were created for the choir (about 400), including 250 works written to his own literary and poetic texts. At the same time, many compositions are based on poems by Yuriy Fedkovych, Ivan Franko, Markiyan Shashkevych, and Yakiv Holovatsky. Vorobkevych also refers to the works of famous Romanian poets – Vasile Alecsandri, Mihai Eminescu, Dimitrie Petrino, as well as German texts.

Sydir Vorobkevych's composition art work, like that of most Bukovynian artists, is poorly studied. There is no thorough musicological analysis of his works and peculiarities of his style. One of the first works dedicated to Sydir Vorobkevych's composition works belongs to Mariya Bilynska, who quite fully covers the composer's creative heritage and his significance in Ukrainian musical culture. One of the sections of “Musical Bukovyna”³ Kuzma Demochko devoted to the musical and cultural activities of the artist, but in this work we observe a somewhat amateur understanding of the composition activity of Vorobkevych. Among modern researchers who have done much to identify, promote and analyse the work of the Bukovynian composer, we should mention Chernivtsi musicians, including Professor Andriy Kushnirenko, who published collections of choral works by Sydir Vorobkevych (“Choral

² Josef Mukarovsky, *Sydir Vorobkevych: portrait*, published: 11 November 1881, https://commons.wikimedia.org/wiki/File:Sydir_Vorobkevych_1881_Mukarovsky.png

³ Kuzma Demochko, *Musical Bukovina: history pages*, Muzichna Ukraina, Kyiv, 1990.

works”,⁴ “Choral works. Unaccompanied”⁵), Associate Professor Oleksandr Zalutsky, who dedicated one of the issues of “Musical Local Lore”⁶ to the Bukovynian artist. They are joined by other Ukrainian musicologists – Bohdan Syuta,⁷ Petro Nykonenko,⁸ Olha Kushnirenko.⁹ At the same time, some aspects of the composition activity of the Bukovynian artist remain unexplored and require modern understanding of the processes of creative thinking. As a result of stylistic analysis of Sydir Vorobkevych's work, there were revealed the principles of composer's thinking which are based on contamination of stylistic models of the national Ukrainian school of composition and Western European traditions, where the latter have an undoubted advantage.

Thus, the purpose of this study is to characterize the features of Sydir Vorobkevych's composition artwork, which were formed under the influence of stylistic models of Western European musical art.

Sydir Vorobkevych's way of thinking as a composer is a vivid example of contamination of various stylistic systems. This told upon the diversity of the musician's genre preferences, the richness of his “musical vocabulary”. He sincerely loved folk songs, their unique melodies, and rhythms; he displayed interest and popularized the multinational musical folklore of the Bukovynian region, valued the traditions and enjoyed the heritage of the national school of composition. However, his work was most significantly influenced by European culture, which was reflected in the nature of the creative thinking of the composer, who often uses stylistic models of classical, Western music schools.

Western European traditions in Sydir Vorobkevych's works can be judged in view of the historical situation in which the artist's talent grew and developed. Western Ukraine at that time was under the direct influence of the powerful Austro-Hungarian Empire. Bukovyna found itself under the heavy oppression of foreign culture, which significantly affected all areas of Ukrainian activity, including musical art.

In the 1930s, according to researchers, active development of art began in Bukovyna.¹⁰ What is more, it related to the activities of foreign representatives of culture. The first private teachers of singing and playing

⁴ Sydir Vorobkevich, *Choral works* / ed. Andriy Kushnirenko, Muzichna Ukraina, Kyiv, 1996.

⁵ Sydir Vorobkevych, *Choral works. Unaccompanied* / ed. Andriy Kushnirenko, Prut, Chernivtsi, issue 2, 2003.

⁶ Oleksandr Zalutsky (Ed.), *Musical local lore of Bukovyna (dedicated to the 175th anniversary of S. Vorobkevych's birth): Reader. Textbook for the course "Musical local lore"*, Chernivtsi National University, Chernivtsi, issue 8, 2011.

⁷ Bohdan Syuta, “The Return of Sidor Vorobkevych” in: *Culture and Life*, published on 18 December 1996.

⁸ Petro Nikonenko, *Bukovynian lark*, Publisher Lysenko M.M., Chernivtsi-Nizhyn, 2011.

⁹ Olga Kushnirenko, *Andriy Kushnirenko – researcher of Sidor Vorobkevych's musical heritage*, in: *Visnyk of the Lviv University. Series Art Studies*, issue 14, 2014 (p. 186–193).

¹⁰ Kuzma Demochko, *op. cit.*, p. 8.

the piano were the Austrians Greiner and Karl König; Madame de Guét, a Frenchwoman, also taught music; Franz Pauer, a Czech by birth, who studied at the Vienna Conservatory and worked as a clarinetist at the Vienna Court Theater, also settled in Chernivtsi. Thus, in the XIX century in Bukovyna there were many significant events related to the activities of representatives of different national cultures. The concert performances of famous pianists Karl Kohlberg, Leopold Mayer, Ignaz Tedesco, Ferenc Liszt, violinists Miska Hauser, Nicodemus Bernatsky, Carl Lipinski, singer La Roche and others are also mentioned. This served as another impetus for further intensification of musical life in Bukovyna. Many memorable events are associated with the name of the Czech musician Adalbert Hrimaly, who in 1875 headed the “Music Society” in Chernivtsi. Thanks to his creative work, solemn events and concerts took place, where the works of Western European composers of different times and art schools were widely promoted. Thus, the concerts featured works by Franz Schubert, Frederic Chopin, Johann Sebastian Bach, Georg Handel, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Charles Gounod, Carl Maria von Weber, Robert Schumann, Ferenc Liszt, Anton Rubinstein, and others. Thus, the music of Austria, Germany, Poland, and other countries came to Chernivtsi and had a significant impact on the formation of art tastes of the population of Bukovyna. Nevertheless, it should be noted that in Western Ukraine the constant interest in national culture did not fade and the connection with it became the unbreakable core that founded the unique style of Ukrainian musical heritage.

Bukovyna in the XIX century was one of the centres of concentration of various nations, including Ukrainians, Germans, Poles, Austrians, Romanians, Czechs, and others. Luba Kyyanovska, researching the musical culture of the Galician region, notes two characteristic divergent trends in art development, which, in our opinion, are characteristic of Bukovyna, namely:

“inner-centred, the one aimed at affirming the unique essential aspects of the national mentality in professional art, had an important social and patriotic significance, contributed to the development of self-awareness of each nation; *outer-centred*, the one, which naturally combined the diverse influences of the neighboring cultures and new all-European stylistic trends, which tended to overcome national limitations, to synthesize cultures and transform new art trends.”¹¹

Taking into consideration the above mentioned, we conclude that the development of musical culture in Bukovyna took place in close connection

¹¹ Luba Kyyanovska, *Galician musical culture of the XIX-XX centuries*: Textbook, Knyhy–XXI, Chernivtsi, 2007, p. 8.

with the national Ukrainian features with other, foreign ones, including Western European traditions.

Sydir Vorobkevych's art style is an alloy of many art influences. Beethoven's heroism and patriotism, Schubert's lyrical song, Chopin's romantic excitement and sincerity, Liszt's ardent energy and sublime pathos strongly influenced the formation of Vorobkevych's art tastes and aesthetic views. As Michael Druskin aptly points out, "sensitive penetration into the mental system of another nation is available only to artists who are organically connected with their national culture."¹² The national-Ukrainian origins of Sydir Vorobkevych's work are indisputable. To get convinced of this, it is enough to mention the composer's great love for folk songs, the signs of which are reflected in the theme, intonation, rhythm and mood of Vorobkevych's works. The discovery of folk signs in the heritage of the Bukovynian artist deserves a separate and thorough study. However, this scientific observation was based on a concept aimed at identifying foreign musical and cultural influences, in particular Western European traditions, which directly or indirectly participated in the formation of the composition style of S. Vorobkevych. After all, Ukrainian professional music art, starting from the work of one of its first representatives – Mykola Dyletsky, followed the path of mastering and transforming art concepts, forms and means of expression that had already been crystallized in Western European centres – Vienna, Paris, and Leipzig.

The evolution of the composer's creative thinking was marked by romanticism, which in the nineteenth century was one of the main stylistic trends of culture and was of great importance for many European nations, including Ukrainians, in the formation of professional schools of composition. This stage became no less important for the art of Western Ukraine. It should be noted that the romanticism of Eastern and Western Ukraine differed significantly, having certain specific features characteristic of each ethnic territory. Although these separate schools are united by a single language, folklore sources, common images and themes, they still differ in the range of art interests, perception of leading trends of Europe and different systems of expression. However, it is possible to determine the basic romantic principles, which do not depend on the place of manifestation, but are the general principles of the art trend. These include emotional sensuality, individual origin, subjectivity, concentration on the worldview of an individual. However, all these features are realized differently in each country, focusing on their own uniqueness and originality of the national worldview. In addition, the musical romanticism of Western Ukrainian culture has somewhat different means of embodying its basic ideas than those in other European centres.

¹² Mikhail Druskin, *History of Foreign Music*, Muzyka, Moscow, vol. 4: second half of the 19th century, 1976, p. 70.

“And if in the artwork itself, – as Luba Kyyanovska points out, – we can confidently state “Schubert's”, “Weber's”, “Mendelssohn's” or “Chopin's” analogies in the use of expressive means, in the figurative system, in the leading spheres of content that, as we know, are primary in terms of technology, there will be considerably less differences, and the qualities generated by national and regional traditions will come to the fore.”¹³

The unusual atmosphere of the multinational environment of the Bukovynian region contributed to the fact that different national traditions were united in the music of Sydir Vorobkevych. From the beginning of the development of musical life in Bukovyna, as has already been mentioned, and in the following years, Austro-German music played a particularly important role. The reason for this influence was not only the region's affiliation with the Austro-Hungarian Empire, but also the fact that German romanticism, as a stylistic trend of the time, proved to be the most acceptable for the creative needs of many national cultures. However, the model for Vorobkevych and his contemporaries in Western Ukraine was the so-called “Viennese” romanticism, which focused on the work of the first romanticist Franz Schubert and other composers who wrote popular at the time songs, Zingspiel and melodramas. Representatives of this trend paid special attention to poetic domestic genres, lyrical and sentimental embodiment of images, folk melodies.

However, the influence of German culture on Vorobkevych's style began at the initial stage of formation of his creative personality, when in the 1840s, as Maria Zagaykevych notes, “Liedertafel was promoted as an extensive network of German singing societies and state concert organizations.” The author also points out that “it was easier to instill German Bursh songs among young people because the domestic repertoire was not yet rich.”¹⁴ The German Liedertafel style is characterized by: dense homophonic-harmonic texture, clear squareness of constructions with emphasis on cadences, sequence of triads of diatonic relationship and predominance in the melody of moves on the sounds of tonics, subdominants, dominants. Initially, it influenced patriotic “folk songs” (“Peace be with you, brothers”, “Let's stand, brothers, in a circle”, “Heaven help us in a good time”), which occupied a large place in the social and cultural life of Western Ukraine in the second half of the XIX century. The features of German songs are evidenced by a large number of opuses by Vorobkevych, in which the melody and polyphonic composition acquire the characteristics of the German bourgeois song Liedertafel. The composer relied on these traditions especially often in his choral works. For example, a well-known song at the time was “At Guilt” (“Or, friends, brothers, you are dumb”), written by Vorobkevych to his own

¹³ Luba Kyyanovska, *op. cit.*, p. 19.

¹⁴ Maria Zagaykevych, *Musical Life of Western Ukraine in the Second Half of the 19th Century*, Publishing House of the Academy of Sciences of the USSR, Kyiv, 1960, pp. 32–33.

poems, which is, in principle, an arrangement of one of the German Bursch melodies. Some lyrical choral works, most of which are endowed with everyday romance intonations and a characteristic metro-rhythmic structure, contain many more features of German songs. Most choirs to the words of Taras Shevchenko contain characteristic melodic inversions and use typical techniques of German Bursch choral works. The music for the operetta “Golden Pug”, the intonation of which was influenced by the style of Liedertafel, is also endowed with the features of German songs, along with a tangible reliance on the peculiarities of urban romance and everyday drinking songs.

In addition, there should be mentioned the important function of male voices in the works of Vorobkevych, for which he wrote most of the choral compositions. In this position you can also see the signs of German songs Liedertafel, which are traditionally performed by men. Vorobkevych most often entrusts solo parts, some episodes and thematically important moments of choral works to low male voices – bass and baritone. Such are the choral works to the poetry of Taras Shevchenko (“God forbid” and others), patriotic, Cossack songs (“In beautiful Ukraine”, “Tsar River, our Dnieper” and others), comic and humorous (“Flea” and others), some excerpts from “Bundle of Ukrainian folk songs” and, of course, the main part of romances and songs (“Tear of a Maiden”, “Dear Bukovyna”, “Maria”, “My Iryna”, “You, young tavern keeper” etc.).

E. g. 1

Lento, con espressione

Sydir Vorobkevych, “God forbid”, m. 1-4.

However, such use of voices is directly related to the traditional chants of Ukrainian folk song practice, and men's parties acquired special significance in the tradition of canticle and partes concerts.

An important factor in the influence of German culture and education was that Vorobkevych, engaged in musical self-education and having a good command of foreign languages, studied harmony, counterpoint and instrumentation with the help of well-known textbooks by German authors – Lobe, Marx, Reich and others. However, Vorobkevych's stay in Vienna to improve his musical education and composing technique became of paramount importance what concerned connection with Austro-German culture. Studying

abroad for Ukrainians, including Vorobkevych, was not only prestigious and promising at home, but also, according to Andriy Olkhovsky, was the result of “spreading artistic demands and needs of numerous cadres of local intelligentsia, who would pass the school of European type with the gradual penetration of European [composition] technique into Ukraine.”¹⁵ At the Vienna Conservatory, Sydir Vorobkevych studied harmony for six months in 1868 and early 1869 and was taught the basics of composition by the authoritative educator Franz Krenn. Studying successfully, Vorobkevych constantly attended concerts, listened to and studied the works of Mozart, Beethoven, Rossini, Liszt and others, which enriched his musical knowledge and had a positive effect on the quality of his own work. Worth noting is the typical for Vorobkevych's choral writing method of using sequences to expand the thematic material, which is often found in Western European early classical music and is one of the means of development in the works of Viennese classicists. However, Vorobkevych's style, as has already been noted, was formed under the auspices of Romanticism, with its ideas, schools of composition and personalities; the “intonation dictionary” of the epoch, one way or another, found a place in the works of the Bukovynian composer. Thus, one of the lines of development of Vorobkevych's romantic works is connected with the influence of the traditions of Viennese composers of the XIX century, in particular Franz Schubert, whose works obviously had a certain significance in the formation of the song-romance style of the Bukovynian composer. After all, in the Western European music of the XIX century a significant place was occupied by the field of vocal lyrics. The growing interest in the inner world of a human being, in the transmission of the subtle nuances of his psyche caused the flourishing of the genre of song and romance, which was especially intense in Austria and Germany. The artistic manifestations of this genre were various, however, Michael Druskin notes two main lines of its development: one is connected with the “Schubert” song tradition, the other – with the “Schumann” declamation.¹⁶ Vorobkevych, preferring in his work song sources, of course, follows the tradition of Schubert, which is manifested in the general structure of his romances, emotional state, lyrical and contemplative mood with elements of sentimentality. The composer also has ballad-type romances (“Miss Frog and Mr. Frog”, “Stasio and Wanda”), in which there are signs of German examples of this genre: chivalrous themes, theatrical imagery, descriptive-landscape moments, as well as the free structure of the work. However, we can also find in Vorobkevych's works the creative method of Robert Schumann, who created pieces-characteristics of the heroes in the piano cycle “Carnival”. For his part, Vorobkevych gives each character a song description in the opera-melodrama “Gnat Prybluda”.

¹⁵ Andriy Olkhovsky, *Essay on the History of Ukrainian Music*, Muzichna Ukraina, Kyiv, 2003, p. 232.

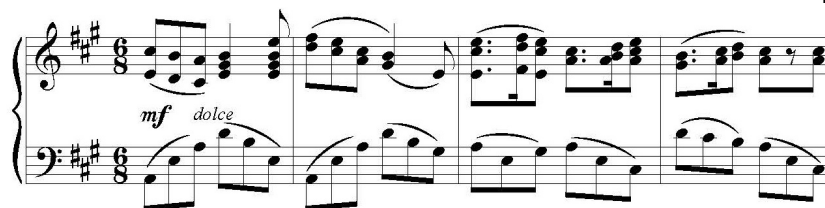
¹⁶ Mikhail Druskin, *op. cit.*, p. 148.

Vorobkevych also proved to be a follower of Felix Mendelssohn's traditions, creating lyrical “songs without words” for the piano, which were important in the work of the German composer like the role of romance in Schubert's music.

Vorobkevych's time in Vienna coincided with the rise of Austrian culture. In the second half of the 19th century, Vienna once again became one of the most important European centres, where from the 1860s until the end of the century lived Johannes Brahms, whose artistic authority as the custodian and successor of the traditions of the Viennese classics, was undeniable. The other side of Viennese musical life was embodied by Johann Strauss, who at that time focused mainly on operetta.

We can assume that the creative figure of Brahms, who after his final move to Vienna, gained popularity and public recognition in the 70's, performing in European countries, did not escape Vorobkevych's attention. His pianism also left its mark on the piano music of Vorobkevych, who often used some of Brahms' favourite techniques, such as moving in parallel intervals in the third, sixth or octave (“Bukovynian Echoes”, “Dumka” and others). However, “the third” and “the sixth” principles of structure are a characteristic feature of both Ukrainian folk and professional music.

E. g. 2



Sydir Vorobkevych, “Bukovynian Echoes”, m. 27-30.

Sydir Vorobkevych's operettas are also interesting in terms of mastering Western European traditions. His “Golden Pug”, “Janos Ishtenhazy”, “Caspar Rumpelmayer” are written entirely in the style and manner of the Viennese operetta, in the creation of which the work of Johann Strauss is of great importance. Compared to the Parisian type of operettas presented by the works of Jacques Offenbach, the Viennese variety is based on a less miserable theme, has a lyrical colour, all the characters are depicted in positive tones. Vorobkevych, like Strauss, pays considerable attention to dance genres, including waltz, which formed the genre basis for love duets, lyrical songs of his operettas and some choral and instrumental works.

We also find in Vorobkevych's works the signs of “Liszt” monothematism, which formed the basis for the patriotic marching choral song “Awakened Russia” – the initial tact motif becomes the thematic grain on which the whole work is built.

Undoubtedly, an important place for composers and performers, including Vorobkevych, is occupied by the typical sphere of Italian opera melody. The influence of the lyrical-romantic opera aria was carried out on the formation of Western European romance in general, as well as the romantic works of Vorobkevych, which is felt in some of his choral works (“Days Pass” to the words of Taras Shevchenko).

E. g. 3

Larghetto tristamente

Т. *mp* Ми-на-ють дні, ми-на-ють но-чі, ми-на-є лі-то.

Б. *mp*

Ше-лестить по-жовкле лис-тя, по-жовкле лис-тя.

Sydir Vorobkevych, “Days Pass”, m. 1-6.

Characteristic opera “jubilatios”, often occur, as, for example, in the choral work “My Thoughts”.

E. g. 4

Т. *ff* а ще, мо-же, і сла-ву, сла-ву... *rall.*

С. *ff non div.* а ще, мо-же, і сла-ву, сла-ву... *rall.*

Б. *ff non div.* а ще, мо-же, і сла-ву, сла-ву... *rall.*

Sydir Vorobkevych, “My Thoughts”, m. 37-38.

The role of this intonation sphere in combination with the style “brilliant” is observed in Vorobkevych’s “Dumka” for piano. This style, as is noted by Luba Kyyanovska, occupied a prominent place in the works of most performers-composers of the Romantic era, in particular Frederic Chopin, Ferenc Liszt, Ferdinand Hiller, Ignaz Moscheles and, of course, Niccolo Paganini.¹⁷

E. g. 5

Sydir Vorobkevych, “Dumka”, m. 1-4.

In Vorobkevych's work we can also note the signs of Spanish and French national cultures. Several of his solo songs are written in the style of fashionable Spanish serenades (“Don Alfonso plays the guitar, mandolin”, etc.), which use, in particular, the rhythm of the Spanish bolero. French musical culture did not have as much influence on Vorobkevych’s work as Austro-German did, however, the Bukovynian composer created several dance bundles, which in everyday life were called quadrilles. The French quadrille, which was a rival to waltz, served as a kind of means of popularizing the music of new operas. There were also quadrilles on the themes of folk songs. This is the type of quadrille written by Vorobkevych, but the composer often gives French names to the parts.

It should be added that in the mature period of his creative work Vorobkevych also felt the influence of young national schools, including Russian, Romanian and Czech, the achievements of which he studied with exceptional attention and respect. He was especially interested in the creative personality of Mykhailo Glinka.

¹⁷ Luba Kyyanovska, *op. cit.*, p. 59.

Thus, despite the various circumstances of the influence of many national cultures on the creative activity of Vorobkevych, the composer himself makes notes on instrumental manuscripts that allow us to draw conclusions about his creative credo: “he sought to write simply and originally, not to copy or imitate anyone.”¹⁸ However, Sydir Vorobkevych did not always manage to be independent, as evidenced by this study of his work. Of course, he took a lot from his predecessors and contemporaries, but he managed to approach the “light” music as a “serious” kind of art and erase the boundaries that separated the “high” genre (concert, theatre) from the seemingly “low” one (domestic, entertaining). This is how great composers acted, Wolfgang Amadeus Mozart and Johann Strauss, so did the famous Bukovynian artist Sydir Vorobkevych.

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¹⁸ Maria Bilinska, *Sydir Vorobkevych*, Muzychna Ukrayina, Kyiv, 1982, p. 41.

ARVO PÄRT'S MUSIC: FACETS OF THE TINTINNABULI TECHNIQUE

ALEXANDRA BELIBOU¹

SUMMARY. This article comprises an analysis of two of the religious works signed by the Estonian composer, Arvo Pärt, both written in the tintinnabuli technique, 9 years apart - *De profundis* and *Miserere*. After an overview of the tintinnabuli concept and after indicating their technical features, I have observed how the minimalist compositional method, specific to Pärt, has acquired elasticity, as years went by. Nonetheless, the hermeneutical principles which the composer intended to soundly integrate in his composition style are preserved, regardless of how the tintinnabuli technique arises (strict or elastic). In both musical works analyzed, the tintinnabuli technique (technique used in composition since 1976) does not refer to serialization of sound parameters, but addresses the algorithmizing process of the musical material, which originates from formal and philosophical thinking.

Keywords: tintinnabuli, minimalism, holy minimalism, Arvo Pärt.

Introduction

By analyzing Arvo Pärt's music (1935-, Estonian composer, special creative personality, author of numerous film music opuses, works for the organ, piano, orchestra, choral pages with accompanying instruments, but also a cappella), we are faced with a surprising discovery: in the tintinnabuli compositional technique, the composer created mechanisms for processing the diatonic (or polymodal) material, which apparently works like the serial-dodecaphonic technique. However, the tintinnabuli technique (technique used in works since 1976) does not refer to serialization of sound parameters, but addresses the algorithmizing process of the musical material, which

¹ *Assist. Prof, Transilvania University of Braşov, Faculty of Music, xela_irig@yahoo.ca, alexandra.belibou@unitbv.ro*

derives from formal and philosophical thinking. So, the main difference between the serial technique and the tintinnabuli technique is qualitative in nature. (Tokun, online).

Firstly, in general, tintinnabuli represents the philosophy of Pärt's works, which is linked to the theological tradition of the Orthodox religion. The spiritual foundations of the composer's repertoire set all the rules of his tintinnabuli system, which the composer considers to be '*flight into voluntary poverty*' (Brauneiss, 2005, 200). The economy of compositional means, proposed by the composer, is based in all instances on a stylistic paradigm that springs from spiritual self-restraint and sonic asceticism, from deep objectivity of the spirit and music matter, taking auditory form, based on certain strict algorithms. More broadly, tintinnabuli is a unique system of composition, which aims at the total reduction and the strictest organization of musical means, resulting in a deep hermeneutical meaning. Simple and transparent in the auditory sensation, the musical language does not define a style, but a way of being (Egger, 2012, p. 57).

In a more restrictive and practical sense, tintinnabuli is a technique which uses two types of voices, linked by way of a set of strict rules regarding counterpoint. The main components of the texture are the melodic voice, with predominantly scalar pattern, and the tintinnabuli voice, carved on a central triad. The composer uses the names of these two voices in their short form, namely the M voice and the T voice. Lastly, tintinnabuli refers to the voice built on the three sounds of a central triad. The two melodic lines – M and T – evolve simultaneously, based on a philosophical and theological principle: *T* comprises the divine will and law, while *M* comprises the human will, where the sounds different from the main triad are the embodiment of human search and inability. The juxtaposition of the two melodic lines is based on the principle of parallelism, and never the other way around.

Although the tintinnabuli technique was influenced by music from medieval times, the texture and function cannot be described easily in terms of any single musical technique of the past. When people experience Pärt's works, they usually refer to the word silence, which refers to an abstract concept. Pärt thinks that it is important that music starts from silence, and he explains it this way (Kongwattananon, 2013, p. 7): "*The more important things happen between two people—for example, two people who are very close to each other—are not stated, are not even that possible to express. One doesn't need to say anything and shouldn't say anything. Yet these things are very important. There is a sort of barrier, and when someone feels this barrier and the strength of such things, I believe they must pause often. These persons mean a great deal. They follow on from what has been said before or are preparation for what is to come*" (McCarthy, 1989, p. 132).

Discussion:**1. The technical features of the tintinnabuli technique**

Paul Hillier, conductor, and author, who dedicated himself to the study of Arvo Pärt's work, built an analytical language specific to tintinnabuli-style works. The architecture of minimalist compositions specific to Arvo Pärt's masterpieces begins with contouring the melodic M lines. The T contour (or tintinnabuli line) was generated later, based on a set of rules focused on its position. Thus, if the T line is in the immediate vicinity of the M profile, we are talking about position 1, and if a chord element can be integrated between the two melodic approaches, we are referring to position 2. In addition to these details, it should be noted that the T line may be higher and lower than the M line, or in an alternating circumstance (Hillier, 2002, p. 93).

E. g. 1

The image displays six musical staves, each illustrating a different position of the T line relative to the M line. The staves are labeled as follows:

- Superior position 1
- Inferior position 1
- Alternating position 1
- Superior position 2
- Inferior position 2
- Alternating position 2

In each staff, the M line is represented by whole notes, and the T line is represented by a triad of notes. The positions show the T line either above or below the M line, or alternating between the two.

Ratio between the M and T lines. The M line is signaled with whole notes, the T line contains the sounds of a minor triad.

With respect to the M line, the sound pattern is based on four modes, converging towards a specific center. The center of a scale, or its nucleus, is always found between one of the sounds of the T-line triad, mostly with the chord's tonic. In a condensed form, these are the rules of musical expression regarding the tintinnabuli technique, which, obviously,

bear different approaches from one composition to another. The four underlying modes of the architecture of the M melody start from the nucleus, ascending or descending, or have as goal the nucleus (by an ascending or descending approach) (Hillier, 2002, p. 95).

E. g. 2



The modes in the construction of the M line

With respect to the modes used in tintinnabuli, please note the gravitational nature of melody contours, indicating an expressive meaning in interpretation.

2. Facets of the tintinnabuli technique in Arvo Pärt's music

In the case of the first works where the author approached the tintinnabuli technique, we notice a strict and symmetrical use of its principles (*Für Alina*, *Spiegel im Spiegel*, *De profundis* etc.), with the passing of the years, we notice an extension and flexibility of the rules, without the disappearance of the basic philosophy. We will be discussing about these facets of the tintinnabuli technique in the following lines.

In the *De profundis* (1980) score, a work for men's choir (four voices), accompanied by an organ and percussion instruments, we find a strict use of the technique we are talking about. I have prepared a graphic interpretation of the compositional approach in this paper, to better understand the symmetry it illustrates:

Legends :

- ↗ - M's 1st mode
- ↘ - M's 2nd mode
- ↙ - M's 3rd mode
- ↖ - M's 4th mode
- ⊥ - tintinnabuli line

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Vers:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Tenor I		↗				↗		↗		↗	↗	↘	T	↗	T
Tenor II				↗		T	T		↗	T	T		T	↗	T
Bas I			↗		T			T	T	↗		T	↗	T	↗
Bas II	↗				↗		↗		↗		↗	↘	↗		↗

We observe the placement of juxtaposed voices, supported by the dynamic plane, which develops from nuances of *p* - in the first bars - and reaches *f* towards the end of the score. Moreover, it can be concluded from the above drawing, that each mode used in the M melody finds its answer in consistent occurrence (1st mode has an answer in the 3rd mode, and 2nd mode in the 4th one).

The choral discourse is continually syllabic and parallel, which helps preserve the tintinnabuli technique - in strict display.

E. g. 3

The image shows a musical score for three voices and piano accompaniment. The voices are Tenor I (T), Tenor II (II), and Bass I (B I). The piano part is labeled 'p.c.'. The score is in G major and 4/4 time. The lyrics are 'spe - ra - vit a - ni - ma me - a in'. The dynamic markings are *mf* for the voices and *mp* for the piano. The score is divided into two systems, with bar numbers 48 and 49 indicated.

3 voice exposure mode, with M in the first tenor and baritone, T to second tenor (bars 48 – 52)

Miserere, a composition published in 1989, proves an extension of the *tintinnabuli* concept. For the representation of Psalm 50, Arvo Pärt has decided to write a score for four lead singers (S, A, T, B), choir, organ and 10 instruments - oboe, clarinet, bass clarinet, bassoon, trumpet, trombone, 3 percussion instruments, electric guitar, bass guitar.

The elasticity of the tintinnabuli concept is reflected on several levels, in **Miserere**:

- First, the work falling under the scope of this analysis is strongly dramatic, although their sections that are less dense, but intentionally positioned as to develop tension and expectation. Unlike the composition analyzed above, this work has a more explicit sense of dramatic development, which does not consist only of progressive voice juxtaposition and dynamic planes in the scale but uses other types of mechanisms as well. It can be stated that a single phrase from **De profundis** centralizes the whole spiritual-musical intention. However, in **Miserere**, there is an evolutionary tendency towards dramatic tension, which creates a new dimension to the minimalist composition technique, consistent with stage music (as opposed to the introverted tendency of the previous composition).

- Secondly, the freedom in treating the M and T lines is reflected in their alternative occurrences, not always overlapping, with frequent role changes, which are sometimes not symmetrical (E. g. 3 and 5). The construction process of the M line comprises differences, such as: melodic approach as recto-tono recitative, gradual syllabic movement, with prolongations and change of melodic sense (E. g. 4), which emphasizes the stressed syllables.

E. g. 4

34

S *mp* Red - de mi - hi la - e - ti - ti - am sa - lu - ta - ris

A *mp* Red - de mi - hi la - e - ti - ti - am sa - lu - ta - ris

B *mp* Red - de mi - hi la - e - ti - ti - am sa - lu - ta - ris

M melodic contour, shifting from one voice to another

E. g. 5

sol [B] 7 3 2 5 4 3

i - u - sti - fi - ce ris in ser - mo ni - bus tu - is,

Construction of the M line with prolongation on stressed syllables and change in the melody sense

E. g. 6

The beginning of the section *Dies irae* – descending scale in the M line, broken into tetrachord structures, in pairs of voices (feminine, masculine)

- Finally, the elasticity of the tintinnabuli technique can be found in the changes of gravitational centers, specific to each section. Both the T triad, and M lines have a mobile nucleus, depending on what atmosphere the composer intends to outline. Moreover, it must be stated that, for the M lines, the modes nucleus is not limited to the three sounds of the T chord, but it may be any of the diatonic scale built on the base sound of the T triad (Hillier, 2002, p.158):

E. g. 7

Miserere nuclei scheme

In addition to these elements that define the elasticity of the tintinnabuli method, there are new approaches employed to overlap the music with the text:

- When several voices sing in isorhythmia, one of the voices extends the last syllable more than the others.

E. g. 8

25 versus IX
(♩ ≈ 76)

sol
T₂
A - sper - ges

B
A - sper - ges

Example of extending the last syllable in a voice

- In certain places of the score, we notice that a voice can only musically process certain syllables in the verse and not all the words, the said interventions having an expressive role (Penton, 1998, p. 116).

E. g. 9

27 versus X
(♩ ≈ 72)

sol
S
di

A
A - u - di - tu - i

B
A - u - di - tu - i

Example of a one-syllable intervention

Conclusions

In a 1997 interview given for the BBC Documentary Modern Minimalists series, Arvo Pärt summarizes his entire repertoire in two realities: personal sins and divine forgiveness (Abdullah, online). This duality is symbolized by the two melodic lines on which the tintinnabuli technique is based, the M and T. Even if we noticed that Pärt's minimalist manner of composition supports changes and elastic hypostases, the hermeneutic principles themselves do not change.

Written 9 years apart, the *De profundis* and *Miserere* works are an example of strict and elastic handling of the compositional means specific to the tintinnabuli technique. *De profundis*, as compared to the second one, depicts a fascinating symmetry, which I conveyed in an original chart. The greater compositional freedom, in the case of the *Miserere*, has attained an additional level of tension within the musical discourse.

Regardless of the tintinnabuli technique's facets that were used, the spiritual pillars of the composer's works establish all the rules of his system, which the composer considers to be '*flight into voluntary poverty*' (Brauneiss, 2005, 200). The economy of compositional means is based, in all cases, on a stylistic paradigm that springs from sonic asceticism, from the deep objectivity of the spirit and the music matter, taking an auditory form that is based on strict or elastic algorithms.

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THE EVOLUTION AND MULTICULTURALITY OF THE OPERETTA GENRE

RENATA VARI¹, STELA DRĂGULIN²

SUMMARY. This article presents how the musical genre of operetta has evolved from one time period to another, how it has been influenced by the tradition and the folklore of each country, and the kind of imprints it left on the culture that approached it. Starting from the fact that music is the universal language that includes ethnicities, nationalities, and geographical divisions, it is the one that brings together people from all backgrounds and it unites them in appreciation, participation, and education. The advantages derived from the approach of multicultural music education can be illustrated through all these elements - a much wider and interesting openness.

Keywords: operetta, multiculturalism, universal language, interdisciplinarity, art.

Introduction

Multicultural music is not just a study of the features of foreign music, it also involves the study of the cultures of other peoples as a whole and it should be approached from this perspective. When we engage in the study of such music we must take into account not only the musical aspect but also other elements of a particular culture such as art, dance, drama, clothing, food, history, and customs. "Investigation of various non-Western kinds of music is a way to demonstrate relationships between modes of cultural expression."³

Multicultural music provides a clear means of linking interdisciplinary studies including history, social studies, geography, and other subjects. When the world music is studied together with social and historical aspects of a certain culture, the artist acquires a more comprehensive and better education. Skelton's research states that traditional Western music is usually studied in

¹ PhD student, Transilvania University of Braşov, Faculty of Music, orshi7@yahoo.com

² Professor PhD, Transilvania University of Braşov, Faculty of Music, dragulin@unitbv.ro

³ Hao, H. *Educators Journal* Music appreciation class. 84, 2, 1997, pp. 31.

the context of "music and culture", while world music should be studied from the perspective of "music as culture"⁴, i.e. the study of world music represents the cultural study of an entire people.

The history of operetta

Due to its complexity, the history of this genre cannot be studied as an independent and separate entity. The operetta expressed its contemporary taste through the nature of its plots and moral attitudes.

"Its name comes from the Italian operetta, the diminutive of opera, meaning small opera"⁵ and was originally used to describe a shorter work, "perhaps less ambitious than an opera."⁶

The French term *opérette* and the German *operette* highlight the existence of the two schools with very impregnating traditions, which generated the qualities of the genre that were extracted from the French comic opera and the Austro-German *Singspiel*. The comic opera and the operetta emerged following the decline of the lyrical tragedy in the 19th century.

The popularity of the operetta has led to the development of various national styles in other countries. Many terms appeared with each national version, such as light opera, operetta, and comic opera or comedy opera. The term operetta has been applied to all national schools only after the review of past events.

This genre served as an antidote to the increasingly serious and ambitious claims of the *comic opera* and *vaudeville*. Operetta is a musical genre which is rich in melody and based on the nineteenth-century operatic styles, as opposed to *comic opera*, which appeals to feelings, the French operetta is just trying to convey entertainment. The term operetta was initially applied in a more general way to describe works that were short and less ambitious.

The romantic melodies of the operetta, comprised of harmonic textures, are positioned between what the popular music theater proposed and what the opera house brought, to which were added the sparkling dances that made the operetta much more attractive. The operetta addresses all categories of audiences, thus becoming, at the end of the 19th century, one of the most attractive theatrical genres performed by companies and theaters specialized in this genre.

The initiator of this genre was Jacques Offenbach, who "is the most responsible for the development and popularization of operetta - also called

⁴ Skelton, K. *Should we study music and/or culture?*. Music Education Research. (6) 2, 2004, pp.171.

⁵ [https://ro.wikipedia.org/wiki/Operetă\(Operetta\)](https://ro.wikipedia.org/wiki/Operetă(Operetta))

⁶ Lamb, Andrew (2001). *Operetta*, <https://www.oxfordmusiconline.com>.

buffe opera or opérettes - giving it its enormous vogue during the Second Empire and beyond."⁷

It differs from the *buffa* Italian opera, which, same as the *commedia dell'arte*, was developed in a fun tradition and not for satirical purposes, since the French operetta tried to avoid censorship and did not accept the big bourgeois performances.

It is important to understand the value of the operetta in the history of music because its development took place among many other important musical genres in France in the nineteenth century. In order to appreciate the operetta in its true context, we need to be aware of the fact that it is an accurate portrayal of French society, satirizing the social and political aspects of its time.

Johann Strauss II is the one who lifted the operetta to its highest standards. On the musical side, Strauss's operettas are true carriers of the Viennese waltz, which led to their name as *Walzeroperetten*. Offenbach himself was the one who advised him to approach this style in 1864, who considered that his style and melodic invention, alongside his talent as an orchestrator, had predestined him to create operetta, a style in which he created immortal songs, with waltzes, true models of the genre.

Franz Lehar (1870-1948) is the composer who, at the time of the total decline of the operetta genre, composes *The Merry Widow*, proving to the whole world that the operetta was revived and that there were still enough resources for its creation, being the initiator of the silver period of the genre. During Lehar's time, the Viennese operetta took another turn, with Strauss already bringing a new turn to the romantic sentimentality dominated by the beautiful musical works pertaining to love, "the nonsense made sense again, though it was a special kind of sense: no longer the mere interplay of wit, grace, and good humour. As in the new naturalistic drama and veristic opera, fancy made way for reality... There was psychological depth instead of simplicity, sexual passion instead of innocent amorousness. Discussions whether all this had an effect on the genre for good or bad, whether Lehar went too far are attractive and unprofitable"⁸.

Emmerich Kalman, the most well-known Hungarian representative composer of the genre, divides his compositions into three important stages of development also pertaining to the multicultural influence of his music. In the first stage, we find mainly influences of gypsy music and Hungarian folk music, then, after immigrating to Vienna, he takes over many influences of the Viennese operetta, and the third is phase takes place in America, where

⁷ Lamb, Andrew (2001). *Operetta*. <https://www.oxfordmusiconline.com>.

⁸ Grun, Bernard. *Gold and Silver: The Life and Times of Franz Lehar*. New York: David McKay and Company, Inc., 1970, pp. 131.

he develops a great interest for their musical culture, moreover, he introduces jazz elements in his compositions, especially in his mature operettas. As far as the Hungarian composer is concerned, it is certain that no matter what he composed, he could not fail to introduce characteristic elements of his rustic childhood within the music.

The beginning of the 19th century brought new development to the musical culture of our country, in the Principalities, especially from the folkloric and Byzantine strata, with oriental and Turkish influences, and with a hint of secular music from the end of the 18th century, such as worldly, noble court songs, composed by some noblemen. Until the 1820s, we find these features, especially the Greco-Turkish influences, performed by fiddlers and pew singers. In Transylvania, the connections with the European musical style were facilitated by German and Austrian musicians who had been invited for limited periods of time to the princely courts. The assimilation of the European styles in the inter-war Romanian musical culture results from the fact that most local composers synchronized with the aesthetic topicality, alongside certain influences coming from the west, in an obsessive definition of the national relationship with the universal ones.

The evolution of the operetta and its cosmopolitan characteristics

The evolution of the European operetta, and the operetta generally, followed its journey to countless realms, enriching and becoming a developed multicultural genre, even cosmopolitan, being open to international musical influences and forming another view of the art world of operetta. To be cosmopolitan means to recognize the common humanity in the various cultural artifacts of the world. In 1848, Karl Marx announced "the bourgeoisie has through its exploitation of the world market given a cosmopolitan character to production and consumption in every country ... The individual creations of individual nations become common property"⁹.

The feature of operetta, from the standpoint of the cosmopolitan genre, became increasingly pronounced in the first decades of the twentieth century, and this raised important questions about its cultural transfer and exchange, indicating that it was established as an art form, which was particularly accessible to people with different cultural backgrounds.

There are also negative views about cosmopolitanism because it tended to erode national traditions and roots. Kálmán is often considered to be Hungarian, but his family spoke both Hungarian, German, and English.

⁹ Marx, Karl, and F. Engels. *The Manifesto of the Communist Party 1848*. Moscow: Foreign Languages, 1952, pp 46–47.

He adopted the Hungarian name "Kálmán" although his family name was of German origin, Koppstein. He was not the only one who proceeded in this way in response to the rise of nationalism in Hungary: Albert Szirmai, for example, was born Albert Schönberg. Many composers involved in operetta acted like Kálmán and Szirmai and sometimes found themselves negatively described as "rootless cosmopolitans"¹⁰.

The European operetta, demonstrated by responding to jazz band music and many types of dance, that it is an artifact that is accessible and open to change if it is a part of a cosmopolitan culture, open to all kinds of international musical influences.

The operetta, during its lifetime, appealed to people from different cultural backgrounds, offering them opportunities to be engaged, both as listeners and as creative artists. Max Schönherr, a conductor who was hired at the Theatre an der Wien and the Wiener Stadttheater in the 1920s, reminded us that while the new operetta productions were "not always met with critical acclaim"¹¹, they were still adored by people from a diverse range of ethnic and social backgrounds.

The enrichment of the features of this genre is also the result of the exploration of people's social conditions, the flourishing of the cultural networks leading to the greater development of the musical style and dramatic content.

Multiculturalism in operetta

The multicultural perspective was shared by the composers born in Vienna such as Oscar Straus, who said "I have never been homesick anywhere, and if there is such a thing as a world citizen, then I am one"¹². He had a strong attachment to a community and an easy interaction with others, demonstrating a great cultural openness.

Before the First World War, the German operettas were represented with the desire of achieving success not only on the biggest European stages but around the whole world. This desire was implemented as soon as the war ended and, to achieve it, the English versions became very important. The main point for seeking international success was the huge profits that resulted, but a wider social and cultural impact was obvious in the transnational affiliations developed between composers, performers, and producers.

¹⁰ Botstein, Leon. *The National, the Cosmopolitan, and the Jewish*. The Musical Quarterly, vol. 97, Oxford University Press, 2014, pp.133.

¹¹ Lamb, Andrew. *Light Music from Austria: Reminiscences and Writings of Max Schönherr*. New York: Peter Lang, 1992, pp. 136–39.

¹² Grun, Bernard. *Prince of Vienna: The Life, the Times and the Melodies of Oscar Straus*. London: W. H. Allen, 1955, pp.167.

The operetta projected an image of glamor, refinement, and a modern influence that reached urban sensibilities. The feeling of the spatial difference between the inhabitants of the cities of one country and those of another had diminished fast. The urban leisure activities could be easily disseminated from one city to another, as the social experience of the cities, especially of the metropolises, became increasingly similar from nation to nation. Theaters contributed to the construction of what was supposed to be urban, fashionable and cosmopolitan, they did not passively deal with the urban style.

A multilateral culture must necessarily have transnational qualities, a flexible ability to adapt to change as it crosses borders.

The research into multiculturalism by all kinds of international cultural organizations, entrepreneurs, agents, and all the media require the adaptation of a methodology that avoids rigid top-down thinking. Martin Stokes recommends that the importance should be placed on a mutual embrace of different musical cultures, rather than on the globalization of music, he "invites us to think about how people in specific places and at specific times have embraced the music of others"¹³, he draws our attention to a lot of known acts of cultural transfer and exchanges between peoples.

Despite all these interferences, the operetta's music was rarely changed to fit a new location, or it was changed insignificantly, although sometimes there were cases of small additions with supplementary numbers, requested later. Different types of musical styles work as entities that develop emotions or emotional states in different processes that are related to the socio-cultural conjunctures in which those styles developed. The Viennese waltz was a certain style that was supposed to signify love and romance, but an erotic mood could also be reached through the very new style of African American syncopation or the Argentine tango. Then there are jazz-style incorporations that can evoke a place, but not necessarily a nation.

Unlike multiculturalism, which has led to the reduction of cultural differences in all the units that were so detached, transculturalism refers to the mixing of all kinds of cultures. The new thinking in operetta, in the twentieth century, was part of an entertainment media industry that led to mixing fertilization of cultures, such as the Hungarian, Austrian, African-American and Argentine musical styles, without any built-in friction suggested by the studies of hybridization of culture. Everything that brought a contribution to the urban theater, from csárdás to foxtrot, was introduced without hesitation, embracing the culture beyond regional or national borders. A mix of musical styles was normal.

¹³ Stokes, Martin. *On Musical Cosmopolitanism*. The Macalester International Roundtable, 2007, pp 6.

The fact is that the cultural conditioning that a real artist develops from being part of a multicultural nation or social environment means that this kind of person will compose, build or perform works of art in a way that a stranger will never be able to do. The ability to play a work by Offenbach runs only in the veins of French orchestral musicians or that Kalman runs only in the veins of Hungarian musicians, this can be an opinion that brings more rigid beliefs. However, this belief does not take into account the number of Chinese and Japanese artists who seem to be sort of experts and sensitive performers of all types of concert music. Bourriaud does not take local traditions or cultures as the inevitable opponents of the efforts to immerse oneself in another culture, they become so only when they act as coercive cultural schemes, and their roots become part of a "rhetoric of identity"¹⁴.

Examples of multiculturalism in the operetta repertoire

We can find a concrete example in the operetta of J. Strauss II, *The Gypsy Baron*, where the composer blurs the lines of the borders between the Hungarians, Gypsies, and Turks even starting from the title he gives to the operetta. In the original libretto, Barinkay's costume, the main character, is described as being half Oriental and half Hungarian. Also, at his entrance, he says in the aria he sings that he worked as a traveling acrobat, a man who swallows swords, a trainer of animals, a magician, and a fortune teller, trades that were considered to be done by gypsies. On the other hand, the chorus of his aria is a waltz, in a major range, along with the choir of gypsies, preparing weapons for the Austrian army, accompanied by the triangle and cymbals, considered of Turkish influence. These instruments also appear in the fast-paced moment of the "gypsy song", with which the main female character, Saffi, introduces herself, letting her Turkish origins be obvious.

We can encounter the influence of the gypsy Hungarian music in several operetta creations, the Austrian composers, and many more. Countless themes, motifs, and dances in the creation of Johann Strauss II are borrowed from this people, starting with Rosalinde from the operetta *The Bat*, who is disguised as a Hungarian countess and who plays the Hungarian Csardas, with those specific rhythms, as well as in the operetta *The Gypsy Baron* in which we find the image of Hungary and its inhabitants outlined in a very positive way.

The Lied, which is a genre of German origin, has left its mark on the musical moments encountered in operettas, and not only, we find the musical

¹⁴ Bourriaud, Nicolas. Translated James Gussen, Lili Porten. *The Radicant*. Lukas and Sternberg, New York, 2009, pp.56.

metaphors of human movement and gesture, rhythms of walking or running, tonic or dominant inflections for the question and response, storm or calm moods. Major-minor contrasts often used for laughter and tears, sun and shadow, and convivial or melancholic songs modeled according to the form and meaning of the verse.

The Viennese Waltz, which is integrated into the repertoire of almost all operetta works, but with the specific and characteristic note of each individual composer related to the country in which it was performed. In the operetta genre of composers such as Lehar, Kalman, Gilbert, Kunenke, Sullivan, Paul Abraham we find elements of this genre that infiltrated their creation and added salt and pepper to it. The Cabaret music that has its origins in France has penetrated several genres such as vaudeville, operettas, musicals due to its honesty, realism, and last but not least its characteristic of conveying the direct message, even if it is sometimes harsh, to the spectator.

Kálmán became one of the first European operetta composers to bring American jazz into his works. Jazz is a significant feature in the operetta genre, as it has always been associated with the social dances of the twentieth century, presenting rhythmic patterns of jazz beat, along with the characteristic American dances - foxtrot and shimmy in *Bajadera*, and Charleston in *The Princess of Chicago*.

The whole variety of influences, elements, and multicultural characteristics that we find in the operettas of the mentioned composers, gives us the possibility to acquire a good knowledge of the local traditions, of their roots, of openness, and a much wider worldview.

Conclusions

Multiculturalism means acknowledgment, a common unity in the various cultural artifacts of the world. It is obvious that operetta is a genre that is easily attuned to this side, but it does not necessarily mean that every operetta has a development of this kind.

The operetta, even to this day, has remained one of the genres that have a multicultural character. It addresses an audience of multi-ethnic categories, with the task of forming an identity. Even if nowadays it is performed differently, because it must be adapted to current tastes, it remains one of the most important forms of entertainment for the public who love the theater and musical performances.

The genre of the operetta is certainly a genre that needs to be discovered and deepened much more because its resistance over time denotes its value. Always supported by an audience eager for humor and entertainment of the highest quality, it demonstrates a much higher depth

and value than it might seem at first glance. This feature is due to the composers who laid out brilliant pages of the operetta genre, gathering all the characteristics of the performing arts in its artistic course: music, singing, dancing, acting, and everything that defines a whole and complex artist.

In the future, artists, teachers, and students can exploit this complex side of musical multiculturalism in order to stimulate musical growth, to expand the sphere of familiarity in music, and thus to develop highly esteemed professionals.

Translated in English by Cornelia Banghea

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GHEORGHE DIMA – SEITEN VON DER WERTVOLLEN HERMANNSTÄDTER MUSIKALISCHEN TÄTIGKEIT

MIHAI BRIE¹

SUMMARY. An indisputable musical personality of all times, the great musician Gheorghe Dima gave a new breath to Romanian music but also to religious music. Activating in the second half of the 19th century, turbulent times for history and nation and the first half of the 20th century, he established himself through his substantial and rich academic training in famous western schools. It remained in the consciousness of researchers and generations as one who put Romanian music (instrumental or polyphonic) on the research corridor of the late nineteenth and early twentieth centuries. In this sense, the present academic research wants to pay homage to an unforgettable personality from the local space.

Keywords: musicology, history, personality, etc.

Als mehrseitige Künstlerpersönlichkeit (Komponist, Dirigent, Lehrer, Sänger, Pianist) hat Gheorghe Dima mit seiner ausgezeichneten musikalischen Kenntnis ganz Siebenbürgen vom XIX. und vom Anfang des XX. Jahrhunderts dominiert. Er hat dem Vorbild seiner berühmten Zeitgenossen, Gavriil Musicescu in Jassy und D. G. Kiriac in Bukarest gefolgt, in seiner Tätigkeit und seinem Werk die Meisterhaftigkeit der mehrstimmigen Konstruktion durch Übereinanderlegen der Stimmen, mehrstimmiges Gleichgewicht, aber auch durch die einzigartige Ausdrucksfähigkeit der Musikbegleitung in der Interpretierung eines Textes sehr gut kombiniert. So bleibt seine hermannstädter Tätigkeit ein wichtiger Punkt in seinem Leben.

Am 12./24. Februar 1881 hat die Zeitung „Telegraful român/Rumänisches Telegraph“ aus Hermannstadt über Folgendes berichtet: „Die rumänische Sängerversammlung aus Hermannstadt wird am Sonntag, dem 15./27. Februar ihr erstes ordentliches Konzert in diesem Jahr in den Ortschaften der deutschen Sänger- und Musikversammlung halten. Dem

¹ Pfr. Univ. Doz. Dr. Habil., Faculty of Theology at University of Oradea. E-mail: mihaibrie@yahoo.com

unterschreibenden Organisierungskomitee bereitet eine besondere Freude, die Aufmerksamkeit des verehrten Publikums auf dieses Konzert zu lenken, zu dem Herr Gheorghe Dima vom Leipziger Konservatorium, Musiklehrer in Kronstadt, ausgezeichnete Sänger seine Unterstützung dargeboten hat”².

Nach seinem Aufenthalt in Hermannstadt bereitet er sich für eine Reise nach Deutschland vor, um sein Diplom zu Händen zu bekommen. Unterwegs macht er aber einen Zwischenhalt in Lugoj, um dort zur Einladung einiger Freunde und Bekannten aus der Ortschaft ein Konzert zu geben. „Wir wünschen Herrn Dima – schreibt der Journalist von der „Gazeta Transilvaniei“ (Siebenbürgens Tageszeitung) – dem wahren Tempel teilhaftig zu sein, um auf einer angemessenen Stelle seine ausgezeichneten musikalischen Fähigkeiten zeigen zu können”³. Diese „angemessene” Stelle hat er in Hermannstadt gefunden, wo er einen Halt gemacht hat, bevor zu Hause, in Kronstadt anzukommen. Dort wurde er als einen vom Ausland Kommenden erwartet, um einem engen hermannstädter rumänischen Musikkreis die künstlerischen Neuigkeiten der Zeiten mitzuteilen⁴. Hier wurde ihm nochmals angeboten, die musikalische Leitung der vor drei Jahren gegründeten und vom ausgezeichneten deutschen Musiker Karl Frühling geführten rumänischen Sängerversammlung aus Hermannstadt zu übernehmen, da dieser Letztere andere zukünftige Pläne hatte⁵. Da er in Kronstadt keine offiziellen Pflichten hatte und hier „offene Herzen und Verständnis für seine Kunst”⁶ fand, stellt sich Dima ab den 1. Mai 1881 in den Dienst der offiziell von der rumänischen Sängerversammlung vertretenen hermannstädter rumänischen Musikkultur⁷.

Hermannstadt sollte als sehr schöne und musikalische Stadt⁸ die bedeutendste Rolle in seinem Leben und Werk spielen. Es hatte schon damals erlesene Gelehrten und ein entspanntes, flinkes und empfindliches Publikum, Liebhaber von Musik, mit unterschiedlichen künstlerischen Zuneigungen. Da es viele Kultur –und rumänische Bildungsanstalten hatte, wurde Hermannstadt als „Athen Siebenbürgens” genannt⁹.

² *Telegraful român* (Rumänisches Telegraph) vom 12/24. Februar 1881.

³ *Gazeta Transilvaniei* (Siebenbürgens Tageszeitung), Nr. 33, 31. März 1891.

⁴ Zamfir, Constantin. *Gheorghe Dima, muzician și om de cultură* (*Gheorghe Dima, Musiker und Kulturmensch*), București, Editura Muzicală a Uniunii compozitorilor (Musikverlag des Komponistenvereins), 1974, 14.

⁵ Voileanu-Nicoară, Ana. *Chipuri și mărturii* (*Gesichter und Bekenntnisse*), București, Editura Muzicală (Musikverlag), 1971.

⁶ Poslușnicu, M. Gr. *Istoria muzicii la Români* (*Musikgeschichte bei den Rumänen*), Rumänischer Buchverlag, Bukarest, 1928, S. 424.

⁷ Voileanu-Nicoară, Ana. *Gheorghe Dima, Viața și opera* (*Gheorghe Dima, Leben und Werk*), S. 32.

⁸ Bănuț A. P. *Gheorghe Dima, contribuții la cunoașterea vieții și operei sale* (*Gheorghe Dima, Beiträge zum Kennenlernen seines Lebens und Werkes*) – supliment la revista „Muzica”, București, nr. 9-10-11-12, 1955., S. 9.

⁹ *ebenda*, S. 19.

Im Winter des Jahres 1880 hat die rumänische Sängerversammlung aus Hermannstadt, Haydns „Schöpfung“ geübt, der Solosänger Petru Ciora wurde aber aus familialen Gründen davon abgehalten, die Rolle von Adam zu interpretieren¹⁰. Da das Konzert schon gründlich vorbereitet wurde, hat der sich in Not befindende Dirigent den nach Kronstadt zurückgekehrten G. Dima dazu gebeten, die Rolle von Adam zu interpretieren. Dima hat zugesagt und so schön gesungen, dass er damit die Begeisterung des Publikums hervorgerufen hat. Die Leiter der Versammlung haben ihm angeboten, nach Hermannstadt zu kommen, und die Leitung der Sängerversammlung zu übernehmen.

Als musikalischer Leiter der rumänischen Sängerversammlung vom 1. Mai 1881 und Angestellter der Rumänischen Orthodoxen Kathedrale aus Hermannstadt wurde ihm ein minimaler Unterhalt versichert, den er als Privatlehrer mit Gesang- und Klavierstunden ergänzt hat¹¹.

Am Tag, an dem Hermannstadt G. Dima für sich selbst erwarb, hat es das große Los gewonnen. Die Ankunft des Künstlers in der Stadt hat den Anfang einer neuen Ära im Kunst-, Kultur-, Gesellschafts- und Nationalleben dieses bedeutenden rumänischen Zentrums im Süden Siebenbürgens bedeutet¹².

Die erste künstlerische Äußerung seiner Dirigentenstelle war die Vorbereitung eines Konzerts anlässlich der vom siebenbürgischen Kulturverein „Astra“ organisierten rumänischen Ausstellung in Hermannstadt. Das Konzert fand am Samstag, dem 15./27. August 1881 im Saal vom „Împăratul Romanilor/Kaiser der Römer“¹³ statt.

Mit einigen hingebungsvollen Mitgliedern der Versammlung bildet er einen kleineren in den Dienst der laien und konfessionellen Festlichkeit gestellten Chor. Vor allem wurde der 30. November im Andenken Andrei Șagunas gefeiert. Zu diesem Anlass finden wir ihn als Musikbegleiter am Klavier der Schüler des Seminars der Erzdiözese, die sich in der „Andrei Șaguna“ Lekturgesellschaft versammelt haben, obwohl er noch nicht als Lehrer dieses Seminars arbeitete.

So wie in Kronstadt wird G. Dima auch in Hermannstadt nicht nur mit der Pflege der klassischen und modernen, sondern auch mit der rumänischen Musik beschäftigt sein.

Der Bedarf, rumänische Musik zu schaffen, schließt sich Eliade Rădulescus Ansatz zur Entwicklung der rumänischen Literatur von der

¹⁰ Voileanu, Matei. *25 de ani din viața Reuniunii de muzică din Sibiu (25 Jahre vom Leben der Musikversammlung in Hermannstadt)*, Hermannstadt, 1905, S. 9.

¹¹ Zamfir, Constantin. *op. cit.*, S. 65.

¹² Bănuț, A. P. *op. cit.*, S. 19.

¹³ Zamfir, Constantin. *op. cit.*, S. 66.

ersten Hälfte des XIX. Jahrhunderts an¹⁴. G. Dima versucht, diese Lücke mit seiner freiwilligen, in der „Andrei Şaguna“ Lekturgesellschaft durchgeführten Tätigkeit zu füllen, indem er in deren Programm den alten rumänischen Gesang für Männerchor „Între piatra Detunată/Zum vom Donner geschlagenen Stein“, mit den Versen von G. Asachi einführt, wofür er auch nebst dem Lehrer dieser Anstalt für die musikalische Leitung die angemessene Anerkennung vonseiten des Metropoliten erhält.

Voller Ausdauer arbeitend stellt G. Dima dem hermannstädter Publikum mehrere neue Musikstücke vor, unter ihnen erwähnen wir: „Hora/Rundtanz“ mit Versen von V. Alecsandri, für gemischten Chor und Klavierbegleitung, „Copilă tineri că/Junges Mädchen“ und „Fântână cu trei izvoare/Brunnen mit drei Quellen“, für gemischten Chor, „Ziua bună/Grüß Gott“, „Codrul verde nu mai este/Den grünen Wald gibt es nicht mehr“, „Seguidilla“, für Bariton und Klavier¹⁵.

Im dritten Jahr seiner erfolgreichen Tätigkeit in Hermannstadt wird seine Arbeit durch das Schaffen eines Lehramts für vokalische und Instrumentalmusik im Seminar der Erzdiözese, damals Pädagogisch-theologisches Institut genannt, anerkannt. Dieses Lehramt erhält er am Anfang des Schuljahres 1883/1884¹⁶. Nur von diesem Zeitpunkt an, da er sich in einer irgendwie stabilen finanziellen Lage befindet, kann er an die Gründung einer Familie denken. Bis zur Realisierung dieses Letzteren gibt er aber in den Winterferien auf Einladung seines lieben Kollegen, Nicolae Popovicis, Konzerte in Karansebesch. Hier führt Dima die eigenen Lieder: „Stelele/Die Sterne“ und „La un țărm cumplit, sălbatec/Auf einer rohen, wilden Küste“, während Nicolae Popovici, „Miezul nopții/Mitternacht“ und „Eu simt a ta suflare/Ich spüre deinen Atem“ auf. Der Journalist der Zeitung „Telegraful român/Rumänisches Telegraph“ vom 24. Januar/5. Februar 1884 mit dem Pseudonym „Sylvio“ bemerkt folgendes: „Voller Freude habe ich dank der von ihm selbst komponierten Volkslieder und von dem eigenen Bekenntnis das Interesse des Herrn Dima für den Volksgesang wahrgenommen“¹⁷.

Nach zehn Jahren von Kummer und Leid entscheidet sich G. Dima, wieder zu heiraten. „Zwischen zwei Konzerten der Sängerversammlung aus Hermannstadt im April und Mai 1884 findet sich Dima am Sonntag, dem 13./25. Mai desselben Jahres Zeit, Maria Bologa, die Tochter des Hofrats, Iacob Bologa, für lange Zeit Vizepräsident des Vereins für die rumänische Kultur aus Siebenbürgen „Astra“, zu heiraten“ – meint Constantin Zamfir¹⁸.

¹⁴ Posluşnicu, M. Gr. *op. cit.*, S. 200.

¹⁵ Zamfir, Constantin. *op. cit.*, S. 68.

¹⁶ *ebenda*, S. 69.

¹⁷ *Telegraful Român (Das rumänische Telegraph)* vom 24. Januar/5. Februar, 1884.

¹⁸ Zamfir, Constantin. *op. cit.*, S. 70.

„Ich kann aber voller Aufrichtigkeit bekennen, – schreibt A. P. Bănuț – dass ich in meinem Leben nie einer zweiten Frau Maria-Bologa Dima in ihrem ganzen Wesen und angesichts ihres geistlichen und seelischen Reichtums ähnlich begegnen konnte, die eine so sanfte und schön beschmückte Seele, ein solch reines, edles Herz voller seltener Tugend; einen ausgezeichneten Geist himmlischer Heiterkeit haben sollte, der durch einem leidenschaftlichen, aber völlig kontrollierten künstlerischen Schwung geäußert wäre, so wie es in dieser Frau, frei vom kleinlichen Egoismus aufzufinden war, der die begabtesten weiblichen Wesen so oft charakterisierte. Sie kannte keine Boshaftigkeit, Schlauheit oder Gewalttätigkeit, gewöhnte sich weder zu Hause noch in der Gesellschaft an die schlimme Verunglimpfung“¹⁹.

Sie wurde im „Weigand“ Institut erzogen, geleitet von einem aus Deutschland stammenden und zusammen mit seiner Frau in Hermannstadt eine Schule für Mädchen eröffnenden Deutschen. Dort hat sich Maria Bologa das Lesen und Schreiben angeeignet und „auf Deutsch zu sprechen und schreiben“²⁰ gelernt.

Die musikalische Begabung und vor allem ihre schöne Stimme hat sie von ihrem Vater, Iacob Bologa, geerbt, der sich besonders um ihre musikalische Ausbildung gekümmert und ihr die neu erschienen Stücke und Lieder immer zugeschickt hat.

Als Kenner der deutschen und französischen Sprache, perfekte Dolmetscherin aus dem Deutschen ins Rumänische und umgekehrt hat sie ihrem Mann die Texte seiner Werke und die Librettos der ausgezeichneten Stücke übersetzt, die der große Meister mit seinen Chören für die Konzerte geübt hat. Nach dem Tode ihres Mannes hat sie noch für die Oper in Klausenburg verschiedene fremde Librettos ins Rumänische übersetzt, darunter: „Die Königin von Saba“, „Fidelio“, „Die Walküre“, die sogar in Bukarest in ihrer Übersetzung vorgeführt waren. Sie hat auch das Werk „Năpasta/Das Unheil“ von Sabin Drăgoi ins Deutsche übersetzt²¹.

Als ausgezeichnete Kontra-Alt war sie die rechte Hand ihres Mannes sowohl im Chor der Musikversammlung als auch in dem der Heiligen Nicolai Kirche in Kronstadt²².

Gheorghe Dima unternimmt nach seiner Eheschließung im Frühling in den Sommerferien mit Matei Voileanu eine künstlerische Tournee in Turda, Abrud, Orăștie und Brad. Zu diesem Anlass führte er auch folgende neue Gesänge auf: „Știi tu, mândră, ce ți-am spus/Du weißt ja, Liebling,

¹⁹ Bănuț, A. P. *op. cit.*, S. 22.

²⁰ *ebenda*, S. 23.

²¹ Nicoară, Ana Voileanu. *Gheorghe Dima, Viața și opera (Gheorghe Dima, Leben und Werk)*, S. 75.

²² Bănuț, A. P. *op. cit.*, S. 24.

was ich dir gesagt habe“, „Mugur, mugurel/Knospe, Knospenlein“ und „Cântec de toamnă/Herbstlied“²³.

Im Winter desselben Jahres führt er im zweiten ordentlichen Konzert der Musikversammlung „Irmosul Rosaliilor/Kirchenmelodie zu Pfingsten“ für gemischten Chor und Solo in Quartett vor. Diesmal lässt sich die originelle Herkunft des vorgeführten Stückes spüren, da der ganze zweite Teil, Adagio, im byzantinischen Stil auf Stimme V mit einer sanften Modulation zur Stimme VI interpretiert wurde²⁴. In der Zeitung „Siebenbürgisches Deutsches Tagesblatt“ vom 5. Januar 1885 steht es: „Kirchenmelodie zu Pfingsten schließt sich würdevoll der vorherigen Stücke des Herrn Dima mit Nationalcharakter an und ist zweifelsohne eine Perle der griechisch-östlichen Kirchengesänge“²⁵.

Im Rahmen der Frühlingsfeiertage führt er mit dem Theologen- und Seminaristen Chor in „der Burgkirche“, „Liturgia în Sol major/Die Liturgie in Sol major“ für Männerchor auf. Diese Sänger konnten, so der Chronist des „Telegrafului român/Rumänischen Telegraphs“ vom 28. März/8. April 1885, „mit großer Genauigkeit“²⁶ singen. Zur selben Zeit ist Dima eingeladen, auch die deutsche Versammlung „Hermannstädter Männer – Gesangverein zu leiten, deren Dirigent, Karl Frühling, eine Stelle in Deutschland erhalten hat. Mit dieser Versammlung gelingt es Dima 1885 drei Konzerte zu organisieren, der Bericht zu denen mit folgendem Ausruf abschließt „hoch lebe der Arzt, der bei der Geburt der Musikversammlung in Hermannstadt behilflich war!“²⁷.

Im Herbst desselben Jahres gibt Dimitrie Popovici-Bayreuth zum ersten Mal in Hermannstadt ein Konzert, dessen Repertoire auch drei von G. Dima verfasste Lieder enthält: „Codrul verde nu mai este/Den grünen Wald gibt es nicht mehr“, „Ziua bună/Grüß Gott!“ und „Eu simt a ta suflare/Ich spüre deinen Atemhauch“. Ein Monat später führt Nicolae Popovici mit dem städtischen rumänischen Chor namens „Weiße Kirche“ das Stück „O, nu-ți întoarce fața ta/Oh, wende dein Gesicht nicht ab“²⁸ vor.

Die Versammlung der rumänischen Frauen aus Hermannstadt setzt ab Beginn des Schuljahrs 1885/1886 der rumänischen Musikversammlung dank der künstlerischen Bewegung – mit Dima in der Mitte – die Summe

²³ Zamfir, Constantin. *op. cit.*, S. 71.

²⁴ Voileanu Nicoară, Ana. *Gheorghe Dima, Viața și opera /Gheorghe Dima, Leben und Werk*, S. 57.

²⁵ Zamfir, Constantin. *op. cit.*, S. 72.

²⁶ *Telegraful român (Das rumänische Telegraph)* vom 28. März/8. April 1885.

²⁷ Voileanu Nicoară, Ana. *Gheorghe Dima, Viața și opera (Gheorghe Dima, Leben und Werk)*, S. 52.

²⁸ *Telegraful român (Das rumänische Telegraph)*, vom 5./17. Oktober und 2./14. November 1885.

von 100 Florentiner für die Gründung einer „Chorschule für Mädchen“, die zukünftigen weiblichen Mitglieder der Musikversammlung, zur Verfügung. Diese sollte vom eifrigen rumänischen Musiker geleitet werden²⁹.

1887 ist ein sehr fruchtbares Jahr, denn in diesem Jahr wird Gheorghe Dima acht Musikabende der deutschen Versammlung und drei Konzerte mit der rumänischen Musikversammlung aus Hermannstadt organisieren.

Zwischen den zwei Musikversammlungen, der deutschen und rumänischen, gibt es unter der Leitung von Gheorghe Dima eine gute Zusammenarbeit. So führt Dima im Konzert der rumänischen Versammlung vom Februar 1888 zwei Trauerlieder für Männerchor, Chor mit Soloquartett, und zwar „Cu adevărat/Wahrhaftig“ und „Marea vieții/Das Meer des Lebens“ vor, die mit Hilfe der aktiven Mitglieder des Hermannstädter Männer Gesangvereins interpretiert wurden³⁰.

Am Ende des Schuljahres unternimmt er eine Tournee mit dem Chor des Andreiana Seminars in Alba Iulia und Sebeș, wo er unter anderen ein neues Stück von sich selbst für Männerchor: „Uite, mamă, colo-n sat/Sieh, oh Mutter, dort im Dorfe“, nach einer Melodie des Lehrers Ștefu aus Arad aufführt.

Im Sommer des Jahres 1888 trifft er in Kronstadt seine Brüder, Pandele und Manase, mit denen er Ausflüge macht und die Landschaft bewundert. Ebenfalls voller Energie geht er seinen familialen Pflichten um die Erziehung seiner zwei Kinder, bzw. die Beerdigung seines im Mai 1888 abgelebten Schwiegervaters nach.

Im Herbst verkündet „Telegraful român/Das rumänische Telegraph“ vom 12./24. November 1888 die Erscheinung folgender religiösen Stücke für gemischten und Männerchor: „O, ce veste minunată/Welch eine wunderbare Nachricht“, „Doamne, Iisuse Christoase/Mein Herr, Jesus Christus“ und „La nunta ce s-a întâmplat în Cana Galileii/Bei der Hochzeit von Kanaa“. Am Ende des Jahres überlässt er die Dirigentenstelle an der Deutschen Versammlung dem Musiker Jahn³¹.

Seine Tätigkeit setzt er mit der beharrlichen Beschäftigung mit dem Chor der Schüler des Seminars der Erzdiözese fort, mit dem er zwei Konzerte, das eine am 7./19. Mai 1889 in Săliște und das andere im August anlässlich der Generalversammlung des Vereins „Astra“ in Făgăraș gibt. Das finanzielle Ergebnis dieser Unternehmung wurde zu 400 Florentinern geschätzt, während das moralische bestand in der allgemeinen Zufriedenheit mit dieser Produktion. „Unsere Jugend soll gelobt werden, da sie bevorzugt

²⁹ Voileanu, Matei. *op. cit.*, S. 178.

³⁰ Zamfir, Constantin. *op. cit.*, S. 75.

³¹ *Telegraful român (Das rumänische Telegraph)*, vom 12./24. November 1888.

hat, aus allen Winkeln des Landes zusammenzukommen; aber gelobt soll auch Herr Seminarlehrer Gheorghe Dima werden, der diese Leistung mit der Versammlung ohne jede welches Verdienst gebracht hat und das Nationalprestige vor den Fremden in einer so zufriedenstellenden Form darstellen konnte, indem er ihnen bewiesen hat, wozu der Rumäne auch auf dem Gebiet der Künste fähig ist, obwohl er sogar die Erfüllung seiner Grundbedürfnisse erkämpfen muss“, berichtet „Telegraful român/Das rumänische Telegraph“ vom August 1889 über das Konzert in Făgăraș³².

Indem er seine Mission fortsetzt, dem Volke je mehr rumänische Lieder zu schenken, führt Gheorghe Dima im Programm des kronstädter von den Seminarschülern gegebenen Konzerts im Sommer 1889 einige Lieder, alle für Männerchor, auf. Folgernde Stücke sollen erwähnt werden: „Cu adevărat/Im wahren Sinne“, „De tine se bucură/Freude an dich“, „Sărmana frunză/Armes Blatt“ und „Rămâi sănătoasă/Bleib gesund!“. Im Herbst desselben Jahres führt er das Volkslied Cucule cu pană sură/Kuckuck mit schwarzen Federn“ für Männerchor mit Tenorsolo vor. Im Rahmen des Winterkonzerts der rumänischen Musikversammlung führt er zwei von den Weihnachtsliedern für gemischten Chor vor: „O, ce veste minunată/Welch eine wunderbare Nachricht“ und „Doamne Iisuse Christoase/Mein Herr, Jesus Christus“.

Fast in der ganzen in Hermannstadt verbrachten Periode war Gheorghe Dima als Dirigent und Musiklehrer am Andreiana Seminar (1883-1889) tätig³³. Der Chor der Seminarschüler aus Hermannstadt bestand aus 60-70 Chormitgliedern, die jeden Sonntag, von Gheorghe Dima selbst geleitet in der Kirche des Seminars die „Liturghia în sol major/Liturgie in Sol major“ gesungen haben.

„Ich habe ihn am 1. September 1896 kennen gelernt, als ich mich in die Normalschule des Andreiana Seminars eingeschrieben habe und er mein Musik-, Chor- und Geigenlehrer wurde“, erzählt ein ehemaliger Schüler Dimas, ehemaliger Chor- und Solosänger und rechte Hand des Meisters am Katheder und im Kirchenchor in Kronstadt, der Lehrer Nicolae Oancea³⁴. „Als Dirigent stellte sich Dima vor die Chorsänger, nachdem er das Stück gründlich studiert hatte. Zuerst hat er ein Fragment, dann das ganz auf allen Stimmen, dann je zwei Stimmen miteinander verbunden und im Ensemble gesungen. Er hat das Singen auf keiner Stimme nachgelassen, bis er das ganze Stück nicht vollkommen konnte. Er hat denselben Takt am Klavier zehnmal geschlagen, wenn es nicht ging. Er war ein perfekter

³² *ebenda*, vom 19./31. August 1889.

³³ Voileanu Nicoară, Ana. *Gheorghe Dima, Viața și opera (Gheorghe Dima, Leben und Werk)*, S. 48.

³⁴ Bănuț, A. P. *op. cit.*, S. 30.

Lehrer ... Er war gar nicht nervös, hat niemanden verspottet und seine Bemerkungen kamen beidseitig, ohne irgendwen mit ihnen zu beleidigen... Dima hat auf die Pünktlichkeit der Chorsänger, so wie in der Schule, beharrt. Wenn ein Chormitglied dreimal unbegründet fehlte, wurde er/sie vom Chor entlassen ... Er hat von den Chorsängern keine Kenntnis der Musiktheorie verlangt, und es gab auch keine Aufnahmeprüfungen in den Chor... Zu den Schülern war er streng. Er hat nicht einmal die kleinste Ungehörigkeit zugelassen und die widerspenstigen Schüler waren vom Chor endgültig entlassen"³⁵.

Parallel zum Chor der Musikversammlung hat Dima auch den Chor der Heiligen Nicolae Kirche mit wenigeren Mitglieder organisiert. Es gab ungefähr 25-30 vertragsmäßige Chormitglieder mit einer bescheidenen, aber regulären Belohnung. Die Chorsänger von der I. Klasse haben 100 Kronen, die von der II. 50 und die von der III. Klasse, bzw. die „Lehrlinge“, wie sie Dima genannt hatte, 50 Kronen pro Jahr bekommen, während der zweite Dirigent, zu jener Zeit Nicolae Oancea, bekam 180 Kronen Gehalt pro Jahr. Angesichts des Lebens und der Tätigkeit dieses Kirchenchors teilt derselbe Lehrer Nicolae Oancea folgende Erinnerungen: „Die Chormitglieder waren alle sehr diszipliniert und pünktlich ... Dima unterstützte liebevoll und beharrlich jeden guten Sänger seines Chors und beförderte ihn zur angemessenen Gelegenheit zum Solisten"³⁶. Hinsichtlich der Chortätigkeit Gheorghe Dimas in Hermannstadt teilt uns der Lehrer V. Neagu folgendes mit: „Diejenigen, die das Glück hatten, längere Zeit unter seiner Leitung zu singen, werden nie vergessen, was für eine Macht Dima innewohnt und was für ausgezeichnete Qualitäten er als Dirigent hatte... Er verlangte von seinen Chorsängern nur eine minimalerweise gute Stimme, aber musikalisches Gehör und Disziplin schon... Nach jedem Konzert blieben wir mit einem Großteil des teilnehmenden Publikums im Saal eines geräumigeren Restaurants... schweigsam und zurückgezogen seinem Charakter nach, wurde er zu solchen Anlässen munter, kommunikationsfreudig, geistig und freute sich neben einem Glas guten Weins als ein Jüngling über die Zeit unter seinen jungen Chorsängern und später konnte man ihn sogar eine Zigarette anzünden sehen... Ja, er war ein einzigartiger Mensch!"³⁷.

Die Fluktuation der Chorsänger zwang den Dirigenten zu einer mühsamen Arbeit, er musste so vielemals die Grundbildung des Notenlesens, der richtigen Intonation, der Diktion, der nötigen Ausdrucksfähigkeit, der Chordisziplin und des Benehmens der Chormitgliedern bei den Proben, usw. vom Anfang annehmen. Diese Probleme standen dem Fortschritt und

³⁵ *ebenda*, S. 30-33.

³⁶ *ebenda*, S. 31.

³⁷ *ebenda*, S. 32-33.

dem von ihm erwünschten künstlerischen Ausdruck im Wege, so konnte er keine wertvolleren Musikstücke zur Bereicherung des Konzertprogramms aufnehmen.

Diese waren die Gründe, die ihn dazu führten, den Chor der Versammlung mit neuen Mitgliedern, vor allem jungen Seminarabsolventen aufzufrischen.

Mit dem Chor der Seminarschüler führt er ein neues originelles Werk, einen Männerchor mit Bassolo im Frühling des Jahres 1891 vor und der Bariton D. Popovici-Bayreuth singt im Konzert im Februar 1892 in Hermannstadt seine Lieder: „Noi trei/Wir drei“ und „Mugur, mugurel/Knospe, Knospenslein“³⁸.

Er setzt seine künstlerische Tätigkeit beharrlich fort, die Hermannstädter Musikversammlung gibt 1893 zwei große Konzerte mit einem Repertoire von klassischen Stücken, das zweite Konzert mit dem Gedicht „Cruciații/Die Gekreuzigten“ von Gade, für Solisten, Chor und Orchester, der Ouvertüre zur „Zauberflöte“ von Mozart, der F-Dur Romanze von Beethoven und „Der Legende“ in G-Moll von Wieniawski³⁹. Im Sommer dieses Jahres besucht Dima Bukarest, einerseits einen eventuellen Ausflug des Chors zum Zwecke eines Konzerts zu organisieren und andererseits seine Chorsänger dazu zu motivieren, in größerer Zahl den Proben beizuwohnen.

Im Frühjahr 1894 schreibt der neue, vom Minister genehmigte Statut der Versammlung die Umbenennung in „Rumänische Musikversammlung aus Hermannstadt“ infolge des Übergehens von der Konzertierungsphase mit Klavierbegleitung zu einer neuen Etappe der Orchesterbegleitung vor. Die Konzerte dieses Jahres sehen im Programm mehrere rumänische Stücke vor:

1. Fünf Volkslieder für gemischten Chor von G. Muzicescu: „Baba și moșneagul/Alter Mann und altes Weib“, „Nevasta care iubește/Die liebende Ehefrau“, „Congaz“, „Stâncuța/Das Röcklein“ und „Dor – dorule/Weh-Wehchen“;

2. Zwei Trauerlieder für gemischten Chor von G. Dima: „Plâng și mă tânguiesc/Ich weine und beschwere mich“ und „Ce e viața noastră/Was ist unser Leben“;

3. Drei Lieder mit Klavierbegleitung: „În zadar/Umsonst“ von Mandicevski, „Când te voi uita/Wenn ich dich mal vergesse“ und „Aproape sunt de tine/Ich bin dir nahe“ von G. Dima;

4. Drei Lieder für gemischten Chor von G. Dima: „Floare-n câmp/Blume auf der Wiese“, „Ce faci, Ioană/Was machst du, Ioana“ und „Fântână cu trei izvoare/Brunnen mit drei Quellen“.

³⁸ Zamfir, Constantin. *op. cit.*, S. 83.

³⁹ Voileanu Nicoară, Ana. *Gheorghe Dima, Viața și opera (Gheorghe Dima, Leben und Werk)*, S. 69.

In diesem Konzert interpretiert der Kirchenchor sein neues Stück „Irmusul Înălțării/Kirchenmelodie zu Jesu Himmelfahrt“⁴⁰.

1895 ist reich an Ereignissen. Die Schauspielerin Agata Bârsescu hat in Hermannstadt mehrere Aufführungen⁴¹, und die Musikversammlung gibt in diesem Jahr mehrere Konzerte und zum zweiten Male geht sie über die Mauer der Stadt, indem sie in Bukarest, Kronstadt und Săliște konzertiert.

In der Sitzung des Versammlung Komitees vom 10. Mai 1895 gibt der Präsident Gheorghe Dima bekannt, dass er durch Frau Henrieta Sihleanu vonseiten des Komitees der Frauen für die Hilfeleistung an arme Kinder aus Bukarest einen Brief erhalten habe, in dem der Chor des Meisters eine Einladung erhielt, zu Pfingsten ein Konzert in Bukarest zu geben⁴². Am Abend vom 22. und 23. Mai 1895 ertönten die zauberhaften Stimmen des gemischten Chors der Rumänischen Musikversammlung aus Hermannstadt auf der Bühne des rumänischen Athenäums, von einem zahlreichen und erwählten Publikum bewundert⁴³. In der Zeitung „Timpul/Die Zeit“ vom 5. Juni 1895 ist folgende Bemerkung erschienen: „Zum ersten Mal konnte man einen rumänischen gemischten Chor hören. Bei uns ist der Chorgesang völlig vernachlässigt...“. Die Anwesenheit der Königin ausnutzend hatte Dima den Wunsch, das Bukarester Publikum an die Pünktlichkeit zu gewöhnen. Genau um acht Uhr abends begann er das Programm, während das Publikum noch eine halbe Stunde anhaltend ins Konzert eingetroffen ist und die Aufführung gestört hat⁴⁴.

Das achte Konzert der Versammlung fand am 20. Dezember 1895 statt, in dem das „Requiem“ von Cherubini gesungen und das Publikum auch mit Neuigkeiten, wie „Hora/Rundtanz“ und „Zăpada/Der Schnee“, beide Stücke seines Freundes, Nicolae Popovici, überrascht wurde⁴⁵.

Mit den Seminarschülern führt er im November zwei von seinen Gesängen für Männerchor: „Sfânt, sfânt/Heiliger, Heiliger“ und „Pre Tine Te lăudăm/Dich lobpreisen wir“ vor.

Im Konzert der Versammlung vom 26. Februar/1. März 1897 stellt er anlässlich der Generalversammlung des Vereins „Astra“ drei seiner Gesänge für Sopran und mit Klavierbegleitung auf Versen von Mihai Eminescu, von Eugenia Moga gesungen: „Și dacă ramuri bat în geam/Und

⁴⁰ Zamfir, Constantin. *op. cit.*, S. 85.

⁴¹ *Tribuna (Die Tribüne)*, wöchentliche Kulturzeitung, Klausenburg, Juli-Dezember 1865, in der Spalte *Corespondență inedită/Ungewöhnliche Korrespondenz*.

⁴² Voileanu, Matei. *op. cit.*, S. 123.

⁴³ Voileanu Nicoară, Ana. *Gheorghe Dima, Viața și opera (Gheorghe Dima, Leben und Werk)*, S. 70.

⁴⁴ *Timpul (Die Zeit)*, Bukarest, Nr. 116, 5. Juni 1895.

⁴⁵ Zamfir, Constantin. *op. cit.*, S. 90.

wenn Zweige gegen das Fenster schlagen“, „Somnoroase păsărele/Müde Vögel“, „De ce nu-mi vii/Warum kommst du nicht“ und zwei Lieder für gemischten Chor ebenfalls auf Versen von Mihai Eminescu: „Ce te legeni, codrule/Warum schwankst du, oh Wald“ und „La mijloc de codru des/In der Mitte eines dichten Waldes“ vor⁴⁶. Nach diesem Konzert fährt Dima mit dem Zweck nach Bukarest, weitere Konzerte zu veranstalten.

Als Erzieher reagiert er auf alle Nachfragen nach Musikstücken, die denjenigen angepasst wurden, die singen mochten.

Am 7. September 1897, als sein Freund, Nicolae Popovici, nur im Alter von 40 in Hermannstadt ablebt, steht Dima der trauernden Familie bei: „dem Sarg hat die arme Frau des Abgelebten, vom Künstlerkollegen und besten Freund von Nichi Popovici, G. Dima begleitet, gefolgt“⁴⁷.

Im Programm der Versammlung vom Frühling 1898 stehen drei Gesänge von G. Dima für gemischten Chor: „Trăiesc în suferință/Ich lebe unter Leid“, „Copilă tinerică/Junges Mädchen“, „Floarea-n câmp/Blume auf der Wiese“ und zwei religiöse Lieder mit Soloquartett, „Irmosul Intrării în Biserică/Kirchenmelodie zum Eintritt in die Kirche“ und „Irmosul Rosaliilor/Kirchenmelodie zu Pfingsten“⁴⁸.

Anlässlich des Gedächtnisfests für Königin Elisabeth der Österreichisch-Ungarischen Monarchie im September 1898 und für den abgelebten Metropolit Miron Romanul und Andrei Șaguna im November desselben Jahres wird eine Reihe von Stücken von G. Dima, darunter auch die zum ersten Mal gesungene Motette „Fericțiți sunt cei goniți pentru dreptate/Glücklich sind die für die Wahrheit Verfolgten“, dann „Cela ce cu adâncul înțelepciunii/Der Weise“ für gemischten Chor und Solobass, „Cu adevărat/Wahrhaftig“, „Marea vieții/Das Meer des Lebens“ für gemischten Chor und Soloquartett, sowie „Psalmul XVI/Der XVI. Psalm“ von E. Mandicevski aufgeführt⁴⁹.

Im Oktober 1898 gibt Dima die Präsidentenstelle der Versammlung einem anderen guten Freund – Matei Voileanu – über. Der Entschluss Dimas, Hermannstadt zu verlassen, war diskret behandelt. Im „Gazeta Transilvaniei/Siebenbürgischen Tagesblatt“ vom 4./16. September 1898 steht es geschrieben: „Man hat uns die Nachricht über die Umsiedlung des Herrn Gheorghe Dimas nach Kronstadt bestätigt, wo er die Stelle des Musiklehrers der Mittelschule und des Chorleiters der Heiligen Nicolae Kirche erhalten hat. Weiterhin erfahren wir, dass Herr Timotei Popovici, der in unseren Schulen zwei Jahre lang als Musiklehrer gearbeitet hat, ab

⁴⁶ *ebenda*, S. 91.

⁴⁷ *Das Jahrbuch XXXIII des Rumänischen Gymnasiums in Kronstadt für das Schuljahr 1896-1897*.

⁴⁸ *Telegraful român (Das rumänische Telegraph)* vom 28. Februar/12. März 1898, Nr. 24.

⁴⁹ Voileanu, Matei. *op. cit.*, S. 114-115.

Beginn des neuen Schuljahrs als Musiklehrer des Seminars der Erzdiözese aus Hermannstadt angestellt wird⁵⁰.

In der Zeitung „Telegraful român/Rumänisches Telegraph“ vom 17./19. September 1898 widmet Matei Voileanu einen Festartikel zu Dimas Ehren mit dem Titel „Georgiu Dima, 1891-1899“. Dort steht es geschrieben: „...Wir, Rumänen aus Hermannstadt, sollen uns von nun an ohne ihn herumfinden, auch die große Schar, der in der Schule von Dima erzogenen Apostel soll ohne ihn auskommen, die das Seminar verlassend geglaubt haben, dass ihn von der Stelle im Seminar, mit der auch eine rumänische Kultur-, eine apostolische Mission verbunden war, nur der Tod trennen kann“⁵¹.

In einem Brief vom 26. September 1898 an den Präsidenten der Rumänischen Musikversammlung aus Hermannstadt verkündet Dima seinen Rücktritt. Am Mittwoch, dem 15./27. September 1898 erhält Dima vom hermannstädter Publikum einen Goldring mit Brillanten als Zeichen seiner Liebe zu ihm, während von den aktiven Mitgliedern der Versammlung ein Album mit der Unterschrift eines jeden Mitglieds und vonseiten der Mädchenschule des „Vereins“, wo er in den letzten sieben Jahren als Lehrer tätig war, neben schönen Dankesworten ein Tintenfass und eine silberne Feder⁵². „Die hier abgelaufenen rührenden Szenen – schreibt Matei Voileanu – gehören nicht unbedingt zur Geschichte der Versammlung“⁵³.

Am 18./30. September 1899 fährt Dima nach Kronstadt und übergibt Timotei Popovici die Lehrerstelle im Seminar⁵⁴.

Als Schlussfolgerung hinsichtlich seiner Tätigkeit kann man feststellen, dass Gheorghe Dima ein Erneuer des hermannstädter Musiklebens war. Dima flößte jedem seine Schule besuchenden Seminar- oder Normalschüler Liebe und Respekt Musik gegenüber ein, viele von ihnen haben hier eine tiefe Musikkultur und die Fähigkeit erhalten, leichtere Partituren lesen zu können. Daneben werden einige der ehemaligen Schüler des Meisters Dirigenten und Chorgründer in den Dörfern, wo sie zum Pfarrer ernannt wurden.

⁵⁰ *Gazeta Transilvaniei (Siebenbürgisches Tagesblatt)*, vom 14./16. September 1899.

⁵¹ *Telegraful român (Das rumänische Telegraph)*, vom 7./19. September 1899, Nr. 96.

⁵² *Telegraful român (Das rumänische Telegraph)*, Nr. 100, vom 21. September/3. Oktober 1899.

⁵³ Voileanu, Matei. *op. cit.*, S. 11.

⁵⁴ Zamfir, Constantin. *op. cit.*, S. 95.

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CONTEMPORARY VOICES FROM EGER. A CROSS-SECTION FROM THE PIANO WORKS OF LÁSZLÓ KÁTAI¹

JUDIT CSÜLLÖG², KRISZTINA VÁRADY³

SUMMARY. The main purpose of the article is introducing the Hungarian contemporary composer, László Káta. He is a retired associate professor who worked for almost 30 years at the Music Department of Eszterházy Károly College (Eger, Hungary). His compositions are strongly connected to Hungarian folk music and his musical language is based on Béla Bartók's style amongst some other influences. The analysis of four piano compositions is the essence of the study.

Keywords: László Káta, Bartók's style, piano pieces, musical analysis, Hungarian folk music

László Káta: A Short Biography

László Káta was born on 5 May 1940, in Karcag. His father was Mihály Káta, Sr. (1906–1983), a painter and interior designer.⁴ His mother was Sarolta Tóth (1911–1996). He had two brothers, Mihály Káta, Jr. (1935–),

¹ This study was published for the first time by Eszterházy Károly University in 2019, as: Judit Csüllög and Krisztina Várady: *Contemporary Voices from Eger - A Cross-section from the Piano Works of László Káta*. Eger, 2019. Printed and bound by Eszterházy Károly University. English translation Angelika Reichmann and Norbert Nagy.

² *Eszterházy Károly University, Music Department, 3300 Eger, Eszterházy tér 1. E-mail: csullog.judit@uni-eszterhazy.hu*

³ *Eszterházy Károly University, Music Department, 3300 Eger, Eszterházy tér 1. E-mail: varady.krisztina@uni-eszterhazy.hu*

⁴ He completed his studies in the Institute of Arts and Crafts and the Hungarian College of Fine Arts in Budapest. He went on a study tour in Italy, which had an immense influence on his art. He addressed historical themes, created portraits and altarpieces, among others. In 1974 and 1981 the Heves County Council awarded him with its Prize for Arts.

a painter and enamelist⁵, and Gábor Kátai (1943–1984), a journalist. The family moved to Eger, a historical town in Northern Hungary, in 1941.⁶

The children were brought up in a harmonious, happy family atmosphere. Having an artistic sensitivity, they found a genuine source of inspiration in their parents' appreciation for literature and music. Besides, the family would go on many an excursion to the exquisite countryside and tiny villages of the nearby Bükk Mountains. The painter father took his artistic toolkit along on these occasions and depicted the scenery. The children helped him mix the paints and followed the creative process with attention. Coming of age, the eldest of the siblings chose art as his profession, but the would-be composer also kept on painting for years.

He completed his secondary education in Bartók Béla Conservatory, Miskolc; his teacher of composition and music theory was Oszkár Frank⁷.

In 1960 he earned admission to the Academy of Music as a composition major. His professor of composition was Ferenc Szabó in the first year and Ferenc Farkas⁸ from the second year on. He could learn from the cream of Hungarian musical educators of the time: he studied solfeggio under Miklós Forrai, while score reading first with Rezső Kókai, later with Olivér Nagy. The Budapest Academy of Music was the scene of most distinguished musical life, allowing Kátai to see and hear soloists and conductors of such international acclaim as Ernest Ansermet, Sir John Barbirolli, Igor Stravinsky, Lorin Maazel and Pablo Casals.

During his years at the Academy, dodecaphony had a deep impact on Kátai's early compositions. As per his account, each young composition pupil wanted to make a career as a "dodecaphonic composer" at the time: "Everybody wanted to be modern suddenly, they dived head-first into Schoenberg's style in a wink."⁹

Upon completing his studies in 1967, he became a teacher of solfeggio, music theory and composition at the Music High School of Szeged. He directed the school orchestra there and taught folk music at the Szeged Institute of Liszt Ferenc College of Music.

⁵ Majoring in decorative painting, he graduated from the Hungarian College of Arts and Crafts. He is a most influential figure in contemporary enamel art in Hungary. Folk art is the predominant inspiration of his works.

⁶ The biographical data listed here are based on an interview with the composer and Sándor Adrián Fehér's *Kátai László élete és munkássága* (László Kátai: Life and Works), Eszterházy Károly College, Faculty of Humanities, 2010, undergraduate thesis.

⁷ Oszkár Frank (1922–2019), Hungarian composer, music theory teacher. He published numerous monographs, studies and coursebooks on music theory.

⁸ Ferenc Farkas (1905–2000), Hungarian composer, awardee of the Erkel Prize, Liszt Prize and Kossuth Prize (twice), Artist of Merit and Outstanding Artist of the Hungarian People's Republic. He studied composition with Ottorino Respighi at the Accademia di Santa Cecilia in Rome.

⁹ Interview with László Kátai in Sándor Adrián Fehér, *op. cit.* 15.

Kátai's own compositional voice matured during his years in Szeged. He himself dates the emergence of his own style to 1971, the birth of his piece entitled *Árvíz a Tiszán* [Flood on River Tisza], a work which was later to win second prize at a competition organized by New Ariel Recordings in the United States. He has been strongly influenced by Liszt's later compositions just as well as by Mozart, Prokofiev, Berg, Webern, Schoenberg, and Britten; nevertheless, Bach's and Bartók's music remained Kátai's main source of inspiration. Not only did his years in Szeged prove productive in terms of composition, but they also saw the birth of Kátai's first paintings.

In 1972 he left Szeged behind to teach piano in diverse music schools of the country. These few years were much more significant in the career of Kátai the painter than the composer: this is when he joined the artists in Lajos Vajda Studio¹⁰ – a deed of great honor.

In 1976 he began teaching music theory and score reading, later also orchestration, at the Music Department of Ho Shi Minh Teacher Training College (now Eszterházy Károly University). He continued to do so as a full-time staff member until his retirement in 2002, and even for years afterwards as a visiting professor. Not only did his unquestionable professional prowess make his students admire him all along, but also his cosmopolitan mindset, distinctive sense of humor and empathic attitude as an educator.

Beside teaching, Kátai has played an indispensable part in Eger music life. He was a member of various choirs, which debuted several of his compositions in Hungary and abroad. He has been writing incidental music for theatres to this day. From 1977 he has had numerous composer's evenings in Eger. His works have been performed both in Hungary and in concert halls around the world (e.g., in Finland, Spain, Italy, Belgium, the United States).

He was awarded the Heves County Prize for Arts in 1987 and the Pro Agraria Award in 1998. He became a member of the Hungarian Composers' Union in 2000.

His compositional idiom is strongly connected to Hungarian folk music, just as well as his vocal works are to the Hungarian language and to Bartók's compositional legacy. Hungarian folk music is present in almost all of his works. The composer explains its importance thus: "In the collection of the Hungarian Institute for Musicology there are more than 200,000 registered Hungarian folksongs, out of which approximately 100,000 have been classified and published. It is an ancient national treasure that we are obliged to preserve and maintain, a wealth that composers may and must capitalise on, too."

¹⁰ The Studio was founded in 1972 by young artists, among others László Lugossy, István Zámbo and János Aknay. Its main goal is to display the works of contemporary artists.

Kátaí is fond of employing the piano as a percussion instrument. His works are distinguished by an individual use of distance scales and scale fragments, the whole tone scale, chromaticism, and chromatic planning. He extensively uses the α chord and its segments, the β chord.¹¹ Other typical features of his works include the use of asymmetric and changing meter, a vigorous rhythm, and a rubato rendition in lyrical sections.

Kátaí willingly and meticulously collaborates with the performers of his works in the rehearsal process; besides, he is one of those composers who allow performers considerable freedom in interpreting one section of his work or another, in establishing its mood, or even in the choice of tempo.

Chopiniada. To my colleague and former pupil, Erzsébet Marík, with love (In memory of your parents and Marcsi)

The piece was written in memory of Erzsébet Marík's parents and her elder sister, who died at a tragically early age. Kátaí knew closely the whole family of his then pupil and would-be colleague and had a deep affection for them. The piece was inspired by his recollection of the times when Erzsébet gave a concert and her entire happy family listened with pride – they particularly liked her playing romantic pieces. His other source of inspiration was the family's true and profound belief in God, which fact manifests itself in the Biblical quote chosen as the motto for the work. The piano piece is a message of Faith, Love and Consolation, within a romantic facture reminiscent of Chopin.

This work of touching beauty takes its motto from the version of the Capernaum centurion's plea in Mt. 8.8 which is a part of the liturgy: "Lord, I am not worthy that thou shouldst come under my roof: but speak the word only, and my soul shall be healed." (Mt. 8.8)¹²

The first ten bars (repeated twice) consist of the declamation of the text in Hungarian, with the chordal arrangement amplifying the creed uttered in words.

¹¹ Ernő Lendvai (1923–1993) was one of the first musicologists who investigated the presence, the musical implications and importance of the golden section and the Fibonacci series in Bartók's music. He was the first to describe the axis system and α , β , γ , δ , ϵ chords based on the study of Bartók's works.

¹² Originally in the Holy Scripture: „my servant shall be healed.”

E. g. 1

Handwritten musical score for voice and piano. The score is in G major and 4/4 time. It features a vocal line with lyrics in Hungarian and a piano accompaniment. The lyrics are: "mf Uram nem vagyok méltó hogy hajlékomba jöjj hanem csak egy fehérvil mondj és meggyődjél az én lelkem." The piano part includes triplets and a bridge section marked with a "2" and a "4" time signature change.

**Motto: "Lord, I am not worthy that thou shouldst come under my roof..."
(Mt. 8.8)**

The short bridge section that follows is built on a whole tone scale ascending in parallel thirds, soaring to spiritual spheres. Albeit very indirectly, the melody already foreshadows the Chopin quotation later in the piece, which is the opening motif from *Ballade No. 3 in A-flat major*, Op. 47.

E. g. 2

Handwritten musical score showing an ascending whole tone scale in parallel thirds. The score is in G major and 4/4 time. The piano part features a melody of parallel thirds ascending through the whole tone scale.

Ascending whole tone scale

The lyrically voiced 32 bars to follow (18–49) are built from sequences of distance scale fragments in a "Chopinesque" tone.

E. g. 3

The image shows two systems of musical notation for piano. The first system consists of two staves with various notes, rests, and dynamic markings including *p*, *mp*, and *f*. There are also performance instructions like "rit. ---- / m/" and "parlando". The second system continues the piece with a more complex, dense texture of notes and slurs across two staves.

Distance scale fragments

The turbulent γ and δ chord figurations and distance scale fragments moving first in parallel minor thirds, then in mirror inversion in bars 50 to 65, allude to Bartók in their sound, but clearly to the facture of Chopin's piano works in their construction (e.g., *Etude in C minor*, Op. 25 No. 12).

E. g. 4

The image shows a single system of musical notation for piano, starting at bar 60. It features a dense, rhythmic texture with many notes and slurs across two staves. The notation includes various accidentals and dynamic markings.

Facture reminiscent of Chopin

The following segment (bars 66–74) has a more robust material, which displays a distant melodic kinship with that of bars 18 to 49. The end of the segment is marked by a descending 1:2 distance scale, running from the two-line to the small register.

E. g. 5

The musical score for E. g. 5 consists of three systems of piano accompaniment. The first system begins with the tempo marking 'a tempo più mosso' and a metronome marking of quarter note = 84. It starts at measure 66 with a forte (f) dynamic, followed by a mezzo-forte (mf) section with a crescendo hairpin, and returns to forte (f). The second system continues the piece with a mezzo-forte (mf) dynamic, followed by a forte (f) section. The third system includes a 'rit.' (ritardando) section followed by a return to 'a tempo'. It features a fortissimo (fff) section with a crescendo hairpin, followed by a forte (f) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

New musical material

The actual musical quotation that has been alluded to at the beginning of the work comes after a short bridge: the beginning motif of Chopin's *Ballade in A-flat major* is played, naturally in Kátai's own voicing.

E. g. 6

The musical score for E. g. 6 shows the beginning of Chopin's *Ballade in A-flat major*. It is labeled 'FR. CHOPIN Op. 47'. The score is in 4/4 time and features a complex voicing with multiple voices in both the treble and bass staves. The right hand starts with a melodic line, while the left hand provides a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

The beginning of Chopin's *Ballade in A-flat major*

The image shows three systems of handwritten musical notation for piano. The first system begins at bar 80, the second at bar 85, and the third at bar 94. The right-hand part features a melodic line with numerous slurs and ornaments, while the left hand provides a rhythmic accompaniment. Dynamics such as *p*, *ppp*, and *mp* are indicated. Handwritten annotations include '1/2', '3', and '8'.

**The transformation of *Ballade in A-flat major* in Kátai's piece
(from bar 4 in the left hand)**

Then comes a two-bar-long original musical material over a harmonic figuration so typical of Chopin. The whole tone scale played at the end of the section leads directly towards death-transubstantiation, which tails into the opening appeal – a heartening consolation at the same time: “Lord, I am not worthy...”. At the reprise, a chordal figuration complements the melody as an ornament.

The image displays three systems of handwritten musical notation for piano. The first system is marked 'poco rit' and includes a 'p' dynamic marking. The second system is marked 'p' and 'mf'. The third system is marked 'molto parlando' and 'Tempo I', with 'p' and 'mf' dynamics. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like slurs and accents.

Harmonic figuration characteristic of Chopin in the left hand (bar 3), whole tone scale (bars 5–6) and the beginning of the reprise (bar 7)

The piece concludes in the whole tone scale ascending in parallel thirds which has already been played in the introduction and is a symbol of arrival.

Nine Piano Pieces

The composer dedicated *Nine Piano Pieces* (2007) to Dr Krisztina Várady. Originally, she requested pieces from Kátai for her doctoral dissertation. The goal of the empirical study she had envisaged was to investigate whether the children of our age recognize folk music features in the piano pieces written by Kátai. Finally, due to its sheer volume, the research was not included in the dissertation. However, the pieces were composed and debuted in 2015 at a concert organized to celebrate László Kátai's 75th birthday.

The pieces in the series are:

1. *Dobbantós Tánc II (Bartók Béla után szabadon...)* [Stamping Dance II – Inspired by Béla Bartók...]
2. *Elbeszélés* [Storytelling]
3. *Közjáték I* [Interlude I]
4. *Ének és tánc* [Song and Dance]
5. *Tétova keringő* [Hesitation Waltz]
6. *Közjáték II* [Interlude II]
7. *A szél éneke...* [Song of the Breeze...]
8. *Induló* [March]
9. *Csárdás-féle* [Czardas of Sorts]

Almost all the pieces deliberately evoke Bartók's style: the appearance of distance scales or fragments and α chords points towards a thoroughly modernistic tone, while also preserving a strong folk music vein. A piece inspired by impressionism is also to be found in the series (*Song of the Breeze...*). The pieces are two to three pages long and the composer meant them to be possibly performed by younger players, too. Kátai does not use key signatures in any of them, the sense of tonality is created by accidentals. The pieces present a highly diverse rhythmic palette: changes in meter can be found in each, except for *Hesitation Waltz* and *March*, and the different time signatures follow in quite a quick succession at certain places. As for the titles, four mention dances expressly (*Stamping Dance*, *Song and Dance*, *Hesitation Waltz*, *Czardas of Sorts*), and three others are also fairly telling: *Storytelling*, *March*, and *Song of the Breeze*. Two pieces in the series are entitled *Interlude I & II*. It can be safely concluded that Kátai envisaged the series as a closed cycle, each piece of which can also be performed on its own.

The first one, *Stamping Dance II* is in its very title an allusion to a piece in Volume 5 of Bartók's *Mikrokosmos*. (This work was composed earlier than the rest of the series, in 1998. In fact, the composer added the further eight piano pieces to this one.) Kátai makes the implied relation of the two compositions explicit in the subtitle: "Inspired by B. Bartók /My Master, had you botched this piece, it might sound like this...". This gesture is typical of the composer's sense of humor and his often-excessive modesty about his own works.

The theme of Bartók's piece – just like that of Kátai's – consists of four lines and quotes a folksong. Kátai's composition does so, however, in changing meter. Both are variation pieces in nature, but in Kátai's the variations cannot be exactly isolated. In the rest of the piece, the theme is presented in different variations and transformations. The composer often employs mirror inversions when presenting the main motif, and several sections of imitation can be discovered. The fourth line of the theme tails into such a section of imitation based on a 1:2 distance scale, then a short bridge leads to the second major passage. Fragments of motifs and rhythmic segments characteristic of Bartók's

original work transpire through the musical fabric all along the piece, but an actual melodic quotation can only be found once, at the end of this section, from bar 52, in augmented rhythm in the right hand. Both pieces include first the Locrian pentachord, then the diatonic scale¹³ in the right hand, but in Kátai's work the voice in the left hand produces a sonority completely different from Bartók's.

E. g. 9

The image shows a musical score for Kátai's piece. It consists of two staves. The top staff is in treble clef and contains a melodic line with various intervals and accidentals. The bottom staff is in bass clef and contains a more complex, rhythmic line with many notes and rests. Above the staves, there is a tempo marking 'poco accel.' and a measure number '50'.

Locrian motif borrowed from Bartók in Kátai's piece (from bar 3)

E. g. 10

The image shows a musical score for Bartók's original piece. It consists of two staves. The top staff is in treble clef and contains a melodic line with various intervals and accidentals. The bottom staff is in bass clef and contains a more complex, rhythmic line with many notes and rests. Above the staves, there is a tempo marking 'Piu mosso. ♩: 120' and a measure number '3'. There are also dynamic markings like 'cresc.' and 'f'.

Locrian motif in Bartók's original (from bar 2)

¹³ Oszkár Frank, *Bevezető Bartók Mikrokozmoszának világába* [Introduction to the World of Bartók's *Mikrokosmos*], (Budapest: Nemzeti Tankönyvkiadó, 1994), 180.

The final segment, dissected by pauses, is defined by the theme's mirror inversion and its fragments. It ends in D major tonality.

Storytelling, in accordance with its title, conjures up a tale before its audience. With the sole exception of two bars in 4/4 at its very end, throughout the entire piece bars of 5/4 and 6/4 beat alternate. The explicit tempo indication *parlando, rubato* is indeed clearly implied by the musical material itself: a pensive, calm storytelling takes place in two-, four- and five-bar sentences, culminating in a lengthier, billowing phrase in the left hand. Besides distance scales and fragments, the chromatic "faltering" of the opening motif (G-F#-G-F) is a constant of the piece.

E. g. 11



Chromatic "faltering" (bar 1)

The third piece is *Interlude I*, which is an arrangement of the folksong beginning with "Hess páva..." [Shoo, peacock].¹⁴ The folksong appears after a four-bar introduction, starting from G, with melodic variations and rhythmic twists here and there. Contrary to the original folksong, the three-beat stress pattern persists with no shortening of the cadences to two quavers.

E. g. 12

Tempo giusto. Muz. Fo. 502a). lej. B. Szováta, (Maros-Torda vm.) 1904. V.

Hess pá- va, hess pá- va, Csá- szár- né pá- vá- ja!
Ha én pá- va vol- nélk, Jobb ré- g- gel fel- kel- nélk.

The original folksong

¹⁴ Zoltán Kodály. *A Magyar Népzene* (Hungarian Folk Music). Editio Musica, Budapest, 1991, 221.

E. g. 13

Kátai's arrangement (the melody is in the upper voice)

The folksong's last line does not close in a cadence, it rather moves on to a bar of intensification in 3/4. Before the second stanza, three chords are played in a 4/4 *meno* section, then the folksong returns, this time starting a major third higher, on B. Similarly, to the first stanza, the fourth line does not close, but veers into a lengthier section leading to the end of the piece.

The fourth morceau, as its title suggests (*Song and Dance*), is of a dual construction. *Andante, rubato* "song" and *Allegretto* "dance" sections alternate in it, altogether twice. Both parts are folk music inspired: a slower and freer narrative song, reminiscent of a folksong of the ancient stratum of the Hungarian heritage, is followed by a *giusto* dance of perfect fifth transposing form, which evokes instrumental folk music. The second appearance of the *Rubato* section is much more plaintive due to its *forte* dynamics and the melody doubled in the upper octave, as if the composer declaimed the melody as an outcry.

E. g. 14

Musical score for E. g. 14. The score is written for piano and consists of two staves. The time signature is 3/4. The tempo and mood markings are "Rubato, Andante". The dynamic marking is "mf". The score shows a melodic line in the right hand and a supporting bass line in the left hand. There are three measures shown, with a 3-measure rest in the first measure, a 4-measure rest in the second, and a 5-measure rest in the third.

The first appearance of the “song”

E. g. 15

Musical score for E. g. 15. The score is written for piano and consists of two staves. The tempo and mood markings are "Andante, rubato". The dynamic marking is "f". The score shows a melodic line in the right hand and a supporting bass line in the left hand. There are three measures shown, with a 3-measure rest in the first measure, a 4-measure rest in the second, and a 2-measure rest in the third.

The second appearance of the “song” (from bar 3)

After that, the musical material tails into the dance anew, which closes this time in B tonality with a *meno mosso* section.

Despite its irresolute title, *Hesitation Waltz*, the axis of the cycle, is one of its most virtuoso pieces. The title refers to the composer interrupting the progress of the dance time and again with a few slow musical sections, as he puts it, “as if something distracted the dancers all the time.” The example below shows how the composer interrupts the waltz first with an *Andante*, then with a *Grave* section.

E. g. 16

The image displays a musical score for a piece titled 'Interrupted waltz'. The score is written for piano and is divided into two systems. The first system begins with a tempo marking '(Andante)' and shows a piano introduction with a complex rhythmic pattern of sixteenth notes in the right hand and a bass line in the left hand. The second system is marked '(Din. mosso)' and '(Grave)', indicating a change in tempo and mood. This section features a dense musical texture with a fast chord progression and abrupt octave changes in the right hand, leading to a calm, swaying mood at the end.

Interrupted waltz

The triple meter is realized in 12/8 time, mainly the right hand is filled with passages of sixteenth notes and distance scales. At the end of the piece a fast chord progression colored with abrupt octave changes closes the waltz.

Interlude II can be divided into three smaller sections. The first of these in 8/8 meter is an alternation of 3+3+2 and 3+2+3 groups of quavers, which creates a special, gently rocking sensation. Then from bar 14 the musical material becomes denser; the time signature changes to 12/8 and the composer achieves an emotional climax through a virtuoso section built from fragments of the α chord and a set of notes from the 1:2 distance scale. This leads to the reprise, enframe the piece and closing it in a calm, swaying mood.

Song of the Breeze over the Ruins of the Desolate Temple is a special piece in the cycle in which a very marked influence of impressionism can be discovered, mainly evoking the mood of Debussy's *La Cathédrale Engloutie*. As per the composer's account, the mood of the piece was inspired by the rustling of the wind which he heard while walking among desolate church ruins. The calm chords and the onomatopoeic quaver movements produce a special impressionistic sensation. While Kátai rarely uses pedal markings in the entire cycle, only in the most essential places, here in the seventh piece he indicates the desired timbre all along by marking the pedal usage.

E. g. 17

The image shows two systems of handwritten musical notation for piano. The first system starts at measure 2 and includes a dynamic marking of *p*. The second system starts at measure 10 and includes markings for *mezzo* and *Grave*. The notation includes various notes, rests, and dynamic markings, with some notes being beamed together.

Pedal markings

The eighth piece, *March*, has a subtitle: “which is only useful until they start marching to it...”. In the composer’s own account, it refers to his own pacifism. The entire piece has an *alla marcia* character, since “marching” starts after the first two introductory, fanfare-like bars.

E. g. 18

The image shows two systems of handwritten musical notation for piano. The first system includes a dynamic marking of *mezzo*. The second system includes a dynamic marking of *mf*. The notation includes various notes, rests, and dynamic markings, with some notes being beamed together.



The two introductory bars and the march that follows

The whole process is driven by triplets of dotted rhythmic feel alternating between the right and left hand, keeping a constant *giusto* beat. The composer colors the A minor tonality with frequently alternating chromatic mediant chord changes.

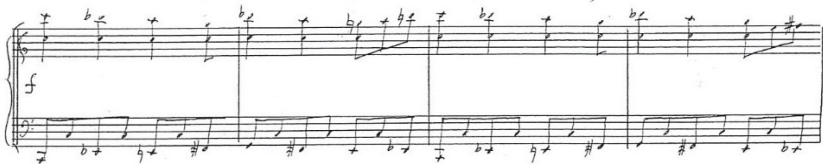
The last piece is a dance again, *Czardas of Sorts*. The title denotes that the czardas in question is not a regular one: the traditional Hungarian dance is played with a walking bass accompaniment borrowed from jazz and compacted to eighth-note movements. It is not the only “peculiarity” in this czardas, for the even 4/4 beat is succeeded by 7/8 bars in the second section. This gives it an incredibly special feel, as the original 4/4 “czardas” is here transformed into an asymmetric Bulgarian rhythm.

E. g. 19



Czardas motif in 4/4

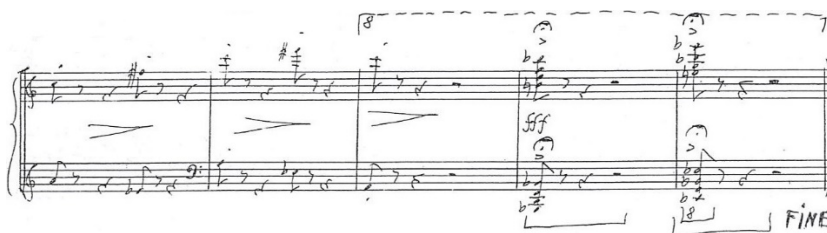
E. g. 20



Czardas motif in 7/8

A four-bar introduction helps getting attuned to the current meter signature both at the beginning of the piece (important when repeating) and before the section in 7/8 time. After the repeat the second section culminates in a monumental climax, followed by a 4/8 bar of general pause. A 1:2 distance scale run leads up from the contra to the two-line register, then follow quavers played with alternating hands in accelerating tempo until the very end of the piece. The ending is a dominant-tonic cadence according to E-flat tonality, closing in the right hand with incomplete β chords (frequently featuring in Káta's works) and with the classical dominant-tonic form in the left hand.

E. g. 21



Closing progression

Rondo

(In memory of my maternal grandfather and his parents)

This piano piece dates from 31 January 1999 and was written as an homage to the composer's maternal grandfather and his parents.

Its lyrical rondo theme (8+7-bar period form) is a musical depiction of their idyllic family life, an image of a happy childhood created by loving parents.

The entire piece is built from instances of the rondo theme and transformations of the first interlude's musical material. The rondo theme symbolizes the family, whereas the material of the interludes depicts the grandfather's individual life story.

E. g. 22

The image shows a handwritten musical score for piano. It consists of three systems of staves. The first system has a 6/8 time signature and a dynamic marking of *mp*. The second system has a 5/8 time signature and a dynamic marking of *mf*. The third system has a 3/4 time signature and a dynamic marking of *mp*. The score includes various rhythmic figures, including eighth and sixteenth notes, and rests. There are also some performance instructions like *rit.* and *a Tempo*.

Rondo theme

The melody and rhythm of the first interlude clearly allude to the Hungarian folksong beginning with “Hopp, ide tisztán...”¹⁵

E. g. 23

Tempo giusto. ♩ = 63. Muz. Fo. 804b). Nagymegyer, (Komárom vm.)1910.B

Hopp i- de tisztán szép pa-lútt dész-kán, Nem lē-szek töb-bé nyo-szo-ló- lē-ány;
Ha lē-szek, lē-szek, menyasz-szony lē-szek, An-nak is pe-dig leg-szebb-je lē-szek.

The image shows a musical score for a Hungarian folksong. It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The tempo is marked as *Tempo giusto* with a quarter note equal to 63 beats per minute. The lyrics are in Hungarian and are written below the staves.

The original folksong

¹⁵ Zoltán Kodály, *op. cit.*, 306.

Káta's "folksong" – First interlude

The composer elaborates on this ten-bar musical material throughout the interlude. The changes in meter, rhythmic trifles, sequences built from theme fragments and arpeggios all imply playfulness, a reference to childhood, as it were. The last scale run leading back to the rondo theme finishes on a B-flat note, over the dominant seventh chord of the E-flat tonality.

The second instance of the rondo theme (E major) is no longer lyrical in tone, the melody loses its mellowness. It suggests a young adult, still in their family circle, but the firm sounding section with *giusto* rendition is rather a depiction of parents anxious for their child. The last two bars of the E minor theme are repeated a minor second lower, in E-flat minor.

This key relationship at seven accidentals in the direction of flats already foreshadows the somber mood of the second interlude.

The second interlude is the longest section in the work, which depicts the turmoil of a grown man's life. Káta's grandfather was born in 1871, he lived to see as an adult World War I, the Hungarian Soviet Republic, and the better part of World War II. Albeit strongly transformed, the second interlude continues the first one's thematic development, bringing back three motifs from its musical material. In the first motif the accompaniment moves together with the melody in the first eight bars, supporting it with 1:5 distance scale figurations.

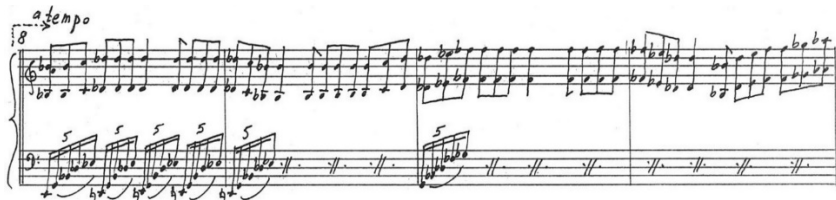
E. g. 25



Second interlude - the first motif with eighth note accompaniment

The accompaniment later densifies into β chords played in quintuplets. (The β chords are built by adding a major second on top of a diminished seventh chord.)

E. g. 26



Second interlude - the first motif with quintuplet accompaniment

The second motif is like the first one rhythmically and its accompaniment is similarly built from β chords played in quintuplets, starting from B-flat and G-sharp. In the upper voice a one-bar motif is repeated. The musical material becomes increasingly turbulent, the melody is underlined by quintuplets running up through several octaves.

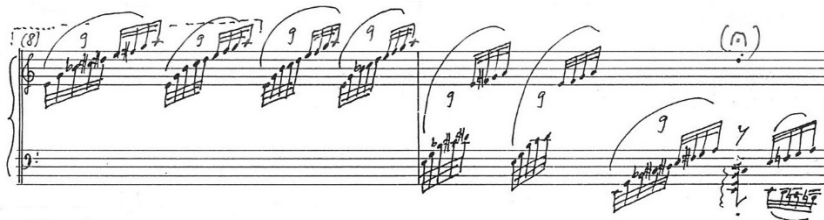
E. g. 27



Second interlude - second motif

The first part of the interlude ends with a virtuoso harmonic figuration arching from the two-line to the great register.

E. g. 28



Harmonic figuration arching over three octaves

The third motif of the second interlude is also built from the first interlude's material, but whereas the orchestration, harmonization, and musical formulation symbolized playfulness in the first case, here it depicts the brutality of war. This is the "leanest" and coarsest material of the entire piece with a chordal accompaniment, which is only occasionally softened by the insertion of a different melody. That, in turn, is supported by a 1:5 distance scale fragment.

E. g. 29



Second interlude - third motif

Both previous motifs of the second interlude repeat once more, with a further densification of the timbre.

E. g. 30



Second interlude - second motif in a denser construction

E. g. 31



Second interlude - third motif in a denser construction

The end of the segment is marked by a powerful major chord planning, which comes to a halt on a B major chord colored with a C note.

E. g. 32



Major chord planning and halt (bars 3–4)

The *Lento – rubato* section leading to the final appearance of the rondo theme is a harmonic figuration running up the whole range of the piano's keyboard (contra C to four-line B-flat). It symbolizes parting from earthly life and the "arrival" also present in *Chopiniada*. At the end of the work the rondo theme representing the family is played in the upper register, translucently, softened by arpeggios, as a reminiscence. It pauses occasionally to finally close the piece in a settled mood.



Rondo theme as a reminiscence

***Gloria Tibi Domine* (In Memoriam Béla Bartók)
(Four hands version)**

The work was originally composed for two pianos and percussion, the four hands transcription was written in 2003 to become one of Kátai's most frequently played pieces. The subtitle is a clear dedication, in the composer's words: "Glory to you my Lord for having brought Bartók among us on Earth." The Latin text in the title was chosen due to its exceptional rhythmic potentialities: what keeps recurring – also in the form of variations and diverse fragments – throughout the piece as the main theme is a melody composed on the textual rhythm of 'Gloria Tibi Domine.'



Main theme upon the text 'Gloria Tibi Domine' (bars 3 and 5)

The piece starts with a slow introduction, the deep minor second droning of *secondo* evokes a mystic sensation in the listener. The simple, tonal harmonies in the upper voice are soon succeeded by chords reminiscent of tolling bells, featuring diminished eighths, and built from the notes of a 1:5 distance scale.

E. g. 35



Tonal and distance scale-based harmonies in the primo voice

The entire work is interwoven with the α chord and its variations, which quite clearly shows Bartók's influence. Time and again, the 'Gloria Tibi Domine' theme interrupts the introductory section, but only to appear briefly and point forward to the next musical segment. Four bars in 5/8 meter attune listeners to the *Più mosso* section, then a 9/8 meter prevails in a special 2+2+2+3 division – exactly the way the main theme has been introduced at the beginning of the piece. The composer gradually constructs his material through ascending Locrian scale runs seasoned with chromaticism, while he joins *primo* to *secondo* to achieve a denser sound. Concurrently with *primo*'s entrée, *secondo* introduces the second theme, moving in the opposite direction from the Locrian motif.

E. g. 36



Themes of opposite direction

In bar 49 'Gloria Tibi Domine' is played in unison, sequentially, interspersed with bridging bars. This unison melody is succeeded by chords, but the motif only appears here once. After a caesura sign a Locrian run-on quaver starts low and works itself up in four bars into a chord progression, which in turn leads on to the Gloria theme, achieving fulfilment in the (G-flat/F) bitonality of the two voices.

E. g. 37

The image displays a musical score for a piano and voice. It consists of four systems of staves. The first two systems are piano accompaniment, with the right hand playing a complex, rhythmic melody and the left hand providing harmonic support. The third and fourth systems show a voice line with a melodic line and a piano accompaniment. The score includes various musical notations such as dynamics (e.g., *f*), articulation (e.g., accents), and performance instructions (e.g., *g*, *g* with a fermata). The key signature is G-flat major (three flats), and the time signature is 4/4.

Planning rendition of the theme

This sixteen-bar-long segment is repeated with minor variations, while the musical material is densified with tremolos.

A section of the same length but of a calmer, ethereal, almost surreal sonority follows. Its chords, played in pianissimo and staying within the range of a diminished eighth almost all along, create a celesta-like tonal feel.

E. g. 38

Handwritten musical score for E. g. 38. The score is written on grand staves. Measure 8 is marked with a circled '8'. Measure 100 is marked with a circled '100'. Measure 105 is marked with a circled '105'. Measure 110 is marked with a circled '110'. The score includes piano (p) and mezzo-forte (mf) dynamics, and a celesta timbre section.

Celesta timbre

After the decay of this section the 'Gloria Tibi Domine' theme returns for a third time. On this occasion, it is ornamented with trills, tremolos, and semi-quaver figurations.

E. g. 39

Handwritten musical score for E. g. 39. The score is written on grand staves. It features a dense texture of piano and celesta parts, with vocal lines (soprano and tenor) interspersed. The piano part is highly ornamented with trills, tremolos, and semi-quaver figurations. The score includes dynamics such as piano (p) and mezzo-forte (mf).

Densification of the musical material

A 5/4 bar of β chord figuration, arching over several octaves, leads to the monumental main theme. It appears here in augmented rhythm, to allow the introductory section of the entire piece to return and enframe the work, so to say. The closing to follow is yet again the Gloria theme, this time in a simple, secco rendition.

The four hands version underscores the importance of rhythm in this work: the composer uses the piano practically as a percussion instrument on numerous occasions, as a substitute for the percussive sound in the original version.

Conclusion

Although the works presented above only embody a narrow segment of László Káta's oeuvre, they can be deemed typical of his entire creative activity and his compositional techniques.

As an organic continuation of Bartók and Kodály's legacy, the majority of Káta's works attest to a deep influence of folk music, which can be sensed even when the composer does not use a genuine quotation or folksong-like motif. Every time he talks about his works, Káta highlights the importance of the preservation and survival of the Hungarian folk music tradition.

Bartók had a great influence on Káta in other respects, too: the former's world of form and harmony (the use of distance scales, the α chord and its segments, among others) pervades the latter's works.

Although Káta's compositional idiom principally rests upon classical foundations and does not part completely with tradition, he expands the classical framework just enough to present something perceptibly new through his modern and exciting rhythmic and metric playfulness, his unusual factures, daring harmonies and unexpected formal solutions.

As Káta's works are of genuine value and are easily received by audiences, they are worthy of inclusion both in concert hall and musical education programs.

WORKS FOR PIANO

Works for piano solo:

- *15 Little Piano Pieces*
- *18 Bagatelles*
- *Sonatina*¹⁶

¹⁶ The sheet music of the first three pieces was destroyed in a flood.

- *Árvíz a Tiszán* [Flood on River Tisza] (1971)
Premiere: Szeged, 1972. Performed by István Nagy
- *Szívek hangjai* [Sounds of Hearts] (1971)
Premiere: HEMO, Eger, 1984. Performed by Erzsébet Marík
- *Variations on a Bartók Theme* – Dedicated to Erzsébet Marík (1984)
Premiere: HEMO, Eger, 1984. Performed by Erzsébet Marík
- *Rondo – In Memory of my Maternal Grandfather and his Parents* (1999)
Premiere: Arteveldehogeschole Gent, 2010. Performed by Krisztina Várady
- *Nine Piano Pieces* – Dedicated to Dr Krisztina Várady (2007)
Premiere: Eszterházy Károly College, 2015. Performed by Judit Csüllög
- *In Memoriam Emil Pásztor* (2009)
- *In Memoriam Tibor Besze* (2010)
- *Chopiniada* – Dedicated to Erzsébet Marík (2011)
Premiere: Eszterházy Károly College, 2015. Performed by Judit Gábos
- *Körtánc* [Roundelay] (2012)
- *To Dr Andor Nagy* (2013)
Premiere: Eszterházy Károly College, 2015. Performed by Erzsébet Marík
- *In Memoriam Dr József Molnár* (2013)
- *In Memoriam Dr Miklós Thiel* (2013)
- *In Memoriam Dr József Nagy* (2013)
Premiere: Eszterházy Károly College, 2015. Performed by Erzsébet Marík
- *Vén nagyvárosi sznob hölgy a Kongó folyónál* [Ancient Snobbish Metropolitan Lady by Congo River] (2015)
- *Csak ül és dúdolgat, de ő sem tudja, hogy mit?* [Just sitting there humming, not even knowing what?] (2015)
- *Levél TE-hozzád* [Letter to THEE] (2015)
- *A zongorista és a szemtelen madár* [The Pianist and the Cheeky Bird] (2016)
- *Ének és tánc a 9 zongoradarabból* [Song and Dance from Nine Piano Pieces] / simplified version dedicated to Tomi Tóth-Várady (2016)
Premiere: Dunakeszi, 2016. Performed by Tamás Tóth-Várady

Works for orchestra and piano:

- *Piano Concerto No. 1* (2000)
Premiere: Eger, 2000. Performed by the Symphonic Orchestra of Eger. Directed by Máté Szabó Sipos, soloist: Judit Gábos

Works for four hands or two pianos:

- *Gloria Tibi Domine – In Memoriam Béla Bartók*, for two pianos and percussion, first movement (1978)
Premiere: HEMO, Eger, 1984. Performed by Erzsébet Marik and Flórián Juhász (piano) with Ottó Ágoston (percussion)
- *Gloria Tibi Domine – In Memoriam Béla Bartók*, four hands version (2003)
Premiere: Eszterházy Károly College, 2009. Performed by Erzsébet Marik and Krisztina Várady
- *Magyarok panasza és imája* [Plaint and Prayer of Hungarians]
1. tétel: “Cím nélkül” 2. tétel: “Csillagok éneke” 3. tétel: “Mulatozás” [Movement 1;2;3: “Without title”; “The Song of Stars”; “Merrymaking”]
(2015)
- “*Intermezzo*” from the *Opera Cavalleria rusticana* by *Pietro Mascagni* – transcription (2015)
- *Vigyázz, ha jön a ba-rock* [Heed when Ba-rock Comes] (2017)
- *Gloria Tibi Domine – In Memoriam Béla Bartók*, for two pianos and percussion, second and third movements (2017)

English translation by Angelika Reichmann and Norbert Nagy

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ANTECEDENTS, AND DEVELOPMENT OF THE SACRED CHORAL CONCERTO IN RUSSIA

MÓNIKA VÉGH¹

SUMMARY. Upon dealing with Russian religious choral music of the 18th century, one may clearly recognize the outlines of a unique genre, the *duhovny kontsert*, or in other words, the genre of the religious choral concerto. The subject is suppletory, since very few people in Hungary have dealt with pre-19th century Russian music, let alone with choral repertoire. In the present study, we may follow up the legalization and development of polyphony in church music – which was strictly monophonic up until the 1500s – and the different types of multivocal hymns. We will also get to know the Russian composers of the 17th and 18th centuries, who contributed to the genre with their own works. We will receive a detailed description about concertante techniques used in European vocal music, and about their appearance in the 18th century Russia, which was unique to a *cappella* choral concerto. We will also get to know more about the structure and characteristics of the *duhovny kontsert*, while taking a glance at the historical background. In the final part of the study, we will see how the genre influenced subsequent eras, and how the stylistic marks and techniques appear in the choral oeuvre of Rachmaninoff.

Keywords: Russia, 18th century, church music, choral concerto, Bortniansky, Berezovsky

Preface

In my treatise I would aim to present the history of the Russian sacred choral concerto. The genre itself had become especially popular by the 18th century, when it was being cultivated by two important composers of Ukrainian origin, mostly working in the Tsarist Court: Maksim Sozontovich Berezovsky and Dmitry Stepanovich Bortniansky.

¹ University of Debrecen, Faculty of Music, Assistant Professor, Head of the Solfeggio and Music Theory Department, veghmonika74@gmail.com.

I have a great interest in Russian music, by which I was led to deal with the afore mentioned topic. What could precede the activity of Russian composers of the 19th century, whom I truly admire and appreciate? How could an a cappella genre be so popular in such an era, when in Western Europe, vocal ensembles were rather used in oratorical works already?

During my research, I came to realize the crucial importance of this era, as it induced rapid development of the Russian choral arts. It established the work of composers of Russian national Romanticism in the 19th century and provided posterity with a pattern of combining the stylistic marks of Western European music and the traditional world of ancient Russian music, even if many of the Russian Romanticists had later distanced themselves from western ideas.

The characteristics of early polyphony in Russia

For centuries, the Russian Orthodox Church prohibited the use of musical instruments in its ceremonial music, and strove to preserve the monophonic chant, despite the blossoming polyphony in secular folk music.²

Church music in Russia was subject to alterations by multiple emperors. The first noteworthy change was done by Tsar Ivan IV in the middle of the 16th century, as Moscow became a political and cultural center after the weakening of the Principality of Kiev.³ Earlier, during the reign of Ivan III, the city-state experienced an age of development, being liberated from Tatar oppression.⁴ Russian arts were in bloom, especially literature, architecture, icon painting, and church music. Tsar Ivan IV – although being rather known for his fearsome and wild temper – knew and appreciated the art of sacred music, as well as himself being a composer of hymns too. Just like his predecessors, the Tsar invited experts of sacred music to systematize the most popular Russian Orthodox melodies in Moscow. Carrying on their predecessors' initiative, an anthology was compiled in the 15th century.⁵ Moreover, later collections of the same kind began to specifically name outstandingly talented, or greatly popular composers, such as the Tsar himself.⁶

² Ritzarev, Maria. *Eighteenth-Century Russian Music*. Ashgate Publishing Co, 2006, p. 22.

³ Ivan IV (1530-1584) Grand Prince of Moscow from 1533, and first Tsar of Russia from 1547. He gained fame as a talented state-former, and as a person of mental instability also. As a result of his reforms, the spread of Russian Orthodoxy reached even Egypt. Tarján M, Tamás. „Rettegett Iván születése (*The birth of Ivan the Terrible*).” *Rubiconline*, www.rubicon.hu/magyar/oldalak/1530_augusztus_25_rettegett_ivan_szuletese/. Accessed 5 April 2018.

⁴ Ivan III (1440-1505) Ivan Vasilyevich, or Ivan the Great. He reigned from 1462 to 1505. Warnes, David. *Chronicle of the Russian Tsars*. Thames & Hudson, 1999, p. 16.

⁵ The collection was named *Обиход* (meaning usage, or custom).

⁶ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, p. xlv.

Ivan IV was guided in his reign by the desires of modernization and centralization. Accordingly, he summoned the so-called Hundred Chapter Synod in 1551, which – through his cooperation with the leaders of the church – resulted in several regulations being issued, regarding domestic politics and arts as well. These determined how saints could be depicted by icon painters and stated that church singing would have to be executed in a “ceremonial and impeccable” manner. In addition, a plan was projected to establish schools of vocal training and the art of singing, to the likeness of schools of grammar and literacy. Several saints were inaugurated as well, which later resulted in a new *hymnography*. Another important event of the Synod was the official acknowledgement and permission of the use of polyphony in religious music.⁷

As polyphony in folk music was developing, the Church was destined to lose its ability of preserving religious music in its original state. Most sources mentioning polyphony in sacred music are from the 17th century, however, some documents confirm the fact that it was already in use by the 16th century.⁸ Subtitles of contemporary sheet music show widespread usage, the afore-mentioned hymns being sung from the smallest of rural chapels to the biggest monasteries. The polyphonic repertoire can be divided into two major sections:

- hymns for the major events of the Church,
- hymns for common occasions, such as the night vigil, or the liturgy of Saint John Chrysostom.⁹

Some of the melodies are two-part, however, three-part pieces or “three-line chants” are more common.¹⁰ The main melodies of these come from chants notated in neumes, now becoming the *cantus firmus*. It is usually the middle voice (*puty*), which is accompanied by a lower and a higher part (*nyiz* and *verh*).¹¹ The first attempts of four-part polyphony can be traced back to the 17th century, however, these were still rather rudimentary.¹²

⁷ afore cited.

⁸ afore cited.

⁹ Liturgy of Saint John Chrysostom: mass compiled by Saint John Chrysostom, using *Antiochian* liturgical texts. It originates in the 4th century, but later on it was augmented by additional hymns and prayers. „Aranyszájú Szent János liturgiája (*Liturgy of Saint John Chrysostom*).” *Magyar Katolikus Lexikon (Hungarian Catholic Lexicon)*, lexikon.katolikus.hu/A/Aranysz%C3%A1j%C3%BA%20Szent%20J%C3%A1nos%20liturgi%C3%A1ja.html. Accessed 31 May 2018.

¹⁰ This was called „lined singing” as different voices were notated with different lines of notes, which were finally placed on top of each other. Keldish, Yury Vsevolodovich. *Az orosz zene története (The History of Russian Music)*. Zeneműkiadó, 1958, p. 24.

¹¹ *Путь* – way (leader, figuratively), *верх* – upper, *низ* – lower.

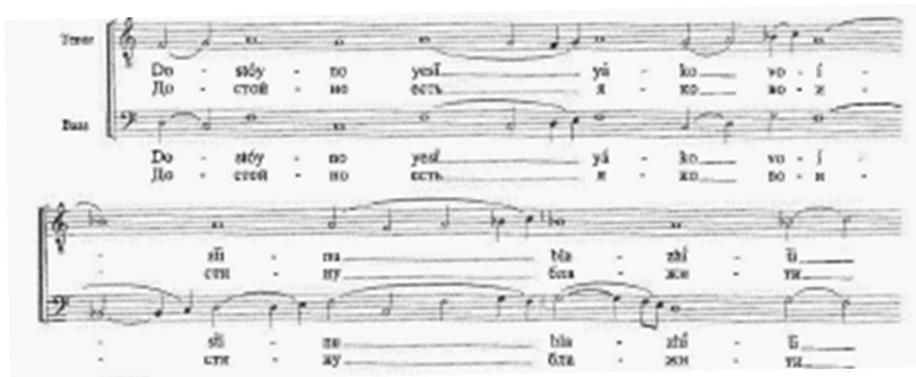
¹² Ritzarev, Maria. *Eighteenth-Century Russian Music*. Ashgate Publishing Co, 2006, pp. 22-23.

The early polyphony can be divided into two parts:

- *Znamenny* polyphony (E. g. 1., 2., 3.)
- *Demestvenny*¹³ hymn (E. g. 4.)

Examples of the *znamenny* type are melodically quite simple, mostly using consonant intervals. (E. g. 1.)

E. g. 1



Znamenny polyphony, late 1600s

It can be observed that most intervals in two-part hymns are octaves, fifths, and thirds, i. e. the usage of consonant intervals is quite common. Different voices usually move at the same time, in an organal fashion, instances of oblique motion are seldom.

A lowered seventh degree appears (and perpetuates later) at the end of the first unit, which results in an *octatone* tone set.

Three-part examples have a homophonic texture as well, mixtures of triads are used frequently, including the diminished root position triad. Substantial halts usually occur on open fifths, plagal motions can often be heard too. Voice crossings frequently happen between the upper parts. (E. g. 2.)

¹³ *Знаменное пение*: *знамя* = flag, i. e. sign. Which means hymn notated by signs. *демественное пение*: it probably originates from the word *domesticus* – domestic, at-home – regarding the singing of sacred hymns outside of the church, at home. *Православная Энциклопедия (Orthodox Encyclopedia)*, www.pravenc.ru/text/171656.html. Accessed 20 Oct. 2018.

E. g. 2

[♩ = 72 - 80]

Alto
[or Tenor]

Voz - brán - noy vo - ye - vó - de po - be - dí -
Воз - бран - ной во - е - во - дѣ по - бѣ - ди -

Tenor

Voz - brán - noy vo - ye - vó - de po - be - dí -
Воз - бран - ной во - е - во - дѣ по - бѣ - ди -

Bass

Voz - brán - noy vo - ye - vó - de po - be - dí -
Воз - бран - ной во - е - во - дѣ по - бѣ - ди -

těl - na - ya, yá - ko iz - bávĭ - she - sĭa ot zĭĭ, bla -
тел(ь) - на - я, я - ко из - бавль - ше - ся отъ злыхъ, бла -

těl - na - ya, yá - ko iz - bávĭ - she - sĭa ot zĭĭ, bla -
тел(ь) - на - я, я - ко из - бавль - ше - ся отъ злыхъ, бла -

těl - na - ya, yá - ko iz - bávĭ - she - sĭa ot zĭĭ, bla -
тел(ь) - на - я, я - ко из - бавль - ше - ся отъ злыхъ, бла -

go - dár - stven - na - ya
го - дар - ствен - на - я

go - dár - stven - na - ya
го - дар - ствен - на - я

go - dár - stven - na - ya
го - дар - ствен - на - я

**Znamenny poliphony from the 17th century
(kontakion to Mother of God, the holiest)**

The afore-mentioned names of different voices may be observed on the following example, a *demestvenny* chant. (E. g. 3.)

[♩] = 76 - 84

Верх] [Top] Днѣсѣ Днесь Хрис - тосъ въ Виф - ле -

Путь] [Way] Днѣсѣ Днесь Хрис - тосъ въ Виф - ле -

Низ] [Bottom] Днѣсѣ Днесь Хрис - тосъ въ Виф - ле -

уе - ѣ - мѣ раж - да - ет -

уе - ѣ - мѣ раж - да - ет -

уе - ѣ - мѣ раж - да - ет -

сія
ся

сія
ся

сія
ся

Demestvenny polyphony from the 17th century

The progression of the middle part, which carries the original melody, is characterized by longer values. Rhythmically much denser is the top part, and the bottom voice, the latter being arguably the most ornate of all. Compared to *znamenny* hymns, this genre of polyphony is rhythmically more diverse, and wealthier in figurations, presenting longer melismatic sections. These probably originate in the ancient monophonic hymns, which did not conform to the sacred ceremonial rules, thus remaining in closer relation with Russian folksongs. In addition, dissonant clashes of seconds are frequent in

the example presented above. Repeated patterns are a common phenomenon in both types of early polyphony, which is, above all, a fundamental stylistic element of Russian folk music and the music of the Russian Orthodox liturgy.¹⁴

Preservation of traditions, and innovations

After all, we can declare, that the 17th century was a time of substantial changes in Russian culture. The struggle to centralize both secular and ecclesiastic authorities was persistent. This included the goal to revise and authenticate liturgical documents, which had sustained significant errors and innumerable variants of melodies as well.

One of the leading personalities of the process was Patriarch Nikon,¹⁵ who had a friendly relationship with Tsar Alexei Mikhailovich Romanov, working together in the efforts of revision.¹⁶ However, the Patriarch – being a Greek Orthodox – was confronted with the rest of the clergy, as the latter had already lost faith in the Greek Church, since it seemed to seek the graces of the Roman Catholic Church in the 15th century. This great difference in personal views finally resulted in a schism in the Russian Church. Those who held on to their *traditional* religious practices, distancing themselves from infiltrating Western influences, instituted their own Church, and went into a voluntary exile,¹⁷ thus preserving their traditional ceremonies, and the *kant*,¹⁸ an ancient genre of hymns.

Still, because of Patriarch Nikon's activity, sacred vocal music changed significantly. Upon becoming the Bishop of Novgorod in the late 1640s, he implemented regulations concerning – among others – musical practices, as at the time he believed that church singing was executed improperly. He forbade the use of linear polyphony, which was judged as dissonant, and helped to spread homophonic three-part singing, based on the Kiev style. Characteristics of this style are simplicity, matter-of-course expression, its melodic structure bears resemblance to folksongs, and it is performed strictly without instrumental accompaniment. The examples presented earlier allow us to notice all these features accurately.

¹⁴ Rajkné Kerek, Judit. *Puskin lírája és a XIX. századi orosz románc (Pushkin's Poetry and the 19th century Russian Romance)*. DLA dissertation, Ferenc Liszt U of Music, 2008, p. 16.

¹⁵ Nikon, Patriarch of Moscow (1605-1681), born Nikita Minin. Religious leader, who tried to modify the Russian Church Liturgy to the likeness of the Greek Orthodox traditions, unsuccessfully. *Britannica*, www.britannica.com/biography/Nikon. Accessed 29 May 2018.

¹⁶ Alexei I (1629-1676), Alexei Mikhailovich Romanov. Tsar of Russia between 1645 and 1676, the schism of the Russian Orthodox Church took place while he was in reign. Warnes, David. *Chronicle of the Russian Tsars*. Thames & Hudson, 1999, pp. 69-76.

¹⁷ Ritzarev, Maria. *Eighteenth-Century Russian Music*. Ashgate Publishing Co, 2006, pp. 25-26.

¹⁸ *Kant*: song.

Patriarch Nikon greatly impressed the people of Novgorod, and the Muscovites as well, so much so, that by the second half of the 17th century, the genre became widely accepted and cultivated.¹⁹ The fact, that the usage of *parted singing* during church ceremonies was made legal by a religious leader – despite centuries of oppression by the Russian Orthodox Church itself – contributed to the uniqueness of this event.

By the time of this revolutionary innovation, older systems of notation had become outdated, being unable to carry new hymns accurately. Slowly, the use of the five-line staff was introduced and accepted, paired with *square notation*. This was the *Kievan square notation*.²⁰

These hymns were grouped into five volumes of books:

- *Obikhod*, i. e. collection of common melodies
- *Oktoikh*, book of the five tones
- *Irmologion*, book of canons
- *Prazdniki*, book of special events
- *Triodion*, triodes of the Great Lent and Easter²¹

In addition, numerous manuscripts contain additional pieces, that are recognized as *putevoy* or *demestvenny* hymns.²² Hymnal codexes also preserved many variations of the afore-mentioned melodies. These collections can be found in different cities – Tikhvin, Volodia, Smolensk, Ostrog – or in monasteries and cathedrals.²³

The turn of the 17th and 18th centuries, sacred vocal genres

The second half of the 17th century was a time of significant transformations in Russian church singing. The musical expectations of notation, style, and liturgy had changed fundamentally. While many of those following *traditional* practices were fighting against all these novelties, others rather withdrew from busy cities, that were influenced the most by new trends. They – practically even to this day – strive to preserve traditional monophonic chants, use the ancient notational system, and create complex manuscripts for church singing.

¹⁹ Ritzarev, Maria. *Eighteenth-Century Russian Music*. Ashgate Publishing Co, 2006, afore cited.

²⁰ *Square notation*: Gregorian notational system used in the late Medieval Period. Dobszay, László. "Kvadrátnotáció (*Square notation*)."
Magyar Katolikus Lexikon (Hungarian Catholic Lexicon), lexikon.katolikus.hu/K/kvadr%C3%A1tnot%C3%A1ci%C3%B3.html. Accessed 30 May 2018.

²¹ *Обиход, Октоих, Урмологий, праздники, Триоди. Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, p. xlv.

²² *Путевой*: on the road.

²³ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, afore cited.

Besides all these, their most precious treasure is the *kant*, preserved and performed in the original way, which made them a source of abundant information for those who pursue research on this field.²⁴

Ergo, the new style of religious polyphony had found its way in Russia by the late 1600s, through earlier efforts done by Patriarch Nikon. The process was supported by Tsar Alexei Mikhailovich, inviting educated singers from Kiev, who were proficient at the new style, to perform their repertoire in churches and in the Royal Court as well. The new pieces did not always receive a warm welcome, mostly because – according to many – they did not originate from Orthodox roots.

Despite all these circumstances, professional vocal ensembles soon began to emerge in both religious and secular institutions, to perform works of the new genre, which combined domestic traditions with the characteristics of Western European polyphony. The structures of these pieces resemble classical Western forms, but their melodies, and harmonic language imply Russian heritage.²⁵

The new style was named *partesny* i. e. *parted* singing, and it was performed using part books instead of the full score.²⁶ These choral works required an advanced, professional level of singing, and thorough knowledge of the new notational system.

The main rules of theory in *parted singing* were formulated in the second half of the 17th century. An important piece of literature regarding the subject was the work of a Ukrainian composer, Nikolay Diletsky, titled *Музыкайская грамматика*.²⁷ This theoretic book provided a guideline for Russian composers who were engaged in sacred vocal polyphony.²⁸ Also there are a few compositions by Diletsky, that are known to have survived.

Polyphonic works performed during church services were mostly choral-like and four-voiced, but hymns with eight, twelve, or even more parts were written as well. Among simpler choral pieces with less parts, the most common type was the *religious kant*. While these works were not being strictly connected to the religious repertoire, it is still important to mention them, as

²⁴ afore cited.

²⁵ afore cited.

²⁶ Parted singing – *партесное пение* – basically entails multivoiced hymns. Keldish, Yury Vsevolodovich: *Az orosz zene története (The History of Russian Music)*. p. 29. 2nd footnote: „The name is derived from the latin word *pars*= *part*, and it meant singing in parts, or voices.”

²⁷ Nikolai Diletsky (~1630-1680) composer and musical theorist who lived in the 17th century. He worked in the cities of Kiev, Vilnius, Smolensk, and Moscow. His treatise on music theory: *Музыкайская грамматика (Musical Grammar)*. *Grove Music Online*, doi:10.1093/gmo/9781561592630.article.S07795. Accessed 7 April 2018.

²⁸ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, afore cited.

they had a strong influence on the emergence, and the development of the choral concerto. The *kant* consisted of 2, 4, but most often three voices. Its form was strophic and had a simple structure. In the beginning, the subjects arranged for music were always sacred, but these works were never a part of the liturgy itself. It was even used to commemorate important historical events.²⁹

The *kant* has Polish roots, many collections containing works of this type were published in Poland during the 16th century, called *kantyczki*.³⁰ The same melodies can be found in Russian compilations as well, and from manuscripts it was determined, that the *kant* went through changes regarding both melody and structure, resembling Russian features more and more as a result.

Most of the composers of *kants* have long been forgotten, however, it was possible to identify a few poets/musicians, through *acrostics*, for instance.³¹ These composers were certainly well educated, being affluent in the Western musical styles, but keeping to the Russian traditions.³²

The genre of the *laudatory kant* spread in the beginning of the 1700s, during the reign of Peter the Great. These works were composed to celebrate important feats or victories of the Tsar.

The *lyrical kant* emerged around the same time, which had a more personal tone, often depicting different shades and natures of love. Secular texts set to such music often originated from popular Russian poets such as M. Lomonosov³³ and A. P. Sumarokov,³⁴ and the genre quickly became popular. The *religious* and the *lyrical kant* was sung all over Russia even in the 19th century, and it remained popular until the dawn of the 20th century. The *lyrical kant* had evolved into the Russian romance by the beginning of the 1800s.³⁵

²⁹ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, afore cited.

³⁰ The term *kantyczki* is of Polish origin, which is used to address religious hymns.

³¹ *Acrostic*: A poem in which the first letter of each line or verse spells out a name, or a message (usually it is the name of the writer). "Akrosztichon (*Acrostic*)." *Kislexikon (Small Lexicon)*, www.kislexikon.hu/akrosztichon_a.html#ixzz5HSiK2TtL. Accessed 30 May 2018.

³² *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, afore cited.

³³ M. V. Lomonosov (1711-1765) world famous Russian polymath, who mostly pursued activities in physics, chemistry, and prose. From a simple fisherman, he became an academic. Font, Márta, et al. *Oroszország története (The History of Russia)*. Pannonica, 2001, pp. 266-267.

³⁴ Alexandr Petrovich Sumarokov (1717-1777) Russian poet, playwright, theatre director, one of the first Russian Classicists of literature. Heller, Mihail. *Az orosz birodalom története (The History of the Russian Empire)*. Ed. Osiris, 1996, p. 277.

³⁵ Russian romance: vocal genre, which uses the main topics of Russian Sentimental poetry – separation, farewell, unfulfilled love. Papp, Márta. „Orosz népdal – dal – románc (*Russian folksong – song – romance*).” *Magyar zene (Hungarian Music)*, vol. XLIV, no. 1, February 2006, p. 15.

Later, the genre of *kant* was implemented to the liturgy. One may find in manuscripts harmonization's of independent hymns and works written for entire church services – morning devotion or Vespers for example – consisting of multiple chapters. These works of a novel style called *kant harmonization's* mostly consisted of four voices, but there do exist 5 or 6-parted pieces, and even arrangements for multiple choirs. The latter usually requires two ensembles, but it can be extended up to six different groups, with eight to twenty-four voices.³⁶

Features of the most popular, four-voiced pieces were these: the *cantus firmus* was sung by the tenor, while the role of the two upper voices – *discantus* and *alto* – was to ornament the music. The bass served as a foundation of harmonies, sometimes moving in parallel with other voices, and it could even contain rapid decorative turns. The texture of these works was basically homophonic, but the use of countermelodies became more and more common, which anticipated a polyphonic mindset.

We can safely say that the genre enjoyed great popularity, which is shown by the sheer quantity of manuscripts. Hundreds of harmonized collections have been preserved to celebrate various saints, over the course of the whole liturgical year.³⁷ Much like in other genres, the composers of these works are mostly unknown, but we may mention the name of Vasily Titov, who composed numerous liturgical works based on the *kant*, consisting of eight, twelve, and even twenty-four voices.³⁸ (E. g. 4. V. P. Titov: *Безневестная Дево {O Virgin unwedded}*)

The text of V. P. Titov's *Безневестная Дево* is a *stikhira*, i. e. a laudatory poem to the Mother of God.³⁹ The piece is eight-parted, and it is identified as a baroque *partesnoe penie*, but I think that the piece is rather Renaissance by its stylistic marks. Structurally – following the course of the text – it is constructed of smaller units, using a *responsorial* technique. Each unit is started by a two or three-voiced male choir or trio calling unto the Virgin, the musical pattern remaining always the same, to which the entire ensemble replies through units of different durations.

The starting units barely differ, parts are interchanged sometimes, but harmonically these units are identical (la-minor, Sol-major, Do-major, re-minor,

³⁶ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, afore cited.

³⁷ Afore-cited p. xlviii.

³⁸ Vasily Polikarpovich Titov (1650-1715) Russian composer. One of the composers who introduced the multivoiced style to Russia. Abraham, Gerald. "Titov." *Grove Music Online*, doi:10.1093/gmo/9781561592630.article.28025. Accessed 14 Oct. 2018.

³⁹ "Dogmatikon (*Theotokion*)." *Egyháztudományi Lexikon (Religious Lexicon)*, www.egriparochia.hu/lexikon/d

Mi-major with a suspended third, then La-minor). *Tutti* passages, however, are quite diverse. First, the composer introduces a massive sonority by a homophonic usage of the four voices. (E. g. 4.)

E. g. 4

V. P. Titov, *Безвестная Дево*, measures 1-4

As the piece proceeds, the musical texture becomes more complicated: different groups of voices respond to each other, being usually divided into four voices in each group, resembling two “SATB” choirs (ergo 1st and 2nd choirs). Titov also uses *diesis* notes, mostly in clausulas, by which the formerly *octatone* tonal system is augmented. By the help of the raised seventh (leading) note, the tonality is harmonic a-minor, with *Picardian* clausulas. The author tries to avoid chromaticism, which is typical in Renaissance, he rather uses crossing voices. By using raised *sol*, *do*, and flattened *ti*, along with the home tonality, the tonal system of the piece becomes ten-noted. Units are rhythmically multi-faceted, we can even hear a *tutti* passage using notes of longer values, embellished with sixteenth notes, which create the impression of a brisk tempo.

This piece by Titov, unlike other afore-mentioned examples, shows the signs of an advanced composition technique. A concertato-styled approach can easily be recognized upon investigating the structure, which manifests in the grouping of different voices.

Characteristics of the choral *concerto*, concertante techniques - antecedents

While there are numerous musicological works of great value discussing the attributes and history of this genre, I would still like to seize the opportunity to broadly expound – based on these publications – the subject. The beginning of its development started way before the 17th century, as the noun *concerto* was widely used all over Italy in the 1500s already. It served as a denomination of ensembles compiled of singers, instruments, groups of instruments, or all and any of the above, whereas pieces written for such ensembles received the same title.⁴⁰ The word in such a context appeared for the first time as a title for a series of motets and madrigals, composed for vocal and instrumental ensembles by Andrea and Giovanni Gabrieli.⁴¹ The first piece for two choirs was supposedly written by Fra Ruffino d’Assisi, the choir-master of the Padua Cathedral. It is believed that he composed a piece for nine choirs, later.⁴²

The meaning of *concerto* includes the ideas of competition and cooperation as well. Two main types of the genre are the *stile concertato*, based on the hierarchical relationship between the solo and tutti, and the *cori spezzati*, which employs several coequal groups responding to each other.

These compositions using multiple choirs – in which the different groups sing independently, and together as well – were perfected in the Cathedral of Saint Mark in Venice.⁴³ Andrea and Giovanni Gabrieli used countless combinations and variations of ensembles, exploiting the spatial features of the Basilica. Many of the following concertante elements were used in Russian choral concerti, but all were composed strictly for vocal ensembles only.

- separate groups for higher and lower registers
- main and concertante choirs (or even soloists)
- combinations of colors and timbres
- varied spatial locations of different groups
- instrumental reinforcement of vocal parts
- very frequent changes between different choirs
- reverberation effects

⁴⁰ Palisca, Claude V, and Zoltán Hézser, translator. *Barokk zene (Baroque Music)*. Zeneműkiadó, 1976, pp. 96-97.

⁴¹ *Concerti di Andrea, et di Gio. Gabrieli*, Venice, 1587.

⁴² Horváth, Balázs. *A térbeli zene típusai a XX. század második felének zenetörténetében, a zenei tér jelenléte a kompozícióban (Types of Spatial Music in the Music History of the Second Half of the 20th Century)*. DLA Dissertation, Ferenc Liszt U of Music, 2005.

⁴³ Eggebrecht, Hans Heinrich. „A nyugat zenéje: folyamatok és állomások a középkortól napjainkig (The Music of the West – Processes and Statuses from the Middle Ages to the Present day).” Typotex Publishing Co, 2009, p. 306.

Though the heyday of concertante vocal works employing multiple choirs was in the 16th century, the genre was well known in the Baroque period as well. A perfect example of that is a work by Heinrich Schütz, titled *Psalmen Davids sampt etlichen Moteten und Concerten*, which was published in 1619. Schütz most likely learned concertante techniques from his Venetian colleagues, as he was a student of Giovanni Gabrieli between 1609 and 1613, moreover, he got acquainted with Monteverdi two decades later.

The afore-mentioned series contained 22 pieces composed for 2-4 choirs, which are grouped into three genres by the author himself: psalms, motets, and concerti. Works for multiple choirs use selected passages from psalms, the texts being set to picturesque music of high artistic quality. We may conclude that the goal of Schütz was to use the manifold techniques and diverse musical colors of the Venetian *concerto*, as well as depicting the content of the texts by musical means.⁴⁴

There is another work, which is pertinent because of its title, *Geistliche Chormusik* by Schütz, published in 1648. The word *geistliche* has a lot in common with its Russian counterpart *духовный* (*duhovny*), which was used to indicate choral concerti of a religious nature.⁴⁵ However, this publication of Schütz contains soloistic concerti, which was even determined in the preface: *concertante over basso continuo, compositional style from Italy*.⁴⁶

The choral concerto in Russia

Much like the *kant*, the choral concerto as a genre began to appear in the second half of the 1600s and had been in constant development until the 18th century.⁴⁷ It was called *duhovny* or *horovy kontsert*, but the expression *partesny kontsert* was also in use.⁴⁸ This is the most elaborate of all types of multivocal compositions, being performed on special, ceremonial events only. Amidst all the changes in the style of the choral concerto, one thing remained: the sublime, pompous, ceremonial character. This majestic effect was only reinforced by the manner of performance, taking place in a church, as the singers stood on the chorus, and the melodies echoed through the building.

These pieces mostly used texts of a religious nature – which were extracted from liturgies in the early days of the genre – and they still had close ties with the traditions of the Church. They were mostly performed during Communion, sometimes using the texts of obligatory hymns of the rite.

⁴⁴ Afore-cited p. 309.

⁴⁵ *Духовный*: religious, spiritual.

⁴⁶ Afore-cited p. 311.

⁴⁷ Skrebkov, S. S. *Избранные статьи (Selected Studies)*. Музыка (*Muzyka*), 1980, p. 188.

⁴⁸ *Хоровый*, i.e., composed for vocal ensemble.

However, the text being freely chosen by the composer was more common, which could be a passage from a psalm, an entire psalm, or a hymn that was appropriate for the given occasion.⁴⁹ Still, it mostly was a psalm of David, that was set to music.⁵⁰

From the 17th century on, the musical interpretation of psalms was common in the Russian artistic scene, using transcriptions of contemporary poets, such as Lomonosov and Sumarokov. Composers of choral concerti however rather resorted to using traditional psalms originating in the Bible, although the texts sometimes ended up being handled with great liberty.⁵¹

Anyhow, authors of choral concerti had a novel attitude towards the text, as it was usually subject to the music. Fragments of the text, and repetitive passages were frequently assigned to sequences, imitations, and rhythmic variations. But unlike the earlier Russian traditional practice, the new style was strongly influenced by the subjective interpretation of the text.⁵²

Early choral concerti mostly had one single movement, characterized by one continuous idiom. Later, changing the meter of different units became more and more common, as other compositional techniques regarding structural considerations, and the relationship of different voices became more diverse.

The Russian choral concerto in the 18th century

In contrast with one-movement multivocal hymns, the choral concerto by the 1700s was a cyclic genre. It consisted of parts with different characters and tonalities, the structure being strongly influenced by the text, which was selected and organized according to the principles of the cyclic system. The cultivation of the new, classical concerto is attributed to Maxim Sozontovich Berezovsky⁵³ by many.

⁴⁹ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, p. xlix.

⁵⁰ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007, afore cited.

⁵¹ It happened, for example, that the beginning of the psalm was left unused, and certain verses were left out sometimes as well. On several occasions the text was compiled of specific passages extracted from multiple psalms.

⁵² *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Ell., 2007.

⁵³ M.S. Berezovsky (1745-1777) Russian composer. He went to St. Petersburg at an early age and sang in operas as a soloist. In 1765 he went to Italy to complete his studies at Bologna, under Padre Martini. In 1773 he returned to Russia. Unable to secure a suitable position in the musical life of the capital he shot himself after a few years of struggle. Berezovsky left several compositions for the church, chiefly for a cappella chorus. *Grove's Dictionary of Music and Musicians*, vol 1-10, The Macmillan Press Ltd.

Dmitry Stepanovich Bortniansky⁵⁴ – who was closely related to choral traditions by his first musical experiences – was also a notable contributor to the development of the genre. His *a cappella* works bear the stylistic marks of the classical style, through which he created the 18th century-type of Russian *duhovny kontsert*.⁵⁵

Because of the historical and cultural changes – and probably due to the activity of the two afore-mentioned composers – of the age, the genre went through remarkable transformations. It was likely influenced by the fact, that the Tsarist Court was opened towards Western Europe, and the idea of Enlightenment during the reign of Catherine II. Foreign guest artists, musicians, and composers – who moved to the country upon invitation from the Empress herself – had a great influence on native Russian artists. Even more so in the case of Berezovsky and Bortniansky, who both had the opportunity to embark for study trips in Italy, helped in their musical artistic developments by Italian mentors.

By their lifetimes, the Russian choral concerto already had a history of almost one hundred years. Both composers had preserved much of the musical and formal traditions of their predecessors, but they also introduced significant innovations.⁵⁶ The Russian choral concerto however remained to be strictly *a cappella*. Solo sections did appear in compositions, but only as a concertante element, without independent roles, as the choir itself was always of primary importance.

The *duhovny kontsert* – much like Western concertante choral pieces – is based on contrasts. Different movements of the cyclic works have adversative idioms, the rhythm, tonality, and meter may change also. Composers use the artistic opportunities provided by varying timbre, color, range, and pitch. They create contrasts by alternating between larger and smaller groups – solo-tutti – but it most often takes place in one single ensemble. Although, one may find – among the works of Bortniansky and Vedel – *concerti* originally written for an apparatus of two choirs.

We must mention the *repentance concerto* as well, which appeared around the final years of the 1700s in Russia. This is the rather melancholic type of the genre, which might originate in the Sentimentalism, that became increasingly popular in the latter half of the 18th century. The movement had

⁵⁴ D.S. Bortnyansky (1752-1825) Russian composer. He studied with Galuppi in St. Petersburg and Italy. From 1796 he was musical director of the imperial chapel in Russia. He wrote a large amount of church music. The collected edition of his works was edited by Tchaikovsky and contains more than 100 vocal compositions. *Grove's Dictionary of Music and Musicians*, vol 1-10, The Macmillan Press Ltd.

⁵⁵ Skrebkov, S. S. *Избранные статьи (Selected Studies)*. Музыка (*Muzyka*), 1980, afore cited.

⁵⁶ afore cited.

an influence on literature as well, one may observe its effects in the works of Mihail Nikitich Muravyov (1757-1807), and Nikolai Mihailovich Karamzin (1766-1826).⁵⁷ Sentimentalism naturally gained followers among composers too, which is clearly perceptible in works written after the 1790s.⁵⁸

The development of the choral concerto fell under yet another influence of a similar significance, which was the contemporary enthusiasm towards Italian music. While there was a strong presence of German traditions in various courts along with spreading habits of French origin, the audiences of Saint-Petersburg and Moscow had a desire for Italian-like music as much as they needed a sentimental atmosphere. This *Italia-mania* became almost hysterical by the beginning of the 19th century.⁵⁹ Editors and merchants of music titled their sheet music as *Italian masses*, or *new Russian song with refrain, in Italian style* for example.⁶⁰

Even serf singers were advertised accordingly, for instance: *...proficient in the Italian-style performance of parted singing...*⁶¹ Any work of art – let it be musical, of fine art, or whatever else – and any artist was worth more, if it was of an Italian origin, or if he mastered Italian music. The following text is a short passage from a letter of Vladimir Grigorievich Orlov, written to his son:

*„There is a well-praised Italian, who arrived here last year, to teach singing. I think his name is Minarelli, employed by Bibikov. He is the teacher of both of Bibikov’s sons, receiving a salary of 200 rubles per month. That is an insane amount of money, it truly is surprising, that such a miserly man can be so generous, when it gets to music.”*⁶²

Therefore, we can surely state, that the Italian style of expression was a trait of the *repentance concerto* as well between 1790 and 1800, which was considered up to date at the time, and it was cultivated by, among others, Bortniansky, Artem Vedel,⁶³ and the contemporary of the latter: Degtyaryov.⁶⁴

⁵⁷ Dukkon, Ágnes, and Katalin Szőke. „Az orosz irodalom története (*History of the Russian Literature*).” *Szláv Intézet (Slavic Institute)*, szlavintezet.elte.hu/szlavtsz/slav_civil/orosz-irodalom.htm#h1. Accessed 28 June 2018.

⁵⁸ Ritzarev, Maria. *Eighteenth-Century Russian Music*. Ashgate Publishing Co, 2006, pp. 297-298.

⁵⁹ afore cited 273.

⁶⁰ afore cited.

⁶¹ Serfs, or lowborn peasants.

⁶² *Хвалят очень италианца, которой учит петь, он приехал сюда прошедшую зиму. Помнится имя ему Минарелли, учит у Бибикова 2 мальчиков, получает по 200 на месяц, цена бешеная, удивительно, что такой скупец столячлив на музыку.* afore cited.

⁶³ A. Vedel (1767-1808) composer, conductor, singer and violinist, born in Kiev. *Internet Encyclopedia of Ukraine*, encyclopediaofukraine.com/display.asp?linkpath=pages%5CV%5CE%5CVedelArtem.htm. Accessed 13 Oct. 2020.

⁶⁴ S. A. Degtyaryov (1766-1813) composer and conductor, former serf musician. Ritzarev, Maria. *Eighteenth-Century Russian Music*. afore cited.

These choral works are characterized by a remorseful, mournful tone, by which they stand in contrast with earlier, unstrained concerti in major tonalities.

Sadly, it is often an exceedingly difficult task to identify the composers of these works, as they were usually rather distributed as manuscripts, due to the costliness of printed music. These manuscripts were written and copied by serfs, as manpower was cheap in contemporary Russia.⁶⁵ In addition, the same text was often set to music by multiple composers, but catalogues often mentioned only the title of the pieces, such as the KPN from 1793.⁶⁶ This catalogue – which supposedly contains the repertoire of a serfs' choir from a local estate – is now safely stored in a museum in Moscow.⁶⁷

The aftermath of the choral concerto

As we were able to see, the sparkling cultural life in the second half of the 18th century helped the Russian choral concerto reach the pinnacle of its development, the genre was blooming. From time to time, similar works did appear during the following century, and in the 1900s as well, however, there were no more notable changes taking place in the afterlife of the genre.

Concerti composed by the succeder of Bortniansky, and the new musical director of the Tsarist Court – Aleksei Lvov – might be an exception in this regard.⁶⁸ These were simpler, four-voiced choral compositions, with powerful emotional content, intended for rather common events. These usually had one movement. Lvov paid more attention to the innate attributes of any chosen text than his predecessors, rhythmically displaying the inflections of the liturgic prose. Through asymmetrical or independent rhythmical patterns – summoning *znamenny* hymns – he reinterpreted the genre. He later published an essay regarding the free handling of rhythm, titled *Free or asymmetric rhythm*.⁶⁹ He used a wide range of dynamics in his choral pieces, applied chromaticism, and strong dissonances. His style and artistic vocabulary can be linked to the early German Romanticism.⁷⁰

⁶⁵ Ritzarev, Maria. *Eighteenth-Century Russian Music*. p. 289.

⁶⁶ KPN: *Каталог певческой ноты* (Catalogue of Sung Notes) Handwritten catalogue, published by an anonymous music enthusiast on the 16th of January 1793. Ritzarev, Maria. *Eighteenth-Century Russian Music*. xxvi, p. 158.

⁶⁷ Afore cited 290.

⁶⁸ Alexei Fyodorovich Lvov (1798-1870) Lithuanian composer, violinist. He performed – among others – at the Gewandhaus in Leipzig. He composed in multiple genres. He has written works for violin and cello, as well as composing religious and secular choral pieces, and operas. *Grove Music Online*, doi:10.1093/gmo/9781561592630.article.45811. Accessed 29 June 2018.

⁶⁹ *О свободном и несимметричном ритме*.

⁷⁰ *Тысяча лет русской церковной музыки (One thousand Years of Russian Church Music)*. Musica russica Dc. Eil., 2007.

The turn of the 19th and 20th centuries saw some new choral concerti as well. Besides others, the most notable authors were Kyui and Rachmaninoff, who followed patterns developed in the 1700s. The concerto of Sergei Rachmaninov – written by the 19 years old composer – precedes the sonority of his later choral works. The piece was written for the feast of the Assumption, titled: *Mother of God, eternal in prayer*. The piece is faithful to the tradition of previous centuries, as it has a cyclic structure.⁷¹ It is divided into three distinct units, or movements. The first one is a long moderato part, which is followed by a somewhat disproportionately short *fugato* passage, and the piece is completed by a vivacious, laudatory last movement.

This product of Rachmaninoff's youth is titled as a choral concerto, but it is not rich in terms of concertante techniques, he did not really utilize the contrasting possibilities of different voices. Dynamics however sometimes go to the extremes, as they range from the fourfold piano to the quadruple forte. But, the handling of the text and the divided nature of the opus remind the listener of the traditions of 18th century Russian choral concerti, and even Bortniansky himself.

In his later choral series, the magnificent *Vespers*, we may discover again the imprint of traditions of the choral concerto. Alternations between trios or groups of voices, and authentic parallel melodies characterize some of the movements. Rachmaninoff enriched these with beautiful solo sections, and neo-modal elements.

The ascension of the New Russian School brought forth the realization that the religious choral concerto was not compatible with the nature of Russian church singing. Inclusion of foreign musical elements was not welcome anymore, since the new goal was to exalt the national history, and to implement it into music.⁷² Despite these circumstances, one may still find a few contemporary choral concerti, composed by Pavel Chesnokov for example.⁷³

It is worthy to listen to choral concerti performed by Russian, or Ukrainian artists. Fortunately, one can find multiple high-quality recordings of these three composers' works, released on disks and LPs, or uploaded to online video-sharing platforms. The dense, dark-toned sonority of the ensembles, and the usage of *basso profundo* in authentic performances open the world in which these lesser-known composers lived and created, who are, however, well worth exploring.

Translated from Hungarian by Dániel Kovács

⁷¹ В молитвах неусыпающую Богородицу.

⁷² Тысяча лет русской церковной музыки (*One thousand Years of Russian Church Music*). Musica russica Dc. Ell., 2007.

⁷³ Pavel Grigorievich Chesnokov (1877-1944) Russian composer and conductor. Because of Soviet oppression, the church, where he was a choirmaster, was destroyed, which led him to stop writing music altogether. Cummings, Robert. "Artist Biography." *Allmusic.com*, allmusic.com/artist/pavel-chesnokov-mn0001610579/biography. Accessed. 30 June 2018.

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RELIGIOUS CHANTS – THE DIVERSITY OF CHURCH HYMNS TYPES

DANIEL MOCANU¹

SUMMARY. In the Romanian musical space, in the Orthodox Church hymns' repertoire, there is a great variety of non-liturgical chants intended to be sung in different moments of the liturgy. The moments these chants can be introduced are during the *kinonikón*, the believers' communion and the end of the liturgy. Either they are called *kinonikón*, hymns, **Calophonic** Hirmos, spiritual or liturgical chants; the religious chants became a part of the Orthodox rite, training the Christians 'community in the church chant. Having appeared in diverse historical contexts and being written by Byzantine music composers, by priests, by church singers and local liturgical communities, these religious chants have deeply been rooted both in the ancient liturgy ritual, and in the different moments of religious activities, pilgrimages, conferences, spiritual gatherings. Having an extremely accessible melodic line and being constructed on doxological, doctrinarian and moralizing character texts, the religious chants are an efficient means of making the Christian communities more dynamic.

Keywords: *kinonikón*, hymn, religious chants

The rising interest, of the liturgical community in the religious chant, results in some spiritual and communitarian implications. From a spiritual point of view, the Christians are trained in a sole living and feeling, forming the community of those who pray, through chant, in the same belief. On the other hand, from a communitarian point of view, the chant unites in a sole voice the Christians with different social positions and age groups. The chant unifies and erases differences. Due to the development of the religious music for many centuries, Christians cannot keep up to date with the vast musical repertoire. From the direct cult actors in the first centuries, they ended up

¹ Univ. Assistant Professor PhD. Daniel Mocanu, Faculty of Orthodox Theology, Babeş-Bolyai University, Cluj-Napoca, daniel.mocanu@ubbcluj.ro

being the spectators of a cult they cannot longer identify with. Of course, there are exceptions, where the same repertoire is performed, and a musical tradition is created so that it can be assimilated. Nevertheless, few are the moments when the Christians can be direct participants of the liturgical act: *Our Father...* chant, the *kinonikón*, and at the end of the liturgy. The moment of the chant of the *kinonikón* is a fixed point when the Christians can be involved in the liturgy through the unison chant. For the moment of the *kinonikón* we have up to today, an entire series of religious chants. In the present research we are going to make a thorough analysis of the most utilized religious chants that have entered the liturgical ritual, by the pressure of the community or church singers, replacing the old Byzantine *kinonikón*. Moreover, we shall describe the impact that these religious chants had on the ritual and the community.

1. The *Kinonikón* – the liturgical chant specific to the Holy Communion moment

1.1. The *Kinonikón* vs *priceasna*

During the Holy Liturgy, the climax of the entire ritual, that really represents our Lord Jesus' promise fulfillment², is the clerics and Christians communion, during which, according to the Byzantine cult, such a chant must be performed. Therefore, the hymnography that is sung during the Holy Liturgy, during the clerics' communion, is called *Kinonikón* or *priceasna*.

*Kinonikón*³ (κοινώνικον = what is common) is the hymn during the holy communion and it is the performance of a chant, mostly a verse or line from David's psalms. The *Kinonikón* is sung in papadic style, at ease, to give the clerics the chance to take communion and to prepare the Holy Eucharist for the believers. According to the tipiconic classifications, the *kinonikón* must be on Sundays, weekly (common days), on holidays, and all the other celebrations of the church year, being composed on all the voices. The *kinonikón* texts is linked,

² „Aceasta să o faceți întru pomenirea Mea/ Do this for my remembrance” (Mt. 26, 26-29; Mc. 14, 22-25; Lc. 22, 19-20)

³ More detail about the *kinonikon* see at: Dimitri E. Conomos, *The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music*, Washington DC: Dumbarton Oaks, 1985; Thomas H. Schattauer, 'The Koinonikon of the Byzantine Liturgy', *Orientalia Christiana Periodica*, 49 (1983), p. 91-129; Robert F. Taft, *A History of the Liturgy of St. John Chrysostom; Volume V: The Precommunion Rites*; Chapter VI „The Communion Psalmody or “Koinonikon”, *Orientalia Christiana Analecta* 261, Rome 2000; Nicolae Gheorghită, *Chinonicul dominical în perioada post-bizantină/ The Sunday Kinonikón in the Post-Byzantium Period (1453-1821). Liturgică și muzică/ Liturgics and Music*, București, Editura Muzicală, 2007.

either connected to the respective holiday, or to the kinonik act (communion), and it is closed by the chant: Halleluia⁴.

In Transylvania or Banat, the *kinonikón* are called „priceastăă” or „priceasă” by the Old Slavic term: Прича́стие – which here designates the action of participating to the *Blessed Sacraments*, more specifically to the communion with our Lord Jesus Christ’s Body and Blood.

If we refer to the meanings that these two words incorporate, *kinonikon* and *priceasna*, then the appropriate term for this liturgical moment is of *kinonikon* and not of pray song. Therefore, Saint John Chrysostom, in his commentary to the 2nd Epistle of the Corinthians, says: “The bread which we break, is it not a participation in the body of Christ? But why did the apostle use the word μετοχή⁵, and not κοινωνία⁶? He wanted to show through the word κοινωνία that there is more meaning than to the word μετοχή; although, in other cases, these two words are remarkably similar. He wanted to show us that we do not only unite through communion, but we unite with Him through it. Because there is one bread and we who are many are one body, and it is His”⁷.

The purpose of the Eucharist is to create communion. Therefore, from Greek and Slavic inheritance, the appropriate term for the moment is *kinonikon/communion* and not pray chant/priceasna/participation. In the current practice both terms are used for the same liturgical moment. What is more, the *kinonikon* that are sung must be coordinated not only with the liturgical moment but also the event being celebrated during the mass.

1.2. The *kinonikón* in the cult

In the Orthodox cult, the *kinonikón* is sung at the holy liturgy after the priests’ words: *Let us be attentive! The Holy Gifts for the holy people of God*, followed by the lectioner’s answer: *One is Holy, one is Lord, Jesus Christ, to the*

⁴ *Dicționar de muzică bisericească românească/ Romanian Church Music Dictionary*, (coord): Nicu Moldoveanu; Nicolae Necula; Vasile Stanciu; Sebastian Barbu-Bucur, Basilica, București, 2013, p. 144.

⁵ Μετοχή – participare/ participation. Cf. *Greek Dictionary of the New Testament*, by James Strong, S.T.D., L.L.D, Albany, OR USA, 1997; *A Patristic Greek Lexicon*, G. W. H. Lampe, Oxford, Clarendon Press, 1961. In Slavonic translated by: Прича́стие – communion, participation cf/according to: <https://dic.academic.ru/dic.nsf/ushakov/978354>.

⁶ Κοινωνία – **communion**. Cf. *Greek Dictionary of the New Testament; A Patristic Greek Lexicon term translated from Slavic*: Общение – communion, cf: <https://dic.academic.ru/dic.nsf/ushakov/978354>.

⁷ *Comentariile sau explicarea Epistolei I către Corinteni a celui întru sfinți părintelui nostrum Ioan Chrisostom, arhiepiscopul Constantinoplei/ The Comments and Explanation of the 1st Epistle to the Corinthians*, translation from Elenistic, Oxonia edition, 1847, de Arhim Theodosie Athanasiu, București, 1908, p. 324.

glory of God the Father. Amen. As in the holy altar the believers take communion, the lectern singers and the believers chant the *kinonikón* of the day.

In the contemporary practice it is customary that the *kinonikón* is replaced by a series of religious chants, that are not officially part of the liturgical repertoire of the ritualistic moment, but due to their popularity and accessibility became part of the liturgy. Among the chants that have been transferred from other rituals, replacing the *kinonikón*, we enumerate: the pilgrimage songs and the Pray chants dedicated to the Virgin Mary (*marianic*), kalophonic chants, the folk pray chants, and the religious chants inspired by the literature of the communist prisons.

Consequently, we shall analyze these religious chants that entered the holy liturgy, replacing the old *kinonikón*.

2. The pilgrimage religious chant

The chants that were used during pilgrimages were the first that made their way in the liturgical service, due to their popularity and accessibility. Passed on from one generation to another, in time, they became proper religious hits, sung especially during feasts honoring Virgin Mary.

2.1 Terminological statements about the pilgrimages' phenomenon⁸

Before moving on to the description of the stylistic particularities of the pilgrimages' chants, for a whole picture, it is proper to contextualize the phenomenon and its religious, cultural, and social implications, of the pilgrimage.

From an etymological point of view the word pilgrimage in Romanian derives from the French word: "pèlerinage". The French word: „pèlerinage” comes from the Latin „peregrinus”, that means traveller, foreigner, who came from foreigners, he who goes to a foreign country and settles there. The word „peregrinus” is a derivate of the verb „peragro”, meaning progress, proceed, visit⁹. At large, the word suggests the way we access a space, a territory.

⁸ J. Sumption, *Pilgrimage: An Image of Mediaeval Religion*, London, Faber and Faber. V. and E. Turner, 1975; *Image and Pilgrimage in Christian Culture: Anthropological Perspectives*, New York, Columbia University Press, 1978; M.L. Nolan, „Pilgrimage Traditions and the Nature Mystique in Western European Culture”, *Journal of Cultural Geography*, 7/1 (1986), p. 5-20; R. H. Stoddard and A. Morinis eds, *Sacred Places, Sacred Spaces: The Geography of Pilgrimage*, Baton Rouge, Louisiana State University, Geoscience and Man, 1997.

⁹ G. Guțu, *Dicționar Latin-Român/Latin-Romanian Dictionary*, Editura Științifică și Enciclopedică, București, 1983.

The idea that the word suggests is leaving home, and go, for a period, to another place. The word has been adapted by other languages: in Italian „pellegrino, pellegrinaggio”; in French „pèlerin, pèlerinage”; in Spanish „peregrino, peregrinaciòn”; in English „pilgrim, pilgrimage”; in German „Pilger, Pilgerfahrt”; in Romanian „pelerin, pelerinaj”¹⁰.

In the Romanian language, the word *pelerinaj* designates a ritualistic journey made by believers, individually or in groups, in a holy place (Jerusalem, Lourdes, Mecca). Journey made in a historically and culturally renowned place. Continuous movement, progress¹¹.

2.2. The Pilgrimage's purpose

In its dynamic, the pilgrimage is supposed to be the departure, journey and arrival in a holy place and the act of veneration. The reasons why people embark in pilgrimages are multiple. We can enumerate the diverse, religious, cultural, and spiritual ones. Likewise, the pilgrimage implies a series of cultural, psychological, sociological, topographic, and economical, and by reuniting them, an active phenomenon is constantly maintained, in a constant evolution, and in the degree of interpreting the need and an interior impulse of those who practice it¹².

The pilgrimage supposes a series of gestures and intrinsic motivations: the sight of a church, of an icon, an artifact, and relics. The pilgrimage is made to keep a promise, a silent agreement. What is more, the internal motivation for a pilgrimage is the intervention for a wish coming true, cure for illness, atonement from troubles, the missing of the sacred and liturgical space. In Giorgio Otranto's opinion, the birth and development of the Christian pilgrimage is tributary to the change in historical conditions. He argues that the change of paradigm needs a long time to assimilate determined conditions; but the Christian pilgrimage develops immediately after the peace of the Church, as the answer to the necessity for long given by the biblical readings, to visit the places in which our Lord lived and practiced¹³.

¹⁰ Mirel Bănică, *Nevoia de miracol. Fenomenul pelerinajelor în România contemporană/The Need of Miracles. The Phenomenon of Pilgrimages in contemporary Romania*, Polirom, Iași, 2014, p. 40.

¹¹ *Dicționarul explicativ al limbii române/The Romanian Language Explicative Dictionary* (ediția a II-a revăzută și adăugită), Academia Română, Institutul de Lingvistică, Editura Univers Enciclopedic Gold, 2009.

¹² Mirel Bănică, *Nevoia de miracol/The Need of Miracle*, p. 45.

¹³ Giorgio, Otranto, „Il pellegrinaggio nel cristianesimo antico”/ *The Pilgrimage of the Ancient Christian*, in: *Vetera Christianorum* 36 (1999), p. 239-257.

The pilgrimages and processions in different moments have a veritable tradition in the Western Church. The disasters and heresies were the two factors which made the exit of the Christians possible, outside the churches' walls. Earthquakes, draughts, volcanic eruptions, and the danger of invaders, the Avars in 626, the Slavs in 860, were the events which drove the citizens of Constantinople on the streets, to beg for divine help¹⁴. The heresies that attacked the dogma in the Church's first centuries were also a starting factor of the liturgical processions having as a purpose to attack the wrong teachings through chant. We have many examples in this sense: Ephraim the Syrian¹⁵, Saint John Chrysostom¹⁶. Some Christian poets must be remembered who composed non liturgical hymns having as goal the strengthening of the Christian communities. We must remember *Ambrosius of Milan*¹⁷, **Gregory of Nazianzus**¹⁸. These liturgical processions were at Constantinople and left a special print on the holy liturgy and on other rites of the Byzantine official ceremonial¹⁹.

¹⁴ John F. Baldovin, *The Urban Character of Christian Worship. The Origins, Development, and Meaning of Stational Liturgy*, (Orientalia Christiana Analecta, 228) Rome: Pontificio Istituto Orientale, 1987; Robert F. Taft, *Ritual bizantin/ The Byzantine Rite*, translation from English by Dumitru Vanca și Alin Mehes, Editura Reîntregirea, Alba-Iulia, 2008, p. 35.

¹⁵ Efreim Sirul/ **Ephrem the Syrian** (306-379) took a stand against the Arianic heresy from Edesa, beginning to write various hymns and papers against the heretics. In this sense, as a counterattack to the heretics represented by the philosopher Bardaisan, he gathers Christian choirs which he personally teaches them to sing Christian hymns. Cf. Miller, Dana, *Istoria și teologia Bisericii Răsăritului din Persia până la sfârșitul secolului VII/ The History and Theology of the Eastern Church of Persia until the end of the 17th century*, în *The Ascetical Homilies of Saint Isaac the Syrian*, translated by the Holy Transfiguration Monastery, Boston MA, 1984, p. 481-541 și p. LXVI-LXXI, în Isaac Sirul, *Cuvinte către singuratici/ Words for the Lonely*, 2nd part, recently discovered, 2nd edition, introductory study and notes by diac. Ioan I. Ică jr., editura Deisis, Sibiu, 2007, p. 475-476.

¹⁶ Saint John Chrysostom, as Patriarch of Constantinople, initiates nightly processions, during which christian hymns were being sung, to fight back against the processional actions of the Arian heretics. Cf. John F. Baldovin, *The Urban Character of Christian Worship...*, p. 183.

¹⁷ Ambrosius Mediolanensis, *Patrologia Latine*, 16, 17, J.P. Migne, 1845; Luigi Biraghi, *Inii sinceri e carmi di Sant Ambrogio*, Milano 1862; Jan den Boeft, „Ambrosius Mediolanensis: Delight and Imagination: Ambrose's Hymns”, in: *Vigilae Christianae*, 62 (2008), p. 425-440.

¹⁸ Gregorius Nazianzenus, *Patrologia Graeca*, Paris: J.-P. Migne, 1862; A. Grenier, *La Vie et les poésies de S. Grégoire de Nazianze*, Clermont-Ferrand, 1858; Michele Pellegrino, *La poesia di S. Grigorio Nazianzeno*, Pubblicazioni della Università cattolica del Sacro Cuore, Serie Quarta: Scienze Filologiche, volume XIII, Milano, 1932;

¹⁹ Robert F. Taft, „How Liturgies Grow. The evolution of the Byzantine Divine Liturgy”, in: *Beyond East and West. Problems in Liturgical Understanding* second revised and enlarged edition, Edizioni Orientalia Christiana, Pontifical Oriental Institute, Rome, 1997, p. 203-233.

2.3. Short description of a pilgrimage to Nicula Monastery

To observe the dynamic of the pilgrimage songs and the implications on the pilgrims' community, it is essential to make a short description of such a pilgrimage. Therefore, we shall stop at the famous and renowned pilgrimage at the Nicula Monastery.

To assure an excellent development of a pilgrimage, there are guidelines that ought to be followed when progressing in a pilgrimage, which are the rules and the songs that must be sung²⁰.

Consequently, the pilgrims' group is organized ever since The Dormition Lent. In front of the pilgrims there can be a cleric or an elderly, who knows the route and has the sole role of coordinating the group, to say the adequate prayers and the texts for each moment and to follow the same path on foot or, lately, by means of transport.

The procession starts a few days ahead in the church yard. As a distinctive sign, symbol of the pilgrims, these have ahead a procession Cross or a *prapur!* flag embellished with traditional towels. This is the *flag* guiding the procession, being the distinctive sign of the group. After the constitution of the group, the believers surround the Church trice and begin their journey, singing. On the traditional path, grace is given to all the sacred assigned spaces marked by shrines, Churches, stopping and adoring them. Likewise, during the pilgrimage, the group's members are welcomed by the villagers, who give them water, food and, in need, accommodation for the night.

When arriving at the monastery, the pilgrims head to the Church, which they surround trice, standing or leaning on their knees, singing the arrival song at the monastery. The next ritualistic gesture is represented by the worship of the Saint icon of our Virgin Mary. They bow before it, they pray, they lower the flag and touch the objects they brought from home, to be blessed: basil, icons, and personal objects.

After having worshiped the Saint icon, the pilgrims sit in a designated place given in the monastery space. Where there is a pilgrimage tradition, there are yearly designated places by tradition to take part in the holy masses,

²⁰ For a better understanding of the entire pilgrimage ceremonial, there have been various guides published, in which we can find the ritual and the traditional songs: *Calea mântuirii. Îndreptar practic, cum să se facă pelerinajele la sfânta mănăstire/ The Atonement Way. Practical Guide, of how the Pilgrimages are made to the Holy Monastery*, Editura Ordinul Sfântului Vasile, Biksad, 1943; *Culegere de rugăciuni și cântări. Pentru creștinii cari merg la sfânta mănăstire/ Prayers and Songs Compendium*, Tiparul Tipografiei Diecezane, Arad, 1938; Vasile Stanciu, *Cântați Domnului tot pământul. Cântări bisericești, Picesne, Colinde, folosite la Sfânta Liturghie și la Paraclisul Maicii/ Sing to the Lord all the Earth. Religious Songs, Picesne, Carols, used at the Holy Liturgy and the Mother Paraclis*, *Renașterea*, Cluj-Napoca, 2019.

celebrated at feast. During the time spent at the monastery the pilgrims pray, sing, get confession and communion. What is more, this is a good time to hear and note new religious songs, sung by other pilgrims' groups.

Another important moment during pilgrimage is the night vigil mas, at which end the Church is surrounded twice with the miraculous icon of our Lord's Mother. In front of the reduced procession, because only clerics and singers take part in it, there are each group's representatives, carrying the *flag*. After the festive liturgy in the very day of the celebration, the pilgrims, after having again surrounded the wooden monastery church, head back home singing²¹.

This is a short presentation of the pilgrimage ritual for the Great Mary celebration, at Nicula Monastery, Cluj County.

2.4. The origin of the pilgrimage song in Transylvania

Regarding the pilgrimage songs' origins, the specialists²² agree that they remind of the melodic frames of old religious songs present in the anthologies that were in circulation in Europe beginning with the 17th century²³.

²¹ For much more information about the Nicula Monastery Pilgrimage consult: Kádár József, *Szolnok - Dobokovarmegye monographiája*, vol. V, Dej, 1901; Victor Bojor, *Maica Domnului de la Nicula/ The Mother of Lord at Nicula*, Editura Mănăstirii de la Nicula, Gherla, 1930; Ion Apostol Popescu, *Arta icoanelor pe sticlă de la Nicula/ The Art of Glass Icons at Nicula*, Editura Tineretului, București, 1969; Ioan Podea, *Mănăstirea Nicula*, Editura Mănăstirii Nicula, Nicula 1995; Dumitru Cobzaru, *Monografia Mănăstirii Adormirea Maicii Domnului, Nicula/ The Dormition of the Lord's Mother Monastery Monography, Nicula*, Editura Ecclesia, 2015.

²² Gheorghe Ciobanu, „Izvoare ale muzicii românești/ Springs of Romanian Music”, în: *Studii de etnomuzicologie și bizantinologie/ Studies of Ethnomusicology and Byzanthology*, vol I., Editura Muzicală, București, 1976, p. 9; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania/ Orthodox Church Music in Transylvania*, Editura Presa Universitară, Cluj-Napoca, 1996, p. 26; Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj din Transilvania epocii comuniste/ The Pilgrimage and the Pilgrimage Song in Transylvania during Communism”, în: *Crâmpoie din cronologia unei deveniri/ Sights in a Transformation Chronology*, vol I., Editura Muzicală, București, 2004, p. 67.

²³ *The Liber Usualis*, Desclee & Co., Tournai, 1956. For the Calvinist Romanians, it is printed in 1570, in Latin a *Little Book of Chants*, translated after the Hungarian book by Szegeđi Gergely. This paper would eventually be completed and translated by Ioan Viski, *Psalmi și cântece bisericești/ Psalms and church songs*, for the Calvinized Romanians in Heșeg County. It was also the pastor Ioan Viski who puts together the *Psaltirea calvino-română versificată/ The Romanian-Calvino Book of Psalms in Verses*, which comprises not only the versified psalm by the author, songs, carols for Christmas and the New Year, for Paresimi, for Easter and Rusalii. Cf. Nicolae Albu, *Istoria învățământului românesc din Transilvania până la 1800/ The History of the Romanian Educational System in Transylvania until the 1800*, Tipografia Lumina, Blaj, 1944, p. 24; 109.

These have entered the Transylvanian space by livresque sources²⁴, but also by religious propaganda of the Catholic cults, Lutheran and Protestant. The music researcher Romeo Ghircoiașu states that, in this sense, the reality by which “the musical current implanted by the reformers among the Transylvanian Romanians could have stimulated the development of a musical-literary-cultic tradition unspecific to Orthodoxy, of so called *pricesne*, of folk influences, but also protestant, as a means of true faith expression, tradition that is still ongoing in many orthodox churches of Transylvania, and more specifically in the God’s Army practices.”²⁵. The Religious chants that have marianic themes are called „Marienlied” or pilgrimage songs²⁶. Regarding the affiliation with the religious and procession songs, we can suppose the existence of some melodic typology which the Romanian believers have assimilated, *Romanized* along the centuries, transmitting by word of mouth, to match the ethos, feelings, and devotion of the orthodox pilgrimage.

After many centuries of transformations and adaptations at melodic structure level, the orthodox pilgrimage songs took shape on a unitary musical stratum, distinct and specific to the liturgical -processional space of Transylvania²⁷.

²⁴ What is more, the spiritual songs entered Transylvania by the way of the schools created by the Catholic Church in Oradea, Alba Iulia, therefore, the Lutheran and Calvinist Schools in Sighișoara, Caransebeș, Hețeg, Turda. For more information you can check: *Istoria învățământului din România/ The History of the Romanian Educational System*, Editura Didactică și Pedagogică, București, 1971, p. 35. Paul Brusanowski, *Învățământul confesional ortodox român din Transilvania între anii 1848-1918/ The Orthodox Educational System in Transylvania between 1848-1918, Între exigențele statului centralist și principiile autonomiei bisericești/ Between the Centralist States Requests and the principles of Church Autonomy*, Editura Presa Universitară Clujeană, Cluj-Napoca, 2010.

²⁵ Romeo Ghircoiașu, *Contribuții la istoria muzicii românești/Contributions to the Romanian Musical History*, vol I., Editura Muzicală, București, 1963, p. 100.

²⁶ Thomas A. Thompson, „The Virgin Mary in the Hymns of the Catholic Church”, in: *The Oxford Handbook of Mary*, Edited by Chris Maunder, Oxford University Press, 2019, p. 247-265. The marianic hymns flourished during the Middle Ages, After the Trent Synod (1545-1563), the Catholic missal contained, with a few exceptions, only the scripturistic and euhologic texts in Latin. The devotional marianic hymns, of non-liturgical provenience managed to create special marianic devotion. After the Council of Vatican, the Virgin Mary was included in the *Christ Sacrament* being celebrated in the mass, but at the same time creating a scripturistic and ecclesial image of the Virgin Mary. To deepen the issue regarding the reception and role of the Virgin Mary in Christianity to be seen: *The Oxford Handbook of Mary*, Edited by Chris Maunder, Oxford University Press, 2019.

²⁷ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj din Transilvania epocii comuniste/ The Pilgrimage and the Pilgrimage Song in Transylvania during Communism”, în: *Crâmpeie din cronologia unei deveniri/ Sights in a Transformation Chronology*, vol I., Editura Muzicală, București, 2004, 55-69.

2.5. *The Particularities of the pilgrimage chant*

From an architectural point of view, of the procedures that merge the text with the song, it is noted that the *marianic pricesne* or the pilgrimage chants belong to a lyrical-epic creation typology, having a religious theme, musical structures, and execution modes, which particularize them.

As a musical genre, the pilgrimage chant belongs to a folk category of occasional ceremonies²⁸, being related to the star Christmas songs²⁹. The musicologist Constanța Cristescu analyzing the *marianic pricesne* states that these “have their own texts, and specific content. Some of them are of cultured or semi-cultured origin, being created by the deacon or the priests. The theme is intricately connected to the event it accompanies. The texts are causally linked to the three essential moments of the pilgrimage: the pilgrimage itself, with the arrival, the stay, and the departure from the monastery. Most of the chants are liturgical, being connected to the Virgin’s cult³⁰.”

The melodies used in the in these pilgrimage chants are associated to the romance songs, of proper song, of star Christmas songs, but they have their own melodies. In these chants we encounter hexacord sonorous structures, amplified by the inferior support tetrachord, with an ending on the first stage. The new pilgrimage chants have a tonal-functional structure, and the melodic and cadential formulas diversify according to each piece’s ambitus³¹.

The rhythm of the pilgrimage chants is *giusto-silabic*, being intricately connected to the metric and the verses’ beat, in which the long and short syllables, noted by quarter notes and eighth notes, that assure a connection between sound and word. For the melismatic formulae present in the text,

²⁸ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj din Transilvania epocii comuniste/ *The Pilgrimage and the Pilgrimage Song in Transylvania during Communism*”, în: *Crâmpeie din cronologia unei deveniri/ Sights in a Transformation Chronology*, vol I., Editura Muzicală, București, 2004, 55-69.

²⁹ These similitudes between *the pilgrimage songs* and the star chants can be found in the research of musical folk songs: Sabin Drăgoi, *303 colinde cu text și melodie/ 303 Carols with Text and Melody*, Scrisul Românesc, Craiova, 1925; George Breazu, *Colinde/Carols*, Cartea satului, 21, București, 1939; Béla Bartók, *Melodien der Rumänischen Colinde (Weihnachtslieder). 484 Melodien, mit einem einleitenden Aufsatz*. Wien. Universal Edition. 1935; Gheorghe Cucu, *200 de colinde populare culese de la elevii seminarului Nifon în anii 1924-1927/ 200 folk carols gathered by the students of the Nifon Seminary in the years 1924-1927*, Societatea Compozitorului Român, București, 1936; *1484 colinde cu text și melodie/1484 Carols with text and melody*, coordonator: Ioan Bocșa, Alba Iulia, Fundația Culturală Terr Armonia, 1999, 2 vol., Cluj Napoca: Editura Media Musica, 1999.

³⁰ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj/ *The Pilgrimage and the Pilgrimage Song ...*”, p. 56.

³¹ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj/ *The Pilgrimage and the Pilgrimage Song ...*”, p. 59.

lesser values are used. The songs develop from a rhythmical, cursive, fluid point of view, at a constant speed, which leaves no place for stops and eludings of duration. This rhythmicity allows their execution by multiple singers. A separate category from the pilgrimage chants is represented by those musical creations destined for pilgrimages, which develop by pitch pulsation, framing the vocal rhythm accommodated to the pitch in ceremonial style³².

The pilgrimage chant knows a particular evolution, process in which, various musical strata are formed. Consequently, by the inculturation process, the elder generation invites, induces, and forces the younger generation to adopt the group specific the pilgrimage chants. But these songs behave differently due to a series of internal and external variety factors. We are to enumerate some of these: the ambitus width, the modal transformations, and the sonorous material enrichment through the import of various melodic formulas from the proper song, romance, carol or doina. In the diversity of the repertoire there are also external factors: the songs from other groups of pilgrims, songs that come from other coexisting cults (mostly neo-protestant), melodies from other cultural environments (urban and cult). Entering in each group's musical repertoire, these are often transformed by previous typologies. A great impact in the repertoire diversification is given by the social networks and media, infusing new melodic typologies and melodies.

These pilgrimage chants' form is a stanzaic form, each stanza having 4-6 melodic lines. The stanza has, in its turn; two or three two lines phrase segments. The melodic lines have an elevate profile in the first section, with the main breath mark on the first segment of the mode, placed after the second melodic line³³.

The repeatable functions of these pilgrimage chants are the *latreutic* function, by which grace is given to the saint people and the religious feelings expression and the therapeutic function, by which the atonement from soul and body sufferings is requested. Being intricately linked to the processional phenomenon, which requires the believers' implication in a common devotional purpose, the pilgrimage chants can be sang by anyone, both during the rite and outside it. The pilgrimage chants act as a cohesion and religious factor.

When we talk about the pricesne in Nicula Monastery, we must bring into discussion the contribution of two singers, collectors and pricesne composers, at their popularity growth.

³² Train Mîrza, „The Vocal Rhythm Accommodated to the Beets in the Ceremonial Tradition, with a distinctive rhythm of folk music”, în: *Lucrări de muzicologie/Musicology Works*, vol. 10-11, Cluj-Napoca, 1979, p. 245-257.

³³ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj/ *The Pilgrimage and the Pilgrimage Song ...*”, p. 59.

The hierdeacon Ilarion Mureșan of Nicula Monastery³⁴ and Eugenia Marinescu³⁵ have a wide repertoire of pricesne called „pricesne niculane/ pricesne from Nicula”. The pricesne from Nicula Monastery are known and sung by all the pilgrims that come every year at the monastery, at high religious celebrations. The impact that these “pricesne from Nicula” have on the believers is overwhelming. Passed on from generation to generation, they are widely known by yearly participants at the celebration. A moment of great emotional intensity and spiritual charging is represented by the procession of the Dormition of Our Mother of Christ Eve, when thousands of believers, gathered around the monastery, with candles in their hands, sing in a sole choir the traditional pricesne: *O, Măicuță sfântă, Ajută-ne, Măicuță, Lacrimi mari îmi curg pe față, Ție, Mamă-ți cer.*

To sum up, these are the general structural characteristics of the pilgrimage chants. Knowing these traits gives us a series of markers which we can build taxonomy with of the religious themed repertoire performed in the liturgical space of the Romanian orthodox cult. Due to their popularity, the marianic pricesne have surpassed the pilgrimage sphere, entering the Sunday repertoire of the church singers around the country and, consequently replacing the *kinonikón chant*.

2.6. The sociological impact of priceasna

When we analyze, from a sociological point of view the impact that the priceasna have on the pilgrims, but also on the believers in a sacred space, at certain liturgical celebrations, we must consider that “pricesnele belong to a musical identity of the pilgrims’ groups”³⁶, identifying with these. Pricesnele act as an identity marker, making each group that comes into the procession unique, having come in different melodic rhythms.

The pricesne melodies, which are sung in well-established moments, during the pilgrimage, are used as construction instruments of the community³⁷. These give the pace tempo, being adapted to the rhythm, it focuses the

³⁴ One of the most known and sung pricesne that the author declares to have composed is the priceasna: *De la margini o, apostoli/ From the Margins, oh Apostles*, which is sung on August the 15th, at the Dormition Celebration, around the church, with the wonder making icon. Moreover, there must be stated that the Hierdeacon in Nicula, Ilarion, who is a good iconographer. In spite of his disability from his childhood, he lost his left hand, he is a talented glass icon painter, being one of the few painters that carries on the tradition of the church painting on glass, the Nicula style.

³⁵ The folk music singer Eugenia Marinescu is a prolific pricesne interpreter from Nicula Monastery, having recorded over 8 Cds.

³⁶ Mirel Bănică, *Nevoia de miracol/ The Need of Miracles*, p. 89.

³⁷ Mirel Bănică, *Nevoia de miracol/The Need of Miracles*, p. 98.

attention on the event that they are going to celebrate, raise the emotional state of the participants, all in all, it articulates the spiritual feelings and believes, uniting the personal motivations to the devotional gestures.

“The music is linked to the natural energy shapes, with the movement kinetics, and the human body that reach certain musical parameters, make specific movements, common, the musical tempo and the style of music playing a decisive part in the emotional states creation”³⁸. In this sense, the anthropologist Dupront states that “hearing has the property to be included in the religious extraordinary and to convert it in the sensorial food of the popular religions, often resulting in pilgrimage cultures”³⁹.

The benefits of music, on the masses are well known. In a sacred space, as the monasteries’ grounds, the music transmitted through the speakers delimitates a sonorous space which establishes a physical and metaphysical relationship with the surroundings. Music has the capacity to maintain the sacred fulfillment and the spiritual tension specific to a certain place. Music gives way to a community feeling. This thing is mostly seeable at the great pilgrimage at Nicula Monastery. Each group arrives at the monastery singing their own *pricesne*. What is more, in the spare time, when there is no mass being celebrated and through the sleepless nights, the pilgrim’s groups sing *pricesne*. In these moments, various *pricesne* are simultaneously sung, which creates this unique polyphony. So, we can observe that these *pricesne* unify, give way to a community feeling, becoming a *protection screen* against the surrounding aggression⁴⁰.

3. The religious chant of non-liturgical provenience - *pricesna*

3.1 Terminological ambiguities

The non-liturgical *pricesna*⁴¹, as a musical genre, is a religious chant of cultured provenience, religious or folk, usually anonymous, which is sang during the Holy Liturgy, when the believers and clerics get communion, or at its end. Between the non-liturgical *pricesna* and the *pricesna/ kinonikón*

³⁸ Tia de Nora, *Music in Everyday Life*, Cambridge: Cambridge University Press, 2001, p. 87.

³⁹ Alphonse Dupront, *Du Sacré. Croisades et pèlerinages. Images et langages*, Gallimard, 1987, p. 357.

⁴⁰ Mirel Bănică, *Nevoia de miracol/ The Need of Miracles...*, p. 112.

⁴¹ We use the term of non-liturgical *pricesna* to distinguish it from Old Slavonic, *pricesna*, the equivalent of the *kinonikón*. The non-liturgical *pricesna* hasn’t a reachable liturgical correspondent and is not mentioned in the Byzantine manuscripts tradition. It is the equivalent of religious themed chants made by priests, singers, people or anonymous, with songs from the local folk tradition.

the only resemblance is that they are sung at the same liturgical moment. On the other hand, the noticeable differences at the melodic level and at the textual ideas are definite.

Today, under the priceasna umbrella, understood as a musical religious piece, there are integrated a wide range of non-liturgical chants. Analyzing them from a melodic line and used text perspective, we can classify them into: pricesne from Romanian folk, moralizing pricesne focused on the emphasis of the moral Christian behavior; psaltic pricesne; folk pricesne; and pricesne belonging to the Lord's Army, many of them having Traian Dorz's lines.

As time went by, pricesne became the norm in most of the Orthodox parishes in Transylvania, replacing the old *kinonikón*. This phenomenon has multiples implications, not only on a liturgical ensemble, but also a spiritual one. The old *kinonikón* have been forgotten, being replaced by pricesne, out of various reasons: the lack of *kinonikón* from the Transylvanian religious songs repertoire; the ignorance of many church singers regarding the psaltic notation to be able to render the *kinonikón*; the lack of musical education; the neo-protestant cults' influence; the excessive promotion of pricesne in the media and social media space; the invention of audio recordings; the poaching of this musical genre by folk singers; the pricesne popularity due to concerts and festivals.

We must also mention the fact that the *kinonikón*'s replacement by non-liturgical pricesne has a series of consequences on a liturgical and spiritual plan. Liturgically, their introduction results in a breach of a 1500-year-old traditional liturgy. There would have been no issue if these pricesne had had a biblical and patristic undertone, or if they had been adapted to the celebrated liturgical moment, but most of them are different from the Byzantine Melos and hymnography.

In the evolution of Byzantine music, we can note a similar phenomenon which we are able to find today in connection to the reluctance of the introduction of the non-liturgical pricesne in the cult, phenomenon that had occurred in the first centuries of Christianity, when there was a significant opposition of the monarchs to the introduction of the new hymns of non-liturgical provenience⁴². In time, with the rise of new celebrations, the development of new

⁴² About the reticence of the monarch about a new christian imnology, to be seen details in: Edmond Bouvi, *Poetes et Melodes. Etude sur les origines du Rithme Tonique dans L'Hymnographie de l'Eglise Grecque*, Nimes, Paris, 1886, p. 56-59; Wilhlem von Christ and M. Paraniakas, *Anthologia graeca carminum christianorum*, Leipzig, 1871, p. XIII-XX; J. M. Neale, *Hymns of the Eastern Church*, London, 1863; J.B. Pitra, *Analecta sacra spicilegio Solesmensi parata*, Paris, 1876; J.B. Pitra, *L'hymnographie de l'Eglise greque*, Rome, 1867, p. 41-44; Jean Bremond, *Părinții pustiei/The Fathers of the Desert*, the introduction and comments by Marinela Bojin, Nemira, București, 2002, p. 265-327; Vasile Răducă, *Monahismul egiptean. De la singurătate la obște/ The Egyptian Monarchism. From solitude to community*, Nemira, 2003, p. 207-210;

hymnographical forms was observed: trope, motet, canon, of biblical and patristic inspiration, that could poetically express the celebrated biblical event. Consequently, a rich Byzantine hymnography was born, coated in the most vivid forms of religious music. At a more profound comparative analysis, we cannot say the same thing about the new musical creations that have entered in the last two decades in the church singers' repertoire. Today, dreadfully, many of the pricesne, do not fit in the musical pattern of the consecrated Byzantine hymnography.

On the spiritual level, the lines they have and the romanticized melodic line, the pricesne do not set in a state of inner reflection, prayer, meditation, but mostly, they have strong sentimentalist accents. If we were to analyze most of the texts, we would notice that they are departing from the Orthodox belief spirit. All the songs in the Holy Liturgy are composed, both in the stanza and in melody, such as to create a prayer state, a meditation. The Liturgy is supposed to be a sonorous space that extracts you from the daily struggle and induces a state of communion, of taking part in the sacrament that is performed. Nonetheless, the presence of these pricesne with a pious-moralizing theme, and a melodic line with strong folk accents, results in our exit from the ambiance of the Byzantine ritual.

3.2 The non-liturgical pricesne origin

It is extremely hard to establish the origin of these pricesne, given the fact that they are always in a process of transformation. Their distribution through the media, made their spreading possible in all the Patriarchy. In most cases, their origin is anonymous; being the creation of some liturgical communities, where due to the pricesne notebook⁴³ they are orally transmitted from generation to generation. Under the orality pressure these pricesne go through profound transformations at the melodic line level.

There are also a series of pricesne whose author can be established, belonging to certain priests, church singers and Christians. Lately, under the excuse of popularity and public acknowledgement, many of the folk music interpreters compose the text and melody of the sung pricesne.

Lucien Regnault, *Viața cotidiană a Părinților deșertului în Egiptul Secolului IV/ The Daily Life of the Desert Fathers in the 4th century Egypt*, ediția a II-a, traducere diac. Ioan I. Ică jr, Deisis, Sibiu, 2004, p. 89- 107; Petre Vintilescu, *Despre poezia imnografică din cărțile de ritual și cântare bisericească/ About the Imnographic Poetry from the Ritualist Books and Religious Chant*, Editura Partener, Galați, 2006, p. 56-59; Picu Ocoleanu, *Introducere în genealogia teologică a monahismului creștin/Introduction to the Theological Genealogy of the Christian Monarchism*, Editura Christiana, București, 2008, p. 184-196.

⁴³ Without the presence of musical notation, that makes it impossible to determine the melodic line.

Regarding the origins of the *pricesne* sung in Ardeal, the Church Music professor Gheorghe Șoima, of the “Andrei Șaguna” Theological Institute in Sibiu, stated the following: “Neither the dance songs nor the party songs influenced the religious music in Ardeal, but the *doine*, star songs and the carols, therefore the cleanest and brightest genres. We cannot find foreign folk music influences in the people common sense, unworthy of the people’s decency and humanity”⁴⁴.

3.3 For and against *pricesne*

Regarding the introduction of prayers in the worship, there are two currents among church singers. A few singers and clerics, belonging to the psaltic musical tradition, completely rule out the introduction of priests into worship, calling them “*mane*, sectarian songs”, “songs foreign to the spirit of the Orthodox tradition”, “folk songs”. All these Puritan partisans of psaltic church music claim that both the songs and the lyrics uttered by the priests are at odds with the Orthodox liturgical spirit. They are suitable only for those extra-liturgical manifestations, pilgrimages, spiritual visits, religious activities, concerts, festivals, which do not necessarily involve the presence of a clergyman and a consecrated ritual.

On the other hand, there are many Christians who support the idea of introducing priests in the liturgical space. The clergy and church singers from Transylvania believe that these prayers are suitable for singing during the Holy Mass, because they are appropriate to the experiences of the believers present at various services. At the same time, they consider that prayers have a decisive role in involving the community of believers in homophonic singing. Through the effect it creates, due to the simple, tender lyrics, sometimes with a clear note of sentimentality, and the simple and repetitive music, the prayers have a community, missionary, and therapeutic role.

3.4 Collections of Transylvanian *kinonikón* and *pricesne*.

If in the musical perimeter of the repertoire destined to be sung during the *kinonikón*, in Wallachia and in Moldova⁴⁵, we have a rich tradition; the same cannot be said about the repertoire from Transylvania.

⁴⁴ Gheorghe Șoima, „Folclorul muzical religios/ The Religious Musical Folk”, în: *Scieri de teologie și muzicologie/ Writings of Theology and Musicology*, ediție îngrijită de Vasile Grăjdian și Cornelia Grăjdian, Editura Universității „Lucian Blaga”, Sibiu, 2010, 184.

⁴⁵ *Heruvico-chinonicar*. Tomul 1. *Heruvico-chinonicar which comprises three layers of Sunday heruvics and Kinonikon on all voices, but not of the week, that have been added axions 22*. Tom 1. Translator, editor and typographer: Anton Pann. București, 1847; *Heruvico-chinonicar*. Tomul 2. *Heruvico-chinonicar annual that comprises in itself heruvics and kinonikon for all the yearly celebrations, that have had their axions added*.

In the Orthodox Church of Transylvania, the situation of church music was a special one. Only at the end of the 19th century, more precisely, in 1890, thanks to the effort made by the priest professor Dimitrie Cunțanu, appears the first musical work destined for pupils, students and singers. If we were to compare it with the collections from other regions of the country, we will find that it is incomplete. In it we find only a few songs for the most important liturgical services and melodic models of practical application for the other hymn texts that were not put-on notes.

For the moment of the *kinonikón*, in Cunțanu's collection, we have recorded only a few prayers: The Sunday prayer "Praise the Lord from heaven" in voice I, in detail; priceasna from the Paschal period "The Body of Christ" on voice III, at large, composed by Dimitrie Cunțanu; priceasna at the Feasts of the Mother of God "The eye of my heart" on voice IV, in detail; the prayer from Holy Thursday "Your Last Supper" on voice VII, at length; the prayer from the Liturgy of the Gifts previously sanctified "Taste and see" voice I, in detail.

We also find two hymns intended to be sung after the end of the Holy Mass: "Mistress receives the prayer of your servants", on voice VIII and the song "Today the coffin"⁴⁶ intended to be sung on the feast of the Entry of the Mother of God into the Church, instead of "Mistress receive...". The latter's song was introduced for use by Metropolitan Andrei Șaguna, on the text of Zaharia Boiu.

The effort of collecting religious prayers and songs is continued by Professor Timotei Popovici, who makes up a series of popularizing collections⁴⁷. Among those who capitalize musically on the *Kinonikón* and the Transylvanian

Tom 2. Translator, editor and typographer: Anton Pann. București, 1847; *Liturghierul lui Serafim Ieromonahul*. Pagina de titlu: *Rînduiala Sfintei și Dumnezeieștii Liturghii care cuprinde în sine: Binecuvîntează și celelalte antifoane, heruvicele, axioanele și chinonicele de peste tot anul și ale Postului Mare de la Liturghia Sfîntului Vasile și de la Liturghia mai-nainte sfințită a Sfîntului Grigorie Dialogul/ The Rules of the Saint Liturgy that comprises: Bless the other antiphones, heruvics, axions and yearly kinonikon and of the Great Lent at the St Basil Liturgy and the Before-Sanctified Liturgy of the Saint Gregory the Dialogist Tomul 2. Editor and typographer: Serafim Ieromonahul. Buzău, 1856; Nifon Ploeșteanu, *Carte de muzică bisericească/ Religious Music Book*, 1902; Ion Popescu-Pasărea, *Culegere de cântări bisericești ce se cântă de către preoți în sobor la diferite servicii bisericești/ Religious Songs Compendium that is sung in a council by priests at different celebrations*, București, Tipografia Cărților Bisericești, 1946.*

⁴⁶ *Cântările bisericești după melodiile celor opt glasuri ale Sfintei Biserici Ortodoxe/ Collection of Church Songs for the Gathering on the Eight Voices of the saint Orthodox Church, gathered, noted and arranged by de Dimitrie Cunțanu, profesor la Seminarul „Andreian” Arhidieceșan, Sibiu, Editura autorului, 1890, p. 52.*

⁴⁷ *Priceasne și cântări pioase în cinstea Preasfintei Născătoare de Dumnezeu/ Praises and pios chants for the adoration of the Lord's Saint Mother*, the majority are from the collection of the composer Timotei Popovici. Cf. Prof. univ. dr. Dumitru Jompan, *Timotei Popovici (1870-1950) - Monografie*, Editura Andreiana, Sibiu, 2006.

pricesne, we must also mention Vasile Petrașcu⁴⁸. In the collection of 45 prayers, Petrașcu collected and noted after hearing prayers from different students or church singers, he processed prayers and religious songs taken from the repertoire of religious choirs or concerts, according to different authors⁴⁹. At the same time, he composed new ones.

The series of teachers who took care of collecting and editing the prayers is continued by Father Professor Vasile Stanciu, who makes up several collections of prayers: *Songs in honor of the Mother of God*⁵⁰; *Sing to the Lord all the earth - Songs at the Holy Mass, prayers, carols, and the Paraclis of the Mother of God*⁵¹. At the same time, we mention the collection of Professor Domin Adam, *Collection of Christmas pricesne and carols*⁵².

3.5 Marianic pricesne - the binder of Christian unity in Transylvania.

The pricesne dedicated to our Mother of the Lord which the orthodox, catholic, and Greek- catholic sing on their way to the monasteries in the context of marianic celebrations can be considered a mark of melodic value of the Transylvanian Christians piety. These hymns are a tribute to the biblical, patristic and communitarian – liturgical creations that the Christians composed ever since the first centuries, as a sign of devotion for the Virgin Mary and her part as Theotokos și Mediatrix.

⁴⁸ Dr. Vasile Petrașcu: *45 pricesne (chinonice) pentru Liturghiile Duminecilor/ 45 Pricesne (Kinonikon) Collected, Noted, Composed And Polished By Different Authors, Singers, And Amateurs Of Church Music On A Sole Voice Cluj*, Edit. Petrașcu-Ardeleanu, 1938.

⁴⁹ Atanasie Lipovan; Augustin Bena; Celestin Cherebețiu; Trifon Lugojan; Gavriil Musicescu; T. Foșu; Stepan Ivanovich Davidov; I. Vorobchievici; Gheorghe Dima; Ion Cartu; G.N. Mugur. Mihai Brie, „Kerkunft und Entwicklung des Kirchlichen Chorgesang un den Rumänischen Ländern und Siebenbürgen. Musikologische Perspektiven”, in: *Studia UBB Musica*, LXIV, 2, 2019, p. 101-120.

⁵⁰ *Cântări în cinstea Maicii Domnului/ Chants for the Adoration of the Lord's Saint Mother*, Editura Mesagerul, Cluj-Napoca, 1996. The Compendium contains pricesne for the Mother of our Lord collected by the author from the pilgrims who travel to Nicula and Rohia Monastery. What is more, the Compendium contains a few pricesne from Timotei Popovici's collection.

⁵¹ *Cântați Domnului tot pământul – Cântări la Sfânta Liturghie, pricesne, colinde și Paraclisul Maicii Domnului/ Sing to the Lord all the earth - Songs at the Holy Mass, prayers, carols and the Paraclis of the Mother of God*, Editura Renașterea, Cluj-Napoca, 2017. Conceived as a missionary instrument for the eparchy believers and not only, the Professor Vasile Stanciu selects *Songs at the Holy Mass, prayers, carols, and the Paraclis of the Mother of God, from different collections and authors*. The collection is a mixture of chants from the uniform psaltic music, but also chant from the Transylvanian music.

⁵² Domin Adam, *Antologie muzicală de strană/Musical Anthology for the Lectern*, Alba Iulia, Editura Reîntregirea, 2007; *Culegere de pricesne și colinde/ Collection of pricesne and Carols*, Alba Iulia, Editura Reîntregirea, 2011. The religious chants from both collections that professor Domin Adam made, which the author calls pricesne, are part of the folk treasure, of Christian inspiration, of the Romanian people, creation born from the piety of the regular Christian, and that have a wide usage. Cf. Domin Adam, „'Priceasna' and 'Koinonikon' - history, structure and form”, în: *Altarul Reîntregirea*, 3 (2012), p. 69-88.

The hymns that Christians have composed in honor of the Mother of God date back to the apostolic age. Of these, some of them are present in Holy Scripture⁵³ and in the apocryphal gospels⁵⁴. One of the oldest prayers discovered, addressed to the Mother of God, which is also a well-known hymn in Byzantine space, is Ὑπὸ τὴν σὴν εὐσπλαγχνίαν (Under your mercy/ Sub tuum praesidium)⁵⁵. This hymn dates from the third century and is contained in the papyrus 470, purchased by the “John Rylands” Library in Manchester in 1917⁵⁶. The antiquity of the hymn attests to the fact that the Christians in Egypt, before the systematization of Marian theology in the fifth century, had a liturgical cult of the Virgin, manifested in hymns. With the development of Byzantine hymnography, starting with the fifth century, there is a need to multiply hymns of non-biblical origin, to give voice to the new church realities included in the series of Christian tradition. Thus, for the new church holidays, for the saints, for important events included in the calendar of annual celebrations, a whole series of new hymns were created. In this context, we must also mention the famous hymn dedicated to the Virgin

⁵³ Imnul Născătoarei de Dumnezeu/ The Lord's Mother Hymn (Magnificat), Luca 1, 46-55; Raymond E. Brown, Karl P. Donfried, Joseph A. Fitzmayer and John Reumann (ed), *Mary in the New Testament: a collaborative assessment by Protestant and Roman Catholic Scholars*, Fortress Press and Paulist Press, Philadelphia and New York, 1978; John Anthony McGuckin, „Mary in the Hymnody of the East”, in: *The Oxford Handbook of Mary*, edited by Chris Maunder, Oxford University Press, 2019, p. 107-122.

⁵⁴ The apocryphal gospels are of essential importance in the definition of the Mother of Christ cult and of the hymnography dedicated to her life and dormition: H.R. Smid, *Protoevangelium Jacobi: a commentary*, Van Gorcum, Assen, 1975; J.K. Elliot, *The Apocryphal New Testament. a collection of Apocryphal Christian Literature in an English Translation*, Oxford, 1933; *Evangheliile apocrife/ The Apocryphal Gospels*, translation, introductory study, notes and presentations by Cristian Bădilită, ediția a IV-a adăugită, Polirom, 2007. The researcher Stegmüller finds more similitudes between the prayer *Sub tuum praesidium* (3rd century) and some prayers like hymns in *Faptele lui Toma/Thomas Deeds*, a text composed at the beginning of the 3rd century. Although, Stegmüller does not state that these apocryphal traditions are the source of an old prayer for Mary, he states that the *merciful Mother* from *Thomas Deeds*, who is a person with heavenly origins, seems to remind us of Virgin Mary from the prayer *Sub tuum praesidium*. Stephen Shoemaker, *Fecioara Maria în credința și evlavie creștină primară/ Virgin Mary in the Belief and Primary Christian Piety*, trad. Lucian Filip, Ed. Doxologia, 2018, p. 98-104, apud. Otto Stegmüller, „Sub tuum praesidium. Bemerkungen zur ältesten Überlieferung”, in: *Zeitschrift für katholische Theologie*, Vol. 74, No. 1 (1952), p. 76-82.

⁵⁵ Ὑπὸ τὴν σὴν εὐσπλαγχνίαν καταφεύγομεν Θεοτόκε· τὰς ἡμῶν ἰκεσίας μὴ παρίδῃς ἐν περιστάσει ἄλλ’ ἐκ κινδύνου λύτρωσαι ἡμᾶς μόνῃ ἀγνῇ μόνῃ εὐλογημένῃ. (*Sub milostivirea ta scăpăm, Născătoare de Dumnezeu. Ruǎciunile noastre nu le trece cu vederea în nevoi, ci din primejdii ne izbăvește pe noi, una curată, una binecuvântată/ Under your mercy we escape, Mother of God. Our prayers do not oversee in need, but in dangers deliver us, one pure, one blessed*).

⁵⁶ Stephen Shoemaker, *Fecioara Maria în credința și evlavie creștină primară/ Virgin Mary in the Primary Belief and Piety*, p. 99.

Mary, the *Akatist Hymn*⁵⁷, which came to be consecrated in the Byzantine world as the Hymn par excellence of the Mother of God. The Akathist Hymn is an anonymous 5th-century creation that was created to celebrate the mystery of the Mother of God in Christ and His Church⁵⁸. We find a few other Marian hymns in the hymnography of the Orthodox cult and in the writings to the Church Fathers⁵⁹: St. Nicodemus the Hagiorite⁶⁰, Bishop Nectarios of Aegina.

It is worth mentioning that one of the hymns composed in honor of the Mother of God by Bishop Nectarius, Ἀγνή Παρθένε, (*Agni Parthene*) *Virgin Mother*⁶¹

⁵⁷ The Theological themes, about the Mother of Christ from this Hymn Acatist, are an admirable synthesis of the Ecumenical Synods in Ephesus (431) and Chalcedon (451), of the writings of the Patriarch Proclu of Constantinople and of Hierarch Basil of Seleucia. All this Christian marianology became crystalized due to the efforts made by the August Virgin Empress Pulcheria, the true inspiration of the Hymn Acatist, the one who orchestrated the triumph of marianic and Christological Orthodoxy. Cf. Ermanno M. Toniolo, *Acatistul Maicii Domnului explicat. Imnul și structurile lui mistagogice/ The Mother of Christ Acatist Explained. The Hymn and mistagogic Structures*; presentation and translation by Ioan. I. Ică jr., Editura Deisis, Sibiu, 2009, p. 57.

⁵⁸ Ermanno M. Toniolo, *Acatistul Maicii Domnului explicat/ The Mother of Christ Acatist Explained ...*, p. 21.

⁵⁹ Jaroslav Pelikan, *Fecioara Maria de-a lungul secolelor. Locul ei în istoria culturii/ Mary Through the Centuries: Her Place in the History of Culture*, Translation from English by de Silvia Palade, București, Humanitas, 1998.

⁶⁰ Nicodemus the Aghiorite, *Canoanele Maicii Domnului, Cununa Pururea Fecioarei sau Noul Theotokarion/ The Mother of God Canons, The Eternal Halo of the Virgin or The New Theotokarion*, represents a cult book that is read at the end of the Compline all year long, structured on eight voices. The *Theotokarion of Saint Nicodemus* is better written and edited, the author composing an anthology, which gathers the most beautiful canons for the Mother of Christ, gathered by Byzantine hymnists as: Saint John of Damascus, Saint Andrei Criteanul, Saint Theodore the Studite, Joseph the Hymnographer, Patriarch Photius, the monk Tecla, St. John of the Ehhite, Metropolitan Mitrofan of Smyrna, Gheorghe of Nicomedia, Patriarch Atanasie, Arsenie Monahul, Teoctist Studitul, Teofan of Nicey Graptul, Ilie Criteanul Eccidul, Patriarch Ignatie, Mark of Ephesus (Evghenicul), Calinic of Heraclea, and others, some known and others brought back from obscurity by St. Nicodemus. Cf. Saint Nicodemus the Aghiorite, *The New Theotokarion, Canoanele aghiorite ale Maicii Domnului/ The Aghiorite Canons of the Mother of Christ*, translation by Laura Enache, Iași Doxologia, 2012, p. 10. This collection is based on the old hymnographic canons for the Mother of Christ, written by Agapie Landos in 1643, which Saint Nicodemus enriches considerably. Cf. Elia Citterio, *Saint Nicodemus the Aghiorite, personality, work, ascetical and mystical teachings*, Deisis, Sibiu, 2001, p. 259.

⁶¹ Agni Parthene (gr. Ἀγνή Παρθένε) is a non-liturgical hymn (not included in the Church's masses) text composed by Nectarios of Aegina in the 19th century when he was headmaster of The Theological Seminary in Athens. According to a tradition from Aegina Monastery, built by Bishop Nectarios, he would have written the text after he had a vision of the Virgin Mary who asked him to write down this poem. The original manuscript can still be seen on his bedroom table at this monastery. Alter it was published as a non-liturgical hymn and spiritual awakening called „Theotokarion of Odes & Hymns for the Most-Holy Theotokos and Ever-Virgin Maria” din 1905, which included similar poems. The poem circulated in the

became famous throughout the Orthodox world, being translated into all languages in which the Byzantine Orthodox rite is performed. At the same time, this Marian hymn was harmonized for different choral formations⁶².

In the line, of these hymns composed for the adoration of Virgin Mary, are written the marianic pricesne made in the Transylvanian liturgical space by the Christian confessions' communities⁶³. Surpassing all the confessional divergences, the Christians did not think twice about landing the marianic pricesne from others. Such an example is the well-known priceasna for the praise of the Mother of God: *O, Măicuță sfântă/ Oh, saint Mother*, that is also known by *Fii lacrimilor tale/ The Sons of Your Tears*, priceasna which is claimed by both Orthodox and Catholics. This priceasna is one of the most famous and sung in the entire Romanian Orthodox Church, being intricately connected to the pilgrimages at Nicula, Rohia, Moisei and Bixad Monasteries.

In the above mentioned pricesne collection, we find the following not: "from the Vasile Stanciu collection; "taken from Nicula Monastery, Rohia". Likewise, Vasile Stanciu collects the chant and mentions that it is „one of the most popular and beloved Virgin Mary chants, encountered in all Transylvania especially in *Sf. Ana Monastery – Rohia* and Nicula, in the Clujului Metropolitan" being "noted after the recordings done by the above-mentioned monasteries"⁶⁴. The collection and notation of this marianic prayer by Professor Stanciu reveals the popular character of the song, which he acquired over time, going through various melodic transformations. The history of this priceasna is a special one. If we were to think about the origin and reason for the composition of this prayer, then we should turn our attention to the Bixad Monastery, 1946, before the entry into force of Decree 358, of 1948, by which the Greek Catholic Church was removed outside the law of the atheist communist state. We find this Marian

Greek Orthodox space. This hymn's music was composed on the 5th voice by Hiermonk Gregory from the „Simonospetras" Monastery in the Saint Mount Athos. The hymn became famous ever since the '90, after it was recorded by the monarchic choir of the monasteries. The Romanian version of this hymn belongs to the hieromonah Ștefan Lascoschiotul. Cf. *Paraclisul Maicii Domnului. Fecioară curate. Cuvânt bun/ The Mother of Christ Paraclis*, Chilia „Buna-Vestire", Schitul Lacu, Sfântul Munte Athos, 2001, p. 69.

⁶² Irina Denisova harmonization for a mixt choir: Мария Дево Чистая обр монахини Иулиании Денисовой; *Fecioara curate/ Pure Virgin* - vocal concert-symphonic, sustained by the psaltic group *Tronos* of the Romanian Patriarchy, conducted by Mihail Bucă and The Metropolitan Orchestra Bucharest, conducted de Daniel Jinga.

⁶³ The Processional marianic pricesne which the Christians sing on their way to the monastery, were presented in various religious magazines: „Versuri la procesiuni/ Lines at Processions", în: *Vieța creștină/Christian Life*, 17-18 (1938), p. 4; „Versuri la procesiuni", în: *Vieța creștină*, 11-12 (1946), p. 6-8.

⁶⁴ Vasile Stanciu, *Slujbele Sfinților Români din Transilvania și alte cântări religioase/ The Masses of the Romanian Saints in Transylvania and other Religious Chants*, Editura Arhiepiscopiei Vadului, Feleacului și Clujului, 1990. p. 156.

hymn mentioned for the first time in an almanac calendar called the Dela Bixad Calendar from 1946, edited by the Order of Saint Basil of Satu Mare, bearing the name of *Sons of Your Tears...*, with the subtitle *Lăcrămioare/Lilies*. The text of the song is signed by Father Gavril Sălăgeanu, and the song is composed by Father Gh(eorghe) Marina, composer of church music. The Basilian hieromonks from the Bixad Monastery are part of the order of Saint Basil the Great of the Greek Catholic Church. At the same time, the authorship of the text of this hymn is reaffirmed in the magazine *Vieața Creștină* from 1946, which reproduces the text with the 14 stanzas and the chorus, signed by the Basilian hieromonk P. Gavril Sălăgean⁶⁵.

We have a testimony about the origin of this hymn from a Greek Catholic clergyman, Priest Philip Christmas, the last survivor of the Greek Catholic Monastery in Bixad, who says in this regard: "I: But about the song" "Sons of your tears" ("Oh, Holy Mother") what can you tell us? pr. C: In 1947, after the Pan-Orthodox Congress in Moscow, it became increasingly clear that the fate of the Romanian Greek Catholic Church was sealed. The challenges and threats from the communists were increasingly aggressive and overt. Already Ukrainian Greek Catholics have been outlawed and imprisoned. We were already talking about the fact that the Greek Catholic Church is the next opponent on Stalin's blacklist. And then, in that atmosphere of terror of the red devil from the East, Fr. Gavril Sălăgeanu composed the lyrics, and Fr. Gheorghe Marina the melody of a new song: "Sons of your tears" - a prayer song of our resistance, of the Basilian monks from Bixad and of the Greek Catholic Church. Today everyone sings it, but few know why and especially how it was written"⁶⁶. The hymn *Sons of your tears or Oh, Holy Mother* has undergone several transformations both in terms of melodic line and lyrics⁶⁷.

Overcoming all the divergences and controversies between the two Churches, the Romanian Orthodox Church, and the Greek Catholic Church, both the precious *O, the Holy Mother*, and the other marianic priests who

⁶⁵ „Fiii lacrimilor tale/ Sons of Your Tears...”, în: *Vieața creștină/ Christian Life*, 13 (1946), p. 2.

⁶⁶ Cristina Cîcău, „Ultimul supraviețuitor de la Mănăstirea Bixad: Cine trecea la ortodocși era liber. Cine nu, îl mănâncă pușcăria/ The Last Survivor of Bixad Monastery: Who became orthodox were free. Who did not, was thrown in prison”, în: *Adevărul*, 13 noiembrie 2013, 22:14.

⁶⁷ Regarding the variants of this popular priceasna, we are going to render the most representative: „Fiii lacrimilor tale/ Sons of Your Tears...”, în: *Vieața creștină/ Christian Life*, 13 (1946), p. 2; Vasile Stanciu, *Cântări în cinstea Maicii Domnului/ Chants for the Mother of Christ Adoration*, p. 4-5; <http://mobile.catholica.ro/cantece/o-maicuta-sfanta.html>; <http://chinez-isidor.blogspot.com/2013/02/fiii-lacrimilor-tale-de-marcela-saftiuc.html>; The last variant of the priceasna *The Sons of Your Tears* is made by Marcela Saftiuc, on Tatiana Stepa's lines, after an old folk song. This is a piece of great refinement and sensitivity, which makes an impression due to its dramatic effect without overflows of artisan effects and means. The transposition in folk key does not impose on this creation spirit. Grigore Lese interprets it in his characteristic style, accompanied by whistle.

circulated in both communities through pilgrims, without taking into account tensions and misunderstandings, can be considered as the binder and the point of convergence between the two denominations. In the devotional act of the pilgrims, the prayers are not confessional, but communitarian; they have a precise purpose, the veneration of the Virgin Mary.

3.6 Psaltic pricesne

Another category of non-liturgical songs is the so-called chosen psaltic songs - kalophonic composed by various protopsalts for the purpose of their singing during the Holy Mass, at the time of the *kinonikón*, or at the end of it. One of the most representative and well-known them we mention the following: *Nădejdea creștinilor /The Hope of Christians* and *Taina creștinătății /The Mystery of Christianity* by Ion Popescu Pasărea on Voice V, *The Morning Chant/ Cântarea dimineții* by Anton Pann on the lyrics of I. Heliade Rădulescu; *Cântarea Sfintei Cruci, Pe Tine, Dumnezeule, Te laudăm /The Song of the Holy Cross, On You, God, we praise Thee* voice VIII; *O, preafrumoasă pustie /Oh, beautiful deserted land*, voice 5, the composition of Macarius the Hieromonk, from an old manuscript with dogmatic teachings; *Oh, beautiful desert/ O, preafrumoasă pustie*, voice 5, by the Hieromonk Dometie Ionescu; *The Morning Song/ Cântarea dimineții*, voice 8, by Macarius the Hieromonk; *The One You Gave Food to the People/ Cel Ce ai săturat pe norode*, voice 8, by Dimitrie Suceveanu. Also, in various collections⁶⁸ of church music we find many other non-liturgical songs. Unlike Marian songs, which have a simple, accessible melodic line, with a repetitive character, kalophonic songs are more difficult from a melodic point of view, requiring a minimum of musical training and vocal skills.

Among these songs are the new psaltic creations of various composers, intended to be sung in church at certain annual celebrations or on certain occasions. Among these new creations we mention: *For, You, Lord, /Pentru, Tine, Doamne*⁶⁹, *Sub milostivirea ta/ Under your mercy*, *Balada Sfinților Martiri Brâncoveni The Ballad of the Holy Martyrs of Brâncoveni*, pe glasul on

⁶⁸ Arhid. Anton V. Uncu, *Antologhion*, București, 1947; Ion Popescu-Pasărea, *Liturghierul de strană/ The Lectern Liturgy Book*, Editura Arhiepiscopiei Tomisului, 2001; Pr. Nicu Moldoveanu, *Cântările Sfintei Liturghii, colinde și alte cântări bisericești/ The Chants of the Holy Liturgy, Carols, and other Church Chants*, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, 1999; *Cântări la Chinonic - pe dublă notație muzicală*, Editura IBMO, București, 2015; Arhim. Clement Haralamb, Cezar Florin Cocuz, *Cântările Sfintei Liturghii. Antologie psaltică/ The Chants of the Holy Liturgy. Psaltic Anthology*, Editura Institutului Biblic și de Misiune Ortodoxă, București, 2016. Ionașcu, Stelian, „Intersections of Arts. Structural a language analogies”, in: *Studia UBB Musica*, LXIII, 2, 2018, p. 143-164.

⁶⁹ Chiril Popescu.

*the 1st voice*⁷⁰, *Crucified smile*, on the 5th voice⁷¹, *Pe Tine, Doamne, Te slăvesc/ You, Lord, I glorify You*, on the 5th voice⁷². These calophonic songs are written in the style of psaltic music, respecting its rules.

3.7 Spiritual pricesne or religious songs of the Lord's Army movement

The spiritual rebirth movement initiated by the priest Iosif Trifa from Sibiu, in 1923, known as the Lord's Army, attracted a significant number of Christians to an austere Christian life, in which the precepts contained in Holy Scripture were assumed and strictly observed. Those who showed support for this movement within the Orthodox Church participate in a series of spiritual meetings, after the religious service on Sundays and holidays, in which a catechesis program takes place. During these gatherings, music still plays an especially important role today. Accompanied by musical instruments, Christians in the Lord's Army praise God. The most prominent composers of the songs from the Lord's Army were the poet Traian Dorz and the composer Nicolae Moldoveanu. The biblical hymns composed by them, which were collected in volumes of hymns⁷³. They are sung today in many Orthodox Churches and in the programs of many Christian denominations. Pricesne can be sung in congregations, but also outside them are considered an alternative to contemporary music, which often does not correspond to biblical morality. Nicolae Moldoveanu, one of the most prolific composers in the Army, speaking about the spirit of Christian music, stated the following: "Spiritual singing is a gift of the Holy Spirit, it is a great grace that must rejoice Heaven and earth. This gift is lurking in the great enemy, the devil, who seeks all the time to divert man from the true goal, which is the glory of God, and to give to Christian hymns the appearance of the present age by the worldly spirit expressed in a wild rhythm and a certain, flattering, and feigned way of intoning sounds, which is no different from the kind of world. Religious "contemporary" music no longer reaches the goal, that is, it no longer brings glory to God, it does not search the soul, and it does not move the heart and

⁷⁰ Chosen and transcript by Dumitru Codruț Scurtu.

⁷¹ The Text and melody of the song were composed by Professor Eugen Dan Drăgoi during the Pandemic SarCov2 which has invaded the entire planet and determined the prohibition of the different confession believers' access at the masses. It is a manifest text of the sufferings that the entire planet is going through.

⁷² Adaptarea pricesnei *Fecioară Maică/ The adaptation of the pricesna Virgin Mother.*

⁷³ Nicolae Moldoveanu, *Cântările Psalmilor, Cântările Bibliei, Cântările harului/ The Psaltic Chants, The Biblical Chants, The Grace Songs*, cu versificări din textele biblice de către fratele Traian Dorz.

spirit towards the true Christian life - the Life of the Lord Jesus, a life of prayer, worship and meditation on truths Gospel⁷⁴. Among the admitted prayers are those that speak of the joy of salvation, those with a moral theme, those of praise to God, and those that urge love⁷⁵.

The religious song of the Lord's Army follows certain rules and canons, ensuring a sacredness that has remained as alive and working today. In a way, many of the songs of the Lord's Army have become "spiritual doine". The Lord's Army gave way to a religious literature with a popular and cult character, finding new possibilities to express the Christian sensibility of the laity. Professor Alexie Al. Buzera, in the preface of the book of religious songs "All the breath to praise the Lord", is of the opinion that at the Lord's Army the mustard seeds "from which the tree of the religious hymn to the Romanians arose and grew must be sought". Between 1930 and 1950, through church singing and the religious hymn, the Lord's Army contributed to the revival of the Christian faith and piety among the entire Romanian community⁷⁶.

As for the origin of these songs, they belong, in most cases, to the community, resembling doines and folk ballads. We find this collective origin of the songs expressed by the editors Ioan Marini and Traian Dorz, in the preface they signed in the volume *Let's sing to the Lord* published in 1940: "We know that our hymns (...) are simple songs, many of them - poems and songs, and even notation - being made by people, without poetic and musical culture. But they are a fruit of grace, faith, and return to God, so they move souls, persuading them to turn from sin and receive the Savior⁷⁷". Among the well-known authors, creators of lyrics and songs we can list the poets: Ioan Marini, Ioan Tudusciuc, Traian Dorz și compozitorii: Iulius Igna, Cornel Rusu, Nicolae Cioran.

The founder of this movement, the priest Iosif Trifa is of the opinion that the religious music promoted by the Lord's Army must not remain only in the perimeter of the Church, but it must accompany all daily activities, as it was at the beginning of the early Church. The limitation of church singing only in the Church and rituals is due to several factors: weakening the faith and zeal of

⁷⁴ Nicolae Moldoveanu, „Cântările Domnului/ The Lord's Chants”, <https://tezaur-oasteadomnului.ro/index.php/nicolae-moldoveanu/articole/4003-cantarile-domnului-nicolae-moldoveanu-x>

⁷⁵ Moise Velescu și Gheorghe Precupescu, „Scurt istoric al mișcării duhovnicești „Oastea Domnului” din cadrul BOR/ Short History of the Army of God Movement in ROC”, în: *Confluente literare*, 90 (martie 2011), https://confluente.org/Scurt_istoric_al_miscarii_duhovnicesti_oastea_domnului_din_cadrul_b_o_r_.html

⁷⁶ *Toata suflarea sa laude pe Domnul/ Every Breath Bless The Lord*, Ed. Oltenia, Craiova, 1992, represents religious chants, pricesne and religious hymns carols and star chants, gathered and revised by Priest professor Alexie Al. Buzera.

⁷⁷ *Să cântăm Domnului. Carte de cântări ale Oastei Domnului/ Let us sing to the Lord. Books of Chants of the Army of the Lord*, Sibiu, 1940.

Christians, restricting singing only in the service of singers and church choirs and thus eliminating the people from homophonic singing, not including poetry and fact popular in the Church. In a word, one of the purposes of the Lord's Army is to introduce the people to church singing⁷⁸. Currently, the songs from Army are included in a representative volume entitled "Let's sing to the Lord" / „Să cântăm Domnului”, published in several editions. The 15th edition includes several one thousand fifty songs - an expression of the Christian piety of the lay faithful of the Orthodox Church, enrolled in the Movement of Awakening and Spiritual Renewal "Army of the Lord"⁷⁹.

Many of these songs also entered the repertoire of church singers from Transylvania, being sung at the Holy Mass, at the time of the *kinonikón*, at the end of the service or on various occasions: pilgrimages, religious meetings. Having a moralizing theme and being accompanied by a song with accents of cult and folklore, they are especially appreciated by Orthodox Christians in rural parishes. The possibility of participating in songs in unison, the engaging repetitive song and the notes of sentimentality make these songs true Sunday "hits" for many of the Transylvanian Orthodox communities.

Among the most sung and well-known religious hymns we mention a few: *Unde să mă duc eu, Doamne! Era seară liniștită; Naintea Ta, Iisus iubit; A bătut la ușa ta cineva; Blândul păstor/ Where should I go, Lord!; It was a quiet evening; Before You, beloved Jesus; Someone knocked on your door; The gentle shepherd.*

3.8 Folk *pricesne*

The musical repertoire, generically called "priceasnă", also includes the religious creations of a folkloric nature of the different performers of popular music. In a careful analysis of the repertoire of established performers, especially those asserted after the revolution of December 1989, we notice, in addition to the specific repertoire in the area they represent, the presence of the priests. The theme of the prayers is very varied, among them we find Marian prayers, moralizing prayers and thematic prayers adapted to the biblical events celebrated in the Christian holidays. In terms of how they are performed, we find *pricesne* sung without accompaniment, *pricesne* accompanied by ison, toaca, bells or musical instruments. If we were to analyze from a musical

⁷⁸ Iosif Trifa, „Cântați Domnului/ Chant to the Lord...”, în: *Să cântăm Domnului. Carte de cântări ale Oastei Domnului/ Let us sing to the Lord. Books of Chants of the Army of the Lord*, ediția a XV-a, Sibiu, 2006, p. 5-9.

⁷⁹ *Să cântăm Domnului. Carte de cântări ale Oastei Domnului/ Let us sing to the Lord. Books of Chants of the Army of the Lord*, ediția a XV-a, Sibiu, 2006.

point of view the melodic lines of these prices, we could observe the influence of the popular melody with strong doina accents and the presence of songs from the neo-occasional musical genre, the songs themselves.

Referring to religious musical folklore, Gheorghe Șoima states that it: “meets all the precious features that we have found in the consideration of folklore in general. Thus, religious musical folklore is an admirable means of cultivating the religiosity of the people. At the same time, it fulfills an important social function of solidarity. Any constructive activity, carried out jointly, binds and supports those who commit it; music and especially musical folklore achieve this solidarity to a great extent”⁸⁰.

These kinds of pricesne, which are often popularized at festivals and competitions, which are in several editions, are also appreciated by the Patriarch of the Romanian Orthodox Church. He, in a bulletin on the opening of a price festival, states that “pricesna is both prayer and singing in simple words, recalling the song sung at the village seats, but evoking the same deep meanings of the Orthodox faith confessed in this porch of heaven. These generous prayers are part of the all-time perseverance of Orthodox Christians in Romanian villages and fairs, to confess the Lord Jesus Christ and the joy of remaining united with Him, in history and in eternity”⁸¹.

Among the performers consecrated by pricesne we mention Teodora Păunescu Tucă, Marian Mărcuș, Cristian Pomohaci, Marius Ciprian Pop, Cornelia Goția, Paula Seling, Oana Carmen Bozga, Mariana Anghel, Elisabeta Ticuța, Denisa Blaga⁸². The popularized songs of folk music performers, during festivals, religious-themed shows, through media channels: YouTube, Facebook, Spotify, etc., came to be sung, learned and then introduced in the Sunday repertoire, in the famous “pricesne notebooks” of church singers. Often, referring to the popular prose, singers, and Christians in the pews of churches, consider it as a song through which the human soul approaches God, through which it expresses its joys, sorrows, needs and, finally, thanks for help received. Pricesna brings comfort and joy to the faithful soul.

3.9 Pricesne from communist prisons

Born during the horrors of the communist dictatorship, prison literature is one of the most significant moments of our contemporary literature and a unique experience in the entire history of Romanian literary creation. Mentally

⁸⁰ Gheorghe Șoima, „Folclorul muzical religios/ Religious Musical Folk Chants”..., p. 185.

⁸¹ PF Daniel, „Pricesnele, mărturisiri ale bucuriei de a fi împreună cu Domnul Hristos/ Pricesne, confessions of the joy in communion with the Lord”, în: *Lumina*, 28 mai 2019.

⁸² We must remind here the young singer Denisa Blaga with the pricesna The Hymn of Sufferings, verses by Stefan Vasile, composed to show the people sufferings during the pandemic.

elaborated, in the respite they had between the torments and the tortures to which they were subjected, the poems of suffering keep in a living form the intensity of the feelings that generated them. The theme of these religious poems that have been dressed in various melodic lines with themes from carols, from psaltic songs, is truly diverse. For the present research we consider only those poems that speak about the peace of mind that the convicts have acquired after long sufferings, about the care of God, about the nation, about the country, about their sacrifice. Among the poets who went through the communist prisons and left behind a series of poems that were put on notes, we mention: Radu Gyr, Nichifor Crainic, Vasile Voiculescu, Demostene Andronescu, Valeriu Gafencu, Andrei Ciurunga.

The nuns from the Diaconești Monastery from Bacău County were the ones who composed several melodic lines for the poems written in the communist prisons, transforming them into true “hymns of suffering”. Many of them came to be sung during the Holy Mass, in festivals and concerts with a religious theme.

It should be remembered that the singer Tudor Gheorghe dedicated a whole series of concerts to the literature in the communist prisons, recording a CD that he titled: *Cu Iisus în celulă/ With Jesus in the cell*.

Conclusions

The religious songs called: prayers, Marian prayers, Transylvanian prayers, folk prayers, kalophonic songs, spiritual songs, etc., came to be sung today at the Liturgy, during the communion of the clergy, replacing the old *kinonikón*. Assimilated by Christian communities and used on various occasions, prayers are considered a constituent part of the Orthodox ritual. Overcoming all divergences regarding the introduction or not in the cult, the prayers bring a considerable contribution in the dynamics of the pastoral mission, being a means of community cohesion and of training the faithful in the common liturgical song. Given the thematic and melodic diversity of the prayers, an important role in the selection and introduction in worship of the most appropriate songs has the clergy and church singers. The selected pieces must be part of the hymnographic and melodic tradition of the Orthodox Church. There is a danger that by not making an objective selection of the prayers, the moment of the communion of the clergy and the faithful will turn into a kind of folkloric spectacle, irreversibly distorting the liturgical sequence. The purpose of the song is to create the atmosphere necessary for sharing, full of sobriety, mystery, prayer, introspection. Consequently, the accent must be on prayer, not the show.

Knowing the precarious and limited musical training of the church singers from the rural parishes of Transylvania, we are aware that it will be difficult to include in their repertoire the melodies of the old psaltic *kinonikón*, the melodies of the kalophonic songs or, at least, the Transylvanian hymns composed after the biblical verses⁸³. Therefore, the prayers they learn after hearing from various sources must go through a selection process to be done by the priest, in order to preserve as much as possible, the spirit of the Byzantine liturgy.

We do not exclude the value of prices of different categories and melodic patterns. We consider them as a manifestation of popular genius and suitable to be popularized in festivals, concerts, but also on various occasions: pilgrimages, religious-themed trips, catechetical activities with young people. The most appropriate and appropriate ideas from an ideological and musical point of view can find a place in the ritual of the liturgy, at the end of it, while the faithful are anointed and leave the Church.

After reviewing those more representative songs/ prayers, we can conclude that, in the church music space, there are a lot of songs with religious themes, some more successful, others less successful, all illustrating the creative force and genius of the Romanian people. Each song suitable for the purpose for which it was composed has a well-defined place in religious activities. Regarding the replacement of the old *kinonikón* with different prices, we consider that the latter must correspond to the liturgical moment and be in line with the millennial tradition of Byzantine ritual.

Translated from Romanian by Marcela Stan

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⁸³ To be seen Vasile Petrascu Collection, 45 *Pricesne*.

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ARMENIAN MUSIC IN TRANSYLVANIA – THE MUSICAL HERITAGE OF THE CANTOR BÁLINT ÁKOS

ÁGOTA BODURIAN¹

SUMMARY. The author of this study is deeply preoccupied with the culture and music of an ethnic group in Transylvania that us on its way to extinction: Armenians. During our research in documenting the archives and libraries of the Armenian-Catholic parishes in the area, some materials of special value were discovered that had not yet been catalogued, representing proof of an effervescent musical life, demonstrating a rich liturgical activity, a religious life experienced deeply, in which music constituted an indispensable part of the life of the Armenian community in Gheorgheni. At the same time, these musical materials remind us about the close-knit relationships among various Armenian communities in Transylvania (Gherla, Gheorgheni, Frumoasa, and Dumbrăveni), and about the mutual influences between the ethnic cultures that coexist within the Transylvanian communities: Romanian, Hungarians, and Armenians.

Keywords: Armenian, Transylvania, Bálint Ákos, liturgical music, sharakan

Introduction

The main aim of this study's author is the discovery and analysis of the traces of the music of the Armenian population, an ethnic group found in the region of Transylvania, on its way to extinction. For this purpose, we conducted field research and consulted vast bibliographic material related to the subject matter. But we must mention that at present, in the archives of the Armenian churches in the area, there are very few musical materials. Many ancient documents have disappeared, gradually lost over the centuries; another significant percentage of the Armenian cultural heritage has been saved but transferred to the museums and archives of Armenian centers

¹ PhD student, Transylvania University of Braşov, Faculty of Music,
E-mail: agota.bodurian@yahoo.com

abroad. This portion of documentation regarding the life, culture, and religion of the Armenian diaspora in Transylvania is largely found in the museums of the Mekhitarist order in Vienna and Venice – the San Lazzaro island.

For these reasons, the field of Armenian music in the Transylvania region could not be researched in depth until now. Based on previous research, as well as our own studies and acquired experiences, within the analysis of the musical material, discovered within the research carried out in the libraries/archives of the Armenian churches in the area, we present in this study some data and essential elements regarding Armenian liturgical music in Transylvania, and especially a series of manuscripts of the cantor of the Armenian church in Gheorgheni at the beginning of the 20th Century: Bálint Ákos.

The musical heritage of the cantor Bálint Ákos was discovered by accident in January 2018, in the storehouse of the Armenian parish in Gheorgheni, in a box left untouched for an entire century. Due to this fact, the material in question was not catalogued and processed at all until now.

Bálint Ákos – 30 years of service to the Armenian church

Bálint Ákos was a teacher, composer, author of school manuals, and an acknowledged cantor at the beginning of the 20th Century in Gheorgheni and the region of the Giurgeului Basin. He obtained his diploma as a teacher at the Pedagogical Institute in Șumuleu-Ciuc, in 1912. Between 1918-1953 he worked as a teacher, then director at the Gheorgheni school. He actively participated in the development of the Gheorgheni museum (1954-56). Alongside these activities, for decades he worked as a collector of folk songs, composer, and professor, being one of the promoters of the cultural and musical life in town. He composed folk song rearrangements for choir, songs, and harmonization of religious songs. He also edited manuals, books with a pedagogical character and a small treaty of musical theory on the Beethoven centenary in 1927. The family, his wife having Armenian origins, would cultivate close relations with the Armenian parish in Gheorgheni. Due to this relationship, he became a cantor of the Armenian-Catholic church in Gheorgheni starting with 1923. Regarding his employment, we cite from *Historia Domus* of the church: *“After the death of Simonovici, the cantor position was not occupied for a period of time, the Council asking the trained cantor-teacher, Bálint Ákos, to play the organ on Sundays and feast days, offering him an honorarium of 20 crowns per month. On the 10th of May 1923, the church appointed him as a cantor for a trial year and the resolution of 24th June establishes a monthly salary of 1500 [crowns] for the work as a cantor-teacher. Even if after the expiration of the trial year, Bálint was not appointed permanently, he appointed himself effectively by means of his artistic know-how in terms of playing the*

*organ and his pleasant voice, through his modest conduct and noble manners, as well as through his popular versatility, winning over the sympathy and the unanimous esteem of the entire church community.”*²

His love and devotion for music bore fruits of major importance: on the one hand, we have him to thank for the existence of these manuscripts of special value, and on the other hand, it is worth mentioning that his descendants (grandsons) are members of the family of musicians in Cluj of European renown, the Kostyák brothers.

The Musical Heritage of the cantor Bálint Ákos

The discovered material encompasses 12 copybooks in manuscript, of various lengths that we enumerated, and we are going to present in the order in which they were arranged in the box. Some copybooks seem to have been written by other persons than Bálint Ákos, being inherited from other cantors, or even other Armenian parishes.

Copybook no 1:

Title: *Armenian service from the Advent to the Good Friday, copybook I*

Subtitle in the inside cover: *Service for the use of the Armenian cantor. It was drawn up for the use of the Roman Catholic church of Armenian rite from Frumoasa in 1924.*

The copybook contains the text of the liturgy for the Christmas and Pascha feasts. The titles and various indications are written in red ink, and the texts in Armenian, phonetically marked as well as the text of the songs, are written in black ink, with exceptionally beautiful handwriting.

Number of sheets: the copybook has 142 written pages, numbered, plus the title page and its verso.

The copybook dates: back to December 1924.

Copybook no 2:

Title: Without a title, the exterior cover being in a damaged state. Inside the cover, on the back, we find the following remark: *“The property of Vákár Kristóf. This book was written in October 1859”*

The copybook contains litanies (including the Litany of Virgin Mary, the Litany of Saint Gregory the Enlightener etc.), liturgies and texts of the songs of the church community, phonetically marked in Armenian. On some pages, there are notes, titles and subtitles in Hungarian.

² Historia Domus, the Armenian Church in Gheorgheni, the volume that comprises the period between the years 1772-1931, pp 105-107

Number of sheets: it contains 193 pages, with three blank pages at the end, with a few notes in Armenian on the last page.

The copybook dates: back to October 1859. It is worth mentioning that in spite of the research, *Historia Domus* and other official documents of the Armenian church in Gheorgheni, we did not succeed in finding any document regarding the person of Vákár Kristóf, the author of this manuscript.

Copybook no 3:

Title: *Armenian funeral ceremonies.*

Subtitle: *Gheorgheni, February 1926.*

The copybook contains hymns (*sharakan*) for funerals, funeral church songs with the text in Hungarian and others in Armenian, with a phonetically marked text. After the title of each song, we find references to the function and role it fulfils for the house, near the grave, for adults, at the grave of a child, for women, for men etc.

Specifically, this copybook contains the presence of a fragment of an ancient hymn, with a text in Armenian, that the author calls *sárágán*. This *sharakan* – about which we shall talk in the following subchapter – seems to bear the mark of an ancient layer of Armenian music, preserved over the centuries and still sung at the beginning of the 20th Century, within the Armenian community in Gheorgheni.

Number of sheets: the manuscript contains 14 sheets of paper, 28 written pages.

The copybook dates: back to February 1926.

Copybook no 4:

Title: Without a title, the exterior cover is damaged. In this case, there is no subtitle, including on the inside of the cover.

The copybook contains fragments from the Armenian Christmas liturgy in Transylvania.

Number of sheets: 33 sheets from various copybooks. We find 26 various sheets and 7 sheets (14 pages) from the original copybook – of which 13 are written pages and one blank one.

Date: there is no information regarding the start date of writing the musical fragments found in the copybook.

Copybook no 5:

Title: *Fragments of the Armenian liturgy*

Subtitle or remark on the cover: *copied and drawn up by the Catholic cantor of Armenian rite, Bálint Ákos.*

The copybook contains fragments of the Armenian liturgy and community church songs, with a text in Armenian, phonetically marked. Specifically, this copybook consists of the presence of some songs and variants of the songs that are characteristic of the Armenian liturgy over the entire world. We find 8 variants of the song entitled *Szurp Ászdvádz* (Holy God): *oriental Szurp Ászdvádz*, *Szurp Ászdvádz from Dumbraveni*, *Szurp Ászdvádz from Frumoasa*, *Szurp Ászdvádz from Gherla*, *feast day Szurp Ászdvádz*, *funeral Szurp Ászdvádz* etc.

Also, in this manuscript several variants of the song *Hájr mjer* (Our Father) occur: "daily" *Hájr mjer*, "official and original" *Hájr mjer*, "acknowledged" *Hájr mjer*, *feast day Hájr mjer*, *Hájr mjer with the original Armenian song* etc.

We also mention the presence in manuscript of some Hungarian church community songs with an Armenian text – like the manuscript in Frumoasa, another musical document of major importance at the end of the 19th century, studied by the author of this study. During the analysis, we discovered several songs that occur in identical form, or marked in another tonality as compared to the Manuscript from Frumoasa.

Number of sheets: 22 sheets, of which 41 are written pages, 3 blank pages, with notes regarding the Armenians in Gheorgheni on the second to last page, written in pencil.

Date: there is no information regarding the start date of the writing of the musical fragments found in the copybook.

Copybook no 6:

Title: Without a title, the exterior cover is damaged. In this case, there is no subtitle, including inside the cover. The back cover of the copybook is missing.

The copybook contains 379 religious songs numbered by the author, of which 378 are harmonized with an organ accompaniment and text in Armenian and one in a single voice. On pages 742-744, other monodic songs with a text in Armenian and other handwriting occurs.

Number of sheets: It is a massive copybook of 770 pages of which 8 pages are blank at the beginning, 744 pages numbered by the author and 9 blank pages at the end.

Date: there is no information referring to the date the songs found in the copybook were started being written. It is worth mentioning that the manuscript is made in handwriting of exceptional beauty and precision; it is very possible it was prepared for printing.

Copybook no 7:

Title: Collection of funeral songs

Subtitle or remark on the cover: *Bálint Ákos Catholic cantor, Gheorgheni 30th of June 1921.*

The copybook contains funeral church songs, most with a text in Hungarian and one in Armenian, entitled "Hájr párjekut" (*Our Father, full of kindness*), with a phonetically marked text.

After the title of each song, we find reference to the function and the role fulfilled by it: for the house, when lying in the coffin, near the grave, for adults, for babies etc.

Number of sheets: the copybook has 20 sheets

The copybook dates: back to June 1921

Copybook no 8:

Title: Without a title.

The copybook contains Hungarian and Latin liturgical songs, harmonized for 4 voices. Below the title of some songs, we find remarks regarding the source: the author of the melody or text, the author of the organ accompaniment, etc.

Number of sheets: the manuscript has 28 sheets, of which many are blank, as follows: 6 written pages, 2 blank pages, 1 written page, 26 blank, 4 written, 1 blank, 8 written, 1 blank, 6 written, 1 blank. We suppose that the cantor intended to draw up a collection of songs for specific occasions and left the blank pages intending to write there the songs appropriate for certain feast days. This assumption is also supported by the fact that the pages were not yet numbered by the author.

The copybook dates: back to June 1921.

Copybook no 9:

Title: *My collection of songs, volume I, Bálint Ákos*

Subtitle: on a page stuck inside, we find the text for the inner cover: *Prayers in manuscript from Gheorgheni.*

The copybook contains Roman Catholic Hungarian religious songs.

Number of sheets: the copybook has 217 sheets, of which all 434 pages are written.

The copybook dates from: on the first page on the inside, we find the remark "*the copying having started approximately in the summer of 1934*"

Copybook no 10:

Title: *Collection of songs, volume II.*

Subtitle: there is none

The copybook contains 315 Hungarian community church songs altogether, fragments of liturgy, fragments of requiem (with the text in Latin) and Christmas songs.

Number of sheets: 168 sheets, 336 pages, of which 320 are written and 16 blanks, plus a few small sheets with notes stuck inside the copybook.

The copybook dates: we have no information referring to the date the manuscript was started but – as it can be observed in the notes of the author – this is certainly volume II of the previous collection of songs, numbered by us as no. 9.

Copybook no 11:

Title: Collection of songs, volume III.

Subtitle: there is none

The copybook contains 215 litanies altogether, pilgrimage songs, psalms for 4 voices

Number of sheets: 128 sheets, of which 254 pages are written and 2 blanks

The copybook dates: we have no information referring to the date manuscript was started but – as it can be noticed in the notes of the author – this is certainly volume III of the previous collection of songs, numbered by us as no. 9 and no. 10. In the opinion of the author of this study, it is possible that these three volumes were prepared for printing.

Copybook no 12:

Title: *Hungarian liturgical songs, volume II.*

Subtitle: Drawn up by *Ferenczy Denes, archive cashier*. On the inside cover, we find the contents of the copybook, the titles being enumerated in alphabetical order, and on the first page, on the inside, we find the remark: *Volume II. Liturgic songs. Drawn up by Ferenczy Dénes, archive cashier. 1911.IV.11.*

The copybook contains Hungarian and Latin liturgic songs harmonized for 4 voices

Numbers of sheets: 71 sheets, of which 142 pages are written.

The copybook dates: back to 11.04.1911

Copybooks no. 3 and no. 5

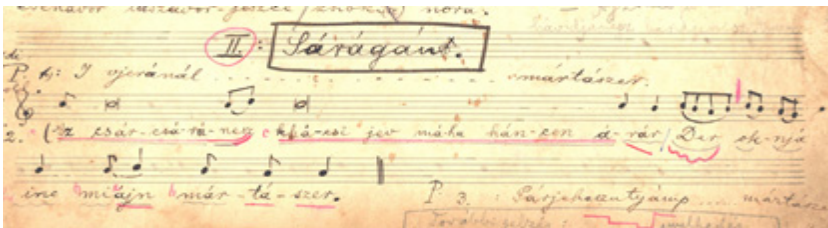
From this row of manuscripts, copybooks no 3 and 5 are particularly worth mentioning and analyzing in detail: from our point of view they have special value, containing a large amount of musical material written in Armenian and which we shall present within this study only a few fragments.

Copybook no 3, entitled *Armenian funeral ceremonies*, contains funeral songs from the use of the Catholic-Armenian songs from Gheorgheni, most with the text in Hungarian. The first song of the collection is entitled “Sárágán” (Sharakan). The term sharakan means hymn, and the origin of the name is interpreted in various ways by the Armenian music researchers. It can mean

a row of gems, “agn” meaning precious stone in Armenian language. According to the opinion of some researchers, sharakan is a word made up of “shar” (= row) and the particle “akan”, which means “belonging” or which refers to the term “row” (of hymns), associated with the 8 church modes used in the music of the Armenian church.

The present sharakan has a text in Armenian and presents some interesting characteristics:

E. g. 1



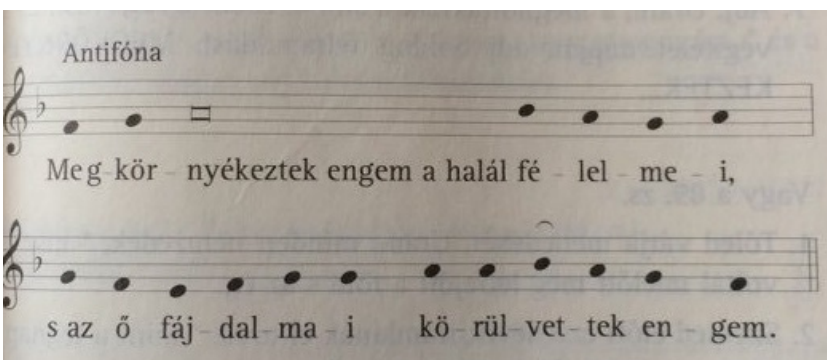
On the one hand, the presence of the mode 3 (= authentic mode 2) of the specific Armenian Octoechos, built on the A note – of which scale, according to descriptions, the tetrachord A, B, C, D, completed with E, was more often used:

E. g. 2



On the other hand, the song presents similarities with the Roman-Catholic funeral service „Megkörnyékeztek engem a halál félelmei”:

E. g. 3



This musical fragment marked in 1926 seems to preserve the most ancient layer of Armenian music. If we take into account that the ancestors of the Armenians in Gheorgheni settled here around 1672, coming from the Moldova region, where they spent approximately four centuries of wandering, from being chased away from the mother country in 1239, we reach the conclusion that inside their soul, some archetypes of Armenian music were heard and preserved during seven centuries. Taking into consideration the similarities with the musical fragment cited above, we can identify also inter-ethnic relations on a cultural and musical plane, and especially the influence of the Roman-Catholic Hungarian liturgical music, characteristic to the area.

Copybook no. 5 is a small sized copybook (180x120mm), entitled: "Fragments of the Armenian liturgy". It contains fragments from the Armenian liturgy and community church songs with the text in Armenian, phonetically marked. As we mentioned before, the specific feature of this copybook is the presence of groups of variants of the songs, characteristic of the Armenian liturgy over the entire world:

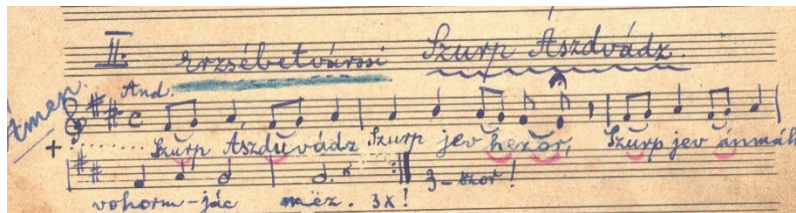
- Eight variants of the song entitled *Szurp Ászdvádz* (Holy God)
- 16 variants of the song *Hájr mjer* (Our Father)

We present here only four examples of the row of variants *Szurp Ászdvádz* (Holy God):

E. g. 4

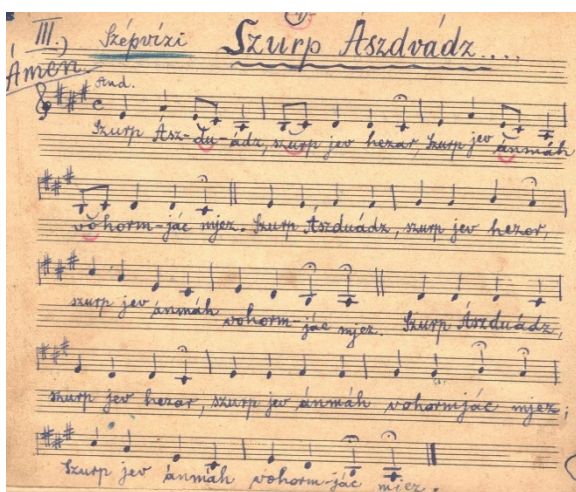
1. oriental Szurp Ászdvádz

E. g. 5



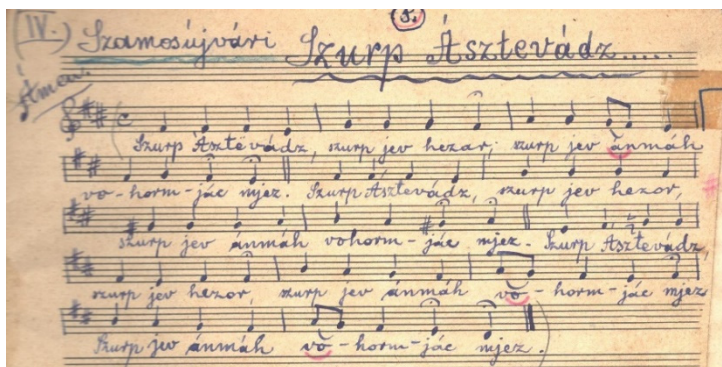
2. Szurp Ászdvádz from Dumbraveni

E. g. 6



Szurp Ászdvádz from Frumoasa

E. g. 7



3. Szurp Ászdvádz from Gherla

The presence of this oriental variant (no. 1) in the collection drawn up by Bálint Ákos proves again the existence of some effigies, traces of the ancient Armenian music in the Transylvanian region. It is very probable that the “oriental” Szurp Ászdvádz has survived through the centuries, being preserved, and transmitted from generation to generation orally – then, through the interest and care of this devoted musician, noted in this copybook in manuscript.

Conversely, the presence, within the collection of variants no. 2, 3, and 4 - Szurp Ászdvádz from Dumbrăveni, from Frumoasa, and from Gherla - supports the historic data regarding the close-knit and permanent relationship between the Armenian communities in Transylvania.

Conclusion

Unfortunately, we can state with certainty that the Armenian culture in Transylvania is on its way to extinction because until the beginning of the 20th century, only three values that characterized the identity of Armenians on these territories remained: the Armenian-Catholic churches, the Armenian language of the liturgy and the few habits that were preserved throughout the centuries. The research and documentation of the archive and live sources, which still exist, today gain major importance.

Over recent decades, we note an increasing interest towards this portion of Transylvanian culture, more historians and researchers seeking to preserve and/or to revive Armenian traditions, and those with Armenian roots also strive to rediscover their identity, to re-learn and preserve their culture.

The aim of this study is the same: the discovery, analysis, and saving of the Armenian-Catholic liturgical repertory, discovered before its extinction.

According to the studied sources, we can state that the Armenian-Catholic liturgical musical material, used in the Armenian cultural centers in Transylvanian, bears both the mark of ancient Armenian music, as well as the influences of the Hungarian Roman-Catholic musical culture. Also, we can state that the Armenian church repertory sung in the big Armenian centers in Transylvania was largely identical and that the connections among Armenian parishes were permanent and vivid still in the first part of the 20th century.

Possessing these songs, it would be essential to spot and ask elderly Armenians about the Armenian musical practice in Transylvania, thus receiving new information regarding the geographical distribution of songs and, at the same time, about the authenticity of the written sources. This aspect is also valid the other way round: the study of the written sources can enrich the knowledge received from informers.

Translated by Claudia Ciubancan

ÁGOTA BODURIAN

REEFERENCES

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volume 1772-1931

MOURNING AND FUNERAL FOLK SONGS IN THE NORTHERN PART OF THE TRANSYLVANIAN PLAIN

ZOLTÁN GERGELY¹

SUMMARY. Mourning and the farewell from the young, unmarried deceased are such occasional folk customs, which have survived only in the memory of the older generations. In the northern part of the Transylvanian Plain the traditional singing repertoire consists of mourning and funeral songs – besides the songs of the sitting, performed from the hymnals. The presented examples of mourning songs in general have a formal structure, their performance is individual, while the funeral songs are sung in groups, occasionally accompanied by musicians.

Keywords: Funeral, mourning, Transylvanian Plain

The funeral is one of the most sorrowful events of the rural society. If there is a death in the village, the news travel fast, as *“even the bells toll differently on such occasions”* – say the inhabitants of Boziuş.

The custom of mourning is a communal practice, an occasional one, a certain phase of the funeral ceremonial. We are talking about a disappearing custom, a quite rare occurrence, thus we can find it or a specialized woman practicing it only in the most isolated villages. The disappearance of this custom is due to several factors: on the one hand the church has not been so keen on this popular manifestation, on the other hand the more and more modernized rural society does not require the memento of mourning when a person dies, furthermore people are quite reluctant concerning this custom, they consider it outdated. *“It’s ridiculous, it’s a shame to mourn”* – I used to hear when I was doing my fieldwork.

Regarding the custom of mourning, we must discuss two aspects: the object of mourning (who or what is to be mourned) and the occasion of mourning (when). Its first role is belonging to the funeral ceremonial. The

¹ PhD, Researcher of the Folklore Institute of the Romanian Academy in Cluj-Napoca-Kolozsvár,
E-mail: zoligergely870104@gmail.com

object of mourning can change in the case when something is to be mourned: e.g., loss of goods, of animal stock, eventually fire. Furthermore, it might occur the custom of mourning of the bride within the wedding ceremony and the mourning of the tommy regarding military service.

“All kinds of mourning have a common function, as through the expression of some kind of loss they ease the tension of the mourner, and within the frames of folk customs (at funerals, at weddings) they also evoke the sympathy, the solidarity of the public.”²

The custom of mourning was the responsibility of the female family member (wife, mother, daughter) or of a close relative. In the case when there was no suitable woman in the family, the role was taken over by a paid mourner woman. There were cases of male mourners, but these were very rare.

The custom of mourning goes through the whole ceremony: at home, next to the exposed body, at the sitting, when relatives or neighbors arrive, on the day of the funeral, on the road to the cemetery, at the grave. The mourning culminates on the day of the funeral, when the casket is sealed, as the family and the relatives say goodbye to the beloved person.

There is a non-public version of the mourning as well. We have information about the fact that even after a long time, widows and mothers mourn for their husbands or sons, this practice being a kind of recollection of the beloved ones.

The performance of the custom is extremely expressive: “A heavily loaded emotional tone is assured by frequent rhetoric questions, exclamatory and imperative sentences, respectively interjections. The effect is even more intensified by the specific tunes of musical performance: screaming high notes, pausing voice, changing into singing mode, deficient intonation turning into crying and the cry that stops the singing.”³

Formally the mourning songs can be of two types: informal or formal. The informal version does not suppose the total lack of rules. The prosaic text is articulated by the periodical beat of the rhythm of the thought.

The informal version as well as the formal one is performed individually; in both cases the performance is in *parlando*. Its most important characteristic is the expression of personal thoughts, of personal emotions. In other words: “it can be considered as a monologue addressed to the deceased.”⁴

² Szenik Ilona. *Erdélyi és moldvai magyar siratók, siratóparódiák és halottas énekek*, [Hungarian Laments, Lament Parodies, and Mourning Songs in Transylvania and Moldavia]. Kriterion Kiadó, Kolozsvár- Bukarest, 1996, p. 8.

³ Idem, p. 11.

⁴ Ibid, p. 11.

The structure of the formal mourning song does not cover the definition in all its aspects. “Just like in the case of the informal version, the textual motifs don’t have a well-defined sequence. A major part of the verses combined by rhymes and ruled by metrical acquirements are fragments of songs, while a smaller part is represented by typical motifs of mourning: the latter can be found mostly in the forms of short syllabic prose or verse-like (metric) prose; in the verses the rhymes are incomplete or missing, the metric is often fluctuant. The melodies also are not obviously formal, [...]; plus, the expansions that are used during the frequent repetition are loosening the form.”⁵

Melody types

Except for a mourning song from Sic (example nr. 2) the mourning songs from the Northern part of the Transylvanian Plain are all formal ones; these can be found in the II. and III. group of the typology categorized by Ilona Szenik⁶, among the related informal mourning songs. The following list presents only the melody types of the Transylvanian Plain. The groups are delimited by A and B.

A1.a)

A1.b)

A1.b)

⁵ Szenik Ilona. *Erdélyi és moldvai magyar siratók, siratóparódiák és halottas énekek*, [Hungarian Laments, Lament Parodies, and Mourning Songs in Transylvania and Moldavia]. Kriterion Kiadó, Kolozsvár- Bukarest, 1996, p. 13.

⁶ Idem, p. 61–62.

A2

B

A: The base of the melodies is the *C-D-E* trichord. The recitative notes and most of the cadences are situated on this. Based on these specificities the melodies can be included in the psalm-like style. The examples all have a *C* ending.

The **A1** group includes the *C* ending 4 *b3* cadency types. The first subgroup offers 5, sometimes 4 reciting notes. The starting or changing notes (in some cases both in one) expand the *C-D-E* trichord into tetratonic or tetra-pentachord.

a) The *C-D-E* type presents three lines.

E. g. 1

**Matei, Salak Mihályné Darlaczi Zsuzsa, 50 y.o.,
collected by Mann G. 1975, KZA Mg. 2491/136**

The b) and c) melody types are tetra pentatonic. One informal mourning song from Sic and a formal one that was found in several settlements belong here. We can observe a close relationship between these.

MOURNING AND FUNERAL FOLK SONGS...

E. g. 2

Parlando $\text{♩}=126$ $\text{♩}=138$

Jaj, jaj, lel - kem, drá - go, jó i - des - a - nyám!

Jaj, jaj! De sok jó szo - vát nem fo - gad - tam

meg kend - nek. Drá - go, jó i - des - a - nyám!

Sic, Hintós Sándorné Láposi Róza, 52 y.o.,
collected by Jagamas J., 1954, KFA Mg 72/lj

E. g. 3

Parlando $\text{♩}=108$ $\text{♩}=116$

1. Lel - kem, drá - go, jó em - be - rem! Mondd meg, mit is

gon - dol - tál, hogy in - gem i - lyen ha - mar itt - hat -

tá - la, hogy in - gem i - lyen ha - mar itt - hat - tál?

Chesău, Járai Jánosné Tóbiás Erzsi, 58 y.o.,
collected by Jagamas J., KFA MG. 124/c

In most cases the formal mourning songs have four lines. The next example, originally with four lines, is also used in a three-line version.

Parlando

É-des a - nyám, ar-ra ké-rem, Nyis-sa ki a sze-me - it,
Lás - só a gyer-me - ke - it.

**Bozies, Tóth Mari Szatmári Mari, 65 y. o.,
collected by Gergely Zoltán, 2010**

The same melody was sung also with Romanian text by the informant:

„Mamă dragă nu te duce,
Că-i sară si nu-i ajunge.
Mamă sara te-apuca,
Oare unde ci- culca?
Lasă-ti mânurile acasă,
Că-i păcat să putrezască.
Lasă-ți-le pe cuptor,
Mamă, la tata de ajutor.
Lasă-ți-le pe fântână,
La tata de îndemână.
Hai, mamă că popa vine,
Oare unde te-om ascunde?
Te-os ascunde în grădinuță,
Sub o tufă de săscuță.
Săscuța s-a scutura,
Mamă popa te-a afla.
Și in groapă te-o băga,
Altu nu te-om mai vedea.”

*[Dear Mom, don't go,
It's late, you won't arrive, so
Mom, it will be dark,
For sleep where'll you stop?
Leave your hands home,
It's a shame to turn to stone.
Leave them next to the oven,
Mom, to help father.*

*Leave them at the well,
For dad things to tell.
Mom, the priest is comin`,
Where should you be hidin`?
I'll hide you in the garden,
Under marigold flower.
The flower would flutter,
The priest would get you discover.
He would burry you underground,
We'll never see you around.]*

In a recording from the village of Fântânița the mourner switches to Romanian twice. In the informant's opinion the Romanian text would express her sorrow very well:

*Hogy nem mondtam meg lelkem,
Hogy nem mondtam meg, drága,
Hogy mit üzenjek ides anyukámnak,
Mit üzenjek, lelkem, utánad
Crapă, Doamne, pământu,
Crapă, Doamne, pământu,
Crapă, Doamne, pământu,
Să mă bag de cu tătu.
Jaj, Mondjad, drága, mondjad meg idesanyukámnak,
Mióta két esztendő's vótam, lelkem,
azóta nem láttam soha"*

*[Why didn't you tell me, dear,
Why didn't you tell me, sugar,
What to send a message to mother,
What to send, my soul, forever.
Oh God, split the earth,
Oh God, split the earth,
Oh God, split the earth,
To lay down to dirt.
Oh, tell her, my dear,
Tell to my sweet mother,
That since I was two,
I have never seen you.]*

(Lakatos Anna, 59 y. o., Fântânița)

The same melody type was recorded by the scholars of the Folklore Archive of the Romanian Academy of Sciences from the Saxons of Bistrița. Due to the confrontation of verses and prose sometimes the form loosens. Among the German verses some Romanian sequences were also introduced.⁷

In the case of type A2 the basic line is an A ending tetra-pentatonic with cadences 4 3 3 1.

E. g. 5

Parlando ♩=92

1) Lel - ke - mő, drá - ga, jó a - nyám!

2) Bo - csás - sá meg, ha vé - tet - tem!

Mert én meg-bo - csá - tok a - ne - ked,

♩=84

Mert én meg-bo - csá - tok ne - ked.

Vișea, Fodor Juliska, 54 y. o.,
collected by Jagamas J., 1955, KFA Mg126/d

B: The delimitation / contact surface of the superior and inferior segment of the melody is 5-4; the high cadences are situated here.⁸

These melodies are related to the types of mourning styles. On the Transylvanian Plain the melodies of mourning and funeral processions are related, in some cases are identical. Example nr. 6 has an E ending, it differs from the melody of the funeral procession by the fact that its ambitus – especially on the superior level – narrows back to a few recitative notes. At this type of melody, it happens that the finale slides up to b3, something of what we can find examples in the collecting of Lajtha from Sânmărtin.⁹

⁷ Szenik: *Studii etnomuzicologice*, p. 110.

⁸ Szenik Ilona. *Erdélyi és moldvai magyar siratók, siratóparódiák és halottas énekek*, [Hungarian Laments, Lament Parodies, and Mourning Songs in Transylvania and Moldavia]. Kriterion Kiadó, Kolozsvár- Bukarest, 1996, p. 59.

⁹ Lajtha László. *Szépkenyerűszentmártoni gyűjtés. (Népzenei monográfiák, 1.)* [Collection from Sânmărtin. Folk Music Monographs 1.] Zeneműkiadó, Budapest, 1954a, nr. 8.

Parlando ♩=120

1. Jaj, de szé-pen ha-ran-goz-nak Az én drá-go
a-pó-sam-nak! El-vi-szik a te-me-tő-be,
El sem bú-csúz-ha-tok tő-le.

**Malin, Máthé Ilona Varró Ilona, 53 y. o.,
collected by Jagamas J., 1954, KFA Mg 61/**

Funeral songs

Funeral songs are used outside the religious ceremony. Most of these are popular songs, but we can include in the same category also the other religious songs or the songs with laic lyrics. The songs are performed in the honour of the deceased on different moments of the funeral ceremony: at sitting, during the funeral procession, at the grave. On the Transylvanian Plain at the sitting people usually sing the funeral songs from the official hymnals.

Differently from the mourning song, the funeral song is not performed individually. It is performed in a group, with the help of a better lead singer. The lyrics are about the cruelty of death and the ephemeral nature of life. We can observe some characteristics of elite poetry here.

All around Europe there was a custom related to the death of a young person, which was called the "wedding of the dead". According to folk belief the deceased would find peace only if he/she could experience this rite of passage. This custom had been alive on the Transylvanian Plain until not too long ago, but nowadays only a few aspects have survived: the wedding dress of the deceased, the procession of wedding ceremony leaders and bridesmaids.

In these cases, in the funeral procession the young people are singing specific songs for this occasion, the outfits are imitating a wedding, and sometimes there are even musicians accompanying the deceased to the cemetery. The Hungarian term for this ('gózsálás) presumably comes from the Romanian popular term 'gogea'.¹⁰

At the funeral of young girls appear some expressions, terms that are related to the folk custom itself: „*Ilona, mit cselekedtél? / Hogy ilyen menyasszony lettél. / Násznagy nélkül, vőfély nélkül, / Menyasszony vőlegény nélkül.*” [Helen, what have you done? / Such a bride to become. / Without wedding guests, without ceremonial, / Bride without the groom.]

In the lyrics of such songs appear some lines identical to those used at weddings: lines thanking the parents for everything, lines saying goodbye to the bride.

*„Anyám, anyám, édesanyám,
Köszennem a jószágodat!
Ekkorára felneveltél,
Takargattál, ápolgattál,
Minden bajtól megőriztél.”¹¹
[Mother, mother, my dear mother,
Thank you for all your kindness!
For bringing me up,
For watching over me,
For protecting me from all that is bad.]*

On the Transylvanian Plain the songs for the death of young persons have two kinds of melodies. One of them (ex. 7) belongs in fact to the mourning style and it is related to the one presented at example 6. The other melody (ex. 8) has two lines, La-tetratonic notes and psalm-like style.

¹⁰ Szenik Ilona. *Erdélyi és moldvai magyar siratók, siratóparódiák és halottas énekek*, [Hungarian Laments, Lament Parodies, and Mourning Songs in Transylvania and Moldavia]. Kriterion Kiadó, Kolozsvár- Bukarest, 1996, p. 16.

¹¹ Idem, p. 382.

E. g. 7

Parlando



I - lo-na, mit cse-le-ked-tél, Hogy i - lyen meny-asz-szony let-tél?



Nász-nagy nél-kül, vő-fély nél-kül, Meny-asz-szony vő - le-gény nél-kül.

**Bozieş, Tóth Mari Szatmári Mari, 65 y.o.,
collected by Gergely Zoltán, 2010**

E. g. 8

Quasi giusto ♩=72-76



1. Ha - lál, ha - lál, ku - tya ha - lál!



E - gyik ut-cán fel - sé - tál-tál,

**Vaida-Cămăraş, Orbán Sándorné Vad Eszter, 78 y.o.,
collected by Szenik I. and group, 1979, KZA Mg 3110/55**

In the northern part of the Transylvanian Plain the custom of mourning is not alive anymore. The songs from the sitting and from the day of the funeral are performed by the people from the hymnals and led by the priest and the cantor. It is most probable that the presented examples are remembered only by the older generations.

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MILITARY SONGS IN THE NORTHERN PART OF THE TRANSYLVANIAN PLAIN

ZOLTÁN GERGELY¹

SUMMARY. The traditional farewell from men starting their military service belongs to those folk customs, which are remembered only by the older generations. Up to the suspending of mandatory military service in the Hungarian language area, therefore in the Northern part of the Transylvanian Plain as well, the day before the send-off a festive dinner and dance party was organized at the house of the recruit, then in the morning he was accompanied to the railway station with music. The melodies of this custom are quite varied, while the most common starting lines are: “They are cutting (or cleaning) the forest roads, / Taking away our Hungarian boys.”

Keywords: Military Songs, Transylvanian Plain, army, custom.

The farewell to the men starting their military service is one of those folk customs, which is preserved only in the memory of the older generations. The custom was born once with the introduction of the permanent army in 1715 and it had been alive up to the end of WWII.

On the Transylvanian Plain in general, so in my home village as well, we could document the fragments of this custom until the suspension of mandatory military service. One day before the send-off the conscripts organized a festive dinner. The godparents, the neighbours and especially the close friends were invited. The dinner was followed by a dance party until dawn, when the friends accompanied the conscripts to the railway station singing and usually escorted by musicians.

Historically speaking the recruiting was an organic part of military service. According to the Hungarian Ethnographic Lexicon the recruiting “...was a custom with revelry and dance formed after the introduction of

¹ *PhD, Researcher of the Folklore Institute of the Romanian Academy in Cluj-Napoca-Kolozsvár, E-mail: zoligergely870104@gmail.com*

military service (1715). [...] The first historical mementoes of dancing recruitment date back to the middle of the 18th century. One slightly more informal way of the recruitment at fairs and events was the revelry and dance at the tavern, which used to live on even next to the gradually forming spectacular dancing recruitment [...].²

According to some song lyrics and to the specialists of folk poetry the popularity of the recruiting song was due to its true contents. It has been changing, fading or completed with other elements during the ages, but it has always remained in folk memory as “the advocate of the poor peasantry taken and kept with force within the army”.³ The lyrics of the next example seem to back up this aspect. In the village of Sic this is one of the traditional recruiting songs.

E. g. 1

Rubato ♩ = 96

1. Szék vá- ro- sán ver- bu- vál- nok kö- tül- lel,
El- fog- ják a sze- gín le- ginyt e- rő- vel.
A gaz- dá- nak öt- hal fi- át nem bán- t- ják,
A sze- gény- nek, ha egy van is, el- fog- ják.

RMN/70, Sic, Kiss Sándor, 49 y.o., collected by Jagamas J., 1954

2. „Utána megy apja-anya, siratja
Kéri vissza drága pénzér, nem adja
Térjél vissza, apám anyám, szomorán,
Növeld többi gyermekedet szigorán.”

² MNL, Verbuválás

³ Jagamas–Farágó: 1974, p. 380, note 70.

- [1. In the city of Sic are recruiting with ropes,
Taking the poor lads with force.
The rich have 5-6 boys, no bother,
The poor's only one is gone forever.
2. His parents go after him crying,
Uselessly try for money rebuying.
Go home, mom and dad, sadly,
Raise up the others more severely.]

The custom of farewell to the recruited men probably leads back to the recruit balls or military balls: "...being one version of the organized dance occasions for youngsters, taking place between the recruitment and the send-off. These balls could only be attended by the recruited boys and their friends, respectively their girlfriends and female guests. In some regions the dancing events were organized already after the recruitment. The recruit ball was usually held the day before the send-off (on Sunday).

The youngsters were gathered in the dancing hall of the village or at the house of one of the recruited. At these occasions, the boys were taken with music from the dancing place to the railway station. On the Transylvanian Plain as well as in other regions men were singing specific military accompany songs through the village. From time to time they stopped and danced, which they continued to do even at the station."⁴

Back in the old days the emotional load of the farewell was completely different as the military service could last for up to seven years, not to mention that in times of war there was a chance that the young men would not come back home at all. Military service had been a social problem for the rural communities especially between the age of the Habsburgs and the end of WWII: parents were left without their sons, women without their man, children without their father, brides without groom and family farms without the best workforce.

Just like birth, marriage or death, military service has become one of the major landmarks of life. In time the event has become a permanent issue as once or several times every year the recruiting was unavoidable, all boys were taken to the army.

Just like the other stages of life the military service gave birth to a new genre, the military song, and the accompanying song. It is important to mention the fact that generally the accompanying songs are not identical with

⁴ MNL, Regrutabál.

the military songs. The accompanying song is tied to one momentum of the farewell custom, its lyrics differ from the military songs and the melodies belong to the old style.

“The military songs represent a large group of our folk poetry, related to a temporary and forced occupation, and are dealing with the life and emotions of recruited men, actual soldiers and demobilized soldiers. Temporarily, especially during war, they become more largely known in society.”⁵

The military songs deal with different topics, like the departure from homeland, family house, parents, family, girlfriend, the burdens of military life, the curse of those who “made the wars”, being homesick, the desire to desert from the service and the list could go on. These songs were sung not only by the soldiers who were away from home, but also by the mothers and wives who were left behind. The return of a soldier was a great joy, but the loss was even greater. There are lots of data on how the mothers are mourning for their sons and husbands who fell in battle and cannot return home anymore.

About the melodies

The melody of example 1 from above is a generally known and widespread type of melody, belonging to the psalm-like style, moving around the Do-Re-Mi pentatonic core. The cadence order is VII b3 1, the structure of the melody is A B C D.⁶

The farewell songs from the Transylvanian Plain regularly start with the following lines: “They are cutting (or cleaning) the forest roads, / Taking away our Hungarian boys.” The rest of the lines can differ. For example, one variant from Sic starts with a mourning text and the typical lines appear only in the fourth verse.

According to the ethnographic collecting the melody of examples 1a and 2b can be found only in the Transylvanian Plain. The type is included into the psalm-like style, although between its first and third line there are some fragments of fifth.⁷ The cadence order of the melody is 4 b3 VII, the melody structure is A B C D.

Between the two variants from Vișea there is only a difference of a few notes, but the scale presents some changes: the melody 2.a) is pentatonic, while the variant 2.b) gets a nuance of Phrygian mode (Es and As pien-tones).

⁵ MNL, Katonadal.

⁶ MNTK type I A. 26.

⁷ MNTK type I. 61 e-f; MNT IX. type 77; RMN nr. 98, 100.

E. g. 2a

Rubato ♩ = cca. 63-66



1. Sep-rik az er - de - i u - tat, ___



Sep-rik az er - de - i u - tat,



Vi - szik a ma - gyar fi - ú - kat,



Vi szik a ma - gyar fi - ú - kat.

**KZA Mg 3105/61, Vișea, Papp Sándor (Karikás), 69 y. o.,
collected by Bogdán É., 1979**

E. g. 2b

Rubato ♩ = 140



1. Sep-rik az er-de - i u - tat, ___



Vi - szik a ma - gyar fi - ú - kat,



Kit le - fe - lé, kit fel - fe - lé,



E - gyi - ket se ha - za - fe - lé.

**KZA Mg 3105/ 39, Vișea, Fodor Józsefné Fodor Erzsébet, 41 y. o.,
collected by Bogdán É., 1979**

The variant 2c was performed by a Romanian informant, its lyrics are in fact a farewell song, but the content is not identical with the Hungarian text. The melody is quite frequent within the Romanian society with certain mourning lyrics, and Bartók collected it from a soldier from the Transylvanian Plain, more precisely from Coasta. He also published numerous variants from Mureş County and Turda region in his great Romanian collection.⁸

E. g. 2c

Rubato

Foa - ie ver - ble de bu jo - ru,

Foa - ie ver - de _____ de bu - jor. _____ Vai de mai - ca

cu fe - ciori, _____ Vai de mai - ca cu - fe - ciori.

**Vişea, Moldovan Chita Susana, 27 y. o.,
collected by Sebestyén D. K., 1951**

The melody of example 3 is also part of the octave equivalence psalm-like melodies.⁹ Variants of this melody are known mostly from the Transylvanian Plain and Călata Region. Among the published versions we can find several melodies with expanded 5 lines, respectively versions with expanded lines. The cadence order is 7 b3 b3 1, the melody structure is A B Bv C.

⁸ Romanian variants: BRFM II, nr. 148. and 267.; example 2.c): Szegő-Sebestyén, 1958: nr. 123.

⁹ MNTK I B. type 54; var. Lajtha II/ 58, RMN/ nr. 149 and 283, MNT IX. type 74 (expanded lines variants from the Transylvanian Plain).

E. g. 3

Parlando rubato ♩ = cca. 100

Vág-ják az er - de - i u - tat,

Vi-szik a ma-gyar fi - u - kat,

Vi-szik, vi - szik sze-gé - nye - ket,

Sze-gény ma-gyar le - gé-nye-ket.

**KZA Mg 3310/ 45, Vaida-Cămăraș, Nagyné Tóbiás Jolán, 54 y. o.,
collected by Kostyák A., 1979**

The melody from example 4 belongs to one of the most well-known and wide-spread types. The cadence order is 5 (b3) VII, the melody structure is A B C D. It belongs to the pluperfect ambitus descending pentatonic melodies.¹⁰

E. g. 4

Parlando rubato ♩ = 126-132

1. Sep-rik az er - de - i u - tat,

Vi- szik a ma - gyar fi-ú - kat.

¹⁰ MNT X. type 118.

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Kit le-fe-lé, kit fel - fe - lé,
E-gyi-ket se ha-za - fe-lé.

**KZA Mg 3105/72, Vișea, László Ferencné Gáspár Anna, 31 y. o.,
collected by Bogdan É., 1979**

Example nr. 5 is a three-line descending melody in Dorian mode, with the cadence order 5 4 1, the melody structure being A B C. It cannot be found in any collection or catalogue. It is possible that we are dealing with an incomplete melody.

E. g. 5

Parlando ♩ = cca. 164

1. Sep-rik az er - de - i u - tat,
Vi-szik a ma - gyar fi - ú - kat,
Kit le-fe-lé, kit fel-fe - lé,

**KA Mg 3105/ 14, Vișea, Nagy Dánielné Kis Amália, 62 y. o.,
collected by Bogdán É.,**

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FOLKLORE AND DIALECTICAL MATERIALISM. A CASE STUDY OF ETHNOMUSICOLOGICAL RESEARCH IN COMMUNIST ROMANIA

THEODOR CONSTANTINIU¹

SUMMARY. Romanian ethnomusicology has a series of less discussed and, implicitly, less understood topics. One of them is the relatively vast literature that addresses the new folklore that appeared after the installation of the communist regime and the folk music of artistic ensembles performed on stage. Most of the texts written on these subjects display a strong political and ideological pressure. Consequently, they are either forgotten or superficially perceived as evidence of a repressive regime, adding to the general belief that the communist regime turned peasant art into an instrument of propaganda. Starting from a study signed by Ioan R. Nicola on music collected from Mărginimea Sibiului, we will try to understand the theoretical horizon and the ideological limitations that influenced the way researchers wrote about contemporary music phenomena in the second half of the twentieth century. Despite the constraints, we argue that ethnomusicologists had at hand a coherent system of analysis of the folk music, which they had to adapt to the official ideology.

Keywords: new folklore, amateur artistic ensembles, folk performance, ethnomusicologic research, communist ideology

Introduction

After its promising beginnings in the interwar period, Romanian ethnomusicology is placed, after 1947, in a completely new political and ideological framework. With the establishment of the People's Republic, the folk music researchers, like any other type of scientist, are forced to adapt to new requirements, imposed by the political doctrine of the communist party.

¹ *Researcher, The Folk Archive of the Romanian Academy, Cluj-Napoca.
Email: t.constantiniu@academia-cj.ro.*

Certainly, the interest in traditional peasant music was not hindered, but ethnomusicologists had to consider another series of problems. One of the most important issues was the research and promotion of “new folklore” (or “music of the new life”), whose emergence was ignited by the communists’ rise to power. The new sphere of preoccupations also included the involvement of folklore specialists in the activity of amateur artistic groups, whether it was their guidance, their judging, or even their promotion. These groups have appeared in various state institutions, in both urban and rural areas (factories, cooperatives, unions, schools, universities), as an opportunity for the artistic expression of the working class, but also to help strengthen the consciousness of the socialist “new man”.

Out of conviction or necessity, Romanian ethnomusicologists could not avoid approaching topics related to the new folklore, the revolutionary and working-class folklore, the transformations produced by socialism on peasant art or the quite common and, as the time went by, the more and more grandiose practice of stage folklore performances. For this reason, many folklorists sought refuge in the exclusively theoretical study of Romanian rural music, focusing on operations such as classification, typologies, or the compiling of monographs, thus abandoning the social aspects of music production and reception², which were subject to a greater ideological pressure and control. These theoretical endeavors were the scientific contributions that the Romanian ethnomusicology chose to retain after the fall of the communist regime; writings dealing with ideologically charged subjects were either forgotten or discredited as the product of the pressure exerted by an authoritarian state.

According to the current dominant narrative in the social sciences, the communist regime set up a complex propaganda machine capable of promoting its interests and supporting the work of intense mass indoctrination. From this point of view, all cultural initiatives of the regime pursued propaganda³ and control of the individual’s life as final goals. One of the most elaborate forms of propaganda was the transformation of peasant folklore into an entertainment product for the stage. This derivative of peasant music has been described as a huge exercise in social engineering through which the single party tried to impose its vision of traditional culture and its standards for the individual and socialist society on the population⁴.

² Rădulescu, Speranța. “National Ideology, Music and Discourses about Music in Romania in the Twentieth Century”. *Musicology Today*, vol. 8, issue 3 (31), July-September 2017, p. 190.

³ Examples of such approaches are numerous, we give here only two samples: Crotty 2007, where the establishment of choirs in rural areas is related only to the propaganda activity of the state (p. 156), and Păuța Pieslak 2010, where the initiatives of music education of the workers are again seen exclusively as state propaganda for socialism (p. 229).

⁴ See Rădulescu 1997 and 2002.

Although such interpretations are not necessarily wrong, they are certainly simplistic and incomplete. More specifically, they cannot provide answers to complex problems such as the evolution and present-day situation of the rural folklore in modern industrial societies (whether socialist or capitalist). Nor can they inform on the folklore's integration as an entertainment product into a consumer society or its deep interweaving with the legitimacy discourses of the modern nation-states. Moreover, the one-sided explanation of the transformation of folklore into folklorism⁵ exclusively through a huge propaganda effort of the communist regime leaves us with the impression of a state (especially its higher echelons) with a quasi-total power to control the public and private life of the individual. Furthermore, this view reduces the mass of the population to the role of a passive receiver of the communist propaganda, incapable of critical reception⁶.

In this paper, we will elaborate on these premises in the light of a text written during the communist period. The text, kept in the documentary funds of the Folklore Archive of the Romanian Academy in Cluj-Napoca, belongs to Ioan R. Nicola, researcher of the institution and professor of folklore at the Conservatory of Cluj. The author wrote this manuscript to serve as theoretical support (a "monographic sketch") for his collection of musical folklore from Mărginimea Sibiului⁷. Taking Nicola's contribution as a pivotal source for this paper, we aim to understand the theoretical perspectives available to ethnomusicologists who addressed topics such as the evolution of peasant music in modern socialist societies, its relationship with folk music on stage, or the role and responsibilities of amateur artistic groups and their instructors. We will discuss all these aspects starting from the understanding of the analytical tools available to the authors of that period and the way they were used to deliver coherent explanations (even if limited due to the party's regulations). To have a more comprehensible view, we will also consider the economic and social history of the period. By using this approach, we want to show how the transformations that occurred in Romanian folk music in the second half of the twentieth century are not solely indebted and depended on the efforts of the regime's propaganda machine to indoctrinate its citizens.

⁵ The term "folklorism" appears in Anca Giurchescu, who defines it because of the symbolic transformation of traditional folklore from a social to an artistic meaning and from a variable form to a fixed form. Giurchescu 2001, p. 117.

⁶ For an example, see Rădulescu, 1997. Here, the only ones capable of subversive actions are the rural instrumentalists who, some of them, still use their traditional way of playing for certain occasions.

⁷ The collection appeared after Nicola's death, and of the more than 500 typed pages of the study, only a few dozens were retained for printing.

Writing about the transformations of the peasant music

A monographic work (like most of the ones conceived by the author), the collection of folklore from Mărginimea Sibiului is accompanied by Nicola's extensive introductory study, that covers a wide range of topics: the history of the area, dialect peculiarities, ethnographic descriptions of material culture, spiritual life, history of folklore collections in the area, etc. The description and analysis of music creations are the focus of his research, but Nicola does not limit himself to a strictly analytical discussion. He also intends to bring clarifications regarding the material and social conditions that formed the basis of the musical language of the area (the "local specificity", to use the author's expression). Along these lines, he manages to advance explanations regarding the transformations of folklore that took place in different historical periods but does not go past his present. Contemporary life plays an important role in his study, that he addresses extensively, as opposed to other authors, who avoid the present because of the political load of the subject.

If in much of this monographic sketch Nicola's approach is dependent on conceptions and terminology formed under romantic and/or nationalist influence⁸, one can also find important passages that have their origin in the new ideology imposed by the socialist state after World War II. For ethnomusicology, one of the most important contributions brought forth by the official philosophy of historical and dialectical materialism⁹ is the distinction made between base and superstructure¹⁰. Any progress in society (including cultural progress) is determined by the periodic rearrangement of production relations that characterize the economic base, rearrangement that conditions new forms of manifestation of superstructural phenomena. From this perspective, historical materialism is a theory of history that argues that the organization and development of a society are determined by the forces and relations of production (the base). On the other hand, dialectical materialism is a philosophical theory of evolution that explains man and the spiritual phenomena starting from the material movement that is at the origin

⁸ For a discussion of romantic or sociologically inspired features in Nicola's monographs, see Constantiniu, 2020.

⁹ At one point, the author states that he "detached himself from the old and outdated idealistic, romantic and nationalist conceptions" and that he sought the essence of folk phenomena through "the scientific perspective of historical and dialectical materialism" (Ioan R. Nicola donation fund, file 12a, p. 79). The statement seems to have been made rather to comply with the official scientific research requirements of the period and is only sporadically and superficially respected.

¹⁰ For Marx and Engels, the base was represented by the economic organization of society, while the superstructure (political, legal, religious and cultural phenomena) was built above and in dependence on the former.

of sensations, spirit and nature being thus explained in relation to each other, dialectically¹¹.

The theoretical framework of Marxist philosophy is applied (most often in a simplistic way, rather out of obligation than out of conviction) until 1989 to all types of research, musical folklore being no exception. In this area, one of the main problems was to study how the transition from a capitalist market economy to a planned socialist economy (hence a change in the economic base) affects rural music as part of the cultural superstructure. Nicola also operates within this framework¹², especially in the pages he dedicates to the historical evolution of the music from Mărginime and the transformation of its characteristics over time. Just as the relations of production and the relations between the forces of production changed with the transition from feudalism to capitalism and then from capitalism to socialism, music underwent changes that altered its structure or led to the dissolution of some genres and the appearance of others. According to the official doctrine, the economic and political changes after 1944 inevitably resulted in transformations in people's consciousness, which was also reflected in folk creation, especially in the new song, which became "an expression of the new consciousness of working people"¹³. The author consistently uses this historical framework when talking about the lyrical song from Mărginime, trying to capture the specifics of this genre during the transition from one period to another. Thus, feudalism is the period in which the old-style song crystallizes, the transition to capitalism determining the appearance of the modern song, and socialism bringing with it the new song ("of the new life").

This structural-historical analysis of Mărginime music leads to the conclusion that the musical folklore of the area (as well as of the whole country) evolves – under the influence of schooling, urbanization, and technological means of music playback (radio, disc, TV) – to an increasingly pronounced uniformity and towards an increasingly visible dilution of the local influences. From the socialist state's point of view, this outcome is to be expected as its aim was, at least theoretically, to blur the developmental differences between the village and the city (because of the abolition of class differences and, finally, of the classes themselves). From the point of view of the ethnomusicologist, however, this change brings forth a significant narrowing and impoverishment of his research object. For an author like Nicola, whose main concern is, in this study, highlighting and analyzing the specifics of

¹¹ Julia, Didier. *Dicționar de filosofie (Dictionary of Philosophy)*. Univers Enciclopedic, 1999, p. 204.

¹² At one point, the author states that peasant music is a superstructural phenomenon (Ioan R. Nicola donation fund, file 12a, p. 57).

¹³ Cernea, Eugenia et al. *Cântece și strigături populare noi (New folk songs and shouts)*. Ed. Muzicală, 1966, p. 5.

Mărginime folklore, this tension between uniformity (because of the evolution of material conditions) and the specificity and regional diversity of Romanian folklore is felt all the stronger.

Unlike ethnomusicologists up to World War II, for whom folklore was an immutable cultural phenomenon that had to be saved from the extinction caused by the accelerating gallop of modernization, Nicola adhered to an evolutionary vision (probably influenced more by Brăiloiu's¹⁴ thinking than the Marxist theory of history), complemented with the official party doctrine, in which rural music followed an ascending path to an increasingly complete artistic expression. In his vision, the gradual cultivation of the rural population will bring with it an increase in their aesthetic demands, which will result in the proximity, or perhaps even the fusion of folk music with art music¹⁵. Even if the folklore of Mărginime has acquired its most pronounced signature in the past (see the old-style lyrical song), for Nicola, "the current creation is decidedly superior – from all points of view – to the one from the past. [...] We believe that it will be even more intense in the future, but, of course, with features that will bring it closer and closer to the cultivated creation"¹⁶.

Although seemingly hopeless, this contradiction between evolution and uniformity receives, from Nicola, an interesting solution. For him, the qualitative leaps in the evolution of folklore should be based on the local tradition or, in other words, the new elements must be grafted on the old and distinctive musical substance¹⁷. By doing this, it is possible to ensure a natural continuity that allows the perpetuation of the local specificity in superior forms of manifestation. However, this folding of the new to traditional forms cannot be achieved by itself because folklore is constantly "threatened" by various sources of "pollution". The convergence of the two can only be achieved through the active involvement of "competent and conscious local artistic instructors"¹⁸.

The ethnomusicologist as a discreet supervisor of change

The cultural activist becomes an important figure towards the end of Nicola's study, as he formulates a list of suggestions and recommendations

¹⁴ Constantin Brăiloiu (1893-1958), the most prominent figure of the Romanian ethnomusicology was, in the interwar period, the founder of a folk archive (Arhiva de folklore) and a professor at the Bucharest conservatory. Nicola was one of his students and was also a collaborator of the archive.

¹⁵ Ioan R. Nicola donation fund, file 12i, p. C.f.26. Some authors show how literary procedures such as strophic arrangement or various types of rhyme influence the contemporary creation of folk songs (Eugenia Cernea et al., *op. cit.*, p. 13).

¹⁶ *Ibidem*, p. C.f.10.

¹⁷ *Ibidem*, p. C.f.21.

¹⁸ *Ibidem*, pp. C.f.29-C.f.30.

regarding the fate of the musical folklore from Mărginime. The activist is, in fact, the link between the ethnomusicologist (as a scientific authority) and the consumers and performers of folk music. In this role, he needs, according to Nicola, adequate training: “auditions-lessons, illustrated with musical examples (disc, magnetic tape), followed by discussions to educate instructors, soloists and all those who work in mass artistic movements, on the specific features of Mărginime’s folklore and its interpretation”¹⁹. They will be taught about the specifics of this music (formation, features, evolution), as well as on its contribution to the enrichment of the Romanian folk treasure and on the need to preserve it. In their turn, cultural activists will have the mission of disseminating this information among the popular masses who will also form “a lucid awareness of the need to value and maintain the specificity of the Mărginime, as well as the need to resist the factors that affect this special character”²⁰. Thus, the penetration and assimilation of new elements will not affect (at least not decisively) “the specificity, authenticity, beauty, and charm of the Mărginime’s folklore.”

These recommendations made by Nicola could be considered (according to a superficial but extremely popular grid of interpretation) as a new proof of an all-powerful totalitarian state that imposes its doctrine in the smallest details and down to the basic level of society, that of the individual. In such a scenario, ethnomusicologists themselves become agents in charge of ideological propaganda, their objective, scientific work being perverted by the directives of the single party. But reality never had these characteristics: not only did the regime fail to impose its practices and ideology entirely, but some ethnomusicologists even managed to stay away from politically charged subjects, taking refuge in more abstract, analytical areas that could provide an illusory form of ideological freedom²¹.

What for some researchers today might seem like a strong state, with a monolithic will and whose directives managed to be imposed unmistakably, for others, the power of the state apparatus is a more complex and nuanced topic up for debate. Anthropologist Katherine Verdery argues that Romania at that time was, in fact, a weak state, and in support of this statement brings several arguments. One of them is that of the dependence of the central power on the cadres in the middle and lower echelons who had to provide them with data, reports, and information as accurately as possible for the former to be able to make the appropriate decisions²².

¹⁹ *Ibidem*, p. C.f.33.

²⁰ *Ibidem*, p. C.f.36.

²¹ Marian-Bălașa, Marin. *Muzicologii, etnologii, subiectivități, politici* (*Musicologies, ethnologies, subjectivities, politics*). Ed. Muzicală, 2011, p. 36.

²² Verdery, Katherine. *National ideology under socialism. Identity and cultural politics in Ceaușescu’s Romania*. U of California P, 1991, p. 83.

This observation is valid not only for the economic and industrial aspects but also for the way of implementing the cultural-artistic decisions in the territory. As the historian Cristian Vasile points out, local bodies have often exceeded the limits imposed by the center through excessive zeal²³. When it came to folklore performances, this excess of zeal can also be explained using official folklorism and the amateur artistic movement as springboards for political promotion²⁴. Discussing the Cântarea României (Singing Romania) national festival, the anthropologist Vintilă Mihăilescu states that this was a huge process of reconstructing the folk culture, but that it would be misleading if we considered it as planned in the smallest details according to a clear conception of what popular culture should have been. Rather, the author suggests that the festival did not serve the same purpose throughout or through all its components, and some manifestations developed within it can be explained by various initiatives by local activists or specialists, each motivated by their ideas or ambitions²⁵.

Nicola also operates in a framework in which the general directions are dictated from the center, and their concrete application is conditioned by the creativity and ability of the researchers in the territory to juggle the imposed limits. He sees the transformations in rural folklore because of the evolution of the whole society and conceives the folklore show as a necessary result of this evolution. He focuses rather on stronger regulation of popular music practices (peasant or spectacular) during a modern society (which is inclined to a certain degree of homogeneity) with a highly centralized political system. In such a context, the author is animated by the romantic ideal of “saving” the folklore, but he operates from within a system that, at least theoretically, recognizes that music must change with society, and phenomena such as industrialization and urbanization entail transformations in terms of musical expression²⁶. Hence his recommendations are an attempt to reconcile his subjective conservation concerns with those of assuming the inevitable transformations. Nicola is not an advocate for forcibly imposing musical practices; rather, he hopes that, following the education of the masses with the necessary ethnomusicological notions, they will come to recognize the need for adequate cultivation of folklore

²³ Vasile, Cristian. *Politicile culturale comuniste în timpul regimului Gheorghiu-Dej (Communist cultural policies in the Gheorghiu-Dej regime)*. Humanitas, 2011, p. 24.

²⁴ Vasile, Cristian. *Viața intelectuală și artistică în primul deceniu al regimului Ceaușescu (The intellectual and artistic life in the first decade of the Ceaușescu regime)*. Humanitas, 2015, p. 81.

²⁵ Mihăilescu, Vintilă. „A new festival for the new man: the socialist market of folk experts during the „Singing Romanian” national festival”. *Studying Peoples in People’s Democracies*, vol. II, edited by Vintilă Mihăilescu, Ilia Iliev and Slobodan Naumović, LIT Verlag Münster, 2008, p. 73.

²⁶ In fact, the communist regime placed an increasing emphasis (especially since its nationalist turn) on assembling a set of perennial values of folklore, and less on highlighting the transformations or changes that were taking place in this field.

and will willingly stimulate the musical creations that consider local tradition and specificity. This guidance process must not take the form of a constraint, of an “order from the top” that the peasants are obliged to respect, but rather the local cultural and artistic organizations must discreetly deal with this training of the public and watch closely the results of this action²⁷.

In this fashion, solving the problem of musical folklore in socialist Romania follows a dialectical path like the Hegelian model: the folklore specific to the area (or what was preserved from it in the second half of the twentieth century) is the given situation, and the centrifugal and leveling forces of modernization represent the negation of this situation. The dialectical synthesis of the two previous moments is represented by the new folklore, as overcoming the contradiction between specificity and uniformity and, at the same time, preserving the old and the new in a superior form. Of course, the author’s arguments are not necessarily constructed as a dialectical demonstration, but this line of thought can be extrapolated from the numerous statements he makes regarding the current and future situation of the folklore in Mărginimea Sibiului.

Folklore ensembles and folk shows

Naturally, the embodiment of this dialectical synthesis is represented by the folklore show, the stylization, and the scenic transposition of the rural cultural manifestations. This type of show was intensely promoted by the communist leadership, gaining pantagruelian proportions in the last two decades of the regime’s existence. It intended to provide the masses with a substitute, approved by the state, for traditional musical practices. This substitute had to meet people’s entertainment needs and was also able to mark a line of continuity with the village musical practices from before the communist regime. But most of all, it had to reflect all the qualities of the new order and the “new” man created under its impulse. In this context, the expression “from ritual to spectacle”, it is eloquent as it was used by the cultural activists of the time to emphasize the peasant origin and its grandiose transformation²⁸. This performative turn was even more necessary as the actual ritual was in a process of continuous disintegration (as Nicola attests for the Mărginime area); consequently, one of the conditions for the appearance of these stage productions was the disappearance of the acts that the officials claim to continue and represent, this whole process could be described in Debord’s words: “everything that was lived directly was exiled in a representation”²⁹.

²⁷ Ioan R. Nicola donation fund, file 12i, p. C.f. 42.

²⁸ Rădulescu, Speranța, *Peisaje muzicale din România secolului XX (Musical landscapes from twentieth century Romania)*, Ed. Muzicală, 2002, p. 83.

²⁹ Debord, Guy. *Societatea spectacolului (The society of the spectacle)*. Rao, 2011, p. 9.

Usually described exclusively from the perspective of their role in the state propaganda apparatus³⁰, amateur artistic ensembles and the stage products of their activity (folklore performances, theater plays, etc.) must be viewed from the broader perspective of the development strategy approached by the communist regime, namely developmentalism (national-Stalinist in the case of Romania). A strategy common to many states after World War II, developmentalism proposed state-driven industrialization as the main engine of economic development. In this sense, the intentions of the communist regime aimed to overcome the status of agricultural dependence in which the country was, to transform it into a medium industrial power³¹. This new economic approach was accompanied by a process of rapid urbanization, ensuring full employment, universal access to social services, investment in education, and research. The developmental policy of the regime has produced important progress not only in economic terms but also in improving economic opportunities for much of the population, ending a highly stratified society³².

The economic advance allowed the creation of a large cultural-artistic infrastructure (village halls, houses of culture, performance halls, costumes, instruments, publishing houses, scores, institutions) that had the role of accomplishing what the regime called the cultural revolution. According to historians, the cultural revolution starts after the political revolution and involves equalizing cultural conditions and access to culture, rapidly raising the level of education, preparing a new type of intellectual, that is closer to the people and the working class³³. Among other things, folklore was a priority of the regime, which substantially funded genuine academic research³⁴. This is the context in which the development of a mass artistic movement took place, the aim of which was not only to “make an important contribution to the development of socialist consciousness”, but also to contribute to the “aesthetic education of the masses, to the pleasant and instructive use of their free time”³⁵. In parallel with the economic growth, the amateur movement is also experiencing a significant expansion: in a 1970

³⁰ Cristian Vasile goes so far as to wonder, at one point, whether the amateur artistic groups were an integral part of a “national totalitarian movement”. Vasile, 2015, p. 85.

³¹ Ban, Cornel. *Dependență și dezvoltare. Economia politică a capitalismului românesc (Dependency and development. The political economy of the Romanian capitalism)*, Tact, Cluj-Napoca, 2014, p. 44.

³² *Ibidem*, p. 48 et passim.

³³ Vasile, Cristian. *Politicile culturale comuniste (Communist cultural policies)*, p. 31.

³⁴ Marian-Bălașa 2011, p. 18. The author also remarks that “under communism, it seems that no other art form has been more agreed and appreciated by the state and by political ideology than the folklore.”

³⁵ Vasile, Cristian. *Viața intelectuală (Intellectual life)*, p. 62.

speech, Nicolae Ceaușescu, to demonstrate the success of the cultural revolution, estimated, at that time, the existence of 24.543 such artistic formations, compared to 3.500 in 1938³⁶. Although consonant with the social policy of the regime that intended to facilitate access to culture for the broadest masses of the population (a culture, of course, agreed by the political power), some authors continue to see in these initiatives of the communist leadership only forms of propaganda and manipulation.³⁷

The folklore representations were executed by ensembles of different compositions and sizes but which, most of the time, contained vocal soloists, instrumental orchestra and a group of dancers. Renowned ethnomusicologists of the period (Tiberiu Alexandru, Emilia Comișel) expressed their appreciation for such ensembles, considering them representative of “authentic folklore”³⁸. The same thing can be said about Nicola, who speaks, on several occasions, in laudatory terms about the peasant ensembles formed in Mărginime after the Second World War. The most widespread in the area were the pipes ensembles, the creation of which was possible due to the construction of standardized pipe models, capable of a clean and uniform intonation. This technological development later influenced the performance possibilities of the ensembles. At the initiative of instructors that had some theoretical knowledge, peasant performing style had been modified to then incorporate art music techniques: canons, fugato entrances, imitations, pedals. The next step was to set up vocal-instrumental ensembles, choir, and pipes. Based on the Western music theory, voices and instruments were now divided into distinct voices, arranged according to configurations hitherto unknown to peasant music. Although most contemporary authors consider the activity of such ensembles as impoverishment and a uniformity (exactly the phenomena of which the author was concerned) of the traditional peasant repertoires, Nicola sees in them “the expression of a happy combination between tradition and innovation”³⁹. At the time, the folk music orchestra was considered an improved form of taraf (the small traditional band playing mostly instrumental dance music), in which the deficiencies of peasant group performance are eliminated, and the various scholarly innovations raise it to a higher artistic level.⁴⁰ The same idea appears in Nicola’s writings. He believes that, because ensembles

³⁶ *Ibidem*, pp. 80-81.

³⁷ One such case is that of the historian Cristian Vasile, who considers Casa Centrală a Creației Populare (Central House of Popular Creation) to be an institution created “with the clear intention of political-ideological instrumentalization of folklore, in general, and of rural artistic ensembles, in particular.” Vasile, Cristian. *Viața intelectuală (Intellectual life)*, p. 63.

³⁸ Rădulescu, Speranța. *Peisaje muzicale (Musical landscapes)*, p. 83.

³⁹ Nicola, Ioan R. donation fund, file 21a, pp. 150-151.

⁴⁰ Rădulescu, Speranța. *Peisaje muzicale (Musical landscapes)*, p. 84-85.

did not have a leader, the peasant instrumental ensembles formed ad-hoc upon different festive occasions and this is why they have an interpretation that presents “serious deficiencies from an artistic point of view”⁴¹.

Noticing, in his field research, a dissolution of rituals and a significant narrowing of certain musical genres, Nicola sees in their scenic representation a way of perpetuating the village folklore. Discussing the performances that reproduced the nuptial ritual enacted by folk ensembles from different Mărginime villages, the author considers them as villagers’ initiative, who realized the disappearance of the old forms of this ritual and decided to give it a new life on the stage of the village hall. Rather than a strategy of local officials or intelligentsia, these shows are for Nicola “an eloquent and ever-living proof of the capacity for creative adaptations of folklore by the creators themselves, as well as the happy collaboration between them and the professionals who value folk art”⁴². As in the case of the pipe ensembles, for the Cluj ethnomusicologist such stage productions are “a masterful capitalization of the traditional folklore in a successful combination with the current folklore”⁴³. On the same note, he discussed the future of ballads, which Nicola believes can be revitalized by stimulating guidance received from higher forums. From the researcher’s point of view, such an incentive capable of bringing ballads back to life is represented by radio and television shows, or by folklore festivals and competitions, which require performers and contestants to perform epic productions⁴⁴. Although this belief may seem naive at first glance, Nicola’s hope in folklore contests and performances as possible factors in revitalizing rural traditions was not unfounded. As some contemporary research shows, a cultural event of the magnitude of the Cântarea României (Singing Romania) national festival could determine, in some rural communities, a renewed interest in forms of folk art that were obsolete or preserved only in the memory of the elders⁴⁵.

Nicola’s references to the folk ensembles of various amateur groups may seem outside the concerns of the contemporary ethnomusicologist, but during the communist regime, with its strong emphasis on promoting mass culture, the involvement of professionals in guiding or evaluating the activities of these groups was a duty which too few could avoid. For example, in 1970

⁴¹ Nicola, Ioan R. donation fund, file 21a, p. I.13.

⁴² *Ibidem*, pp. N/17-N/18.

⁴³ *Ibidem*.

⁴⁴ *Ibidem*, p. B/33-B/34.

⁴⁵ For a musical example, see Sava, Eleonora. “The peasant in socialist Romania. An ethnological perspective”. *Memoria Ethnologica*, no. 36-37, July-December 2010 (X), p. 73. This idea is also supported by Vintilă Mihăilescu, *op. cit.*, p. 73.

the author is part, together with his younger colleague Traian Mârza, of the jury of the folklore festival-contest of Cluj. In an investigation of the *Flacăra* newspaper⁴⁶ conducted with the members of the jury, Nicola saw this as a chance to promote the local folklore ensembles, whose members were not only cheered by a large audience but also scored and scrutinized by specialists in the field. In addition to these positive aspects, he also mentions some shortcomings, such as the poor training of vocal soloists, the choice of repertoire from other ethnofolkloric areas than Cluj or the “creative interpretations” imposed by some ensemble instructors. In his turn, Traian Mârza drew attention to the violation of the adequate chronology of a show that staged a nuptial ritual. As a solution, the latter proposed that “before being presented in public, the show should receive the approval of a specialist”⁴⁷.

It is worth pointing out that the criticisms brought forth by ethnomusicologists to the stage representations of folklore did not consider the reasons for which peasant oral music was presented on stage as a show, with all the necessary changes arising from this adaptation⁴⁸.

Rather, specialists were only drawing attention to the training of instructors (who were supposed to know the realities of rural culture in detail), to the authenticity of the performances, or their excesses⁴⁹. This is because, according to the official doctrine (also reproduced in a study by Anca Giurchescu⁵⁰), it was not possible to distinguish, except from a theoretical point of view, between the folklore in a traditional social context and the folklore conveyed on stage, the two being interdependent.

In addition to the nature of the criticisms that ethnomusicologists could bring to such cultural events, we can also observe two other social phenomena that developed with the rise of the artistic amateur movement. Firstly, although it is an entertainment product, the folklore show is not subject to market pressures, like any product of the capitalist societies, so its existence does not depend on the profit it could produce. Indeed, public success is still an important criterion in its evaluation, but this success can be achieved through

⁴⁶ Chioreanu, V. „Ascendența spectacolului folcloric” (“The ascendance of the folkloric performance”). *Flacăra*, year XXVI, no. 7312, May 14th, 1970.

⁴⁷ *Ibidem*.

⁴⁸ The only such approach published before 1989 that I know of is that of the sociologist Henri H. Stahl, in the article “Folclor «autentic» și folclor profesional” (“«Authentic» Folklore and Professional Folklore”), included in his book *Eseuri critice despre cultura populară românească* (*Critical essays on the Romanian popular culture*). Minerva, 1983.

⁴⁹ Suggestions similar to those made by Nicola and Mârza can be found, for example, in Anca Giurchescu 1961, 1977.

⁵⁰ Giurchescu, Anca. 1977.

the superior quality of the staging and the “authenticity” of the acts presented. In this case, the role of the ethnomusicologist is crucial (it suffice to highlight Mârza’s suggestion or Nicola’s constant preoccupation with educating the public, performers, and instructors), as he is the one who could exert a certain kind of pressures for the staged folklore to maintain a close connection with its rural dimension. Secondly, we can talk about the development of two socio-professional categories whose interests overlapped to a certain extent, but whose encounter was not without frictions: ethnomusicologists, on the one hand, and the instructors of artistic groups or various cultural activists in the field of folklore, on the other side. These two types of specialists have come to interact more and more frequently as the number of artistic activities increased, especially after the establishment of the Cântarea României (Singing Romania) national festival. Even if their concern was in the study and conservation of village folklore, the different nature of their activity placed them, at times, in a conflicting relationship, both in terms of the principles according to which folklore should be studied and staged⁵¹ and in terms of the access to resources (funds for field research, book publishing, disk releases, etc.)⁵².

Conclusions

Up to this point, we tried to explore how Romanian ethnomusicologists dealt with a series of delicate topics, that had a strong ideological load and were strictly determined by the party directives. Due to political constraints, these topics have never been of real interest to post-war specialists, and today, more than ever, they have fallen into disuse. In opposition to the current trend, we intended to demonstrate that issues such as the transformations suffered by peasant music in contemporary society, including their adaptation to the stage, are non-trivial subjects. Moreover, we wanted to indicate that historical and dialectical materialism provided researchers with a theoretical framework capable of conducting analyzes of the social structures and the transformations they went through⁵³. This framework was more flexible when

⁵¹ Examples of such situations can be found in Rădulescu 1997.

⁵² For a broader discussion on the role of specialists in the Cântarea României national festival, see Mihăilescu, 2008.

⁵³ An example of such an approach is the work in three volumes by Henri H. Stahl, *Contribuții la studiul satelor devălmașe românești (Contributions to the study of Romanian joint property villages)*, in which the author deals with the problem of changing forms of ownership in the rural world with the transition from feudalism to capitalism. In fact, Stahl also applies this type of analysis when he talks about the transformation or disappearance of some folk practices, which he links to the existence of certain social groups, determined, in their turn, by different socio-economic configurations.

applied for periods prior to 1944, but it became much more rigid when the new folklore had to be dealt with, in this case, the directives of political power took precedence over the research activities⁵⁴.

Nicola dedicates a significant number of pages to the problems of folklore that appeared with the establishment of the communist power, more than we usually find in other studies by authors of similar, monographic collections. We cannot assume with conviction whether the attention paid to the subject is due to a real concern of the author or was conceived as a concession made to the regime and as a strategy to ensure the publication of the book (probably both reasons are equally plausible). What is certain is that, from a semantic and stylistic point of view, his language oscillates between one of romantic inspiration (when, for example, he uses terms such as “pure folklore”, “spiritual treasure”, etc.) and one modeled on the ideology of the Communist Party (when he refers to contemporary social phenomena). Starting from the official ideological framework, he intends to justify (and not necessarily offer an explanation) the transformations of contemporary folklore and to design a “set of good practices” for all those involved in artistic activities, so that the content of the music (if not the form) remains as close as possible to the original local specificity, the one so revered by ethnomusicologists.

Nicola’s arguments, which could be perceived today as dated or somehow naive, help us understand that the establishment of professional and amateur folk groups and their activity as stage shows was not just an arbitrary decision of some party officials looking exclusively for means to intensify the regime’s propaganda. From the perspective of dialectical materialism, these phenomena of modern culture appear with necessity in certain socio-economic conditions, conditions present at that time in Romania (industrialization, urbanization, entertainment industry), and favored by the economic policy of the regime. Justified or not, the regime’s decisions had, at least in this case, a coherence, based on a certain conception regarding the course of history and the progress of human societies. Without this more nuanced perspective, the current exegesis and commentaries on the Romanian ethnomusicology are reduced to a plain condemnation of the regime for the distortion and instrumentalization of the peasant folklore.

⁵⁴ Although he admits that the peasant culture undergoes changes with the transition to socialism, Nicola warns that the new creation needs time to be able to develop, suggesting the removal of the pressures exerted to hasten it (Ioan R. Nicola donation fund, p. 57 and p. C.f.8).

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THE SOUND OF INDIA IN MAURICE DELAGE'S *QUATRE POÈMES HINDOUS*

NOÉMI KARÁCSONY¹

SUMMARY. French composer and pianist Maurice Delage wrote several significant works inspired by his personal contact with the Orient. His travels to India inspired Delage to use innovative sound effects in his compositions, as well as to require his performers to adapt their vocal or instrumental technique to obtain the sound desired by the composer. His representation of the Orient is not a mere evocation of the Other, as is the case with most orientalist works, rather it reflects the composer's desire to endow Western music with the purity, strength, and vivid colors which he discovered and admired in Indian music. The present paper presents the historical and artistic background which inspired and influenced Delage, the relationship between France and India in the early 20th century and reveals the composer's idealistic point of view regarding India, its culture, and its music. The analysis focuses on the *mélodie* cycle *Quatre poèmes hindous*, composed between 1912 and 1913, striving to reveal the Indian influences in the work of Delage and the way orientalism is represented in French music from the first decades of the 20th century.

Keywords: orientalism, France, India, 20th century, Maurice Delage

Introduction

Although his works are lesser-known than those of his contemporaries, composer Maurice Delage (1879–1961) is an important figure of the French school of music composition. His contributions are extremely significant, particularly regarding the evolution of French musical orientalism. Delage sought for new means of expression, and his travels to India and Japan provided him with sonorities which he assimilated in his works. His direct

¹ *Mezzo-soprano, PhD. Student of The Transilvania University of Braşov, Faculty of Music, E-mail: noemi.karacsony.singer@gmail.com*

contact with Indian classical music inspired Delage to transcend the barriers and constraints which he believed were imposed by Western music. Delage's sonorous ideal was influenced by the tuning system, rhythmic improvisations, and rich timbres of Indian music, which he endeavored to recreate in his own compositions.

Delage composed several works inspired by the fascinating music and culture of India, among which the following: *Quatre poèmes hindous* (1912) — for voice and instrumental ensemble, *Ragamalika, chant tamoul* (1914) — for voice and piano, or the *Trois chants de la jungle* (1934) — for voice and instrumental ensemble, and the symphonic poem *Les Bâtisseurs de ponts* (1913), these latter two inspired by Rudyard Kipling's works.

Delage's representations of the Orient reflect the way India was perceived in the late 19th century and early 20th century France, but at the same time the composer evokes an almost ideal image of India. One of his main attempts is to preserve the essential attributes of Indian music, therefore instead of altering the features of the borrowed musical fragments Delage will chose to adapt his own Occidental means of expression to create authentic sounds and a genuine image of India. At the same time, the composer aims to remove any element which might alter the purity of the Classical Indian music he sought to incorporate in his works.

During the 19th century French composers could represent the Orient in their works employing certain techniques, such as the use of particular musical patterns or fragments borrowed (and reproduced with more or less precision) from the traditional music of the regions they had contact with, a technique referred to by Jean-Pierre Bartoli as "*la technique de l'emprunt adapté*": "*la technique de l'emprunt adapté résulte d'une collecte plus ou moins fidèle de matériaux mélodiques ou rythmiques effectivement entendus par le compositeur et restitués de façon évidemment et fatalement approximative dans le système scalaire de la musique occidentale.*"² In this case, the composer would adapt the borrowed musical material in such a manner that it could fit within the confines of a work constructed according to the rules of Occidental music composition.

Another means of reconstructing orientalism is using a specific musical expression soaked with Oriental influences. In this case the composer will use certain melodies, musical intervals, rhythms, or timbres associated in the conscience of the Western listener with the distinct sound of oriental music. Bartoli names this manner of constructing the musical discourse "*la re-création*

² Bartoli, Jean-Pierre. 1997. *L'orientalisme dans la musique française du XIXe siècle : la ponctuation, la seconde augmentée et l'apparition de la modalité dans les procédures exotiques*. *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* (1997), Vol. 51 (p. 137–170), p.142.

pseudo-authentique", and states that this type of approach is closely related to the technique described previously: "*Elle consiste en effet à inventer des mélodies, des rythmes et des timbres qui vont être «ponctués» par les auditeurs comme typiquement orientaux, parce qu'elles sont fondées sur les recettes de «l'emprunt adapté» décrites à l'instant.*"³

In his works Maurice Delage employs musical fragments, rhythmic patterns or melodies borrowed from or inspired by Indian music, however what distinguishes his approach to orientalism from that of his forerunners is the way Delage uses melody, rhythms, harmony, and timbres in order to obtain a new and unique musical language. Although he aims for exact reproductions of the sonorities he had encountered, nonetheless his works are more than exact imitations of Indian music: they offer the composer the possibility to explore new sounds, timbres, and forms.

India Through the Eyes of France

France was already acquainted with India and its culture due to the French colonies which comprised several settlements on the Indian subcontinent. These regions were acquired by the French through the commercial enterprise known as the French East India Company, founded in 1664 as response to the commercial activities of the British and Dutch East India Companies. The French settlements in India were made up of geographically remote regions and included cities on the southeast coast of India such as Pondicherry, Karaikal or Chandernagor in Bengal, among others. The dispute between France and England regarding the control of these areas was almost continuous throughout the 18th and 19th centuries, and although in 1850 Britain took control over India, the French settlements remained a part of French India until 1954, when these regions were incorporated into the new-founded Indian Republic.

Even though the Middle East and Northern Africa were more familiar and tangible destinations for the French, India was also fascinating, remaining mysterious and unknown for the French artists and scholars, mainly due to the geographical distance which separated it from Europe. Various French works from the 18th century and the beginning of the 19th century serve as proofs for the French contact with Indian culture, philosophy, and music. The first French Indologist, Abraham Hyacinthe Anquetil-Duperron (1731–1805) published four *Upanishads* in his *Recherches sur l'Indie* in 1786. Anquetil-Duperron translated fifty *Upanishads* into French and Latin, yet his versions were not based on Sanskrit sources, but on a 17th century Persian manuscript.

³ Idem, p. 143.

Among other French accounts regarding Indian culture, the following can be mentioned: the volumes *Les Hindous* published between 1808 and 1812 in Paris by Belgian painter François Solvyns, the analyses on Hindu life made by the missionary Abbé Dubois (1765–1848), *Moeurs, institutions, et cérémonies des peuples de l'Inde* published in 1825, or François-Joseph Fétis' (1784–1871) *Histoire générale de la musique*, the 5th volume of which offers information about Indian music.

Concerning oriental studies, Raymond Schwab observes in his work *The Oriental Renaissance*, that along the British and German contributions, France was a major center of activity regarding Orientalism and Indian studies as well: “*The three principal homes of Indian studies in Europe — England, Germany, and France — held the leading position successively. The country of Wilkins and Jones started it all and withdrew at a rather early stage; (...) The center of major activity after Calcutta (...), was in Jena, Weimar, and Heidelberg, and thereafter always in Paris.*”⁴ Despite this fact, the author also stresses that during the 19th century French preoccupations regarding Indian studies were based mainly on the works of Anglo-Indian scholars, and that there were few French Indic scholars who had contact with the Indian culture. Among the French scholars who visited India the following can be mentioned: Anquetil-Duperron in 1755, Emile Senart in 1887, Foucher in 1895 and Sylvain Lévi in 1897. The important contribution of Alain Daniélou came only later, beginning with his first trip to India in 1932.

India was represented in the works of numerous French writers and artists, as well as musicians. Opera was particularly well suited for sonorous and visual evocations inspired by India, as the works of Georges Bizet (*Les pêcheurs de perles*), Léo Delibes (*Lakmé*) or Jules Massenet (*Le Roi de Lahore*) have proven. In a similar manner to other oriental or exotic representations, the portrayal of India offered composers a pretense for the use of certain timbres, such as the particular sound of the harp or flute associated with the traits embodied by India and its inhabitants, as well as the incorporation of melismatic passages or the use of drones. It is interesting to note that the use of drones can be traced back to the instrumental music of ancient Southwest Asia, from where it spread to India, Europe, and Africa.

The musical depiction of faraway or oriental places was accomplished using exotic sounds and themes and offered composers the possibility to employ an unconfined musical expression. During the 19th century the interest in musical modes increased, and composers often included modal scales in their works, along with the minor and major scales built according to the rules

⁴ Schwab, Raymond. *The Oriental Renaissance. Europe's Rediscovery of India and the East, 1680-1880*, New York: Columbia University Press, 1984. p.47.

of Occidental classical composition. The use of Arab modes could be clearly distinguished in the works of several French composers (Saint-Saëns, Bizet), while some scholars believed in the Egyptian origin of the Greek and Roman modes and aspired to evoke a genuine image of the Ancient Egypt using these modes (for example Massenet in his *Cleopâtre*), but the melodic character of the Indian *ragas* also fascinated composers. Regarding the use of the so-called Indian scales (or *ragas*) in 19th century French music, Jann Pasler refers to the observations of musicologist and composer Julien Tiersot, who claims to have identified “Hindu melodies” in the works of Massenet and Delibes: “The most thorough French study of Indian music from this period is chapter 5 of Julien Tiersot’s «Notes d’ethnologie musicale» (1905). Tiersot identifies «Hindu melodies» in *Le Roi de Lahore* and *Lakmé*, though he notes they are indistinguishable from other themes in the work.”⁵

The growing interest in primitive or ancient societies was another interesting feature of the *fin-de-siècle* artworks, as well as the creations of the early 20th century, a curiosity which paralleled the development of ethnology and ethnomusicology. During the Third French Republic (1871–1940) music was an opportunity for cultural expansion, intricately linked to the ideas of the political and cultural superiority of the West. In the latter decades of the 19th century, French musicians and theoreticians collected folk music from France and abroad, aiming to reveal the similarities and differences between Western music and the music of other peoples and regions, among which Indian music as well. Some scholars even believed that the study of various musical systems could provide much needed information regarding the origins of the races.⁶

At the end of the 19th century and the beginning of the 20th century India was often perceived as the fountain of civilization, while the French nationalists sought to discover a link between the Aryans of Vedic India and the French, as Jyoti Mohan observes in a study regarding the racial history of India: “*For French scholars, the common ground between India and France lay in their shared Aryan ancestry, which Norman Britain could not share. The diffusion theory of civilization, which was extremely popular at the time, held that civilization was spread through the world by the migrating Aryans, and described the migration of various streams of Aryans from the*

⁵ Pasler Jann. *Race, Orientalism, and Distinction in the Wake of the “Yellow Peril” in Western Music and its Others: Difference, Representation and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh, Berkeley and Los Angeles, California. University of California Press, 2000. p. 89.

⁶ For more regarding this topic see: Pasler, Jann. *Theorizing Race in Nineteenth Century France: Music as Emblem of Identity* in *The Musical Quarterly*, Vol. 89, No. 4 (Winter, 2006), pp. 459–504, Published by Oxford University Press, 2006.

Caucasus region to different parts of the world. The branch of Aryans who arrived in India was obviously linked to other branches that had migrated to Europe and elsewhere."⁷

Maurice Delage, *Les Apaches* and Ravel

Delage's artistic views were influenced by his direct contact with Indian culture and music, as well as by the group *Les Apaches* (or Société des Apaches), whose member he was. The group was formed in Paris at the beginning of the 20th century and its members were musicians, writers, and artists, who gathered around the prominent figures of composer Maurice Ravel, Spanish pianist Ricardo Viñes and writer Michel-Dimitri Calvocoressi. Among other members of the group the following can be mentioned: poet, painter and art theorist Tristan Klingsor, composers Florent Schmitt, Igor Stravinsky, Manuel de Falla and Déodat de Séverac, poet Léon-Paul Fargue, painter Paul Sordes, music critic Émile Vuillermoz and others. Even though his figure was associated with the group, Claude Debussy was not a member of *Les Apaches*. Debussy's works were very much appreciated by the group and had a powerful influence over their artistic ideals and works.

Former students of Gabriel Fauré, Ravel, Schmitt and Vuillermoz shared common views regarding music, and it was in the home of the latter that regular musical events and meetings were hosted beginning with the years 1901. Around 1903 the members of the group would meet on a weekly basis, at first in the studio of painter Paul Sordes, then later at a property rented by Delage himself. The artists would debate contemporary problems, or topics of great interest for their group, such as the music of Debussy and that of foreign and distant cultures, like Javanese and Vietnamese music (which inspired some of Debussy's compositional innovations), the art of Paul Cezanne or the works of Stéphane Mallarmé and the ideas which lay at the core of Symbolism.

Maurice Delage studied composition with Ravel, but apart from these studies he was a self-taught musician. The views shared with the other members of *Les Apaches* may have suited and inspired the temperament of Delage, who was a seeker of adventures and novelty in the realm of music as well. Influenced by his travels in India, Delage gradually turned his attention from the music and culture of Europe and searched for innovative sounds and means of expression in his compositions.

⁷ Mohan, Jyoti. *The Glory of Ancient India Stems from her Aryan Blood: French anthropologists 'construct' the racial history of India for the world in Modern Asian Studies* 50, 5 (2016) pp. 1576–1618, Cambridge University Press, 2016. p. 1614.

At the beginning of the 20th century preoccupations related to ethnomusicology were a source of inspiration for composers: in their search for a more exotic sound some musicians incorporated in their works melodic or harmonic constructions belonging to the music of other cultures. For example, in Ravel's *Rapsodie Espagnole* the influence of Spanish music is clearly discernible due to the composer's use of specific harmonic constructions to create a genuine and at the same time specific sound. Ravel uses elements of folk music in his vocal works as well, such as his *Deux mélodies hébraïques* or the *Cinq mélodies populaires grecques*. Synaesthesia and the effect of timbre and sound on the senses played an important role in Ravel's creation, as Preda observes: "*Stilul lui Ravel este rezultatul unei serii de influențe multidisciplinare, specifice esteticii simboliste franceze de la sfârșitul secolului al XIX-lea, astfel că sintestezia și efectele sunetului asupra a diferite simțuri exprimate prin muzică l-au intrigat și au reprezentat un scop al creației sale. (The style of Ravel is the result of a series of multidisciplinary influences, particular for the aesthetics of fin-de siècle French symbolism, thus synaesthesia and the effects of sound on the various senses expressed through music intrigued the composer and constituted one of the purposes of his creation.)*"⁸ The way Maurice Delage employs dynamics and tempo as means of coloring his discourse reveals the influence of Ravel upon his younger colleague.

Color is an extremely important element in the representation of exotic or oriental subjects. In music, color can be obtained using various timbres or through specific techniques, such as the use of dynamics and tempo in a manner which gives the impression of coloring the musical discourse. The desire for bringing forth innovative works of art is a common trait for music and painting alike in the last decades of the 19th century and early 20th century as well. Analyzing the way, the Orient is evoked in the works of French painter Jean-Joseph Benjamin-Constant (1845–1902), known especially for his works inspired by the Orient, one can observe the artist's desire to utilize innovative means of expression. The painter's approach regarding the use of certain techniques and especially colors, is distinct from the 'traditional' representations of the Orient, as Caron observes: "*Voulant se démarquer des représentations traditionnelles, le peintre prend appui sur l'orientalisme pour affirmer l'originalité de sa démarche coloriste. Rétrospectivement, lorsqu'on regarde l'importance que prend la couleur chez les peintres du tournant du XXe siècle, cette démarche prend valeur de « symptôme culturel », au sens où l'emploi Ernst*

⁸ Preda, Anca. *Maurice Ravel: stil, interpretare, structură (Maurice Ravel: style, interpretation, structure)*. Ed. Universitaria, Craiova, 2014. p. 32.

*Gombrich dans son « Histoire de l'art » (2001).*⁹ This same desire for innovation can be observed in the works of French composers. Sonorous evocations of the Orient in the 19th century were most often constructed around such concepts as 'sensuality' or 'fascination', gradually leading at the beginning of the 20th century to the use of oriental features as pretext for creating innovative forms and means of expression: *"La mélodie française évolue dans une direction analogue à celle prophétisée par le jeune Nabi, en ce sens que le thème de l'orientalisme évolue à partir d'une représentation dix-neuviémiste, basée sur le merveilleux ou sur la sensualité érotisante de la femme, en allant vers une expression où un élément orientalisant est délibérément abstrait de son contexte d'origine, et qu'ainsi libéré d'une fonction d'évocation conventionnelle il puisse nourrir des formes d'expressions tournées vers l'avant-garde."*¹⁰

The way Maurice Delage approaches Indian music and strives to integrate its specific features in his own compositions reveals a surprising attitude towards the Orient. Despite the innovative aspect of his works, which are constructed largely according to the rules of the Occidental school of composition, Delage refrains from forcibly incorporating certain elements belonging to Indian music. Instead, he will create new forms and will strive to adapt his music composition techniques, as well as the instrumental or vocal techniques of the performers (through the precise indications noted in his scores), to obtain genuine sounds and truthful evocations of India — the real India which Delage himself had seen and perceived during his travels and sojourn in that country, and not an imaginary setting used as a pretext for creating orientalist works.

An Idealized View on Indian Music

In 1912 Delage travelled to India, where he was acquainted with classical Indian music. What is fascinating in his approach to Indian music and the manner in which he uses certain Indian features in his later compositions, is the fact that Delage refrains from using the differences between Indian and French culture as means for representing alterity or addressing self-criticism, but rather desires to evoke the unaltered and authentic beauty of Indian music, as Pasler also points out: *"Using the other as a site for self-criticism is a typical*

⁹ Caron, Sylvain. *Mélodie et orientalisme : de l'évocation du merveilleux aux séductions de l'avant-garde* — *Revue Musicale OICRM*, Volume 3, numéro 1, 2016, (p. 93–114), 2016. p. 94.

¹⁰ Caron, Sylvain. *Idem*. p. 97.

*Orientalist tactic, but he does not do this to reify the differences between the two or to demonstrate the strength and relative power of Western music. Rather, Delage hopes to set the terms for his own «naïve efforts towards novelty», his search to get beyond Western constraints, perhaps to appropriate some of the power inherent in Indian music.»*¹¹

During his stay and travels in India, Delage was certainly acquainted with the two major forms of Indian classical music, respectively with Hindustani and Carnatic music. Owing to various influences, such as the Persian or Arabic, around the 12th century Indian classical music diverged to these two styles, respectively the Hindustani music of the northern regions of India, and the Carnatic music associated with southern India. While Hindustani music is rather based on improvisation and the exploration of the ragas, Carnatic music is characterized by short compositions of rhythmic intensity, in which the accompaniment plays an important role. In his work regarding the music of northern India, French Indologist Alain Daniélou mentions that despite the fact that numerous music schools in India claim to base their teachings on the same ancient treatises, the differences between the music of various regions is clearly discernible: *“Though the many schools of music in India to-day each lay claim to the same ancient treatises, there are important differences in the music of the various parts of India. Hardly any of the modes of South Indian music are exactly identical with those of North Indian.”*¹² Daniélou considers that it is not entirely correct to assume that Carnatic music represents a more ancient approach to the classical Indian music. Even though North Indian music was influenced by external factors, it preserved its original structure and its constructions still follow the descriptions of the ancient treatises, while Southern music was also systematized and reformed during the ages.¹³

The differences between Hindustani and Carnatic music are clearly discernible also in the vocal technique of the singers who perform in one of these two genres. Carnatic singers often have contralto timbre, and the songs they perform lie in the lower and middle register, while vocal performers of Hindustani music employ a much wider vocal range, exploring especially the upper middle and higher registers of the voice. In both cases the vocal line is rich in ornaments and requires great flexibility of the voice. In a letter written by Maurice Delage to the *Revue Musicale S.I.M.* from Kandy in 1912, the composer refers to the music he had listened to in Bengal and Gujerat and strives to describe the vocal technique employed by these performers: *“Mais le Bengal et surtout le Gujerat! Il faut entendre la tension voluptueuse de*

¹¹ Pasler, Jann. 2000. p.101.

¹² Daniélou, Alain. *Northern Indian Music, Volume One — Theory & Technique*. Christopher Johnson Publishers Limited, London, 1949. p.33.

¹³ Daniélou, Alain. 1949, p.34.

*certaines contraltos chantant à bouche presque fermée, sur une prosodie aiguë où traînent d'étranges sonorités nasales, des cris et des souffles, et la rudesse chaude du registre grave où le rythme bousculé et fiévreux s'apaise brusquement dans un murmure gonflé de caresses !*¹⁴

Delage was fascinated by the music he had listened to, by the timbres of these voices, and by certain technical elements employed by the vocal performers such as singing with an almost closed mouth, the use of nasal sounds and murmurs, the rendition of certain fragments within the songs in an almost declamatory manner. Regarding timbre, the composer remarked the warmth and sensuality of the lower and middle registers, as well as the roughness and warmth of the voices. Delage's desire to recreate the sonority of this music requires the performers of his songs to adjust their vocal and instrumental techniques to accomplish the composer's requests regarding timbre, tempo and other parameters of the musical discourse.

In his search for innovative means of expression, Delage turns his attention to *color*, to the timbre of the voice and of the instruments used in Indian music. He is impressed by the sound and technical possibilities of the *vīṇa*, a plucked stringed instrument mostly used in Carnatic music. An equally powerful impression was made upon the composer by the accompaniment, which he compares to the *basse continue*: "*Lorsque le musicien se sert d'un instrument polycordes, il développe le principe de la haute-contre se développant sur une basse-continue. (...) Ajoutez un Tambour que est plutôt une double Timbale produisant l'unisson de la pédale et son octave inférieure, jamais juste, presque une septième ; (...)*".¹⁵ Delage is stunned by the harmonic effects and combinations of this fascinating music, the improvisations and unexpected modulations, the scales which often seem incomplete to his hearing, accustomed as it was to the balanced and organized system of tones in the minor and major scales of the Occidental music. Indian music provided Delage with new timbres and sounds which he could employ in his own compositions, thus fulfilling his desire to express his thoughts and ideals in a thoroughly new manner.

Quatre Poèmes Hindous (1912–1913)

Best-known among Delage's works inspired by India are the *Quatre poèmes hindous*, composed between 1912–1913, and *Ragamalika* (1912–1922). Both works reflect the composer's desire to adjust his own means of

¹⁴ Delage, Maurice. *Lettre de l'Inde* (Kandy, 4 mars 1912), *Revue musicale S.I.M.*, 2^e année, no.6, 15 Juin 1912, (pp. 72–74), p. 74.

¹⁵ Delage, Maurice. 1912, p. 73.

expression to produce a genuine evocation of India. In *Ragamalika*, for example, the composer indicates that the piece should be played on a “*prepared piano*”, probably the first instance of this sort in European music, according to Pasler.¹⁶ Delage asks that the B-flat in the second line of the bass clef to be dampened by placing a cardboard under the strings of this note. Through this he desires to obtain the specific sound of the Indian drum (Tabla) and the drones in the string accompaniment.

The cycle of *mélodies*, *Quatre poèmes hindous* was written for soprano and chamber ensemble (two flutes, oboe, two clarinets, harp, and string quartet). The work can also be performed with piano accompaniment (piano reduction of the chamber ensemble accompaniment). Even though the songs are more suitable for the soprano voice (because of the tessitura), it is possible for lighter mezzo-soprano voices as well to perform them. The vocal line rather suggests the influence of Hindustani and not Carnatic music: the composer prefers the upper middle and high range of the voice, while the overall atmosphere of the work is rather delicate and ethereal, and not as sensual and tellurian as one could expect from an orientalist work.

Each of the four songs in the cycle bears the name of an important city in India or its vicinity (Lahore in Pakistan), as well as the title or the first line of the poem set to music:

- I. Madras — *Une belle...* (on the verses of Bhartrhari)
- II. Lahore — *Un sapin isolé...* (on the verses of Heinrich Heine)
- III. Bénarès — *Naissance de Bouddha* (anonymous author)
- IV. Jeypur — *Si vous pensez à elle...* (on the verses of Bhartrhari)

The unity of the cycle is provided by the first and the last songs, the structure of which is similar. Both *Une belle...* (dedicated to Maurice Ravel) and *Si vous pensez à elle...* (dedicate to Igor Stravinsky) set to music the verses of Sanskrit writer Bhartrhari, in the translation of Paul Regnaud, namely the stanzas 22 and 73 from the first part of the work translated as *Les Stances Érotiques, Morales et Religieuses de Bhartrihari* (1875). Compared to the second and the third songs of the cycle, in which the Indian influence is more vivid, the first and the last songs are less oriental in their sonority: rather the composer strives to suggest the atmosphere of the world he had encountered. He accomplishes this through the use chromatic sequences incorporated in specific rhythmic patterns, which allude to the sound of Indian music, as well as the occasional use of sustained notes or chords, which resemble the sound of drones. To assure the clarity and cohesion of his work, Delage employs a similar structure and operates with motifs which are common for both the first

¹⁶ Pasler, Jann. 2000, p.107.

and the last song. Thus, the final measures of the first song, *Une belle...*, anticipate the opening of the last one, *Si vous pensez à elle...*, while the concluding measures of the last song echo the opening of the first (E. g. 1 and 2).

E. g. 1

PIANO

M.C.

p *pp* *p* *pp* *poco*

Maurice Delage : *Une belle...*, m.1–6 (opening)
excerpt from the piano reduction

E. g. 2

. ment peut-on l'ap.pe.ler bien ai - mée?

mf *p* *poco* *molto*

pp *dimin. perdendosi* *p* *ppp*

Jeppur, Janvier 1912.

Maurice Delage : *Si vous pensez à elle...*, m. 14–19 (final measures)
excerpt from the piano reduction

The music reveals the beauty and mysticism of the stanzas written by Bhartrhari: the hidden meaning of the text is emphasized by the undulating melody which seems to be in a continuous search for tonal stability. Instead, the composer prefers to use chromaticism, thus creating the impression of floating. Despite the chromaticism, the direction of the musical discourse is most often ascending, evoking perhaps one of the ideas which lay at the core of Indian spirituality, namely the obstacles in the way of spiritual awakening. The use of the chromatic ornaments played by the flute emphasizes this dreamlike atmosphere.

Although in these two songs Delage does not employ distinct elements which could be associated with the sonority of Indian music,¹⁷ the way he strives to set these stanzas to music reflects an orientalist approach, as Pasler observes referring especially to the feminized representation of the Orient: “*These two songs are conventionally Orientalist in two ways. First, India is feminized, likened to a beautiful woman. (...) Second, in setting the last two phrases, the music breaks into a Western-style climax, the apex of the song’s vocal line. Outside of occasional moments in the cello solo of the second song, this is the only forte in the whole set. Such a moment captures the pinnacle of the composer’s emotional response to his Indian experiences, one that obviously needs Western means for its full expression.*”¹⁸

The second song of the cycle, *Lahore — Un sapin isolé...* is rich in elements inspired by Indian music. Pasler states that the opening cello solo was inspired by a performance of Imdad Khan (renown sitar and surbahar player), namely the opening section (Alap) of the Jaunpuri Todi Raga.¹⁹ It is probable that Delage transcribed the music of this performance, customizing it according to the rules of Western music composition, and later composed his own condensed version of this transcription.

In his search for innovative sounds and means of expression Delage employs unusual timbres, specific ornaments, and rhythms, as well as altered vocal or instrumental technical approaches. To obtain the desired sound, in his scores the composer offers precise indications regarding the way certain vocal or instrumental lines and passages should be performed. Thus, in the opening phrases of the instrumental accompaniment of *Un sapin isolé...* (**E. g. 3**), assigned to the cello, viola, and violin, among other instruments, he strives to recreate the sound of the sitar or surbahar.

¹⁷ The use of certain musical elements, such as specific intervals, timbres, rhythmic patterns, or the incorporation of genuine oriental tunes within a musical discourse devised according to the Western rules of music composition, to recreate a vivid and real image of the Orient was a common practice beginning with Félicien David’s *Le Désert*.

¹⁸ Pasler, Jann. 2000, p.106.

¹⁹ Idem, p. 103.

Larghetto. ♩ = 72

VIOLONS
Sourdine
ppp

ALTO
Sourdine
sur la touche
ppp

VOLONCELLE (1)
pizz.
f
vibrato molto (sin' al' segno arco)
p
mp
f = p
f = mp

(1) accord le pizz. en glissant le même doigt de la M.G. Attaquer la Corde fortement de la M.D.
Jouer les notes écrites qui, sur les Cordes 3 et 4, sonneront $\frac{1}{2}$ ton au-dessous.

vions
sur la touche
2^e C.
pp

Alt.
p

velle
mp
f
sempre p
poco
2^e C.
f
1^{re} C.

**Maurice Delage : *Une sapin isolé...*,
excerpt from the orchestral score, m. 1–9**

Delage instructs the cellist to use the glissandi and adapt his technique with the purpose of attaining a more truthful sound. However, at the same time, these precise indications strive to balance the desired outcome with the possibilities of the Western instruments and technical capabilities of the performers. The composer specifies that the same finger of the left hand

should slide between the notes, while the right hand should attack the chord firmly — this produces a sound which closely resembles that of the sitar. The use of ornaments, along with the gentle sliding from one note to the other create a continuous sound, an effect like the one produced by the resonating drone strings on the sitar.

Although Delage strives to attain genuine sounds which can evoke the image of India, Heinrich Heine's poem embodies a metaphorical representation of the Orient: a fir tree, isolated in a realm of ice and snow, dreams of a lonely palm tree in the Orient. This image contains the Occidental point of view regarding the Orient. The vocal line reflects the dreamy atmosphere of the poem, but at the same time the composer strives to emphasize the difference between the icy world of the fir tree on the one hand, and the arid solitude of the palm tree on the other. The first stanza refers to the fir tree, while the second evokes its reverie of the distant and mysterious palm tree. The composer uses triplets in the first stanza as well, however the way he employs this rhythmic formula in the second stanza, as an ornament on the second syllable of the word *désolé* (**E. g. 4** — m. 32), contributes to a discreet and delicate evocation of the Orient.

In the concluding section of the song the voice performs a long vocalize on the vowel "a" (measures 43–62), which contains numerous elements inspired by the vocal performances Delage was acquainted with in India. The composer clearly indicates which fragments of the vocalize should be performed with open mouth, and where the mouth should be closed. There are certain fragments in which the opening of the mouth is gradually modified from an open cavity to a closed one (**E. g. 5**). These recommendations aim to recreate the specific sound of the Indian singers, whose voices often have a nasal quality. The composer employs certain ornaments and rhythmic patterns, as well as *staccatos* in the upper range, which are reminiscent of the improvisatory and highly ornamental Indian vocal music. The vocal line also alludes to the flexibility and impressive range of Indian singers (especially those that perform Hindustani music): the vocalize covers a vast vocal range, from D in the central octave to the high A, and the ornaments written in the high range, as well as the compound interval leaps from the lower to the high register (octave and tenth leaps) demand perfect balance and control of the voice.

Although in his letter from Kandy he writes about the contralto voices he had listened to, the vocal line employed by Delage throughout the cycle evokes rather the performances of Hindustani singers.

The image shows a musical score for Maurice Delage's 'Une sapin isolé...'. It consists of two systems of music. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line includes the lyrics: 'd'un palmier qui là-bas dans l'O-ri-ent lo-in-tain se dé-'. The piano accompaniment includes a 'poco' marking and several asterisks with 'ca' below them. The second system continues the vocal line with lyrics: '- so-le, so-li-taire et ta-ci-tur-ne, sur la pen-te de son rocher bré-'. The piano accompaniment continues with various musical notations, including triplets and dynamic markings like 'p'.

**Maurice Delage : *Une sapin isolé...*,
excerpt from the piano reduction, m. 29–35**

Notwithstanding the fact that he requests the performers to adjust their instrumental or vocal techniques to obtain the desired sound, Delage strives to create balance between the desired outcome and the skills of the Western performers. Therefore, he adapts the transcriptions he incorporated in his songs: he modifies the tempo to a slower one (the instrumental introduction of *Une sapin isolé...*), while the rhythmic pattern of the vocal and instrumental lines alike is converted to suit the potential of the Western performers. The effect of micro-tonal intervals, much admired by the composer, is often obtained in his works because of the operated adaptations.

E.g. 5

The image shows a musical score for a vocal and piano piece. It consists of four systems of staves. The top system is the vocal line, starting with a piano (*pp*) dynamic and a melodic line. The second system is the piano accompaniment, marked *ppp* and featuring a complex, chromatic texture with triplets. The third system continues the vocal line with a *mf* dynamic and includes the instruction "fermer peu à peu la bouche". The fourth system continues the piano accompaniment. The score includes various performance markings such as "sans nuances jusqu'à la fin", "bouche ouverte", "mezza voce", and "poco". There are also some handwritten-style markings like "Ra." and asterisks.

Maurice Delage : *Une sapin isolé...*,
 excerpt from the piano reduction, m. 55–58

The third song of the cycle, *Bénarès — Naissance de Bouddha*, dedicated to Florent Schmitt, sets to music the verses of an anonymous poet. The poem evokes the preparations made by the gods and the entire nature on the eve of the birth of Buddha. Among the four songs of the cycle, the tempo of *Naissance de Bouddha* is the most alert, *Allegretto*, thus suggesting the sensational nature of this spiritual event. The eagerness of the gods, described in the poem (“*un grand bruit de nuages*”, “*Les Dieux, agitant leurs éventails et leurs vêtements...*”), suggested by this alert tempo, is further emphasized using triplets, as well as the frequent changes in meter (a trait which can be observed in the other songs as well): there is a constant shift between the 5/4 and the 3/4 meters, which creates the impression of anxiousness. Only towards the final part of the song does the tempo slow down (*Un peu plus lent*), emphasizing the solemnity of the moment in the presence of the full moon. The melody seems to be concealed by the complex weaving of chromatic notes employed by the composer.

Despite the fact that the sonority of this song seems to resemble Indian music in a less perceptible manner, Pasler believes that the song *Naissance de Bouddha* was also inspired from another work performed by Imdad Khan: Delage transcribes the borrowed fragment for English horn, while the ostinato of the cello resembles the accompanying strings of sitar and surbahar.²⁰ It is interesting to observe the manner in which Delage plays with thematic material borrowed from or inspired by Indian music: the innovations regarding sound and technique are provided with the clear frame of Western music and its rules of composition. Delage manages to attain his much-desired innovative musical language, while at the same time preserving the authenticity of Indian music due to his adaptations of Western music and means of expression to the distinctive features of the music which inspired him.

Conclusions

The evolution of French musical orientalism and exoticism was divided into distinct directions in the early 20th century. One of these was represented by the works of composers associated with the Schola Cantorum de Paris, among whom Albert Roussel is a prominent figure with his works inspired by India and the Orient. The works of Maurice Delage represent an opposite course, for Delage strived in his works to preserve the authenticity and genuine beauty of Indian music.

The incorporation of borrowed fragments or transcriptions in his own compositions was not a mere pretext for the elaboration of an avant-garde musical language, although the composer desired to transcend the barriers of Western music composition, but rather represents Delage's desire to endow Western music with the complexity and strength which characterize Indian culture and music.

Musical syntax seems to be less important for Delage, who prefers timbral richness over the clear construction of his works. Owing to the technological advances of the early 20th century, the composer was able to return frequently to the musical sources which inspired him, by listening to recordings of Indian music performances. Imdad Khan, the sitar and surbahar player whose performances inspired Delage in a great deal, was among the first Indian instrumental performers ever to be recorded. The access to recordings, as well as his personal contact with Indian culture offered Delage the possibility to immerse himself in the various shades and vivid colours of Indian music. Thus, his approach towards orientalism resembles that second

²⁰ Pasler, Jann. 2000, p.106.

approach, referred to by Bartoli as “*la re-création pseudo-authentique*”²¹: the *Quatre poèmes hindous* composed by Delage seem to be saturated with the specific sound of Indian music, even in those instances when the borrowed elements are less discernible.

In the works of Maurice Delage orientalism is not a pretext for the representation of the Other: the musical depiction of India reflects the composer’s desire to evoke a certain purity of expression, which the Western art of the early 20th century was so eager to rediscover.

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²¹ Bartoli, Jean-Pierre. 1997, p. 143.

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MAURICE RAVEL : *LE TOMBEAU DE COUPERIN* – PART II. THE REMINISCENCE OF BAROQUE DANCE FORMS

BOGLÁRKA ESZTER OLÁH¹

SUMMARY. According to Alfred Cortot, the suite *Le tombeau de Couperin* could be divided into two main units. The first part presented in the previous volume of this journal, analyses the structural arch of the suite: the first two and the last part, which uses specific compositional technics of the Baroque era. This second part presents the middle section of the suite, the reminiscence of baroque dance forms, through the three contrasting dances: *Forlane*, *Rigaudon*, and *Menuet*. The fusion between the elements of the French baroque keyboard music and the characteristics of the modern piano music transforms this suite into a real and unique masterpiece. By analyzing the *Forlane*, the *Rigaudon*, and the *Menuet* of the suite we can understand the view of twentieth-century artists on the music of the Baroque era.

Keywords: Ravel, Suite, Baroque, Reminiscence, Baroque dance forms, Piano, Forlane, Rigaudon, Menuet

The suite *Le tombeau de Couperin* represents the most fascinating reaction to the dreadful memories of the First World War: written between 1914 and 1917, recalls the old dance forms of the eighteenth century, "being a bridge over troubled water",² dedicating each part to a friend who died in the war (the *Prelude* to Jacques Charlot, the *Fugue* to Jean Cruppi, the *Forlane* to Gabriel Deluc, the *Rigaudon* to Pascal Gaudin, the *Menuet* to Jean Dreyfus and the *Toccata* to Captain Joseph de Marliave).

„The form of the suite is cyclical. Following the suggestion of Alfred Cortot³ the six movements can be grouped as follows: the first unit would be

¹ University Assistant Ph.D. "Gheorghe Dima" National Music Academy, 25, Ion I. C. Brătianu Street, Cluj-Napoca, email: boglarkaeszter@yahoo.com

² Anne Morris, art. „A Bridge over Troubled Water: Le Tombeau de Couperin” in *Musical Offerings of Cedarville University*, Vol. 4, No. 2, Article 1, Ohio, 2013, p. 43.

³ Alfred Cortot, *La musique française de piano* (The French piano music), Presses universitaires de France, Paris, 1944, p. 48.

represented by the *Prelude*, the *Fugue*, and the *Toccata*, using some typical compositional techniques of the Baroque era, forming together a structural arch (discussed in the previous article about *Le tombeau de Couperin*). The second unit would contain the three contrasting dances, the *Forlane*, the *Rigaudon*, and the *Menuet*. Ravel admired Couperin, and the idea of being inspired by him creates the homage to French baroque music."⁴

In 1888 appears the first complete edition of the works of François Couperin, arranged by Johannes Brahms and Friedrich Chrysander.⁵ Therefore, the *27 Ordres* of Couperin become the main source of the composers of modern suites. Ravel's passion for old dance forms is not at all unusual: *Le tombeau de Couperin* was anticipated by the *Menuet Antique* and the *Menuet sur le nom Haydn*. Before composing *Le tombeau de Couperin*, Ravel transcribed François Couperin's *Forlane* from the fourth Royal Concert, classifying the ornaments according to the pattern found in Couperin's table. But the suite *Le tombeau de Couperin* is not only a tribute paid to François Couperin but also the music of the eighteenth century: the tradition of François Couperin, Jean Philippe Rameau, and Louis-Claude Daquin.⁶

The work was first performed in 1919 by Marguerite Long, the celebrated pianist of the twentieth century, the widow of Captain Joseph de Marliave, to whom *Toccata* is dedicated. The suite performed in the hall of the Independent Music Society was so successful that it had to be replayed.⁷

Forlane

Forlana is an Italian folk dance, danced by the Slavic minority established in the Nordic region of the country, called *Friuli-Venezia Giulia*. The word *forlane* - which can also be found as *forlane*, *forlana* or *friulana* - most likely comes from the name of the town in northern Italy. It is a dance in 6/8, often called the "dance of conquest". Nancy Bricard shares the thoughts of the choreographer Carlo de Blasis: "It is a dance that tries to picture love and pleasure. Every moment, every gesture is made with languishing grace. Inspired by the accompaniment of the mandolins, the tambourines, and the castanets, the dancing lady tries to arouse the passion of her partner by her liveliness and graceful swiftness. The two partners join,

⁴ Boglárka Eszter Oláh, art. "*Maurice Ravel: Le tombeau de Couperin - part I. The reminiscence of Baroque compositional techniques*" in *Studia Universitatis Babeş-Bolyai, Musica*, LXV 1/2020, pp. 183-184.

⁵ Sarah Louise Stranger, *Capturing the Spirit of the French Clavecin School*, University of Queensland, 2016, p. 30.

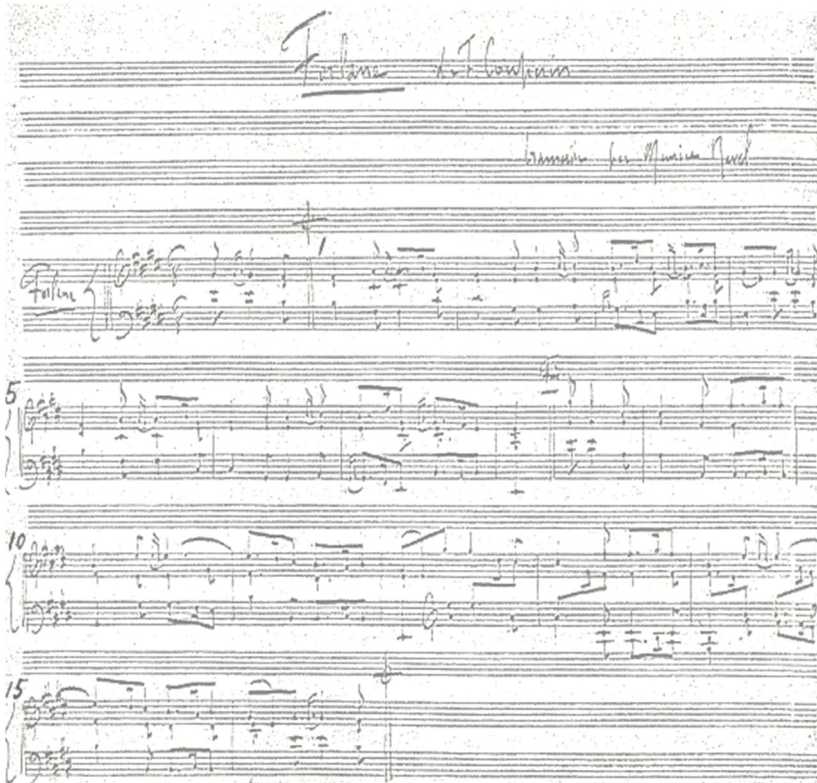
⁶ *Ibidem*, p. 119.

⁷ Boglárka Eszter Oláh, *Op.cit.*, p. 185.

then separate, and every one of their movements tries to imitate the gestures of love, of archness, and of coquetry.”⁸

As I mentioned in the introduction, Ravel paid close attention to this part. First transcribes François Couperin's *Forlane* from the *Fourth Royal Concert*:

E. g. 1



François Couperin: *Forlane* (transcribed by Maurice Ravel)

The transcription is the primary source, which about Ravel confesses in his letter to his close friend, Cipa Godebski in the spring of 1914 as follows: “I am transcribing a *Forlane* by Couperin. I will see about getting it danced at the Vatican by Mistinguett and Colett Willy”.⁹ Another possible influence on Ravel’s *Forlane* could be the transcription and harmonization of Couperin’s

⁸ Nancy Bricard, *Ravel – Le tombeau de Couperin*, An Alfred Masterwork Edition, New York, 2003, p. 11.

⁹ Barbara L. Kelly, art. „Re-presenting Ravel: Artificiality and the Aesthetic of Imposture” in *Unmasking Ravel*, University of Rochester Press, Rochester, 2011, p. 7.

Forlane, realized by the French composer Albert Bertelin, accompanied by an article written by the musicologist Jules Ecorcheville in the newspaper *La Revue Musicale* of the *Independent Musical Society*, April 1914.¹⁰ The similarities between Couperin's (E.g. 2) and Ravel's (E.g. 3) *Forlane* can be discovered even in the first measures: both are composed in 6/8, based on a common tonality, constructed in a very elegant way, achieved by the punctuated rhythm and by separating the sounds.

E. g. 2



François Couperin: *Fourth Royal Concert: Forlane*, m. 1-5.

E. g. 3



Maurice Ravel: *Le tombeau de Couperin: Forlane*, m. 121-125.

Another common aspect between the two dances is the use of the *rondo-couplet* alternation, the characteristic musical form of the Baroque era. The combination of ancient and modern traditions is concretely reflected using the form of rondo, barely crystallized in the Classical era. Both songs towards their end contain an episode, which omits the punctuated rhythm, using equal eight notes. In the interview of Vlado Perlemutter written by H el ene Jourdan-Morhange there are many indications about the interpretation. First, the tempo is especially important. Jourdan-Morhange remembers Ravel singing the theme in a tempo, that evokes a melancholy character. "Ravel asked me not to play the last quaver of the group too heavily, it makes only a tiny break before the second beat."¹¹ - confessed Perlemutter. The harmonies take on an archaic color by avoiding the leading tone. Perlemutter compares them to the sounds of a magical music box.¹²

¹⁰ *Ibidem*, p. 19.

¹¹ Vlado Perlemutter, H el ene Jourdan-Morhange, *Ravel According to Ravel, Kahn&Averil*, London, 2005, p. 71.

¹² *Ibidem*, p. 72.

Rigaudon

This characteristic French folkdance was a famous instrumental form and a court dance in the 17th and 18th century, used in an equal manner by the French and English masters. The term *rigaudon* refers to a wide variety of folk dances from several regions. “Like the bourrée, with which it was often compared (Mattheson, Quantz, Rousseau), the *rigaudon* was a ‘gay’ duple-metre dance in two or more strains, characterized by four-bar phrases, usually with an upbeat. Apparently, more than one type of rigaudon was known in England as several rigadoons in 6/8 metre appeared in George Bickham’s *An Easy Introduction to Dancing* (1738). The duple rigaudon was used widely in French ballets and operas, and occasionally somewhat stylized rigaudons were included in instrumental suites, usually after the sarabande movement, along with one or more other ‘popular’ dances.”¹³

Ravel’s *Rigaudon* is one of the two movements of the suite *Le tombeau de Couperin*, based on a different tonality. The C major is close to the E minor, being the subdominant of its major relative. Based on a ternary form, the **A** fragment contains 36 measures, divided in two by the repetition sign, located after the first eight measures. This fragment, by its dancing rhythm and by the indication *Assez Vif*, has a lively character:

E. g. 4



Maurice Ravel: *Le tombeau de Couperin: Rigaudon*, m. 1-8.

After both repeated sections follow the fragment **B**. The contrast between the two sections is achieved not only by changing the tonality but also by using a slower tempo, indicated by Ravel with the French term *Moins vif*. The brilliant *fortissimo*-color used before is replaced too, this new section being colored by smooth nuances like *piano* and *pianissimo*, sometimes even with *sourdine*. This fragment has a much simpler writing, created by a melodic line, accompanied by some chords in the bass (E. g. 5). The second

¹³ *The New Grove Dictionary of Music and Musicians*, Op.cit., Vol. 21., pp. 378-380.

half of this section represents a real harmonic adventure, modulating through several tonalities: measure 84 - F# major, measure 85 - F# minor, measure 86 - B major and measure 87 - E minor (E. g. 6).

E. g. 5

Maurice Ravel: *Le tombeau de Couperin: Rigaudon*, m. 37-50.

E. g. 6

Maurice Ravel: *Le tombeau de Couperin: Rigaudon*, m. 84-92.

The returning **A** fragment is almost identical to the first, except that this time the composer avoids the use of the repetition sign. The bars 122-126, which should be identical to 32-36, modulates to F major (E. g. 7), instead of G major (E. g. 8) used at the first appearance.

E.g. 7



Maurice Ravel: *Le tombeau de Couperin: Rigaudon*, m. 122-126.

E. g. 8



Maurice Ravel: *Le tombeau de Couperin: Rigaudon*, m. 32-36.

Nancy Bricard considers it especially important to keep a constant tempo inside the sections because any tiny fluctuation could destroy the continuity of the piece. Even Marguerite Long remarks it as a general mistake of most performers: “Ravel complained that the middle section of the Rigaudon was always too fast, while the two outer sections needed to be played with very marked rhythm.”¹⁴

Vlado Perlemutter performs the first two bars as an elegant and triumphant opening gesture before the dance. In his opinion, the bass plays an extremely important role in maintaining the continuous rhythm of the dance, instead, the sounds must be quite varied. So he follows Ravel's instructions by imitating the sounds of brass blowers, as it appears in the orchestral version. The pedal has the role of highlighting the rhythmic and harmonic aspects. The melancholic melodic line must be interpreted without shading – says Perlemutter.¹⁵

Menuet

The French term *Menuet* refers to the tiny steps of the dance. One of the favorites of the French aristocracy was danced mostly in the seventeenth and eighteenth centuries, including the court of King Louis XIV. This ternary form in moderate tempo and triple meter became an optional part of baroque suites, later of classical sonatas, quartets, and symphonies.

¹⁴ Cecilia Dunoyer, *Marguerite Long, A Life in French Music*, Indiana University Press, Bloomington and Indianapolis, 1993, p. 82.

¹⁵ Vlado Perlemutter, H el ene Jourdan-Morhange, *Ravel According to Ravel, Kahn&Averil, London, 2005*, p. 75.

The use of the *Menuet* is not a completely new idea in Ravel's works. Over the years, Ravel tried to compose several individual works in this genre, like the *Menuet antique* - 1895, *Menuet in C# minor* - 1904, *Menuet sur le nom d'Haydn* - 1909 or *Mouvement de Menuet* from *Sonatina* - 1905.

The form of Ravel's *Menuet* consists of fragment **A** (which is the *Menuet* itself) fragment **B** (contrasting part called *Musette* - melody and pastoral dance on a continuous bass) and the reappearance of fragment **A**. The term *Musette* designates not only a genre, but also a musical instrument, a kind of small and elegant bagpipe, which was fashionable at the French royal court in the seventeenth and eighteenth centuries.

The ternary form of the *Menuet* respects the standards of the baroque dance form. The **A** fragment contains four sentences of eight measures each. The segments thus obtained are well delimited by some hemiolic cadences (E. g. 9): the first ends on a B major chord, the next two segments reach the key of D minor (in measure 24), and the final one returns to the main tonality, having in the measure 32 a perfect G major authentic cadence. The rhythm together with the nuances, which barely reach *mp*, creates the atmosphere of a lullaby.

E. g. 9



Maurice Ravel: *Le tombeau de Couperin: Menuet*, m. 1-4.

The **B** fragment - *Musette* - modulates in D minor. The alternation of the half and quarter notes creates a smooth character. Over the long notes of the bass, there are some chords once in minor, then in major. Like the first fragment, the *Musette* consists of eight-measure phrases. The smooth nuances are changing, having a large *crescendo* in measures 49-56, which rises to the *fortissimo* (m. 57-58) and then decreases reaching back to *pianissimo* (m. 59-65).

The reappearance of the **A** fragment undergoes few changes, the chords of the middle part being superimposed on the theme of the *Menuet* - this time presented with an octave above. After the three fragments, the *Menuet* ends with a rather voluminous code, being made up of three segments of eight measures each, containing the thematic elements of the previous fragments. The *Menuet* disappears by the *diminuendo* and the *ralentando* used in the last 16 measures (E. g. 10).

Maurice Ravel: *Le tombeau de Couperin: Menuet*, m. 113-128.

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JÁNOS JAGAMAS' FOLK SONG ARRANGEMENTS

ÉVA PÉTER¹

SUMMARY. The aim of the following study is to present János Jagamas' vocal folk song arrangements by analyzing the melodies and the compositional methods used within the works. During his scientific work at the Folklore Institute of Cluj-Napoca, the outstanding folk music researcher uncovered and recorded reliable data by collecting, recording, analyzing, and classifying not only Hungarian but also Romanian and Bulgarian melodies. He processed some of the melodies he gathered using a variety of compositional procedures. The works are recommended for children, youth, and amateur choirs, so it is important to get to make them known among music teachers and conductors.

Keywords: folk song adaptations, homogeneous and mixed choir works, polyphonic and homophonic editing techniques.

Little is known about the folk song arrangements of János Jagamas, a folk music researcher, musicologist, university professor, and composer. The aim of my study is to present, analyze, and recommend these choral works to Hungarian language choirs in Transylvania.

1. János Jagamas' Life and Work

He was born in 1913 in Dés, Cluj County. His music teacher was Endre Csíki, who drew his attention to the richness of Hungarian folk music early on. From 1936 to 1940 he was a student at the Cluj Conservatory of Music. Between 1941 and 1944 he studied at the Liszt Ferenc College of Music in Budapest. There, Albert Siklós, Dénes Bartha, Jenő Ádám and Zoltán Kodály were the ones who instructed him. He graduated as a

¹ PhD Docent, Babeş-Bolyai University, Faculty of Reformed Theology and Music, Music Department, Ro-400535, Cluj-Napoca, Horea street 7, email: evapeter65@gmail.com

composer in 1948, in Cluj-Napoca. He composed songs, choral works, piano sonatas, and string quartets.²

His central field of work was folk music research. He made his first collections alongside his work as a teacher, in 1940-1941, in Urişor. In the summer of 1942, following the instructions received from Zoltán Kodály, he carried out a significant collection of folk songs in the villages along the Caşin river, and in Armăşeni, then in 1943 in Căpâlniţa in Udvarhelyszék. Between 1949 and 1960, he managed to explore the musical material of the Crişul Negru valley, along the rivers Someşul Mare, Mureşul Superior, Târnava Mică; the melodies of the folk traditions existing in Călata, the Transylvanian Plain, the folk songs of the Szeklers of Odorheiu Secuiesc, Gheorgheni and Miercurea Ciuc. Especially valuable is the material collected in the villages inhabited by the Csángós, the folk songs of Moldavia, Ghimeş, and Țara Bârsei.³ He also involved his students within these - folk music collecting - trips, educating a new generation of folk music researchers: István Almási, Ilona Szenik, Piroska Demény, Ilona Zsizsmann, Zoltán Kallós, István Pávai. He collected more than 6,000 folk songs during his career. He analyzed and classified nearly twelve thousand melodies,⁴ compiling a catalog of Hungarian folk songs types from Transylvania and Moldavia. This prestigious work "made János Jagamas one of the most outstanding representatives of folk music research in Central and Eastern Europe..."⁵

Little is known about Jagamas' pedagogical activity and role in Hungarian music education in Transylvania. At the beginning of his teaching career, he taught at the kindergarten teacher training program in Cluj, where he later became a teacher and head of the Hungarian Conservatory of Music. In 1948 this institution was abolished, in 1949 Jagamas was appointed to the Folklore Department of the Hungarian Institute of Art. From 1950 until his retirement (1976) he was a lecturer at the Gh. Dima College of Music. Folk

² Source of biographical data: András Benkő, *Jagamas János (1913-1997)*, In: *Művelődés (Culture)*, Cluj, Year LI., No. 2, 1998, 14-15.

³ His volumes of folk songs collections (with his co-authors): *Moldvai csángó népdalok és népbaldák (Moldavian Csango folk songs and folk ballads)* (1954), *Romániai magyar népdalok (Hungarian folk songs from Romania)* (1958/1974), *Magyaró énekes népzeneje (The Folk Music of Magyaró-Aluniş)* (1984) – these were published. Unfortunately, the *103 csiki népdal (103 Folk Songs from Ciuc)*, as well as his monographies of Inucu and Galbeni were left behind in the form of manuscripts.

⁴ The conclusions of the analyzes were recorded in a study: *Beiträge zur Dialektfrage der ungarischen Volksmusik in Romänien*, In: *Studia memoriae Bélae Bartók sacra*, Budapest, 1956, 469-501.

⁵ István Almási, *Jagamas János emlékezete (The Memory of János Jagamas)*, In: István Almási, *A népzene jegyében (In the Name of Folk Music)*, European Studie Foundation Publishing House, Cluj, 2009, 89.

music, musical form, the fugue, musical paleography were the disciplines he taught. His university notes, which remain in the form of manuscripts,⁶ demonstrating his in-depth knowledge. In his articles written on the history of musical styles,⁷ he discusses for his students the analysis of works from the Renaissance and the Baroque. Pertaining to 20th-century music, he chose to research Bartók's works.⁸ In his studies published in *Zenetudományi íráások (Musicological Writings)*, he highlights, among other things, the relationship between the old and new styles of Hungarian folk songs,⁹ and the connections between the arched Hungarian folk song and the fugue.¹⁰ In the volume entitled *A népzene mikrokozmoszában (In the Microcosm of Folk Music)* 1984, he examines the relationship between elements pertaining to folk music, and folk-style music.¹¹

⁶ His university notes in the form of manuscripts: *A bachi formaalkotás problémái (The Issues in Creating Bach's Forms)* (1960); *A szonátaforma Bach műveiben (The Sonata Form in Bach's Works)* (1962); *Barokk zenei formák (Musical Forms of the Baroque Era)* (1962); *Fügaismeret Bach Das Wohltemperierte Klavier című műve alapján (Getting Familiar with the Fugue by way of His Das Wohltemperierte Klavier)* (1963); *A barokk fuga (The Fugue in the Baroque Era)* (1965). His ideas put forward in the article *Javaslat a szolfézs-, összhangzat-, ellenpont- és formatanítására (Suggestions for the Teaching of Solfeggio, Harmony, Counterpoint and Musical Forms)* (1950) were unfortunately not put into practice.

⁷ *A bachi harmonizálás alapjai (Fundamentals of Bach Harmonization)* (1961); *A harmonizálás kérdései Machaut műveiben (Harmonization in Machaut's Works)* (1962); *Palestrina polifóniája (The Polyphony of Palestrina)* (1963); *Palestrina jellegzetes dallamfordulatainak kisszótára (Dictionary of Palestrina's Characteristic Melodic Turns)* (1964); *Negyedméretű átmenőhang Palestrina stílusában (The Quarter Passing Note in Palestrina's Style)* (1964); *A reneszánsz többszólamúsága (The Polyphony of the Renaissance)* (1964); *Néhány stílustörténeti adat H. Isaac Innsbruck és J. S. Bach Nun ruhen alle Wälder című kórusművének összehasonlítása alapján (Some data on the history of style based on a comparison of the choral work of H. Isaac Innsbruck and J. S. Bach Nun ruhen alle Wälder)* (1964); *Unele observații privitoare la geneza și structura cvartsextacordului (Observations on the formation and structure of the 6/4 chord)* (1965).

⁸ János Jagamas, *A Mikrokozmosz I. és II. füzetének hangsorai (The scales of Microcosm Booklets I. and II.)*. In: *Bartók Dolgozatok (Bartók Studies)*, Ferenc László (ed.), Bucharest, Kriterion, 1974, 47-70.

⁹ *A magyar népdal régi és új stílusának kapcsolatairól (On the Relationship between the Old and the New Style of Hungarian Folk Songs)*, In: *Zenetudományi íráások (Musicological Writings)*, Csaba Szabó (ed.), Bucharest, Kriterion, 1977, 52-72.

¹⁰ János Jagamas, *A kupolás kvintszerkezetű magyar népdal és a fuga expozíciója (The Arched Fifth Structured Hungarian Folk Song and the Exposition of the Fugue)*. In: *Zenetudományi íráások (Musicological Writings)*, András Benkő (ed.), Bucharest, Kriterion, 1980, 263-270.

¹¹ János Jagamas, *A népzene mikrokozmoszában (In the Microcosm of Folk Music)*, Bucharest, Kriterion, 1984, 5-56.

Having a realistic view of the situation of higher music education in Romania, he formulated proposals aimed at harmonizing musical subjects according to stylistic periods (1957) and unifying the teaching of harmony and counterpoint (1968). As a teacher, he expected all his students to have a high level of sheet music reading/writing. He also used relative solfeggio in the musical training of amateur choirs.¹²

2. Vocal Folk Song Arrangements

Jagamas wrote his folk song arrangements for children's choirs and adult amateur choirs. Concerning the score, he mostly wrote for 2-3 voices to be sung by either a male or a female choir. Among the eleven compositions analyzed, there is a single mixed choir work, a three-voice arrangement of the folk song entitled *A mérai csorgóvíz* (*The dripping water of Mera*). Most of the works are independent song arrangements, I found a single series-type work, the one entitled *Öt gyermekkar* (*Five Choral Pieces for Children*), composed in 1955.

2.1. Polyphonic Editing Techniques

In terms of his compositional technique, the analyzed works are dominated by a polyphonic approach, strict and free imitation. Homophonic segments occur only sporadically.

From a melodic standpoint, the strict imitations occur using the following intervals: perfect unison, perfect octave, lower fifth, descending minor third, major sixth,¹³ and from a metric point of view, the stretto is common. In several cases, the imitation starts at a distance of two units,¹⁴ but when a faster tempo is set, the vocal entry moves further away to four time units.¹⁵ The distance between entrances can be reduced, even to a single unit of time, however, in those cases, the metric balance of the melody is therefore upset.¹⁶

¹² For the amateur lovers of musicology, we recommend the following articles signed by Jagamas: *Zenei anyanyelvünk elemei* (*The Elements of Our Musical Mother Tongue*), published in the magazine *Művelődés* (*Culture*), 1979, no. 1-4; and also, *Miért nem népdal?* (*Why Not a Folk Song?*) published in the no. 5 edition of same journal, from 1980.

¹³ *Széki nóta* (unison, octave, lower fifth), *Ég a gyertya* (lower fifth), *Három szabólegények* (descending minor third), *Ég a gyertya* (major sixth).

¹⁴ *Széki nóta*, *Három szabólegények* (verses 1 and 2), *A mérai csorgóvíz*, *Szivárvány havasán* (verse 1), *Ha, te csóka, csicsóka, Sárga vagyok, mint a cserfa levele* (rows 1 and 2).

¹⁵ For instance, in the second verse of *Ég a gyertya*.

¹⁶ For example: *Három szabólegények* (3 verses), *Szivárvány havasán* (2 verses), *Sárga vagyok, mint a cserfa levele* (rows 3 and 4).

E. g. 1

Egy fél ko - misz, nagy saj - ka - lé jár a szá - mom - ra,
 Egy fél ko - misz, nagy saj - ka - lé jár a szá - mom - ra,
 Egy fél ko - misz, nagy saj - ka - lé jár a szá - mom - ra,

In some arrangements, we find canon-like parts where a segment of the melody, or in some cases the entire melody, is rendered unchanged in two or three voices.¹⁷ These works are easy to master even for primary school children.

E. g. 2

Mind a há - rom le - gény - nek, hej, mek, mek, mek, mek.
 sze - gény - nek. Mind a há - rom le - gény - nek, hej,
 két kraj - cár - ja sze - gény - nek. Mind a há - rom

Strict imitation can be found in the choral piece entitled *A mérai csorgóvíz* (*The dripping water of Mera*). In the second verse's arrangement, the fourth line of the melody placed in the soprano is imitated by the bass an octave lower, unchanged. We can observe a special version of the strict imitation in the first verse of the folk song arrangement for two voiced male

¹⁷ Ex.: *Három szabó legények, Szivárvány havasán.*

or female choir entitled *Anyám, anyám, édesanyám* (*Mother, mother, dearest mother*). The work is recorded in varying meter, it has an *Andante, poco rubato* tempo, the entrances of the first voice are imitated by the second voice in a decreasing, i. e. 4, 3, 2, 1-time unit distance, thus increasing its tension. With regards to the imitation found in the second voice, the melody suffers only minor rhythmic changes.

E. g. 3

Andante, poco rubato

The musical score consists of three systems of two staves each. The first system starts in 2/4 time, then changes to 4/4, and then to 3/4. The second system starts in 4/4, then changes to 5/4, and then to 3/4. The third system starts in 3/4, then changes to 2/4, and then to 4/4. The lyrics are in Hungarian and describe a mother's love and the child's response.

mp
A - nyám, a - nyám, é - des - a - nyám, É - des fel-ne -
A - nyám, a - nyám, — É -

mf
ve - lő daj - kám, Ha vé - tet - tem, meg - bo - csás - son,
- des fel-ne - ve - lő daj - kám, Ha vé - tet - tem, meg - bo - csás - son,

pp
Ér - tem köny - nyet ne hul - las - son. Nem me - gyek én
Ér - tem köny - nyet — ne hul - las - son.

In the same work, we observe a melodic inversion kind of imitation. In the piece entitled *Anyám, anyám édesanyám* (*Mother, mother, dearest mother*), written for two voices, in the arrangement of the second verse (see starting with the third-fourth bars of E. g. 4) the second voice presents an inversion of the entire melody previously sung by the first voice. All the intervals are strictly followed according to the original version, there being a slight difference merely in the last bars of the piece, in the design of the cadence.

E. g. 4

7 *p* É - tem köny - nyet ne hul - las - son. *f* Nem me - gyek én

É - tem köny - nyet _____ ne hul - las - son.

10 *mf* in - nen mesz - sze, Fész - ket - ra - kok mint a fecs - ke.

Nem me - gyek én in - nen mesz - sze, _____ Fész - ket - ra - kok mint a fecs -

13 Meg - ta - pasz - tom csók - ja - im - mal, Ki - bé - le - lem

ke. Meg - ta - pasz - tom _____ csók - ja - im - mal, Ki - bé -

16 két ka - rom - mal.

le - lem Ki - bé - le - lem két ka - rom - mal.

An exception to the strict imitation of the intervals can be seen in the choral work *A mérai csorgóvíz* (*The dripping water of Mera*): a **tonal response** is included between the soprano - alto and soprano - bass voice entrances. In the arrangement of the third verse, the tonal response of the alto to the V-I degree (A-D) initial segment of the soprano is a I-V degree step (D-A); while the bass responds to the perfect fourth ascending V-I-degree melodic beginning (A-D) at the soprano with a descending perfect fifth-degree step V-I (A-D).

E. g. 5

♩ = 120

Én is it - tam be - lő - le, Sze - rel - mes let - tem tő - le.
 re. Én is it - tam be - lő - le, Sze - rel - mes let - tem tő -
 re. Én is, én is it - tam be - lő - le, be - lő

Another type of polyphonic arrangement is free imitation. This is based on the motives and melodic turns of the arranged folk song. In the piece for mixed choir entitled *A mérai csorgóvíz* (*The dripping water of Mera*), the melody in the soprano is not followed note by note by the imitating voices, only the line of the melodic arc remaining unchanged.¹⁸

E. g. 6

A - ki az - tat meg - isz - sza, Vá - gyik a szí - ve visz - sza.
 méz. A - ki meg - isz - sza, Vá - gyik az visz - sza.
 A - ki az - tat meg - isz - sza, Vá - gyik az visz - sza.

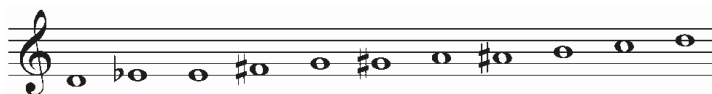
2.2. Homophonic Editing Techniques

Homophonic editing techniques can be found in certain short fragments within the works. The one entitled *Széki nóta* (*Song from Sic*), for instance, begins with a two-bar section in unison, followed by a polyphonic

¹⁸ *A mérai csorgóvíz*, bars 5-8.

musical expression; in the *Sárga vagyok, mint a cserfa levele* (*I am yellow as the leaf of the teal*) strophic arranged choral work, the arrangement of the first two melodic lines implements the homophonic technique, while the third and fourth rows use the polyphonic one. In this latter work, we find the voices of the opposite extreme to move in an opposing direction, while at the same time chord progressions are formed: mostly triads in a root position and a 1st inversion. The altered notes in the two lower voices of the 3-voice choral piece written for a male choir enrich the sound set to such an extent that we get an almost complete twelve-tone scale.

E. g. 7



We also find homophone editing techniques employed in the children's choir piece entitled *Egy kis malac* (*A Little Pig*). During the arrangement of the first verse, the melody is present in the first voice, but with the second and third voices entering during the playful, sound-imitating words of the text (*röf-röf, töf-töf*), chords in root position and 2nd inversion are thus created. In the arrangement of the second verse the melody is placed in the third voice, while the upper two voices appear to be independent, however, chords are outlined on a vertical plane. In the augmented section of a few bars that lie between the verses, during the playful repetition of the words that mimic the sound, chord progressions are present: a series of triads and incomplete seventh chords.¹⁹

A similar compositional approach can be observed in the work entitled *Három szabó legények* (*Three Tailors*). Within the piece written for either male or female choir in three voices, in the arrangement of the first two verses the melody is placed in the soprano voice. The two accompanying voices enter only at the sound mimicking text "mek, mek, mek", first with repeating sounds moving in an anapest rhythm, dissolving from second to a third interval, and then forming triads.

¹⁹ Bars 9-11 and 20-23.

E. g. 8

— El - in - dul - tak Mics - ké - re, hej, mek, mek, mek, mek

Mek, mek, mek, mek. Mek, mek, mek, mek.

Mek, mek, mek, mek. Mek, mek, mek, mek.

In the case of an accompanying monody, we are talking about a type of homophony in which the melodic line of the voices accompanying the central melody (successive descending passages, rotating motif structures, repetitive melodic and interval approaches) reflects a sort of relative linear independence. In terms of rhythm, most often, the basic pulsation of slow-moving melodies (a quarter-note movement) is conveyed, corresponding to the rhythmic nature of slow, dance melodies. One such example is the choral work beginning with *Szeress rózsám* (*Love Me, My Rose*), in whose first few bars the two accompanying voices outline a wavy, repetitive, descending major second or perfect fourth interval.

E. g. 9

Andante ♩ = 84

Sze - ress, ró - zsa - m de nézd meg kit, mer a sze - re - lem meg - va - kit

Sze - ress, ró - zsa - m de nézd meg kit, mer a sze - re - lem meg -

Sze - ress, ró - zsa - m de nézd meg kit, mer a sze - re - lem meg -

In the arrangement of the second verse, the melody is presented in the third, i.e., the lowest voice, while the upper voices carry on with rotating motifs in an eighth note movement, evoking instrumental segments, moving in parallel thirds in a different direction.

E. g. 10

Musical score for E. g. 10, featuring three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: Gon-dolj ba-bám én-re-ám is. Mer még szc-re -

In the choral work entitled *Ég a gyertya (The Candle's Burning)*, when firstly presenting the melody, it is accompanied by only a single counterpoint voice. In addition to the main melody presented in the Soprano voice, the counterpoint voice in the Alto has a secondary role, counterpointed by an independent melody moving in augmented note values.

E. g. 11

Musical score for E. g. 11, featuring three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked *Allegro* with a quarter note equal to 120. The lyrics are: Ég a gyer-tya, ha meg-gyújt-ják, Ezt a lá-nyok szé-pen fűj-ják, -

In the second part of the work, after the tempo change, in the piece entitled *Elszaladt a kemence (The Furnace Had Run Off)*, a long, pedal-like, dominant note can be observed above the melody that is presented in the Alto. After a couple of bars of accompanied monody, a polyphonic segment follows.

The Hungarian folk song entitled *Hopp Juliska* (*Hop up Juliska*) was collected by Béla Bartók in Izvorul Crişului, Cluj County, in 1908. The melodic function of the C-hexachord scale is a pairing or wedding song related to children's play. In Jagamas' arrangement, the melody is found in the Soprano, and the two lower voices of the male/female choir are accompanied by a repetitive, bagpipe-like, perfect fifth, followed by a long-lasting major second interval.

E. g. 12

Gyorsan ♩ = 192 *f*

Hopp Ju - lis - ka, hopp Ma - ris - ka Hej, gye - re vé - lem

mf Hopp, hopp, hopp, hopp, hopp, hopp, Hej...

mf Hopp, hopp, hopp, hopp, hopp, hopp, Hej...

The three voices become independent only at the repetition of the melody's second part. When the second verse is uttered, the two lower accompanying voices are as follows: the lowest accompanies with a repetitive and then long-lasting, organ pedal-like sound; while the middle voice sings a wavy melody formed of second intervals. In the third verse, the melody is placed in the Alto, a perfect fifth below its original utterance, and the voices change places: the organ pedal appears in the Soprano voice, while the Mezzo voice outlines the counterpoint with a rotating-undulating melodic arc.

E. g. 13

Hej Haj

For - dulj bol - ha, csosz - szan - tó - ra, Járd a tán - cot Ré - gi mód - ra

For - dulj bol - ha, csosz - szan - tó - ra, Járd meg a tán - cot Ré - gi mód - ra

Before the beginning of the fourth verse, there is a nine-bar passage in which the repetitive line of text “járd a táncot” (“do the dance steps”) is connected to a rotating arced melodic motif that is repetitive in all three voices, debuting with delayed entrances, with a parallel third motion. The passage is ended by a chord mixture.

E. g. 14

The musical score shows three staves in G major (one sharp). The top staff (Soprano) has lyrics: "tán - cot, járd meg a tán - cot Járd meg a tán - cot, Ré - gi mód - ra". The middle staff (Alto) has lyrics: "tán - cot, járd meg a tán - cot Járd meg a tán - cot, Ré - gi mód". The bottom staff (Tenor) has lyrics: "járd meg a tán - cot a tán - cot Járd meg a tán - cot, járd meg a tán - cot". The melody is a repetitive arced motif in parallel thirds.

During the arrangement of the last verse, the music expands to four distinct voices. The melody is presented in the Soprano, but the Mezzo also strictly imitates it, at two-time units. The Alto voices, now separated into two distinct voices, increases the tension of the work until the cutoff point of the piece, with a long-lasting organ point, a rotating motif, a melodic part moving in parallel thirds.

Summarizing the results of my research, it can be stated that János Jagamas, as a musicologist following the principles of Kodály, placed great emphasis on the presentation and dissemination of our musical mother tongue. This is evidenced by his studies, series of articles, and volumes of collections regarding folk music, but also by the musical material analyzed above, the folk song arrangements, which are recommended for children's, youth, and amateur choirs alike. These pieces of music bring the world of folk music closer to the singer, while the diverse arrangement technique represented a model for new generations of composers.

The Széchenyi Prize-winning scholar was a member of the Romanian Composers' Association, the Hungarian Ethnographic Society, and honorary president of the Hungarian Music Society of Romania. He passed away in 1997. He was buried in the Armenian Catholic cemetery in Gherla.

Translated from Hungarian by Juliánna Köpeczi

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BOOK REVIEW

AN EXCEPTIONAL EDITORIAL RELEASE: A TRIBUTE TO GYÖRGY LIGETI IN HIS NATIVE TRANSYLVANIA

The volume *A Tribute to György Ligeti in His Native Transylvania* (nos. 1-2) is quite an event in Romanian musicology. Edited by distinguished musicologists Bianca Țiplea Temeș and Kofi Agawu, the volume enjoys the contribution of fifteen researchers from various cultures, schools, and generations – in keeping with multicultural Transylvania, Ligeti's place of origin. The idea to pay him homage in Cluj-Napoca, the very city the composer studied in between 1941-43, was Bianca Țiplea Temeș', the musicologist and professor at the "Gheorghe Dima" National Academy of Music, founder and director of the festival "A Tribute to György Ligeti in His Native Transylvania" whose first edition in 2006 marked the composer's 10th death anniversary.

The volume joins papers presented on the conferences hosted by the festival in 2016 and 2018, and the binary structuration, with each part bearing the title of the corresponding conference, offers a clear image of the two events.

The first part, "Ligeti's Legacy in Retrospect", brings together six studies highlighting the defining elements of his notion of music writing and of his compositional style.

Wolfgang Marx, keynote speaker of the first conference and one of the most authoritative voices in the field, builds up his essay from the contradiction between the composer's statement that "a composer should [...] not talk too much" and the multitude of writings, interviews, radio shows etc. constant throughout Ligeti's career. Searching for the motivation at the basis of this word-based intense activity, the musicologist identifies three answers: 1. the need to ensure a quasi-constant income, particularly during the period between leaving Hungary (1956) and obtaining a safe position in Germany (1973); 2. the need to shape the talk on contemporary aesthetic tendencies according to his own views; 3. the opportunity to facilitate the knowledge and circulation of his music. Marx reveals that Ligeti knew how to find terms which contributed to defining his music ("micropolyphony", for instance) or how to draw connections to suggestive autobiographical episodes (instead of employing the abstract concepts favored by some of his colleagues). The essay, a demonstration of clear ideas and virtuosic argumentation, is inciting, polemic, and captivating.

Another celebrated Ligeti scholar, Julia Heimerdinger, aims to crack the reason for the success of one of the composer's famous works: *Atmosphères*. In establishing the traits that would explain its popularity, two analyses focusing on different fields, pop music and new music, serve as guiding thread. With her choice of case study, Heimerdinger proves that these criteria transgress music genres, operating as a sort of Procrustean bed, of public perception. Among the eleven particularities she identified in *Atmosphères* rank the musical-historic relevance, the attractive sonority, the relatively short duration, the presence of emotion, of a perceptible form, of extra-musical connotations etc.

The way Ligeti employs timbre to structure sound material is Michael Searby's theme. He begins by underlining such filiations as the influence of serialist logic in the individualized treatment of sound parameters or the contact with electronic music at the Cologne studio. The discourse then arches starting following composer's own confession that in the works after *Atmosphères* "tone-colors no longer have predominance in articulating the form" (pg. 46). Wanting to prove their ongoing utilization, but aware of the difficulties of objectivation in the analysis of the most volatile (or subjective) parameter, the researcher progresses with caution, selecting some edifying examples. The result of the analysis is both nuancing and validating Ligeti's statement.

With a double degree, in mathematics and music, Amalia Szücs-Blănaru chooses two works (*Poème symphonique pour 100 métronomes*, 1962 and *Continuum*, 1968) to illustrate Ligeti's mathematical, intuitive mind. The graphical representation of non-retro-gradable rhythmic structures resulted from superimposed different equal pulsations constitutes an irrefutable image of the order paradoxically hiding behind the disorder in *Poème symphonique* in a way that, I would argue, takes Messiaen's similar technique to the extreme, while the manner the ostinatos are superposed in *Continuum* sends to American minimalism phasing. The association of such sound typologies with the chaos theory, summarized by Lorenz and Mandelbrot during the same period, is yet another proof of the zeitgeist.

The oeuvre of Ligeti, a true "citizen of the world" as he describes himself, is a space where multiple influences cohabit and intersect. As one of his students (1974-79), Manfred Stahnke offers stimulating detail on the composer's interest in Harry Partch's 43-tone scale. Colloquial reports (from which we learn that Ligeti described microtonal clashes as "the Partch effect") and painstaking analyses are the foundation that the researcher erects to demonstrate that the American composer's concepts influenced Ligeti in such works as *Passacaglia ungherese* or *Hamburg Concerto*.

The first part of the volume concludes with Cornel Țăranu's confessional essay drafting the image of Ligeti, the musician and the man, as the eminent Cluj-born composer knew him during their meetings in Darmstadt (the 1970s) and Aix-en-Provence (1978), but also via the indirect contacts occasioned by later events.

It is touching to learn that, after more than five decades since his expulsion from the Cluj Conservatoire by the Horthyist rule, the author of *Concert românesc pentru orchestră* [Romanian Concerto for Orchestra] and of *Columna infinita* [The Endless Column] became, in 1997, on the proposal of academicians Ștefan Niculescu and Cornel Țăranu, honorary member of the Romanian Academy.

* * *

The second part builds bridges across different continents and cultures. The first six studies are published under the title “Ligeti: A Portrait with Reich and Riley”, inspired by one of the composer’s works, *Self-portrait with Reich and Riley (with Chopin in the background)*/*Selbstoportrait mit Reich und Riley (und Chopin ist auch dabei)*. Of course, this section aims to reveal some elective affinities in their oeuvre. But Kofi Agawu, keynote speaker of the second conference, goes further, and chooses a more tender territory, where non-nuancing and labelling can lead to distortions and deforming generalizations: the filiations between African traditional music and the oeuvre of Ligeti and of Reich. The researcher takes the two composers’ comments on the congruencies between African music and their own output and compares Ligeti and Reich excerpts with examples of African traditional or contemporary art music. With the authority of the scholar and the acuity and spirit of the critic, Agawu locates similarities and differences, guiding us in better understanding the way these musical worlds intersect.

In his study, Pierre Michel aims to trace parallels between Ligeti’s, Reich’s, and Riley’s ideas and compositional techniques. Works by Ligeti (especially those from 1973-76, before his 1972 visit to California) and by the two American composers (written both before and after this period) are considered. The comparative analysis leads to the identification of some similarities as regards repetitive melodic pattern, phase shifting, texture integration, simple-complex periodicity, the transposition of electronic music techniques in instrumental music etc. All this can naturally point to not only a circulation of ideas in both directions, but also to a more complex process of borrowing and adapting ideas and processes from various sources (we can for instance think about Stravinsky’s *ostinatos*, Messiaen’s rhythmical complexities, Boulez’s particular types of rests etc.) whose exact identification is extremely difficult.

The discussion is continued in *Codes, Constraints, and the Loss of Control in Ligeti’s Keyboard Works* by Amy Bauer, who remarks on the heavy use of repetitive patterns in some of Ligeti’s works from the early 1960s and which “seems to prefigure [...] forms of American minimalist practice” (pg. 161). The delimitation of a territory common to Ligeti, Reich, and Riley, originating in the confluence between technology (and the idea of mechanical evolution) and certain Oriental/non-Western influences, is done with circumspection, the researcher drawing attention to the distance separating the respective sound-worlds. To support this distinction, those of Ligeti’s works for keyboard instruments

built based on certain algorithms (a constant practice with him) are divided by Bauer into two categories: 1. works with the generating algorithm revealed as well as exhausted by its musical reflection; 2. works that, the used algorithms aside, lead to unpredictable and contradictory musical results. At the end of this journey based both on the analysis of the musical text and the receiver-performer's perception, the researcher draws a fine but clear demarcation line: "Unlike those processes that control the early music of Reich and Riley, Ligeti's algorithmic constraints are neither subsumed by nor equal to their form" (pg. 174).

Young Vlad Văidean approaches a theme fascinating as it is controversial – overlaps and differences between music and the spoken language. Backed by a solid and diverse bibliography, he visits extra-musical territories (sociology, psychology, biology, neurology), presenting a succinct, clear, and well-documented essay on older and newer theories as well as some forms of the relation "intonation – rhythm", the common nucleus of music and language. The existence, in Reich's works from the 1960s, of repetitive patterns using pre-recorded voices is seen by Văidean as an intuition of a phenomenon to be proved only in 2011 in a study by Diana Deutsch – the musicalization of a text through reiteration, music becoming even a "metaphor of speech" (pg. 202).

Manfred Stahnke's second essay has a polemic and suggestive start, as it is almost oxymoronically called "Ligeti's Maximal Music" (the "minimal – maximal" paradox, albeit implicit, being rather evident in the context of the discussion on the ties between Ligeti, Reich, and Riley). The diversity of ideas and influences discernible in Ligeti's works was already insisted upon by the previous authors, and the many musical allusions from various eras and cultures have already been noticed both by Stahnke and by other researchers. But Stahnke proposes now another view on the composer, namely, Ligeti as influenced by visual suggestions ("Ligeti always had pictures in mind while composing", pg. 219). He makes out his case with Ligeti's last etudes for piano, dedicated to mathematician Heinz-Otto Peitgen and to painter Fabienne Wyler, respectively. Stahnke offers in-depth, subtle details on the possible connections and intersections between the aural and the visual plane. And Peitgen's painting, dedicated to the composer and called *Ligeti-Fractal*, is particularly touching by its beauty and symbolistic.

The phrase "Something in the Air", the incipit of Heidi Zimmermann's title, is a veritable corollary of the ideas presented in this second part of the volume. Starting from two writings by Ligeti and Reich where each speaks highly of the other, she looks comparatively at two similar works, Ligeti's *Poème symphonique* and Reich's *Pendulum Music*. The emphasis is not on determining any influence whatsoever under the form of a univocal relation, but rather on remarking on the similarities and differences between the two pieces. The study can be considered a demonstration of the validity of Ligeti's words: "new techniques are, so to speak, *in the air*" (pg. 226).

Inspired by the last words of Ligeti's title ("...auch dabei"), the second section of this part proposes, as in a final development, the expansion of the same idea – the similarities between different artistic worlds.

Felix Meyer's theme is the meeting between Ligeti and Nancarrow, a real "collision" due to the various effects it has on their subsequent compositional itinerary. Meyer begins by making rough drawings of the composers during the period leading up to that meeting: Ligeti was experiencing writer's block after *Le Grand macabre*, and Nancarrow was an isolated, unknown composer, penning in solitude particularly complex works for mechanical piano. The change that occurred only a couple of years later is bewildering. Meyer captures the mutual transformation process in the inspired opening phrase, "Dr Seek and Mr. Hyde", a symbiosis between the suspense associated with the name of the children's game, the title of Stevenson's novella *The Strange Case of Dr Jekyll and Mr. Hyde* and Anthony O'Neill's later version, *Dr Jekyll and Mr. Seek*.

The final three essays address from three different perspectives the theme of the multiple forms of minimalism. Composers writing after 1960 could turn to it, but this movement was, as Anca-Daniela Mișu shows us, manifest in theatre too, marking the entire 20th century. The need to revitalize materialized to essentialize by eliminating all exterior artifice, the stage only retaining basic elements – lights, music, minimalist elements which render space "rhythmic". The drastic cutback in set, costumes etc., considered useless and cumbersome, resulted in theatre refocusing not only on the human actor, but on the quest for meaning, for transcendence, theatrical performances thus returning to their ancient, original function.

Anna Dalos' study, *Minimalism and Popularity in Hungary in the 1980: Group 180*, is as much a musicological as it is a sociological radiography of the arrival and development of minimalism in an Eastern European country. The inclusion in the title of the name of a new music ensemble is no accident: such ensembles were the driving force in promoting and popularizing new music in general (New Music Studio, 1972) and minimalist music in particular (Group 180, 1979), most members being performers as well as composers. Dalos notices how the differences between the two groups reflected on both their oeuvre and their audience. The evolution of minimalist approaches and their increased diversity over time are highlighted, the author arguing that this individualization process translates above all in a Europeanization accomplished both by incorporating elements of Hungarian folklore and by integrating suggestions of Western music of other eras, the two composers being thus close to postmodern aesthetics.

Bianca Țiplea Temeș builds her investigation of Romanian minimalism with a refined sense of the dramatic, in a form reminiscent of the question-and-answer musical pattern. In the first, interrogative, part, "Out of the Loop?", she outlines the political-ideological context in contemporary Romania, different from that of its bordering country (despite the proximity) in the force of the repressive rule. Țiplea Temeș underlines the way political pressure caused Romanian

composers to resist the simplicity imposed by the Communist party and which they associated with ideologized music. As the researcher remarks, this very tension between simplicity and complexity would engender in our country a particular form of minimalism right at the beginning of the 1960s, when the American movement was not yet locally known. Romanian minimalism is inspired by archaic, ritual or children's folklore practices, the simplicity seen rather as the result of an initiatory process of distilling and essentializing complexity. In the final cadenza, the argumentative itinerary crystalizes in the answer to the initial question – through such composers as Mihai Moldovan, Liviu Glodeanu and Corneliu Dan Georgescu Romanian music is, too, “in the minimalist loop” (p. 295).

Finally, I wish to emphasize the exceptional quality of the scientific committee (Nicholas Cook, Michael Searby, Heidi Zimmermann, Amy Bauer, Violeta Dinescu, Keith Potter, László Vikárius, Adrian Pop), the accuracy of the English texts due to Ariana Phillips-Hutton's (University of Cambridge) editorial support, and the inspired and expressive artwork (cover and illustrations) by Bencze Miklós.

The volume impresses with its substantiality, high academic level, novelty, relevance, and diversity of perspectives, arched on three concentric circles, or rather on three volutes configuring the defining traits of Ligetian thought and compositional technique, ties with other worlds, sonic or otherwise (influences and sources of inspiration drawn from music, the fine arts, mathematics etc.) and congruencies with different tendencies or movements guided by a certain zeitgeist. I am convinced that this volume will be a dependable bibliographic source for researchers of Ligeti's oeuvre, and not only for them.

In my attempt to paint the image of this ample and diverse volume (and to get as many readers interested in it as possible) I chose to make a summary of each contribution. But this editorial release is like an archipelago, composed of sixteen islands, distinct but sharing multiple, unlimited ties: addenda, nuances, questionings, shifts of perspective, new ideas etc. And so, we can say that, with the conclusion of a first reading, the journey just begins...

OLGUȚA LUPU²

English version: Maria Monica Bojin

² *Dean of the Faculty for Composition, Musicology and Music Education, National University of Music Bucharest. E-mail: olgotalupu@gmail.com*

CONTRIBUTORS

Oana Mihaela BĂLAN, Univ. Associate Professor, PhD, is teaching Artistic Management at the National Academy of Music „Gh. Dima”. Her main research interest is focused on creative industries, particularly in music entrepreneurship, copyright protections, branding, artistic marketing, and projects cycle management. She published books and articles about „self-management for artists”, „innovative communication strategies in arts”, „e-management” and „cultural production”.

Alexandra BELIBOU is an Assistant Professor at the Transylvania University of Braşov. At the Music Faculty, she teaches *Computer and Music*, *Music Theory* and *Folklore*. Recently, she publicly defended her doctoral thesis entitled *Dichotomic Hermeneutical Structures in the Psalms of David within the Music of the 20th Century*. Alongside her didactic and research activity, Alexandra is the conductor of the “Rhapsodia” vocal trio, with which she performs liturgical repertoire, as well as folk and pop music.

István Ferenc BÍRÓ was born in 1983 in Berettyóújfalu, Hungary. He studied at the Nyíregyháza College where he obtained the degree of Teacher of Singing and Folk Music. Further he obtained a degree of Ethnographer as well at the Debrecen University where he is currently student at the in Doctoral Program on Educational Sciences of the Doctoral School for Humanities at the University of Debrecen. For 10 years he is an instructor at the Institute of Music of the Nyíregyháza University and was head of Department of the Folk Music of the same Institute.

Ágota BODURIAN is a graduate of the George Dima National Music Academy in Cluj-Napoca (2001). She studied within the Music / Violin Pedagogy Department. She graduated with a Master of Studies, from the same institution, specializing in Music Synthesis (2003). She is currently a PhD student at the Transylvania University of Braşov, in the Faculty of Music. For 19 years she has worked as a music teacher at the Dr. Pallo Imre High School in Odorheiu Secuiesc and, since 2008, she has also been the music secretary of the Philharmonic orchestra in her hometown. She collaborated in the publication of books on the Armenian culture in Transylvania and she is the author of numerous articles on Armenian culture and music published in specialized journals.

CONTRIBUTORS

Mihai BRIE, Assoc. Prof. Ph. D. Habil. Graduated in Theology, with a License Degree, at University of Oradea, and in Religious Music, at George Dima Music Academy of Cluj, both in 1996. Ph.D. in Ecclesiastical Music and ritual at University Babeş-Bolyai from Cluj in 2005. Habilitation obtained at the same institution from Cluj in 2016. From 1998 is member of the Faculty of Theology at University of Oradea, being assistant, lecturer and assoc. Professor from 2008. Main area of research is Monodical and polyphonically ecclesiastical Music in the western part of Romania, in 5 books, 4 critical editions, 45 studies, 50 musical harmonization, 80 concerts in the country and abroad as conductor, in over 20 years. Member of the Union of Composers and Musicologists of Romania from 2009. Mentioned in Encyclopedia of Romanian Music, Encyclopedia of Romanian Orthodoxy, History of Romanian Ecclesiastical Music, Dictionary of Romanian Theologians.

Theodor CONSTANTINIU is an ethnomusicologist and researcher at The Folk Archive of the Romanian Academy, Cluj-Napoca. He has a bachelor's degree in violin from "Gheorghe Dima" National Music Academy, Cluj-Napoca, and a master's degree in musicology from the same institution. His PhD thesis was within the field of computational ethnomusicology and was devoted to multiple types of automatic analysis of a large database of Romanian vocal music in MIDI format. His research interests include computational ethnomusicology, artificial intelligence applications for music, the history of the Romanian ethnomusicology and its political and ideological connections. He published research papers in various academic journals, but also contributed with concert and disc reviews for different periodicals and on-line platforms.

Judit CSÜLLÖG, Dr. holds degrees from Eszterházy Károly College, Miskolc University and Liszt Ferenc Music Academy Budapest, Hungary. In addition to piano, Judit also studied history, music theory, solfège, chamber music, and choral directing. Since 1999 she has worked at the Music Department of Eszterházy Károly University, recently as an associate professor. She teaches piano, chamber music, score reading and music theory. In 2019/20 she spent two semesters in Ireland working as a piano and music theory teacher at Munster Music Academy (Killaloe) and Maoin Cheoil na Gaillimhe (Galway). In 2008, Judit Csüllög obtained her Music Pedagogy Ph.D. diploma in Slovakia, the title of her thesis was: 'The Role of Folk Songs in Teaching Piano to Beginners in Hungary'. Her favourite research area is piano methodology. However, she is also interested in Bartók and Kodály's piano works. She has presented papers and publications in both Hungarian and English. Judit Csüllög leads an active performing career in addition to her academic and instrumental teaching. She particularly enjoys working with singers and has an extensive vocal repertoire in both classical and musical theatre genres. Judit has been the repetiteur, conductor, and music director of numerous musical productions in Hungary. Since 2013 she has been the Musical Director of Egri Pincészínház Theatre. As an honor, Judit was awarded the Eszterházy Károly Medallion in 2011, and the Academic Prize of Hungarian Academy of Sciences Regional Commission in 2016.

Stela DRĂGULIN, PhD, Prof. habil. *“Mrs. Stela Drăgulin is an exceptional piano teacher. She has already achieved miraculous results with a few young pianists. I admire her not only for developing the technical and musical abilities of her students, but also for bringing out the personality of every individual.”* (Sergiu Comissiona - Music Director Emeritus, Vancouver Symphony Orchestra; Conductor Laureate, Baltimore Symphony Orchestra; Principal Guest Conductor, Jerusalem Symphony Orchestra). Praised in countless publications as *“an exceptional professor, with pedagogical gift and professional mastery”* Dr. Stela Dragulin created the famous school of piano in Brasov. Dr. Drăgulin's success in pedagogy is illustrated by her students' prodigious careers: hundreds of concerts and recitals in Romania and abroad as soloists with some of the best orchestras in Austria, Belgium, Bulgaria, Germany, Italy, Japan, Romania, Yugoslavia, Indonesia, and the USA, as well as 54 prizes at prestigious national and international contests. The Romanian Television produced two movies - "And yet...Mozart" and "The long way to perfection" - to better present Dr. Drăgulin's professional activity and success. Those documentaries were broadcast in over 30 countries. As a reward for her performances, Stela Drăgulin is the conferee of an impressive number of distinctions and awards, of which the most important is the Medal "Merit of Education" in the rank of Great Officer, granted by the President of Romania in 2004. Other prizes include the "Honored Professor" award of the Ministry of Education and Research in 1985, the "Astra" prize for pedagogy in 1987, the prize of the Romanian Broadcast Corporation for great contribution to the development of the Romanian piano playing in 2000, She is also a Correspondent Member of the American-Romanian Academy for Arts and Sciences, ARA since 2002, and in 2010 she has been elected as president of the Romanian branch of this organization. In 2010 Dr. Drăgulin received The American Romanian Academy Award for Art and Science. Due to her exceptional international results, she was invited for a private audience by Pontiff John Paul the Second in 1990. Prof. Stela Drăgulin, PhD, studied piano with Prof. Nina Panieva-Sebessy, PhD. and she received her doctoral degree in musicology from Music Academy of Cluj Napoca in 1997. She is Prof. habil. PhD., starting with 2013, because of having earned the University Habilitation Degree Attestation, whereby she was approved as PhD coordinator.

Ildikó FERENCZINÉ ÁCS, DLA, dr. habil. (b. 1966) is professor and head of the Institute of Music at the University of Nyíregyháza. She obtained degrees as Classroom Music Teacher, Teacher of Music Theory, Choir Conductor, and Teacher of Classical Singing. She studied Choir Conducting and received her DLA degree and made her habilitation at the Franz Liszt Academy of Music in Budapest. She graduated as a singer from the Debrecen Conservatory of Franz Liszt Academy of Music. She has been teaching at the University of Nyíregyháza since 1989. She was the conductor of Gaudemus Choir of the University from 1993 until 2010. She worked as vice-dean of the Faculty of Humanities and Arts from September 2007, and as dean between May 2008 and September 2013. She carried out the functions of the vice-rector for education at the University of Nyíregyháza between January 2017 and June 2019.

CONTRIBUTORS

Oleg GARAZ, PhD (b. January 5, 1964, Soroca, Republic of Moldova), musicologist. Education and training: *Ștefan Neaga* Music College (Chișinău), theoretical department (1979-1983), *Gavriil Musicescu* Conservatoire (Chișinău), Theoretical Faculty, Department of Musicology (1987-1990), *Gheorghe Dima* Music Academy (Cluj-Napoca), Theoretical Faculty, Department of Musicology (1990-1995 /1997), Advanced Studies, Department of Musicology (1997-1998). Scientific doctoral studies completed at the National University of Music Bucharest, with a thesis entitled *The European Musical Canon in Postmodernity*, defended in 2013. Published books: *Contraideologii muzicale* [Musical Counter-Ideologies] (2003), *Poetica muzicală în convorbiri* [Musical Poetics in Conversations] (2003), *Muziconautice* [Musicalnauticals] (2007), *Territoria* (2007), *Muzica și sensul sincretic al nostalgiei* [Music and the Syncretic Sense of Nostalgia] (2011), *Exerciții de muzicologie* [Musicological Exercises] (2014), *Canonul muzicii europene* [The Canon of European Music] (2015), *Genurile muzicii. Ideea unei antropologii arhetipale* [Genres of Music. Idea of an Archetypological Anthropology] (2016), *Ființă și tempo: despre muzică și alți demoni* [Being and Tempo: about Music and other Demons] (2019). Professional affiliations: Member of the Union of Composers and Musicologists of Romania (from 1998). At present: Associate professor at the *Gheorghe Dima* National Music Academy of Cluj-Napoca.

Zoltán GERGELY is from Bozieș/Magyarborzás a village from the Transylvanian Plain. He started his studies in the Reformed High School of Cluj/Kolozsvár. He earned his BA and MA degrees at the Reformed Pedagogical Faculty, Musical Pedagogy Department of the Babeș–Bolyai University. Between 2010 and 2013 he continued his PhD studies at the Hungarian Institute for Ethnography and Anthropology of the Babeș–Bolyai University. He received his PhD in 2014. His most important fields of study are Christmas caroling, the funeral repertoire and wedding melodies in the Transylvanian Plain (Câmpia Transilvaniei/Mezőség). Currently, he is a researcher of the Folklore Institute of the Romanian Academy in Cluj/Kolozsvár.

Balázs HÖRICH is a graduate student in Doctoral Program on Educational Sciences of the Doctoral School for Humanities at the University of Debrecen.

Yuliya KAPLIYENKO-ILIUK is a PhD in Art Criticism, Senior Lecturer at the Department of Music of Yuriy Fedkovich Chernivtsi National University, Ukraine. In 2009, she completed her postgraduate studies at the Odessa National A. V. Nezhdanova Music Academy and in 2010 defended her PhD thesis: "Musical-cultural interactions in the formation process of Ukrainian professional music of the XVII–XVIIIth centuries". She teaches the history of world music, issues of modern music culture, analysis of musical works, polyphony, music theory, harmony, solfeggio. Her research interests focus on the study of cultural ties between European countries, in particular Ukraine and Italy. She researched the archives of the Bologna Philharmonic Academy, studied the works of Ukrainian composers who studied in Italy, as well as the artwork and educational work of G. B. Martini. The result of this work is the monograph "Ukrainian professional music in the context of intercultural relations of the XVII-XVIII centuries." In 2019 she completed her doctoral studies at

CONTRIBUTORS

the Odessa National A. V. Nezhdanova Music Academy. She is the author of more than 50 scientific publications, including 4 textbooks (Folk Music Art; Polyphony; Analysis of Musical Works; History of World Music) and a music publication (Symphonic Suite "Wandering Stars" by Leonid Zatulovsky).

Noémi KARÁCSONY, Mezzo-soprano, is currently Ph.D. student of the Transylvania University of Braşov. She completed her BA studies at the „George Enescu” University of Arts in Iaşi (2010–2014) and continued with MA studies at the Transylvania University of Braşov, the Faculty of Music (2015–2017). She appeared in numerous aria- and lied recitals, as well as concerts, in Romania and abroad (Italy, Bulgaria, Mongolia, Kazakhstan). Among the works she performed the following can be mentioned: *Nisi Dominus* RV 608 and *Stabat Mater* RV 621 by Antonio Vivaldi, *Stabat Mater* by G. B. Pergolesi, or the Cantata BWV 170 by J.S. Bach. She appeared as La Zia Principessa in the opera *Suor Angelica* by G. Puccini (Opera Braşov, 2016) and as Orfeo in the opera *Orfeo ed Euridice* by Ch. W. Gluck (Iaşi, Cluj-Napoca 2014). She was awarded first prize at the 8th edition of the *Victor Giuleanu* National Competition, the classical singing section (2017). In 2017 she won second prize at the 9th edition of the International Singing Competition “*Città di Pisa — Omaggio a Titta Ruffo*”, in Pisa, Italy. She participated in the masterclasses of the soprano Maria Slătinaru-Nistor (Iaşi), mezzo-soprano Liliana Bizineche (Braşov), soprano Cyrille Gerstenhaber (at the Summer University of the Early Music Festival in Miercurea Ciuc, 2016), soprano Mária Temesi (Braşov, 2018) and soprano Laura Niculescu (Italy, 2019).

Aušra KARDAŠIENĖ studied at Šiauliai Pedagogical Institute (now Šiauliai University) in 1991-1996 and obtained qualifications of the primary class teacher and secondary school music teacher. In 2001 she obtained a master’s degree in Social sciences (Education) and a gymnasium music teacher’s qualification at Šiauliai University. Since 2017 she is a Doctoral student and works as an assistant at the Institute of Education, Šiauliai University. She has published research articles, participates in international projects. Music teacher-supervisor at Šiauliai "Romuva" gymnasium, head of the methodical circle of Šiauliai town music teachers since 2014. Since 2018 a member of the Lithuanian Educational Research Association. Research Interests: school culture, inclusive school, music education.

Olguţa LUPU studied piano, then graduated in Composition with Tiberiu Olah. She is a member of the Union of Romanian Composers and Musicologists, and Doctor in Musicology. Her favorite topic is the music of the 20th century, with a focus on Romanian composers. Author, co-author, and editor of several books in the field of musicology and music theory. Her papers were included in different national and international symposia; she participated in radio broadcasts and published over 40 studies. Presently, she teaches Music Theory, Score Reading, and is the Dean of the Faculty for Composition, Musicology and Music Education, National University of Music Bucharest.

Ádám MIKE was born in Debrecen in 1991. He studied piano and composing at Zoltán Kodály Secondary School of Music, whereas he earned a master's degree in solfeggio, theory of music and choir conducting at the Faculty of Music, University of Debrecen. His compositions can often be heard in Hungary as well as abroad. From among his commissioned works his Oratorio *Hereditas nostra* requested by the Reformation Memorial Committee in 2017 on the 500th anniversary of reformation is the most significant. Currently he works as an instructor at the Institute of Music, University of Nyíregyháza and Faculty of Music, University of Debrecen and teaches solfeggio, music theory, music history and conducting. He has been a member of Sol Oriens Choir for five years where he also serves as a second conductor. He delivers lectures about music history and music theory on a regular basis, and he's often invited to be jury on cultural and choral competitions. From 2017 he is the mentor and coordinator of the project: *“Methodological renewal of the education in order to decrease school leaving tendency”*. In 2018 he wrote a university note with the title: *„Let's listen together! – music history and music literature in lower primary school”*. He is a PhD student at the Doctoral School of Human Sciences of the University of Debrecen, Doctoral Program in Educational Sciences. Research topic: the exploration of history and content of music theoretical classes in Hungarian secondary music education.

Daniel MOCANU is Assistant Professor PhD at the Faculty of Orthodox Theology, „Babeş-Bolyai” University of Cluj-Napoca, at the specialization „Sacred Music and Ritual”, with a PhD thesis on „The Feast of Pentecost in the liturgical and musical orthodox tradition of Romania (from the 19th to the 21st century)”. He teaches Byzantine music at the Orthodox Seminary of Cluj-Napoca and at the Faculty of Orthodox Theology. His research interests include: the history of Romanian church music, the transposition of the liturgical Byzantine musical repertoire into Romanian, modern methods of teaching music. His latest publication include: „Heavenly King Troparion - Liturgical and Musical Analysis”, in: *Studia Universitatis Babeş-Bolyai, Theologia Orthodoxa*, Jun 2014, Vol. 59 Issue 1, pp. 261-276; „The Hymnographic Canon”, in: *Studia Universitatis Babeş-Bolyai, Theologia Orthodoxa*, LVIII/2013, Vol. 58 Issue 2, pp. 301-312; „Vasile Petraşcu – reperele unui traiect intelectual” (“Vasile Petraşcu – The landmarks of an intellectual path”), în: *Icoană, mărturie creştină, totalitarism, (Icon, Christian testimony, totalitarianism)* editors: Vasile Stanciu and Cristian Sonea, Cluj-Napoca, Editura Presa Universitară, 2017, pp. 597-621; „Formații corale bărbătești în cuprinsul eparhiei Vadului, Feleacului și Clujului”, (“Male Coral Formations in the Diocese of Vad, Feleac and Cluj”) în: *In Honorem. Pr. Prof. univ. dr. Vasile Stanciu*, editor Arhid. Asist. univ. dr. Daniel Mocanu, Cluj-Napoca, Presa Universitară Clujeană, 2018, pp. 443-457. e-mail: daniel.mocanu@ubbcluj.ro

Boglárka Eszter OLÁH. In 2010 she entered the “Gheorghe Dima” Music Academy – Cluj-Napoca, where she benefited from the guidance and support of prof. Silvia Sbârciu, prof. Erich Türk and prof. Vera Negreanu. During her studies, she obtained two Erasmus scholarships: 2012-2013 in the piano performance class of prof. Rohmann Imre in Mozarteum-Salzburg, 2016 in the piano performance class of prof. Martin Hughes and the harpsichord class of prof. Gordon Murray at the University for

Music and Performing Arts in Vienna. A particularly important role in her artistic development played her taking part in many workshops and masterclasses held by renowned musicians (Robert Levin, Sontraud Speidel, Diana Ketter, Jean-François Antonioli, Bertrand Cuiller). Between 2016-2020 she is a Ph.D. Student at the Gheorghe Dima Music Academy – Cluj-Napoca, defending her thesis with Summa Cum Laude. From 2018 she is a teaching assistant at the same institution. A deeply passionate chamber musician, in several years she became a scholar of the SoNoRo-Interferențe Chamber Music project. She forms a cello-piano duo with her brother, Oláh Mátyás, and a piano-duo with the pianist Ioana Vețean, winning with both ensembles several prizes at national and international competitions, and being invited to play several recitals. She has also collaborated with many Romanian orchestras, such as the Philharmonic Orchestras of Cluj-Napoca and Timișoara, the orchestra “Camerata Academica” and the orchestra „Agile”.

Éva PÉTER, born in 1965 in Cluj-Napoca, is reader in Babes-Bolyai University, Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorghe Dima” Music Academy in Cluj-Napoca. At the beginning of her career, she worked as a church organist, after which she pursued an academic career. In the present she teaches music theory, teaching methods, church music. Her main domain of research is church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the Hungarian reformed church and the traditional ones. In January 2005 she was awarded a PhD in Music, at the „Gheorghe Dima” Music Academy in Cluj-Napoca, with a thesis concerning „*Community reformed songs in the written and oral tradition of Transylvania*”.

Diana STRAKŠIENĖ is a professor at the Institute of Education at Šiauliai University, Lithuania, Chair of the University Senate. She is a researcher in the field of music education (Formal and Informal Music Education, Teacher Training, Inclusive Art Education), has published over 70 articles in scientific journals and conference proceedings, a monograph *Development of Didactic Reflection of Music Pieces through Music Performance* (2009), participated in the international research conferences (about 50). She is a member of editorial boards of 5 research periodicals and proceedings. Membership in the activities of public organizations: Study programs assessment expert; Member of Lithuanian Educational Research Association; Member of Lithuanian Scientists Association; Member of Lithuanian Art Therapy Association.

Tamás SZALAI is a percussionist, he participates in several percussion chamber in music projects and an auxiliary artist for several symphony orchestras. In 2014, he worked as a demonstrator at the Faculty of Music of the University of Debrecen, and since 2016 he has been an assistant teacher of percussion instruments at the Department of Brass and Percussion. He is currently a graduate student in Doctoral Program on Educational Sciences of the Doctoral School for Humanities at the University of Debrecen, his field of research is music pedagogy concepts. He is a member of the Hungarian Academy of Arts research team.

CONTRIBUTORS

Judit VÁRADI is a pianist and associate professor at the University of Debrecen in Hungary. She received her PhD in 2010 at the University of Jyväskylä, Finland. The title of her dissertation is: How to educate an audience to acquire a taste for classical music? Since 2015, she is supervisor, lecturer at the Doctoral School for Humanities of the University of Debrecen. She is artistic director for the Young Musicians' Summer Academy and Kodály Zoltán World Youth Orchestra. She is head of research projects supported by the Hungarian Academy of Arts. Main research interest is cultural consumption and concert pedagogy.

Krisztina VÁRADY, Dr. completed her studies as a piano teacher in Conservatory of Liszt Ferenc Music Academy (Debrecen) in 1992. Her piano teacher was Prof. Dr. Mihály Duffek. She obtained her *'master of music in education'* degree from Liszt Ferenc Music Academy (Budapest) in 2003. In 2008 she got her Music Pedagogy Ph. D. diploma at Univerzita Konstantina Filozofa in Slovakia, the title of her thesis was: *'Using the solfège textbook series The World of Sounds by László Dobszay in music schools.'* Since 1995 she has been working at the Music Department of Eszterházy Károly University, recently as an associate professor. She teaches piano, chamber music, score reading, solfège and complex music practice. In addition to teaching, she regularly gives four-hands recitals with Erzsébet Marik (who has been her regular partner for more than 20 years), participates in other concerts, presents papers and publications in both Hungarian and English.

Renata VARI, soprano, is a graduate of the Faculty of Music in Braşov. Immediately after graduating, she began her artistic career with numerous collaborations on important lyrical stages in Italy. She has been employed by the Romanian Opera in Craiova since 2013, when she was a winner of the International Singing Competition "Elena Teodorini" and she collaborates with countless important national and international opera houses: Bucharest National Opera House, Timisoara National Opera House, National Opera, Operetta and "Oleg Danovski" Ballet from Constanţa, Iaşi National Opera House, Iaşi State Philharmonic, Oltenia Philharmonic, Cairo Opera House, Teatro Greco di Taormina (Italy), Belgrade National Opera and Ballet Theatres, Varna Opera Theatre, Wroclaw Opera House (Poland), Magdeburg Theatres (Germany), Wolfsburg Theatres (Germany), Opera City Concert Hall in Tokyo, etc. In addition to all her artistic endeavors, she is also an associate professor at the University in Craiova, Art-Music Department, since 2017, where she carries out an intense pedagogical activity with students with whom she performs countless concerts and recitals. Renata Vari is the favorite of the public in Craiova and beyond, being loudly applauded for her vocal qualities.

CONTRIBUTORS

Mónika VÉGH was born in 1974 in Cegléd, Hungary. She studied music at the Zoltán Kodály Secondary School of Music in Debrecen, and then at the Debrecen Department of the Liszt Ferenc College of Music, majoring in solfeggio and music theory. She graduated in 1998 with a degree in solfeggio, music theory and conducting. After her studies, she taught for a short time at the music department of a primary school in Debrecen, and then for a period of five years, she became a teacher of solfeggio, music theory, conducting and the choir conductor at the Nyíregyháza Secondary School of Arts. Since 2004 she has been working in a similar position at her alma mater, the Zoltán Kodály Secondary School of Music in Debrecen. During this time, she has won prestigious awards in several international and domestic choir competitions with the mixed choir of the institution, and she herself received several awards: Rezső Lantos Award (2002), Béla Bartók International Choir Competition – Conductor’s Award (2006), Artisjus Award (2007), Szesztay Award (2012) and Kodály Award (2018). Since 2017 she is a lecturer and assistant professor at the Faculty of Music of the University of Debrecen, then from 2020 she is the Head of the Solfeggio, Music Theory and Conducting Department. She is teaching solfeggio, music theory and conducting while directing the male choir of the institution as well. She considers the education of both music theory and conducting to be of extremely high importance, with the aim of strengthening the interest and commitment to solfeggio and music theory among young people, as well as keeping the quality of the profession unbroken in the coming years and decades.

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