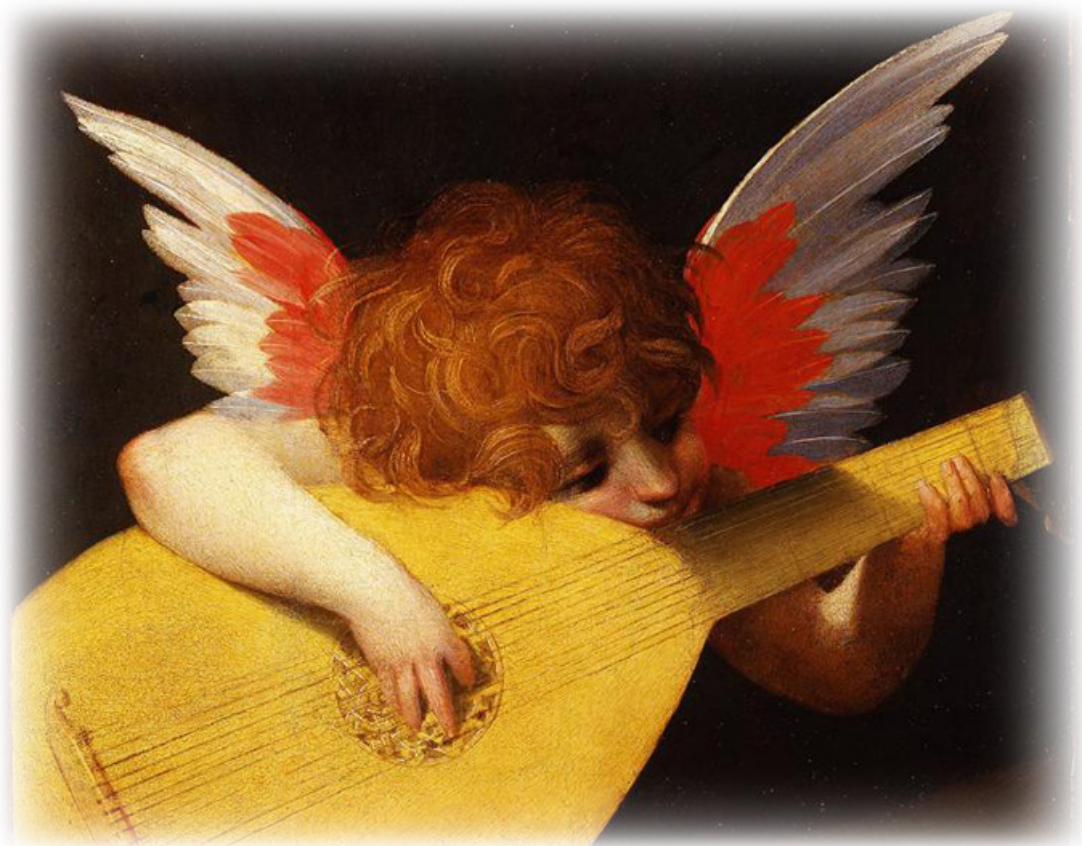




STUDIA UNIVERSITATIS
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1521

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SUMAR – SOMMAIRE – CONTENTS – INHALT

COMPOSER PORTRAIT

ECATERINA BANCIU. Adrian Pop - In Search of a Long Lost Smile 9

MUSICAL THERAPY

LOIS VĂDUVA, CATHERINE WARNER. “Don’t Let Me Go”. A Case
Study on Music Therapy in Early-Stage Dementia 29

MUSICAL EDUCATION

BENCE ASZTALOS. Digital Transformation Trends in Music Teaching
and Training Systems..... 39

NATALIYA GOVORUKHINA, TETIANA SMYRNOVA, IRYNA POLSKA, IRYNA SUKHLENKO, GANNA SAVELIEVA. Style as a Topical Category of Modern Musicology and Music Education	49
--	----

HISTORY OF MUSIC

ALINA BERCU. Golden Era of Baroque Dance	69
--	----

EDITH GEORGIANA ADETU, PETRUȚA MARIA COROIU. The Evolution of Italian Melodrama: from Donizetti to Verdi	79
---	----

ALEXANDRA BELIBOU. Features of Irish Dance Music	89
--	----

NOÉMI KARÁCSONY, MĂDĂLINA DANA RUCSANDA. Indian Culture and Music as a Source of Inspiration for French Opera Composers ..	99
---	----

ESZTER SZABÓ. Friendship of Well-known and Undeservedly Forgotten Masters in Late 19 th and Early 20 th Century Russian Piano Music. The Life and Work of Medtner, Rachmaninoff, and Scriabin	123
---	-----

MUSICAL AESTHETIC

NATALIYA BIELIIVINA, VOLODYMYR BIELIIVIN. Retrospective Review of the Development of the Concepts of Consonance and Dissonance: On the Problem of Musical and Aesthetic as well as Physical and Mathematical Interpretation.....	133
---	-----

MUSICAL STYLISTIC

NATALIA GREBENUK, OLENA BATOVSKA, YANA KYRYLENKO, TAMARA TESLER, RAFAIL HASANOV. Syncretic Trends in Contemporary Western European Vocal and Choral Art: The Challenge of Today	157
--	-----

CRISTINA RADU-GIURGIU. Regietheater – The Big Challenge for the Opera of our Times	179
---	-----

MARYNA VARAKUTA, DARYNA KUPINA, MARYNA VOTINTSEVA. Genre Hybrids in the Symphonical Creativity of Ye. Petrychenko as a Reflection of Time Trends	193
--	-----

MUSICAL PERFORMANCE

- DIANA TODEA-SAHLEAN. The Evolution of Opera Performance from Scenographic Miracles to the Opera Productions of the Nineteenth Century..... 213
- VOLODYMYR KACHMARCHYK, NATALIIA KACHMARCHYK.
J. G. Tromlitz's Articulatory Phonetics in Flute Sound Formation 225
- ANCA SIMILAR. Breathing Techniques in the Paris Singing Treatise (*Méthode de Chant*, Paris, 1803)..... 239
- AUREL MURARU. The Role of Facial Expressions in the Art of Musical Conducting 247

CHURCH MUSIC

- ÁGOTA BODURIAN, STELA DRĂGULIN. The Role of the Hungarian Roman Catholic Church Community Song in the Transformation Process of the Armenian Liturgical Repertoire in Transylvania 255
- ÉVA PÉTER. Jenő Ádám's Church Music Compositions 265

FOLK MUSIC

- ALINA-LUCIA STAN. The Old Style Song in the Land of the Foresters, Hunedoara. Melodic Types with Refrain Resulted from Melodic Interjections..... 277

MUSICAL ANALYSES

- ADELA BIHARI. The "Fatality" Motif – a Defining Element in the Musical Dramaturgy of the Opera *Carmen* by Georges Bizet..... 297
- SEBASTIAN SHWAN, STELA DRĂGULIN. The "Wild Beauty" of Brahms's Rhapsodies, Op. 79. Structural Analysis and Comparative Analysis of Performances..... 309
- LIOARA FRĂȚILĂ. The Polonaise in Frédéric Chopin's Works. *Andante spianato* and the *Grande Polonaise Brillante* Op.22 333
- GABRIELA COCA. Musical Representation of The Religious Message in Zoltán Gárdonyi's *Három Nagyheti Kép (Three Holy Week Events)* ...361

BOOK REVIEWS

Reconfiguring Musical Cultures in Central and Southeastern Europe
(BELINDA ROBINSON) 385

CONTRIBUTORS391

SUBSCRIPTION407

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS409

INVITATION FOR PUBLISHING.....411

ADRIAN POP - IN SEARCH OF A LONG LOST SMILE

ECATERINA BANCIU¹

SUMMARY. An anniversary, especially in the case of a generation colleague, the renowned composer Adrian Pop, generates the remembrance of a long series of musical events that have become notorious, with works included in the national and international concert repertoire. The avoidance of nostalgic memories made that a stage miniature be chosen for the present paper, an incursion of the author into the naive world of childhood reading. The result was a modern, glamorous musical transposition of a sequence with Max and Moritz, the playful heroes created by the famous humorist and cartoonist Wilhelm Busch in the middle of the 19th century. The musical act *Onkel Fritz* by Adrian Pop was first performed in Cluj in 2016, on October 22, on the occasion of his previous anniversary, within the Cluj Musical Autumn Festival. The graceful performers of the act, presented under the title “Anniversaries at the Festival, Adrian Pop compositional portrait”, were soprano Mihaela Maxim, in the role of Max and pianist Eva Butean, in the role of Moritz. How did composer Adrian Pop manage to musically enliven a 150 years old humorous story? The author of the following text will try to answer this question.

Keywords: Adrian Pop, Wilhelm Busch, Max und Moritz, Unkle Fritz, musical act

1. Prologue

Inspired by the famous comic book sequences created by the comedian and cartoonist Wilhelm Busch, composer Adrian Pop metamorphosed in a stage performance one of the antics of the two malevolent protagonists, Max and Moritz. In the 2016 Cluj Musical Autumn

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Adrian Pop, host of the anniversary recital, briefly presented the genesis of his work, saying that “the piece is an act, or maybe even a joke for voice and piano” that “borrows playful words from a very erudite author from the 19th century, Wilhelm Busch, a specialist of comic books”. In the composer’s childhood, his mother insisted that in the 50’s her children would learn German, because, she claimed, “you don’t learn German when you feel like it, you have to learn it when you are young”. As always, his mother was right and over the years he was deeply grateful to her: “a great cultural horizon has opened up for me”, says the author. Thus, *Onkel Fritz*’s story became a musical transposition on stage of the childhood readings of many of us.

The idea of composing a musical act came from the composer’s sister, the teacher of a boys’ choir of the “Knaben” tradition, the model being the one at St. Stephen’s Church in Vienna where Joseph Haydn, himself a Knaben-Sänger, once performed. The first performance of the work took place in 2015, in Germany, at Kandel, at the Special Music School, and the soloist was a young boy² from the choir.

2. Adrian Pop – Onkel Fritz and a previous anniversary

The musical act was first performed in 2016, on October 22, as part of the Cluj Musical Autumn Festival, under the title *Anniversaries at the Festival, Adrian Pop compositional portrait*. The performers were soprano Mihaela Maxim, in the role of Max, the storyteller, and pianist Eva Butean who, at a crucial moment in the act, left the role of the orchestra-woman to give life to Moritz.

The story comes down to one of the funniest tricks set up by the two naughty characters created by Wilhelm Busch and transposed musically with a lot of humor by Adrian Pop. We therefore thank Cristina German, the composer’s sister, without whom “he would not have thought of composing such a thing ever”.

² Adrian Pop: “The little singer is called Tony Mureșan (of course, of Romanian origin), accompanied by Johann German, my brother-in-law, accompanist at the Karlsruhe Opera; the performance is from a 2015 concert at the Special Music School in Kandel, Germany, where children singers are trained, mainly in a boys' choir in the traditional German-Austrian style (see the model Wiener Knabenchor at St. Stephen's Cathedral), all related of course to the Catholic tradition; my sister, who commissioned this song written especially for her and her class of little singers, also teaches at this school.”

3. The Author's Questions

Can we still have fun today with a 150-year-old humorous story of naughty children? The answer is certainly affirmative, knowing the refined humor of the composer as proved in his previous creations.

What was humorous 150 years ago and what is today? The present study will present only some of the many facets of humor selected from contradictory treatises and writings.

What do we know about children, childhood and education? Problems will be addressed only as much as space and time allows.

4. Childhood

The refuge in memories that project the antics of childhood can be found in many authors and in various genres. Starting from local examples, Ion Creangă's autobiographical stories about Nică, son of Ștefan of Peter, are perhaps the most relevant: "Let's talk better about childhood, because only childhood is happy and innocent." Play is the law of childhood and the father's opinion has become an aphorism: "If he is a child, let him play; if it is a horse, let it draw the carriage; if he is a priest, let him preach". Suffice it to mention only the episodes that made our childhood happy, such as the one about the river bathing, stealing Mariuca's cherries or selling the village hoopoe, catching flies with the Horologion or tying the lumber on the fingers of the sleeping colleague. The physical punishment would not be long, as then it was considered that "beating was from heaven." The antics of childhood, although punished, remain the charm of those years without responsibility. Instead, Till Eulenspiegel's mischief as an adult will be relentlessly punished with the gallows.

Nietzsche writes in *The Metamorphoses of the Spirit*: "But ... can a child do what the lion himself cannot? Why should the lion become a child? Because the child is innocence and forgetfulness, new beginning, game, wheel that spins by itself, first cause and holy affirmation".³

5. A voyage in the world of comic

The comic and implicitly its effect, the liberating laughter, have triggered many controversial opinions over time. Some judge it critically given that "the bearer of the comic ideal, either theme, or motive, or hero

³ Friedrich Nietzsche, *Așa grăit-a Zarathustra (Thus Spoke Zarathustra)*, Edinter, 1991: 28.

himself, etc., is constructed according to negative structures. It is actually an anti-structure of the hero”, says aesthetician Ștefan Anji.⁴ And Bergson believes that “laughter is made to humiliate, it must give the person who serves as its object an embarrassing impression ... Laughter would not achieve its purpose if it bore the mark of sympathy and kindness.”⁵ In contrast, Jean Fourastié, more optimistic, argues in *Le rire* (1983) that the laughable will be, along with desiring, reasoning and stating, “one of the four fundamental ways of thinking.”⁶

Umberto Eco, in *The Name of the Rose*, defends, through his character, the Franciscan monk Guglielmo (William of Baskerville) the comic and laughter as being a refuge of the simple man in the face of dogmas and constraints. But the blind Jorge, the oldest monk in the abbey, sees in laughter a danger to the Church, “weakness, rottenness,” and wants to destroy the Second Book of Aristotle’s *Poetics* on Comedy and all who have read its pages. Here is a short excerpt from the dialogue between the two:

Guglielmo - There are examples that Aristotle gave in the first book of *Poetics* and in *Rhetoric*... Then Aristotle sees the inclination towards laughter as a good force, which can also have knowledge value, when through refined enigmas and unexpected metaphors, still telling us things otherwise than they are, as if they were lying, it actually forces us to look at them better and makes us say: look, that’s the way things are, and I didn’t know. The truths that are reached by representing people and the world, worse than they are or than we believe, worse, in any case, than the way the heroic poems, tragedies and lives of the saints showed us. Right? ... But what scared you in this discussion about laughter? You won’t make laughter disappear by throwing away this book.

Jorge - No, of course not. Laughter is the weakness, the rottenness, the tastelessness of our flesh. It is the tickling for the peasant, the shamelessness for the drunkard, even the Church, in her wisdom, has allowed for the moment of celebration, of carnival, of fairs, this diurnal defilement that unloads your humors and diverts you from other ambitions ... But so laughter it

⁴ Ștefan Anji, *Prelegeri de estetică muzicală (Lectures on Musical Aesthetics)*, vol. 1, tome 2, Oradea, 2004, p. 383.

⁵ *Ibidem*, p. 390.

⁶ Vasile Morar, *Estetica. Interpretări și texte (Aesthetics. Interpretations and texts)*, <https://ebooks.unibuc.ro/filologie/morar/7.htm>, accessed April 16, 2021.

remains a despicable thing, within the reach of the simple, a secret revealed to the common people. And this book, justifying comedy as a wonderful thing, as well as satire and mime, which could produce the cleansing of passions by depicting defect, vice, weakness, would urge the false wise men to try to redeem (with a devilish overthrow) the heavens by allowing those below..."⁷

Thomas Wright's book, *A History of Caricature and Grotesque in Literature and Art*, was published in London in 1865, at the same time as William Busch's comics. The treatise traces the evolution of comedy from ancient Greece to Dionysian ceremonies, following the course of ancient comedy, the parody of Apollo at Delphi, and continues with ancient Rome - the use of masks, satire, caricatures, animals introduced to characterize people, pygmies, political caricature at Pompeii, and graffiti. It continues with the transition from Antiquity to the Middle Ages - mime, Teutonic entertainment, clerical satire, monstrous animals, dragons, the church of San Fedele, the taste for the grotesque, demonic figures, caricatures in manuscripts and sculptures. He then captures the evil in caricature, the medieval preference for the ridiculous and the demonic that will influence the pious works of the wrong monks - the gloomy and hideous caricatured, the demon in the miraculous works and the demons of Notre-Dame. He goes through medieval satires, the popularity of fables (Fauvel), preserving the character of pantomime after the fall of the empire - the minstrel and the juggler - popular stories, the macabre dance, Rabelais, reaching the political caricature directed against Henry the 3rd and Louis the 14th.

Laughter in Thomas Wright's conception appears as a necessity of human nature, evolved in various forms, with social influences. „Cicero of Antiquity and Erasmus of the Modern Age" looked upon it (mert a laugter-re vonatkozatunk) with indulgence, and Aristophanes is considered the greatest comedian, a model in literature. "The divine Plato writes how, at the siege of an unconquerable temple, (the Greeks, the graces?) they found Aristophanes' madman."⁸

The grotesque comic is not missing from one of Verdi's darkest creations, *The Force of Destiny*, the scene of the monk Fra Melitone, and the pranks of the "Happy Wives of Windsor" in *Falstaff* will end his lifelong work in comic nuances.

⁷ Umberto Eco, *Numele Trandafirului (The Name of the Rose)*, Polirom, 2004, pp. 470-471.

⁸ Thomas Wright, *A History of Caricature and Grotesque in Literature and Art*, London, Virtue Brothers & Co., 1865, p. 312.

6. Interest for the Children's World

Childhood has long been seen in history as a stage of transition to the future, transient, and the child - an ignorant adult, says Locke.⁹ The child rarely appears alone, or in the lead role. However, there are a few examples in the visual arts, two famous Greco-Roman sculptures from the Hellenistic era: *Spinario*¹⁰, also known as *Fedele*¹¹ - *Boy with Thorn* (of an unknown author) and *Boy with Goose* by Boethos¹². In Spanish Baroque painting Murillo captures the image of a disadvantaged or working child: *The Young Beggar* and *The Little Fruit-Sellers* (17th Century).¹³

In literature, the stories of our childhood written by the Grimm Brothers¹⁴ and Hans Christian Andersen¹⁵ were preceded by the anthology of the *Arabian Nights*, translated into French by Antoine Galland (1704) and into English by Richard Francis Burton (1885).

7. The image of the child in literature

Emile or On Education (in French: *Émile ou De l'éducation*) by Jean-Jacques Rousseau, published in 1762 and considered the author's most influential writing was burnt publicly by the orders of the Parliament in Paris, while its author was excommunicated by the ecclesiastic authorities. Even though Rousseau proved to be an absent parent in real life, he formulated his own pedagogical principles that still persist today. These place the child in the center of attention and help raise a good natured person into a perfect adult. The basic ideas of his work are freedom, moral virtue and the pursuit of happiness.¹⁶ In Japan, the child development authority requires all kindergarten educators to read Rousseau's book. An

⁹ https://research-management.mq.edu.au/ws/portalfiles/portal/86960771/Publisher_version.pdf, accessed May 15, 2021.

¹⁰ Spinario, Palazzo dei Conservatori, Musei Capitolini.

¹¹ https://en.wikipedia.org/wiki/Boy_with_Thorn, accessed May 12, 2021.

¹² <http://www.hellenicaworld.com/Greece/Art/Ancient/en/ChildGoose.html>, accessed May 12, 2021.

¹³ https://en.wikipedia.org/wiki/Bartolom%C3%A9_Esteban_Murillo, accessed May 18, 2021.

¹⁴ Jakob and Wilhelm Grimm, *Kinder-und Hausmärchen (Stories for Children and Family)*; the volumes include 156-200 stories published in 1812-14 and 1857: https://ro.wikipedia.org/wiki/Fra%C8%9Bii_Grimm, accessed May 19, 2021.

¹⁵ Hans Christian Andersen - 156 stories published in 9 volumes:

https://en.wikipedia.org/wiki/Hans_Christian_Andersen, accessed May 19, 2021.

¹⁶ https://hu.wikipedia.org/wiki/Emil,_avagy_a_nevel%C3%A9sr%C5%91l, accessed May 15, 2021.

analogy has been observed between some passages from *Émile* and *Letters to my son* by Mme d'Épinay, a book published four years earlier. In the next century, the playwright and politician of the French Revolution, Jean-Nicolas Bouilly, - known in the music world for the subject provided to Beethoven's only opera *Fidelio* - was also the author of several children's novels.¹⁷

8. German humor

The comedian Wilhelm Busch (1832-1908), a contributor to Munich illustrated magazines and a world-famous cartoonist, camouflaged the criticism of the provincial Philistines in the innocent caricatures of the book he dedicated to Max and Moritz (1865). The cheerful mask hides a disillusioned satirical spirit, which depicts with aphoristic laconism his own social critique as grotesque-comic images.¹⁸

At the beginning of the 19th century, Austrian literature still preserves and promotes the legacy of German classicism, but from the second half of the century, the Habsburg Monarchy shows tendencies towards an introspection into its specific issues. During this period, the common man appears in prose - the Viennese citizen and the Austrian peasant.¹⁹ "German laughter seems to be the expression of the demonic side of humanity, it becomes eschatological, it gives rise to agitations and utters obscene curses. It takes monstrous shapes, as in Bosch and Cranach's drawings. He aspires to the Apocalypse." – according to Vito Pandolfi. We learn from his treatise that Goethe also approached the comic genre and used it in Puppenspiel (puppet theater) during his time as a director of the Weimar Theater ... The name of Hans Sachs, immortalized by Wagner in *The Master Singers* from Nuremberg (1868) is linked to the "representative humor", as he was the composer and director of the pranks played on carnival night, those "rustic pictures for the Renaissance Festnachtspiel". On his way from village to castle, humor will become "demonic" and grotesque in the hands of charlatans, then ironically in

¹⁷ Jean-Nicolas Bouilly (January 24, 1763 – April 14, 1842), author of children's novels: 1819: *Contes à ma fille*, 1824–1825: *Contes offerts aux enfants de France*, 2 vol., 1827: *Contes à mes petites amies, ou Trois Mois en Touraine*, 1827, 1830: *Contes populaires*. https://en.wikipedia.org/wiki/Jean-Nicolas_Bouilly, accessed May 18, 2021.

¹⁸ Előd Halász, *A német irodalom története (The History of German Literature)*, Gondolat, Budapest, 1987, p. 586.

¹⁹ *Ibidem*.

Gozzi's enchanting plays. In the 19th century, Johannes Nestroy (1801-1862) "composed pleasant environmental paintings, in which figures of the people stand out and jokes with a happy ending take place, much liked by the Viennese public." ... The "semi-dialectal" language is close to the spoken one, it proves to be malleable and surprising", writes Pandolfi.²⁰

9. The image of the child in music

As in the visual arts, the child as a main character appears late. Johann Sebastian Bach introduces a children's choir in the *Matthäus-Passion* score, and in the Singspiel *The Magic Flute* by Mozart, three wise and benevolent boys appear. In Bizet's opera *Carmen*, the children give up playing and imitate the rhythmic march of the soldiers, and in Puccini's *La Boheme* (act 2), a group of noisy and conceited little charlatans appears. Ravel, in *The Child and the Spells*, will give the leading role to a boy who disobeys, destroys and is cruel to animals, but who will be corrected at the end.

The attention of composers Saint-Saëns (*The Carnival of the Animals*) and Prokofiev (*Peter and the Wolf*) is directed towards the education of the young generation through dedicated moralizing works, not lacking in candour and humour. In the stories of Max and Moritz Busch does not foresee the remorse, the two rascals fully enjoy the comic of the created situation, and the composer Adrian Pop largely respects the original story. The script he created reduces the characters to two, the singer and the pianist. The singer will play in turn the role of the narrator - a naughty boy - and that of the fooled uncle. The pianist will be in turn the other rascal and the orchestra-man creating the comic and grotesque narrative sound effects required by the score and script.

10. The story behind Busch's manuscripts

Wilhelm Busch offered his publisher, Richter, the manuscripts of Max and Moritz, waiving taxes. Richter rejected the manuscript because the prospects for sale seemed uncertain. Instead, Busch's former editor, Braun, agreed to edit the story. If at first the interest in the book was modest, after the second edition in 1868 the success became resounding, so much so that during the author's lifetime it reached the impressive number of 56 editions

²⁰ Vito Pandolfi, *Istoria teatrului universal (A History of Universal Theatre)*, Meridiane, București, 1971, pp. 312-313.

and over 430,000 copies sold. The reviews were not unanimously favorable, the teachers of the 1870s described Max and Moritz as frivolous and with an undesirable influence on the moral development of young people.²¹

Meanwhile, The Times was stating in 1870 that “The French are now writing the darkest page of their history, that is, of the history of the world.”²²

11. Music for children in our country

Romanian music includes opera and ballet works for children (Alexandru Zirra, the opera *Capra cu trei iezi – The Goat with Three Kids* (1940) as well as the ballet works of young composers from Cluj, Ciprian Pop, Șerban Marcu, Cristian Bence-Muk and Răzvan Metea.²³

In Adrian Pop’s creation we find several instrumental works, especially for piano and choirs (carols) for children, composed in the ‘80s.²⁴

12. The composer’s humour

When asked how he would define quality humour nowadays, Adrian Pop wrote to me:

“I didn’t answer your question about quality humour ... it’s hard to answer, because while the notion of humour represents that which makes us laugh or at least smile, the notion of quality is much more subjective; I am not for the elimination of thick humour, even gross, nor would I give exclusivity to subtle humour; it depends a lot on the one to whom it is addressed - but even more on the one who generates it.”

²¹ https://en.wikipedia.org/wiki/Wilhelm_Busch, accessed May 10, 2021.

²² Nagy Zeneszerzők (*Great Composers*), Etűd Könyvkiadó Budapest, 1995, p. 204.

²³ The ballets of the young generation of composers (Ciprian Pop, *Capra cu trei iezi – The Goat with Three Kids*, Răzvan Metea, *Corbii și bufnițele – Ravens and Owls*, Șerban Marcu, *Arahneea - Arachne* and Cristian Bence-Muk, *Strigoiiul - Ghosts*) are the results of a project in 2006 and are addressed to the young ballet students of the “Octavian Stroia” Choreography Highschool in Cluj-Napoca.

²⁴ *Patru miniaturi pentru coarde- Four Miniatures for Strings* (1982), 2 violins, viola and cello; *Toccatina* (1986), piano solo; *Din cimpoi- From Bagpipes* (1986), piano; *Rondino* (1987), piano; *Uncle Sam* (1987), piano; *Nori de toamnă- Fall Clouds* (1988), piano; *Colinde-Carols* (1998), children’s choir on 2 and 3 equal voices (Contains: *Colo sus și mai în sus - Up there and up*; *Trei crai de la răsărit - Three kings from the east*; *Miron Vânătoriu – Miron the Hunter*; *În vârfuri la nouă meri - On top of nine apples*; *Sus boieri, nu mai durmiți - Up boys, stop sleeping*).

In fact, in Adrian Pop's creation, the humour transpires even from the first work composed outside of the composition class. As it was loved by the public even from its first performance and it quickly became part of the repertoire of prestigious choirs, *Colinda de pricină*, or *Vine hu-hulpè di la mu-muntè...*²⁵ was launched in 1974 by the composer's father, Maestro Dorin Pop, conductor of the *Cappella Transylvanica* choir. The folklore teacher, Traian Mârza guided him to this "folk jewel from Sălaj, recorded by Ileana Szenik"²⁶, as Adrian Pop tells us. The text is satirical, and the vulgar popular inventiveness musically amplifies the narrator's stutter: *Vine hu-hulpè di la mu-muntè*, and the chorus with Romanian-Slovak resonance, *le brăna- brăna, dobrăna, n-are ropci-aşa să hañe rupte-n cot*, reminds us of the children's folklore. The charm of the song is achieved by increasing the tension of the musical discourse during the five stanzas with shifts of the song, the end being a *tutti* marked by a short kick to the floor.

The group of Secular *carols* continues and completes, in a short act, a ritual of carolling children where the funny cheers of the children in Transylvanian dialect are charming due to spontaneity and humour.

13. Adrian Pop and Wilhelm Busch's characters

The complete title of the musical piece is *Onkel Fritz – Musik-Szene aus Wilhelm Busch' "Max und Moritz"* 2014, while the music, script, stage direction and translation into Romanian belong to Adrian Pop. In 1906 Wilhelm Busch's book was in its 53rd edition and was known throughout Germany and the United States. But what kind of stories should a children's book contain in order to become famous? The composer answers us and we acknowledge that these clarifications are welcome: "A story with two rascal boys in seven typical German tough pranks who are finally given through the mill, turned into grains and eaten by their chickens. At that time, the stories had a macabre note"– says Adrian Pop giving also the example of Hänsel and Gretel's story and noting that "today educators say that these stories should be avoided so as not to scare children." This could also be the reason for the author's choice of the most innocent prank of the seven committed by Max and Moritz, to the horror of the community. But in order to appreciate the charm of the story, there is the presentation of the original German text and in parallel, the delicious translation made into English, by Roxana-Paula Huza:

²⁵ *The carol in question, The fox is coming from the mountains...*

²⁶ *Aşa-zisul cântec de pricină - The so-called carol in question*, study published in the Collection of prize-winning works from the National Conference of Student Circles, 13th edition, the folklore section, Bucharest, 1976.

Wilhelm Busch - *Onkel Fritz*

Jeder weiß, was so ein Mai-
Käfer für ein Vogel sei
In den Bäumen hin und her
Fliegt und kriecht und krabbelt er.

About the Maybugs you must know,
You all see them in the trees
Flying, buzzing, rambling.

Max und Moritz, immer munter,
Schütteln sie vom Baum herunter
In die Düte von Papiere
Sperrn sie die Krabbeltiere.
Fort damit und in die Ecke
Unter Onkel Fritzens Decke!
Bald zu Bett geht Onkel Fritze
In der spitzen Zippelmütze;
Seine Augen macht er zu,
Hüllt sich ein und schläft in Ruh.

Max and Moritz, playfully,
Shatter them beetles from trees,
Stuffed in paper bag.
Then the paper bag is hidden
Under uncle Fritz's bed.
As their Uncle Fritz withdraws,
With his peaking bonnet,
All tucked in in bed sheets,
Off to sleep he goes.

Doch die Käfer, kritz, kratzel!
Kommen schnell aus der Matratze.
Schon faßt einer, der voran,
Onkel Fritzens Nase an.
»Bau!« schreit er — »Was ist das hier?«
Und erfaßt das Ungetier.
Und den Onkel voller Grausen
Sieht man aus dem Bette sausen.
»Autsch!« — Schon wieder hat er einen
Im Genicke, an den Beinen;
Hin und her und rund herum
Kriecht es, fliegt es mit Gebrumm
Onkel Fritz, in dieser Not,
Haut und trampelt alles tot.
Guckste wohl! Jetzt ist's vorbei
Mit der Käferkrabbelei!
Onkel Fritz hat wieder Ruh'
Und macht seine Augen zu.

But the bugs go kritz-kratz,
Climbing up the mattress,
While the foremost of them all,
Squeezes uncle's nose.
"Ouch! What was that?"
And he snags the guilty,
Jumping out of bed,
In utmost dismay.
Alas, some are plucking at his neck,
And some stinging on his calves,
While the others in a swarm,
Roam around in discord.
Therefore, uncle Fritz in frenzy,
Stomps and smashes them to pieces.
Thank you, God Almighty!
No more climbing Maybugs!
Uncle Fritz can now repose,
So that he can recompose.

14. Adrian Pop: *Onkel Fritz* – analytical presentation

The act is structured in five movements with 126 bars: the first part (A) is dedicated to the free beetles, in the second one (B) we get to know Max and Moritz and their plan, to capture the beetles and place them under their uncle' mattress. The third part (C), slow, is dedicated to the sleepy

uncle preparing to go to bed. The fourth part (D), presents the war of the released beetles against the bewildered and terrified uncle. Finally, the fifth part (C varied), a replica of the third one, brings forth the happy ending and the sleeping uncle.

A) The Maybugs

The story begins with the first scene (A) “once upon a time”, in Moderato tempo, like a May story when beetles scatter trees in a zig-zag pattern.

E.g. 1

ONKEL FRITZ

Musik-Szene aus Wilhelm Busch' „Max und Moritz”

Adrian Pop, 2014

Mäßig ♩ = 96 *mf* *P* **Più mosso** *P*

Je - der weiß, was so ein Mai - Kä - fer für ein Vo - gel sei In den Bäu - men hin und her

Mäßig ♩ = 96 *mf* **Più mosso** *P*

Bars 1-10

B) Max und Moritz

A first contrast, the second scene (B) launches an energetic *poco forte* march, at the presentation of the boys Max and Moritz and their plan: catching the beetles in a paper cone...

ADRIAN POP - IN SEARCH OF A LONG LOST SMILE

E.g. 2

Mäßig, munter ♩ = 96

21 *poco f* *subito p* *cresc.*

Max und Mo - ritz, im - mer - maa - ter, Max und Mo - ritz, im - mer -

Mäßig, munter ♩ = 96 *subito p* *cresc.*

poco f

28 *mf, sempre cresc.*

mun - ter, Schüt - teln sie vom Baum he -

mf, sempre cresc.

Bars 21-31

... and placing the flying package in their uncle's bed. The *clausula* in B quotes the end in A and marks the strategy concluded with one of the author's favourite figures, the *anaphora*.

E.g. 3

32 *flüsternd*

run - ter In die Dü - te von Pa - pie - re Sper - ren sie die Krab - bel -

pp misterioso *f*

39 *gesungen* *f* *molto rit.* *p*

tie - re. Fort da - mit und in die E - cke Un - ter On - kel Fri - tzens De - cke...

p *f* *molto rit.* *p*

Bars 32-45

C) Onkel Fritz

In the third scene (C) Uncle Fritz enters with a *lex minima* theme, in quarters (as in the past), in tempo “slowly and very leisurely”, says the author and on an ostinato cadence on the double bass, the uncle puts on his nightcap, goes to bed and falls asleep peacefully.

E.g. 4

Langsam und sehr gemächlich ♩ = 60

mp

46

Bald zu Bett geht On - kel Fri - tze In der spi - tzen

Langsam und sehr gemächlich ♩ = 60

mp

Bars 46-51

D) The beetles' assault...

In the fourth scene (D), the tempo “Moderate at first, then more and more agitated”, announces that the flying insects have freed themselves and spread around the room, aiming in their chaotic flight at the uncle’s nose and waking him up. The discourse is divided into a melodic one (*interrogatio*) and a *Sprechgesang* with onomatopoeic character (*kri-tze kra-tze*).

E.g. 5

4 Mäßig am Anfang (♩ = 66) , dann immer bewegter
mp sempre cresc. poco a poco (accel.)

64

Doch die Kä - fer kri - tze kra - tze, kri - tze kra - tze, Kom - men schnell aus der Ma - tra - tze,

während dieser Sektion sollen sie kriechende Käfer nachahmen, indem sie im Rhythmus der Viertel den Kopf und den Brust nach rechts und links bewegen; mit Annahme des Tempo und Dynamik richten sie sich nach und nach

Begleiter: parlando in modo grottesco

Kri - tze kra - tze

Mäßig am Anfang (♩ = 66) , dann immer bewegter
mp sempre cresc. poco a poco

ADRIAN POP - IN SEARCH OF A LONG LOST SMILE

68 (♩ = 72) (accel.)
Schon faßt ei - ner, der vo - ran On - kel Fri - tzens Na - se an!
kri - tze kra - tze kri - tze kra - tze kri - tze kra - tze kri - tze kra - tze

Bars 64-71

The tempo accelerates, the musical discourse becomes more and more agitated and the insect hunt begins, as they are the victims of the strategy of the two swindlers.

E.g. 6

76 (♩ = 72) (accel.)
Und der On - kel vol - ler Grau - sen Sieht man aus dem Bet - te sau - sen.

78 (♩ = 86)
"Autsch!" schon wie - der hat er ei - nen Im Ge - nic - ke,
(♩ = 86)

Bars 76-80

We witness a meticulous rhythmic-melodic fabric, with mixes of combined chords of fifths, fourths and seconds alternating in successive and simultaneous passages, raising the uncle's despair to paroxysm - the culminating point of the scene.


E.g. 7

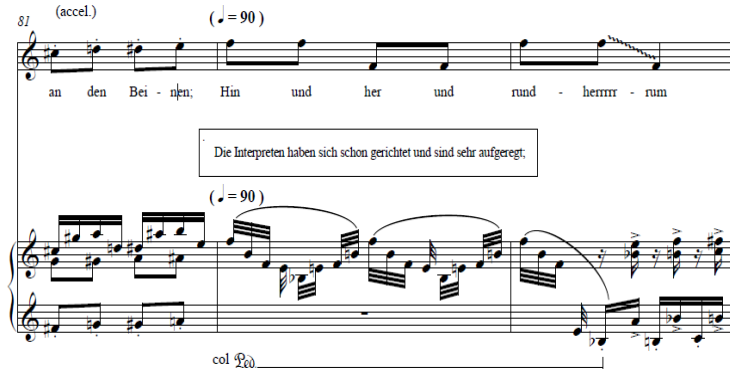
81 (accel.) (♩ = 90)

an den Bei - nen; Hin und her und rund - herrr - rum

Die Interpreten haben sich schon gerichtet und sind sehr aufgeregt;

(♩ = 90)

col 



Bars 81-83

After a measure of astonishment (*suspiratio*) the pianist unleashes in a cascade of clusters in desperate *forte*, with an amplified pedal effect.

E.g. 8

6


Meno mosso, ma molto pesante ♩ = 60

54

Kriecht es, fliegt es mit Ge - brrrum! On - kel Fritz, in die-ser Not,

Bei den Worten „Onkel Fritz“, hebt der Sänger plötzlich die Arme hoch, als stünde er vor einer Katastrophe:

Meno mosso, ma molto pesante ♩ = 60

col 

fff *sehr schrill*

58 *f* *schreiend, wie in ein nervlichen Zusammenbruch*


Haut und tram - pelt al - les tot.

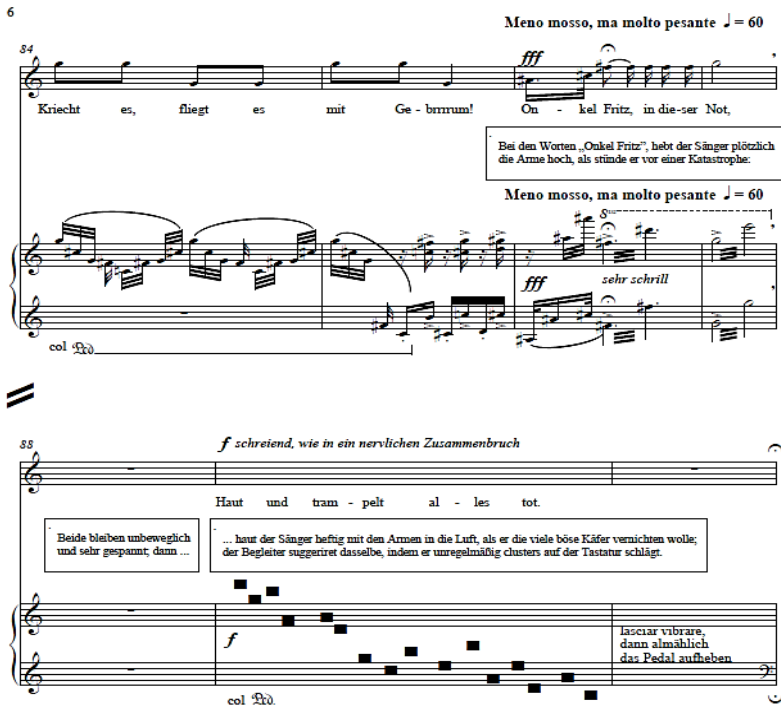
Beide bleiben unbeweglich und sehr gespannt, dann ...

... hat der Sänger heftig mit den Armen in die Luft, als er die viele böse Käfer vernichten wolle; der Begleiter suggeriert dasselbe, indem er unregelmäßig clusters auf der Tastatur schlägt.

f

lasciar vibrare, dann allmählich das Pedal aufheben

col 



Bars 84-90

Cv) Onkel Fritz goes to sleep peacefully
 Four measures of calm follow, the cadence silence falls (“They calm down slowly”)...

E.g. 9

Langsam und sehr gemächlich ♩ = 60

Sich beruhigend *p* mit seligen Ausdruck

Guck - ste wohl! Jetzt ist's vor - bei... Mit der Kä - fer-

Sich beruhigend *mp* Langsam und sehr gemächlich ♩ = 60

Bars 92-101

... and the work ends with the varied reprise of Part C, dedicated to the Uncle, at the same tempo - Slowly and very leisurely, in a clear, evanescent major A, while the scene ends *Meno mosso* - *Lento sognando*, with uncle Fritz slowly drifting back into the dream world.

E.g. 10

Meno mosso ♩ = 52

109 sei - ne Au - gen zu... die Au - gen zu...

Meno mosso ♩ = 52

p lontano

118 rit. *Lento, sognando* *pp*

die Au - gen zu...

Der Sänger schließt die Augen zu, als wäre er eingeschlummert.
 Nachdem der Hall aufgehört hat, kann er sogar leise schnarchen...

Bars 109-126

Maybeetles	Max and Moritz	Uncle Fritz	The beetles in the assault	Uncle Fritz
A	B	C	D	Cv
Moderato	Moderato full of life	Slowly and very leisurely	Moderate at first, then more and more agitated	Slowly and very leisurely
Theme with anabasis-catabasis profile (a=4m.) Playfully resumed with rhythmic diminution (a'=20m.)	The moment of the strategy, the "zig-zag" motif appears	The last 2 measures prepare the assault of the beetles <i>Misterioso</i> The „zig-zag” motif appears	Wave I. onomatopoeic effects, <i>glissandi</i> , <i>interrogatio</i> Wave II. <i>Mixtures of overlapping</i> P4,A4,P5,d5, M2,m2 <i>Chords</i> ; Wave III. Chromatic passages, rhythmic diminution, peroration towards climax – cluster waterfall; <i>suspiratio</i> and <i>clausula</i> .	Harmonic part: <i>Meno mosso</i> , <i>cantabile sognando</i> , <i>pianissimo</i>
C major- A minor	D major- C major	C major - A minor	E major-B \flat minor- G \flat minor-B minor... - E major	C major- A minor- A major
20m.	24m.	15+2m.	31m.	20m.
mm.1-20	mm.21-45	mm.46-63	mm.64-95	mm.96-126

Stage movement

The score does not only contain the score of the vocal soloist and pianist: Adrian Pop, with his well-known known rigour and meticulousness, also devises the comic of the act.

15. Conclusions

Comparing the stories of Max and Moritz, always ready for pranks, the story of the beetles hidden in the sleepy uncle's mattress and the comic resulting from their hunting seems to be the most innocent farce of all the others humorously put in verse and masterfully illustrated by Wilhelm Busch. But the composer's intention is not at all a musical return in time after Ravel's model. Even though Max and Moritz resemble *Enfant* (the child -

Ravel's naughty hero), the musical adaptation differs: Ravel had declared (1925) that the score of *L'Enfant et les Sortilèges*, on Colette's libretto: - "It is a mélange très fondu of all styles from all eras, from Bach to ... Ravel! ... They range from opera to American operetta stopping by a jazz band!"²⁷

Adrian Pop, however, creates a piece in his own modal chromatic style:

- thematic in scenes A, B and C when approaching the diatonic world of children's folklore, but with motifs evolving in the conflicting D;
- the accompaniment, on the other hand, is chromatically modal from the beginning, based on the harmonies of fourths and fifths superimposed with thirds and seconds in mixtures or arpeggios - in fact the vertical transposition of the thematic motifs;
- the fourth scene (D) becomes tonally unstable; interrogation sequences modulate chromatically and enharmonically;
- the part D represents the culmination of the piece and is meticulously made in three waves (*hypotiposys*);
- the first wave, mysteriously prepared by a "zig-zag" fourth and sixth motif marks the rhythmic invasion of bugs underlined onomatopoeically in *Sprechgesang* by the pianist;
- the singer plays the role of the bewildered and puzzled uncle (*interrogatio*) awakened from sleep;
- the second wave is the chromatic *catabasis-anabasis* passage in mixtures - suggests the swarm of beetles;
- the third wave combines the chromatic gait (*passus duriusculus*) and the *abruptio* octave jumps of the soloist in the "zig-zags" of the dizzying demisemiquavers of the piano, culminating in the cascade of clusters;
- tonal ending (Cv) with an extended epilogue with Uncle Fritz's rhythmic hiss in sleep, calms the spirits and no one will be punished.

16. Epilogue

In the stage version, Adrian Pop brings a moralizing attempt, in the moment of *suspiratio* and *aposiopesis* (general pause): thus the pianist (playing Moritz) also helps to annihilate the beetles with a paddle, then

²⁷ <https://pad.philharmoniedeparis.fr/0764491-l-enfant-et-les-sortileges-de-maurice-ravel.aspx>, accessed May 19, 2021.

returning to the piano and performing the same movements on the keyboard, this time with the clusters inscribed in the score.

This gesture of goodwill brings Adrian Pop's musical act closer to Ravel's work, where the angry child is punished by the destroyed objects and the injured animals, but the gesture of attending to the injured squirrel will bring him forgiveness.

In conclusion, the musical *Onkel Fritz* by Adrian Pop is a charming 21st Century humorous work, which can and should enter the universal repertoire dedicated to children.

(translated by Roxana-Paula Huza)

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“DON’T LET ME GO”. A CASE STUDY ON MUSIC THERAPY IN EARLY-STAGE DEMENTIA

LOIS VĂDUVA¹, CATHERINE WARNER²

SUMMARY. This case study presents the process of music therapy in a clinical setting, under the professional supervision of Dr. Catherine Warner, a music therapist with over 25 years of experience in this field. The music therapy sessions were conducted with a client displaying early-stage dementia symptoms. Over twelve weeks, with an eight-week hiatus due to the Covid-19 Pandemic lockdown, the client benefited from music therapy sessions which helped her navigate through the challenges of the disease, as well as providing a safe environment to express feelings and emotions. This case study presents the main themes of the work, such as combining poetry with singing, and listening to soothing music. This paper also illustrates the challenges of the sessions, especially in relation to memory loss and anxiety. Lastly, the therapist's reflections are presented to complete the overview of the work.

Keywords: music therapy, dementia, trauma, singing

1. Introduction and Context

In Romania, music therapy is not yet a recognized and established profession, so there are few music therapists in medical or therapeutic settings. However, there are several valuable initiatives in which psychologists and musicians work to help children and adults with special needs through therapeutic music activities. Given the necessity for such services, there are several initiatives to include music therapy in the national job listings and to start more formal training programs. For example, in Brasov, at the Transilvania University, there is a Master level program in Music Therapy.

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Also, in Romania, there are few institutions that provide support for people who experience issues related to mental health or chronic illnesses.³ In these situations, the family is expected to provide the necessary help, which often places an unrealistic burden on the family.⁴ There are situations in which children or adults with special needs are hospitalized for prolonged periods because the family has a difficult situation and cannot provide the necessary assistance. There is also a stigma related to people with special needs, so families usually prefer not to be seen in public with them.⁵ As a result, children and adults with special needs frequently feel abandoned and socially unaccepted. Mental health is another domain in which Romania does not provide many supportive services.⁶ For example, a person displaying symptoms of dementia might not receive a precise diagnosis for an extended period and would not be referred for alternative therapies. In Oradea, the institutional alternative for families who have a member diagnosed with dementia is to commit them to a nursing home, providing that they accept the situation. In most cases, the family must find alternatives to provide full-term care at home, which generates financial, social, and emotional challenges.

2. Background of the client and reason for referral

Ana⁷ is a lady in her 70s who has displayed symptoms of early Dementia in the last couple of years. She has trouble with short-term memory and is easily confused. The family started getting worried when, on several occasions, Ana got lost on her way home and had a hard time remembering how to find her address. This aspect prompted the family to seek professional help, but after several doctors' appointments and tests, they did not get a precise diagnosis, just the conclusion that memory issues are a common aging symptom. In practice, the diagnosis of dementia is not often carried out in depth, and if a family pursues additional screenings,

³ Tătaru, Nicoleta. "Psychiatry and Geriatric Psychiatry in Romania." *International Psychiatry*, vol. 2, no. 7, 2005, pp. 12-15.

⁴ Fitzek, Sebastian. "The Difficulties of Romanian Families with Elderly People in Care (a Diagnosis of the Romanian Elderly Who Are at Risk)." *Jurnalul Practicilor Comunitare Pozitive [The Journal of Positive Community Practice]*, vol. 19, no. 4, 2019, pp. 11-27.

⁵ Dlouhy, Martin. "Mental Health Policy in Eastern Europe: A Comparative Analysis of Seven Mental Health Systems." *BMC Health Services Research*, vol. 14, no. 1, 2014, pp. 1-8.

⁶ Sfetcu, Raluca and Marius Ungureanu. "An Overview of Mental Health in Romania." *World Scientific Book Chapters*, 2020, pp. 141-174

⁷ The name has been changed to protect the client's identity.

these can be costly and difficult to follow.⁸ In Ana's case, the neurologist prescribed vitamins but did not offer any other information or support to the family. Subsequently, the family reached out to the local Hospice Center, who works mainly with people diagnosed with life-threatening illnesses, but on occasion try to help people who are struggling with types of dementia such as Alzheimer's Disease, by providing medical home care. The director of the Center, being aware of the music therapy initiatives at Emanuel University of Oradea, referred Ana for music therapy sessions, which she believed could be of help, as it seems that the whole brain is engaged during a musical response.⁹ As a result, starting on the 15th of January 2020, Ana began a weekly music therapy session with Dr. Lois Vaduva, a trainee in Music Therapy at The University of West of England, Bristol, UK, and the supervision was received online from England. The therapy sessions were provided at the client's home.

3. Main themes of the therapy

Ana was very cooperative during the music therapy sessions and seemed progressively more relaxed around the therapist. She did seem to struggle with memory issues, but the structure and predictability of the music therapy sessions appeared to have a positive impact on her, as noticed by her family. When Ana showed signs of confusion or disorientation during the session, the therapist did not bring attention to those aspects, as she did not wish for Ana to feel anxious. As the therapeutic relationship deepened, Ana opened about a traumatic event in her life, when one of her daughters passed away from an aggressive illness. She died within a year, and from what Ana recalled, it was a harrowing event. What Ana experienced was an emotional trauma, which can leave people vulnerable to severe illness.¹⁰ It was a very significant moment, which may have precipitated her symptoms. Even though the most significant symptoms of trauma are felt within the first 48-hour period after a traumatic event,¹¹ for some people, there are still lingering effects

⁸ Onetiu, Vlad et al. "Cost of Dementia in Romania: A Cross-Sectional Cost-of-Illness Study Undertaken in Bucharest." *Zeszyty Naukowe Ochrony Zdrowia, Zdrowie Publiczne i Zarządzanie [Scientific Journal of Healthcare, Public Health and Management]*, vol. 14, no. 3, 2016.

⁹ Durham, Cathy. "Music Therapy and Neurology." *The Handbook of Music Therapy*, Routledge, 2013, pp. 135-151.

¹⁰ Sutton, Julie P. *Music, Music Therapy and Trauma: International Perspectives*. Jessica Kingsley Publishers, 2002.

¹¹ Idem.

even years after the event. This aspect is also illustrated in case studies, where a person facing Dementia also struggled with depression from losing a child.¹² It seemed that for Ana, her daughter's passing evoked strong emotions, which is why it was a central subject during the sessions.

Over twelve weeks, with an eight-week hiatus due to the Covid-19 Pandemic lockdown, the therapist provided Ana with music therapy sessions. The first eight sessions took place during eight consecutive weeks, and after the lockdown the session continued for another four consecutive weeks. The music therapy sessions aimed to provide a safe environment for her to express her feelings of loss, but also to feel comfortable and emotionally shielded. When the client appeared withdrawn, the therapist made efforts to listen attentively and creatively for anything that revealed the client's inner world, as this information could be useful to the continuous improvement of the sessions.¹³

The sessions had a stable framework, which was crystallized within the first weeks. Ana enjoyed reciting and listening to poetry or calming meditations, so this focus occupied the first part of the sessions. Since poetry has been proven to be a useful tool in working with people with symptoms of dementia¹⁴ the therapist encouraged this activity. Ana usually recited the same few poems that she had learned as a child and did not appear to remember saying them in previous sessions. She also had a difficult time continuing the poem if she stopped at some point and had to start over to finish saying it. During some sessions, the therapist played pre-recorded soothing music in the background, such as piano medleys, or Edvard Grieg's *Peer Gynt* Suite no. 1. However, Ana preferred to have a quieter environment, which is not surprising given that overstimulation for people with Dementia can cause impairment in concentration¹⁵. Therefore, the therapist tried to separate the reading and poetry reciting moments from the musical elements of the sessions.

During the second part of the session, the therapist encouraged the client to share her favorite kinds of music, and Ana showed both a preference for hymns that she had learned as a child and songs that had a smooth and clear structure, such as alternating stanzas with the chorus.

¹² Bruscia, Kenneth E. *Case Studies in Music Therapy*. Barcelona Pub, 1991.

¹³ Ronse, Lieselotte and Rita Maes. "The Walking Bass." *The Music in Music Therapy: Psychodynamic Music Therapy in Europe: Clinical, Theoretical and Research Approaches*, 2014, p. 200.

¹⁴ Swinnen, Aagje MC. "Healing Words: A Study of Poetry Interventions in Dementia Care." *Dementia*, vol. 15, no. 6, 2016, pp. 1377-1404.

¹⁵ Day, Kristen et al. "The Therapeutic Design of Environments for People with Dementia: A Review of the Empirical Research." *The Gerontologist*, vol. 40, no. 4, 2000, pp. 397-416.

Ana had strong religious beliefs, and her faith had been a source of comfort during her daughter's illness and passing. As a result, it was not surprising that Ana preferred hymns with positive and uplifting messages. Studies have shown that for some people with symptoms of dementia, listening to religious songs can decrease anxiety and offer a sense of self-esteem.¹⁶

Ana had a favorite hymnal at home, from which she remembered several songs, and would ask the therapist to sing together. Familiar music facilitates engagement and singing generates a feeling of comfort.¹⁷ This aspect was visible in the sessions with Ana, as her family reported positive outcomes regarding her emotional state. For example, they noticed a slight cognitive improvement and an enhanced mood, which were significant changes. The therapist frequently used the Autoharp to accompany the hymns but was careful not to overwhelm the client, as it is essential to offer activities that place little demand and that offer validity.¹⁸ In this sense, the therapist observed that Ana showed particular adversity to incorporating instruments within the sessions, especially when encouraged to play them herself. She would always wave them away, saying that she was not musically inclined and would instead just sing. A certain degree of resistance is a normal part of the therapeutic process¹⁹ so the therapist was mindful of encouraging musical engagement while not being assertive. One potential explanation for Ana's reaction towards playing instruments is the possible identification with an instrument and feeling vulnerable as a result, especially if the person's self-worth is tied to that performance.²⁰ An alternative explanation is that Ana was experiencing perceptual or other cognitive disturbances due to dementia and could no longer work out how to play the unfamiliar instrument. Correspondingly, the therapist decided to focus more on vocal singing, as that seemed to be Ana's preferred musical engagement. Even without the instrumental accompaniment, Ana sometimes had a difficult time following the music, but in these situations, the therapist tried to help, while also keeping the atmosphere lighthearted and jovial.

¹⁶ Bradshaw, Matt et al. "Listening to Religious Music and Mental Health in Later Life." *The Gerontologist*, vol. 55, no. 6, 2015, pp. 961-971

¹⁷ Clair, Alicia Ann. "Music Therapy for People Who Have Alzheimer's." *The Oxford handbook of music therapy*, 2016, p. 384.

¹⁸ Tamplin, Jeanette and Felicity Baker. *Music Therapy Methods in Neurorehabilitation: A Clinician's Manual*. Jessica Kingsley Publishers, 2006

¹⁹ Austin, Diane Snow and Janice M Dvorkin. "Resistance in Individual Music Therapy." *The Arts in Psychotherapy*, vol. 20, no. 5, 1993, pp. 423-429.

²⁰ Idem.

Some hymns appeared to bring back precious memories of her daughter and the family. One particular hymn was evocative because it had been her daughter's favorite during her illness and treatment. In this context, Ana opened about her family, the daughter that had passed away, and her grandchildren. Observing the importance of family in the client's life, the therapist proposed writing a poem about her family and possibly putting it to music. The idea of initiating songwriting in the context of dementia seemed beneficial, as it can help a person connect with positive aspects from their lives, such as family members, or loved ones.²¹ One of the challenges of songwriting while dealing with short-term memory loss is that the client may forget the information from the previous session. This challenge proved to be especially pertinent, as, during the songwriting process, the Covid-19 Pandemic was declared, and Romania went into national lockdown for two months. Before the pandemic, the client and therapist had worked on the words of the poem, but not the music. During the two-month hiatus, even though the therapist tried to stay in touch with the client and her family through phone calls, there was a concern that Ana would forget most of the work.

When the lockdown was partially lifted, the therapist resumed the sessions. Being warned by the family, the therapist knew that Ana was struggling with the new reality imposed after the lockdown, such as staying at a safe distance and wearing facemasks. Ana showed resistance to such measures and struggled when her family insisted on compliance. The therapist thought that Ana's attitude might be exacerbated by an increasing sense of losing everything comforting and familiar. The short-term memory loss was already provoking grief due to feeling a loss of self.²² Added to this loss was the destruction of social engagements, which had been valuable to Ana. The social distancing meant that she could no longer spend time with loved ones in proximity; given her age, she was placed in the high-risk category, meaning that she was advised not to leave home, and the facemask robbed her of seeing other people's smiles and expressions.

Considering these circumstances, the therapist decided to create a familiar and safe atmosphere in the music therapy sessions, so that Ana could feel a sense of normalcy and familiarity. Ana had forgotten about the songwriting process, so the therapist gave her the lyrics to read. At first, the client read monotonously, not seeming to grasp the meaning behind the verses. After struggling through the first verse, Ana realized that the poem

²¹ Tamplin, Jeanette and Felicity Baker. *op.cit.*, 2006.

²² Hampson, Caroline and Karen Morris. "Dementia: Sustaining Self in the Face of Cognitive Decline." *Geriatrics*, vol. 1, no. 4, 2016, p. 25.

was about her family, and she started smiling and laughing. The work continued in the following weeks, using the song parody technique, through which the new lyrics were set to a hymn that Ana knew and loved. The reason for this decision was not to overwhelm the client with too much new information, which might be too challenging. Ana loved her song, and according to her family, she was proud of her accomplishment. She showed the song to the members of her family and put it on display in her room.

When this case study was being written, the therapeutic music therapy work was both positive for Ana and rewarding for the therapist. However, since the work with Ana is ongoing and given, her progressing symptoms, the situation might change anytime.

4. Challenges throughout the work

During the twelve weeks, the main challenge was battling helplessness or meaninglessness, which can be present when working with people diagnosed with progressive illnesses.²³ When the client often forgot what had happened in the previous sessions, the therapist had to remind herself that the goal was not to obtain clear and palpable results but to be there for the client in a useful way.

Another challenge was providing the session in the client's home, which limited the number of resources that the therapist had to hand. It also had the potential to create an uncomfortable situation or feeling of invasiveness, since the therapy took place in a personal space. However, in Ana's case, it might have been a helpful aspect, as her home offered a familiar and comfortable space, while a strange office or building might have provoked anxiety.

The work was complicated by the Covid-19 pandemic, which caused a two-month lockdown, ending the work abruptly for a while. This ending was not prepared, and had the potential of causing the client anxiety, for ending the therapy too soon.²⁴ This break in the sessions meant that some of the progress in the development of the therapeutic alliance was lost, especially given the client's struggle with memory. As a result, the first sessions after lockdown were used to help the client remember the previous work as far as possible and to try and help her manage the post lockdown reality.

²³ Priestley, Mary. *Music therapy in action*, 2nd edition, Barcelona, Gilsum, N.H, 2012.

²⁴ Holmes, Jeremy. "'Too Early, Too Late': Endings in Psychotherapy-an Attachment Perspective." *British Journal of Psychotherapy*, vol. 14, no. 2, 1997, pp. 159-171.

5. Therapist's Reflection on the work

Before working with Ana, the therapist had only been involved in therapeutic music activities with children, so she felt apprehensive about working with adults. Also, given the scarcity of music therapy activities in Romania, there was a concern about how the client might react with lack of cultural familiarity. These concerns were alleviated after the first session, which felt to be a positive experience. After a few weeks, the therapist found that she enjoyed working with Ana, and was looking forward to their sessions. However, it seemed essential to be aware of the tension between the familiar and known aspects and those that remained unknown.²⁵ This mindset was necessary for keeping an open mind and not jumping to preconceived notions about the client and her family.

During the work, the therapist learned the importance of keeping a slower pace within the sessions, not to overwhelm the client. Another important lesson was not to view the client through their illness or affliction, but as a significant person²⁶, whose personality shines through in moments of lucidity. Despite the moments of forgetfulness, or repetitiveness, Ana's humor and pleasant charisma were visible, proving that a person is more than a diagnosis.

6. Brief conclusion

Working with people who are showing signs of dementia can be an emotionally challenging task. When music, which is the most emotionally poignant art, is added into the practice, the work becomes even more sensitive. Given that music is one of the last abilities that people with Dementia lose²⁷ it is also one of the most significant ways to connect with the person beyond their illness.

An anonymous poem about dementia has the following verses: "I have Dementia./My eyes do see,/My ears do hear./I am me,/So let's be clear/My memory may fade,/My walk may slow./I am M.E. inside,/Don't let me go."²⁸ Ultimately, the music therapist can be the person who does not

²⁵ Casement, Patrick. "Learning from the Patient New York." Guilford Press, 1991.

²⁶ Rogers, Carl Rogers. Client-centered approach to therapy, 1986 In I. L. Kutash & A. Wolf (Eds.), *Psychotherapist's casebook: Theory and technique in practice*. Jossey-Bass, San Francisco, 1986.

²⁷ Swartz, Kenneth P et al. "Does the Melody Linger On? Music Cognition in Alzheimer's Disease." *Seminars in neurology*, vol. 9, © 1989 by Thieme Medical Publishers, Inc., 1989, pp. 152-158.

²⁸ www.keepinmindinc.com.

let go but uses music as a means to forge a secure connection with a person who is feeling increasingly lost. Music therapy offers a sense of hope and meaning, giving a purpose to those experiencing profound change.²⁹

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DIGITAL TRANSFORMATION TRENDS IN MUSIC TEACHING AND TRAINING SYSTEMS

BENCE ASZTALOS¹

SUMMARY. The pandemic has greatly accelerated the need for modernisation and digital transformation of education and training systems. NERa² (*A New Era of Digital Platforms in Music E-ducation*) Erasmus+ Strategic Partnership emphasises digital creativity in teaching and focuses to actively contribute and support the process of recovery. The partnership promotes intercultural dialogue approaches linking digitalised music education and training. Higher education institutes from various parts of Europe bring their digital music pedagogical expertise to provide a universal and comprehensive tool for the international academic environment based on real practice and experience. The study examines NERa's implementation of digital components and viewpoints into the traditional music teaching and training systems.

Keywords: NERa, music, education, digital transformation, pandemic

The current coronavirus crisis has been spreading all around the globe, affecting almost every aspect of daily life, including the very deep human aspiration towards education and culture. Therefore, we had to find our own responses, acting in accordance with the common, universal effort to follow changes in the digital media consumption, also to find the proper responses and reactions, essential for the cultural and educational organisations to stay alive and open. “In 2019, finding a business conference where the topic of digital transformation is not mentioned as a

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² NERa Erasmus+ Strategic Partnership was founded in 2020 by the Eszterházy Károly University (H), University of Rzeszów (PL), Conservatorio Lorenzo Perosi Campobasso (I), Conservatorio Ottorino Respighi Latina (I), Academy of Arts Banská Bystrica (SK), Babeş-Bolyai University (RO), Zeneiroda Kft. (H).

challenge [...] is almost unimaginable.”³ stated economists one year before the pandemic. Now specialists from the field of education could sum up the current situation with the same wording.

The pandemic has hit music industry – both in its performing and educational aspect – particularly hard, becoming therefore one of the most disadvantaged area, in every respect. The traditional, personal way of music education and training – as the traditional mode was not passable anymore – needed to undergo a rapid digital adaption. The coronavirus pandemic revealed: reality makes us always creative. The digital environment raised a lot of tricky factors: besides being aware of these, we realised the immediate necessity of “recycling” the traditional elements, and/or finding creative, new focuses. There has been an ongoing, clamant need to enhance skills development and digital competences that reinforce creativity, contributing to the recovery and resilience of the music education sector. We have to become aware and acknowledge that all the challenges the cultural and creative fields are facing in this global crisis, represent also the opportunities for them to renew approach and methods, also find a new, creative way of music teaching, without sacrificing its main definition.

In response of the pandemic situation, NERa aims to obtain updated, qualitative, digital tools and resources for music education. Through a multidimensional, multifocal, complex, transformative approach it helps the implementation of digital components and viewpoints into the traditional music teaching and training, enhancing also the recovery of all the paths of communication in/through music. The partnership cooperation complements and adds up the efforts to help the cultural sector recover from crisis situations, supports the use of the European frameworks on digital competences of educators. “To ensure the effective development of digital literacy and tackling disinformation through the education and training process, teachers and educators need to be further supported with guidance and hands-on examples.” emphasises the Digital Education Action Plan 2021–2027 of the EU.⁴

³ Majó-Petri Zoltán, Prónay Szabolcs, Huszár Sándor and Dinya László (2020): “Digitális transzformáció az egyetemeken – Egy tömeges, nyílt, online oktatási működési modell, és az egyetemisták digitális oktatáshoz fűződő attitűdjének vizsgálata.” ((Digital transformation in universities - A mass, open, online educational operating model and the attitudes of students towards digital education) in: *Információs Társadalom* 20/1. pp. 72-94, p. 73.

⁴ *Digital Education Action Plan 2021–2027 of the European Union*. #DEAP, #EUDigitalEducation
https://ec.europa.eu/education/education-in-the-eu/digital-education-action-plan_en

NERa members gain new inspirations by putting together their experience and get a deeper and more complex understanding and skills in the area of digital teaching and training in music/arts and music/art communication, in all its segments; it also serves for more effective start-up of an institution, by expanding its portfolio of activities. All NERa members shall improve the quality of their educational tools and rethink their pedagogical approach to their students. The extensive contribution to the modernisation and digital transformation of NERa members' education and training systems, the partnership builds digital education readiness, and faces the challenges presented by the recent sudden shift to online and blended teaching, training. NERa teachers and trainers improve their digital teaching competencies by implementing tasks from the real, constantly changing teaching environment and performance practice; implement a more comprehensive, blended teaching/training process. An improved interfacing between practice and theory will be created, to a resistant, still dynamically changing theory, which could dramatically improve and enforce our quick adaptation to possible crisis situations. Raising the interest towards digital education readiness responds to real life requirements, as such providing benefits for both music industry and its labour market.

NERa members searched and used logical framework methods to achieve effective treatment of insufficiency in digital music education readiness. Developing competences of educational experts reinforces the ability of education and training institutions to provide high quality, inclusive digital education. Networking of institutions, sharing of resources and expertise, collaboration with digital technology experts – through their different experiences, profiles, and specific expertise – produce relevant and high-quality project results. These activities will also lead to consequently educate students more effectively. They benefit from these results and can demonstrate their responsiveness, adaptability, and flexibility. According to Sandrine Desmurs and the Strengthening Music in Society (SMS) Digitisation Working Group “the debates surrounding the introduction of new technologies in education are quite divisive, and research on the subject, which is not new, allows us to qualify the views of both the anti (digital is a problem) and the pro (digital is a solution)”.⁵ In this sense, NERa contributes to the debate on the side of pro digital.

⁵ Desmurs, Sandrine and the members of the SMS Digitisation Working Group (2021): *A new season for digital music education?*
<https://sms.aec-music.eu/digitisation/a-new-season-for-digital-music-education/>

Innovativeness in NERa activities

NERa innovativeness consists of various steps. The partnership defines innovative, specific methodological elements and procedures for music instrumental, vocal and theoretical teaching and training in order to approaching more digital and resilient recovery from Covid-19. NERa adopts new, creative, music teaching and training practices on a digital platform, in each special segment of music. Innovation becomes a comprehensive methodological tool, the whole of the educational process is set on new foundations, where teaching staff will be active actors, simulating real situations. This new approach will be supervised by the digital experts, helping with both theoretical and practical expertise.

The following NERa activities therefore result in a more problem-solving and critical way of thinking, contributing to the respond to the circumstances created by the pandemic:

- Define innovative, specific methodological elements and procedures for music instrumental and vocal teaching and training in order to approaching more digital and resilient recovery from Covid-19.
- Create and extend innovative audio database of parts/voices of the vocal, instrumental music compositions comprised within the music curriculum, to meet the need for modernisation and digital transformation of music education and training systems.
- Prepare, implement, test, and evaluate online and blended (personal and online) music teaching, training activities to deploy digital tools and methods, and deliver quality and inclusive education through virtual means with HEI educational staff, digital technology experts and students.
- Develop progressive integrated digital curriculum of vocal, instrumental, theoretical music teaching and training subjects at partner HEIs.
- Provide E-platform for music educators, trainers and performers for digital content exchange, teaching/training material sharing.
- Through academic publications communicate project results for digital education readiness, inform the educational community about the project outcomes.

NERa Outputs

The methodological guide for creation and utilization of the audio database in the vocal, instrumental, theoretical music teaching process consisting of:

- Designation of starting point, needs assessments of digital tools and resources; defining fields and subjects of vocal, instrumental, theoretical music teaching and training system where digital transformation is possible according to universities' teaching and training portfolio
- Case studies of NERa universities' Covid-responses in their educational activities since March 2020
- Collecting perspectives of digital platforms already available worldwide in the music industry; usage know-how; online copyright, investigating the copy right limitations and potential solutions of these platforms
- Defining desired affects of utilization of audio database
- Developing digital training concepts for universities' staff by a digital technology expert
- Selecting repertoire (curricular music compositions) for the digital resource
- Selecting techniques, equipment supporting the online access to the methodology and tool
- Defining the selection criteria for the venue for testing database

Group work with special personal presence, a basic element of music teaching and training process, is unachievable in the pandemic. Creating a collection of freely available, gap filling audio database tool of parts/voices of the vocal, instrumental music compositions comprised within the music curriculum for the academic environment of all partner HEIs will hopefully effectively cover the demand of effective digital teaching in crisis situations. Using this digital transformation resource and tool of distance teaching, teachers will be able to implement digitalised vocal and instrumental music educational activities in the following segments:

- Consistent and accurate intonation with increasing control
- Demonstrate a free-tone quality with minimum tension
- Increase students' individual practice abilities, demonstrate an increasingly advanced level of performance skills
- Establish beneficial practice habits to help growth and development

- Utilize warm-up methods
- Giving access to performing in a group both with vocal and instrumental accompanied works

This output consists of a) recording, b) testing, c) creating open access processes:

a) Recording - According to the methodological guidelines, teaching staff of NERa members record (instrumental play, singing) parts/voices of the compositions. The adequate interpretation of compositions of all representative styles, including character, stylish correctness is a sine qua non criteria. The recordings should be made in a way, that tonality and tempo can both be converted (transposed/changed), highly important in working with different voice ranges. The repertoire of the recorded compositions is determined in the methodological guidelines.

b) Testing - The testing process of the methodology guide and the audio database focuses on concert activity, the indispensable test phase of utilization of the audio database and methodology in teaching and training process. During the testing process NERa members' mixed ensembles (duo, trio, quartet, etc.) of teaching staff and selected students perform compositions from the database in live concerts and giving these live concerts for online viewing streamed. The performers will have had studied the selected compositions through the digital tool and resource before the testing phase. Leveraging the innovative IT tool, the rehearsing process will be minimised or completely left out in the testing phase.

c) Creating open access processes to the audio database - NERa creates open access to the database, which can be used as an innovative digital music education tool through an E-platform. This platform also serves as a platform for feedback, using crowdsourcing model in which educational community is involved with best practices of using the digital tool. During the pandemic and other possible crisis circumstances which may occur, establishing the use of these digital resource and tool makes possible the achievement of the aims, contents, schedule and competence development formulated previously in HEIs' curriculum. Due to its digital form, the audio database shall be available for HEI's educators, students, present and future generations, regardless of their social and cultural background from all over the EU region, allowing them to be successful innovators in their profession.

Using the methodology and the digital tool in formal education needs upgraded, progressive and integrated digital curriculum of vocal, instrumental, theoretical music teaching and training subjects, which is one of the main utilization fields of NERa outputs. This hybrid, more digital approach, and

pedagogical development in constructing e-learning environments enhances a resilient recovery from crisis situations. The consortium identifies possible curricular areas in the partner countries, where the digital tool and the methodology can be used: course types, aims, competences to develop, schedule, education management, method of assessment. Once this method has been put into practice, the methodology will be complemented in the future by recommendations and guidelines based on further experience gained.

Academic publications communicate project results for digital education readiness, best practices gained from crowdsourcing model, and they are the most appropriate way to inform the educational community about the NERa outcomes. The multiplication process will highlight and present outputs and their impact on beneficiaries as a final result of the joint collaboration. These outputs should cover a wide range of areas and topics all dealing with pandemic impact mitigation, digital transformation of the education system. The target audience will be HEIs' teachers, trainers, students, professional musicians, IT experts, researchers, local/regional decision-makers. The multiplication activities will present the structure, method of use of the outputs, and also invite additional partners and organisations or experts to contribute to the outputs through further development.

NERa expects to prove that the digital skills of educators/trainers in higher education will be increased. They will obtain new, high quality and meaningful digital vocal and music instrumental teaching and training tools, knowledge, attitudes, values, and methodologies, thus becoming real experts in combining theory and practice in online and blended classrooms. Getting in touch with the variety and complexity of problems from real life crisis situation experiences and problem-solving practices will considerably widen music educators' view. The crisis-related effective educational process, the digital approach allows a more efficient and beneficial approach of teachers to students, also because of the specific training and knowledge transfer. Through NERa outputs students will be better prepared to face and respond efficiently unpredictable situations in real life. Graduates represent an especially targeted group of students, as they will be better prepared for labor market demands, and they will be able to examine and acquire new skills, work in a team – moreover, in a transnational context – effectively. Besides the digital adaptation of teaching/training system, HEIs are expected to enhance the promotion of intercultural competences and dialogue that contributes to social inclusion through the arts, also by fostering innovative participatory and intercultural dialogue approaches embedded in a digital frame of education.

The developed teaching and training tool may be used as part of the formal digital approach for music education. NERa promotes the collaboration with digital technology experts to develop tailor made solutions adapted to local challenges and realities. It may positively influence the digital adaptation and development of the HEIs curriculum; thus, it could have a significant impact on teaching methodology, and its performance. At the regional and national levels, the project will also contribute to the recovery resilience of the arts and art communication sector.

Sustainability

NERa will be responsible for the long-term sustainability of the project results. Thanks to standardisation of the innovative IT method and the common language of music, any foreign HEI may enter, supply, update the developed database and methodology, respectively following the challenges that higher education sector is facing in light of this global crisis. The project will equip partnership institutes with valuable and modern tool and resource, usable not only in pandemic and other crisis situations, but also at getting back to the so-called normal life circumstances/educational environment. As the teaching, training staff utilizes the new technologies and tools in educating, the updating of these materials will be not only for their own interest but keeping this research database updated prolongs its lifespan and usability, the impact would be maximized, ensuring quality material for teaching for the years to come. Crowdsourcing model would ensure not only the sustainability but also the further development of the outputs: a constant, post project evaluation of feedback is received and reintegrated into the outputs, a real possibility and opportunity where the whole of the educational community can be involved.⁶

The pandemic has not only limited the way people can relate to each other and perform their most basic everyday-tasks but has also had a significant impact on the regular delivery of education and training. “At such a critical time for our societies, access to education is proving, more than ever, to be essential to ensuring a swift recovery, while promoting equal opportunities among people of all backgrounds.”⁷ The current crisis has

⁶ The utilisation of NERa opens paths to other fields of education, where the physiological mechanisms, tools and forms of music within pedagogy and therapy are explored. Szabadi Magdolna: “A zeneterápia alkalmazási lehetőségei a pedagógiában”. in: *Fejlesztő Pedagógia* 32. 2021/1-3. pp. 145-151

⁷ *Erasmus+ Programme Guide Version 3 (2020): 25/08/2020*
https://ec.europa.eu/programmes/erasmus-plus/sites/default/files/erasmus_programme_guide_2020_v3_en.pdf

greatly accelerated the need for modernisation and digital transformation of education and training systems. NERa has a strong digital adaption dimension, it aims to shape a specific, still missing, yet demanded type of digital music professional, much needed for the music industry, who (trained by project outputs) will have better opportunity to work in various fields. In the context of digital transformation, educators will be ready to meet the expectations of employers, respectively market expectations of the arts and art communication sector.

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STYLE AS A TOPICAL CATEGORY OF MODERN MUSICOLOGY AND MUSIC EDUCATION

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SUMMARY. The aim of the work is to arrange the scientific achievements on the category of “musical performing style” and identify mechanisms for practical testing of theoretical provisions in the pedagogical activities of higher musical education institutions. The research methodology is based on a combination of general scientific and musicological approaches, in particular: system approach hermeneutic, historical, comparative, genre-style, interpretive method, as well as performance analysis. The results of the study indicate that domestic art schools were formed by synthesizing several national and historical style traditions. Music and performance schools were actively developing in parallel with the compositional work in Ukraine in the second half of the twentieth century; the work of representatives of those schools presents a fairly wide range of style research. A natural result of the studied problem of musical performing style should be its transfer to the practical plane of professional education of musicians and performers, formation of musical style competence in students. Kotlyarevsky Kharkiv National University of Arts was selected as an experimental platform for its formation. During 2019-2021, a pedagogical experiment continued to test the formation of musical and style thesaurus, performance and intellectual skills, professionally important qualities of music students. In the context of studying of different styles in the system of musical performance by the students of higher music education institutions, it is important that the art of music is constantly evolving and new directions and trends in music styles emerge almost every day in Ukraine and the world as a whole. This

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undoubtedly makes the need for further research on this issue urgent (usually with the use of advanced domestic and foreign experience in music education).

Keywords: Style. Category. Art. Musical work. Musicology. Music education. Educational process. Organizational and methodological system.

Introduction

Identifying the features of the style hierarchy of musical performance in Ukraine is a topical issue that combines the theoretical and practical plane of scientific research. This problem is related to the important tasks of a few scientific disciplines and is at the intersection of musicology and pedagogy.

The formation and transformation of musical styles in our country covers a significant period determined by the history of professionalization of musical art: from the early Middle Ages to modern composition/performance practice, which is influenced by digital technologies. Gradually, the musical culture of Ukraine formed a style system, in fact, identical to what we find in other countries and regions: folk, academic and popular music. There have been significant changes in the style principles of musical creativity and methodology of its study, the approaches to understanding the meaning of musical (including performing) styles and their conditionality of processes occurring in related arts (painting, choreography, theatre, etc.) have fundamentally changed. The urgency of studying the outlined problem is exacerbated by the contradiction between the increase of modern requirements for musical and style competence of students of higher art education institutions and the insufficient level of its provision in the music educational process; between the availability of potential opportunities for music students to understand, interpret and perform diverse works and their insufficient use in the system of higher music education.

Recent research on the problem

We should mention Alexandrova and Shapovalova⁶, Anfilova⁷, Berehova⁸, Drach⁹, Ivanova¹⁰, Kijanovska¹¹ among the domestic scholars who professionally study the problems of style diversity of musical creativity.

⁶ Aleksandrova, Olha. and Shapovalova, Liudmyla. Formation of thinking of a modern performer in the system of integral connections of music theory and interpretology. Modern culture and art history: an experience of Ukraine and EU: collective monograph, Izdevnieciba "Baltija Publishing", 2020.

A separate body of works is represented by the author's explorations, the subject of which is the performance creativity. First of all, it is Katrych's¹² dissertation *Individual Style of a Musician-Performer (Theoretical and Aesthetic Aspects)*, where the author's typology of musical performing styles is proposed and substantiated from the standpoint of F. Nietzsche's teaching. One way or another, the specifics of the interpreter's work are covered in the works of many representatives of the young generation of Ukrainian scholars^{13 14} who combine performing and research activities. These specifics, of course, affects the objectives they solve in scientific work: understanding the compositional style as an artistic phenomenon, determining the mechanisms of interaction of performing styles in chamber and instrumental art, creating models of individual performing style, determining the influence of national factors on performance creativity.

However, despite the large number of works on music creativity, in particular, performance creativity, the practical application of theoretical achievements on this issue in teaching, the work of music and musical theatrical groups in higher education institutions is still a matter of the future, which determines the topicality of this study.

The aim of the work is to arrange scientific achievements in the category of "musical performing style" and identification of mechanisms for practical testing of theoretical provisions in the pedagogical activities of music education institutions.

⁷ Anfilova, Svitlana, Kucherenko, Stanislav, et al. "The Own-The Borrowed" in *Artistic Culture of the 20th-21st Centuries. Journal of History Culture and Art Research*, 9, no. 1, 2020, pp. 258-272.

⁸ Berehova, Olena. International Music Festival "Kyiv Music Fest" as a modern format of presentation of national musical cultures: Polish events. *Visnyk NAKKKiM*, 3, 2018, pp. 201-208.

⁹ Drach, Iryna. *The Kharkov Composers School in Ukrainian culture*. Gudrun Schröder Verlag, 2013.

¹⁰ Ivanova, Iryna; Chernyavska, Marianna, et al. Didactic Potential of Instructive Etude and its Explication in the Process of Professional Development of a Pianist. *Journal of History Culture and Art Research*, 9, no. 3, 2020, pp. 257-266.

¹¹ Kijanovska, Luba. Ukrainian composers school in the interwar period of the XX century: Between modernism and socialist. *Slovenski glasbeni dnevi*, no. 32, 2018, pp. 35-46.

¹² Katrych, Olha. *The Style of Creativity as Musicological Universal. Homo Universalis of Galician Musical Culture: collective monograph*. Galych-Press, 2020.

¹³ Kucherenko, Stanislav, and Sediuk, Ihor. Aesthetic Experience and Its Expressions in Music Performance. *International Review of the Aesthetics and Sociology of Music*, 51, no. 1, 2020, pp. 19–28.

¹⁴ Androsova, Dariia. *Minimalism in music: direction and principle of thinking*. (PhD Thesis). Kyiv, P. I. Chaikovsky National Music Academy of Ukraine, 2005.

Literature review

First of all, it should be noted that the problem of style, as a marker of the interaction of the singular and the general in the process/product of artistic creativity, was outlined as far back as in ancient Greece. In any case, even then there was a division, which is still one of the most popular in determining the style specifics of creativity. Apollonian (classical) and Dionysian (romantic) as models of reflection of human consciousness in the artifact, which determine both its content and its form, are used in many areas of modern art history. We can safely say that the problem of understanding the style principles of creativity is a kind of intersection at which different areas of the humanities are trying to develop common approaches and research methods. Those generally accepted prolegomenas to comprehend the category of style are:

- recognition of its dialogical nature and, accordingly, historical (or contextual) conditionality;
- understanding that this category has both individual and collective dimensions;
- perception of creative style as a certain integrity, which is manifested, among other things, as a selection of means of artistic expression.

This basis of scientific research was determined by the fact that in the last century a significant number of Soviet musicologists considered the category of musical style through the prism of the achievements of systems theory. Here we mention the monograph of Mikhaylov¹⁵, who presented the musical style as a hierarchical system, different levels of which affect each other. Thus, according to the scientist, 'the essence of style analysis is to identify (rather "reconstruct") the genetic origins of the studied style and to reveal the nature and means of their transformation'. Important and productive is the author's opinion that the style of creativity embodies the specifics of artistic thinking of a particular person or a particular historical period: 'style in music is the unity of systemically organised elements of musical language due to the unity of musical thinking as a special kind of artistic thinking'^{16 17}.

Another striking example of the productive borrowing of the categorical apparatus of other humanities to musicology is Medushevskiy's¹⁸ study

¹⁵ Mikhaylov, Mihail. *Style in music*. Muzyka, 1981.

¹⁶ Idem.

¹⁷ Beliaieva, Liudmyla. *New music or new classics? Topical problems of History, Theory and Practice of Artistic Culture*, 23, 2009, pp. 132-138.

¹⁸ Medushevskiy, Viacheslav. *Musical style as a semiotic object*. *Sovetskaya muzyka*, 3, 1979, pp. 30-39.

Musical Style as a Semiotic Object. Creative elaboration of the provisions of F. Saussure's concept allowed Medushevskiy¹⁹ to conclude that "musical style has meaning: it reflects the world and expresses the attitude to it".

Let us note that the specifics of musical art, which functions as a unity of the Composer-Performer-Listener triad, due to the fact that for a long time the category of style in the relevant scientific works was analysed only in application to composition, and, moreover, mainly to determine the specifics of opuses of a certain historical and cultural era or national school. But the style palette of musical art of the twentieth century has forced scholars to abandon generalisations in favour of individual awareness.

At the same time, the sound recording, which recorded the products of performance creativity and made them available for scientific comprehension, determined the emergence of works where the subject is the style principles of the interpreter's work. Thus, Nazaykinskiy²⁰ emphasises that "style in music, as in other arts, is a manifestation of the character of the creative person who creates music or interprets it". Ukrainian author Moskalenko²¹ interprets the category of style as the embodiment of the creative thinking of a particular person: 'The style of musical creativity means the specifics of the worldview and musical thinking of the creative person, which is expressed by the system of musical and speech resources of creation, interpretation and performance of a musical work'.

We emphasise that the last decades in domestic musicology are marked by a steady growth of scientific works, where the performance process is presented as a manifestation of individual worldview, and the musical text of the composer's work acts only as a basis for realizing one's own creative intentions. To some extent, this is a continuation of the search for prominent philosophers of the twentieth century — Ingarden and Eco.

Referring to foreign sources, it should be noted that Croker²² emphasises the continuity of basic musical principles over long periods of history, as well as explores in detail the moments of high style achievements.

In particular, the authors Weiß²³ emphasise that the concepts of historical periods are criticised because they cannot explain the continuous evolution of style. To systemically study this evolution, it is proposed to use

¹⁹ Medushevskiy, Viacheslav. Musical style as a semiotic object. *Sovetskaya muzyka*, 3, 1979, pp. 30-39.

²⁰ Nazaykinskiy, Evgeniy. *Style and genre in music*. Vlados, 2003.

²¹ Moskalenko, Viktor. *Lectures on Musical Interpretation*. Kliaksa, 2013.

²² Croker, Richard. *A history of musical style*. Dover Publications, 1986.

²³ Weiß, Christof; Mauch, Matthias; Dixon, Simon; Müller, Meinard. Investigating style evolution of Western classical music: A computational approach. *Musicae Scientiae*, 23, no. 4, 2019, pp. 486-507.

computational strategies. This article presents strategies and experiments based on a set of 2,000 audio recordings spanning more than 300 years of musical history. The authors found independent evidence of historical periods, which is generally consistent with traditional views. These results provide a number of clarifications for the identification of style phenomena, as well as expand knowledge about the evolution of styles.

The article by Hargreaves and North²⁴ describes three studies that consider age-related changes in different aspects of listeners' reactions to musical styles. In the first study, 105 children aged 8 to 14 were asked to make an analysis among a triad of classic and popular passages taken from four style groups in each case.

The second study examined the style knowledge of 196 participants aged 8 to 80, asking them to indicate that they attribute to 8 well-known musical styles.

In the third study, 275 participants aged 9 to 78 were asked to name as many styles as possible in each of the three genres (classical, jazz and pop/rock) and to rate how much they liked these styles²⁵.

The total number of nominated styles followed the inverted U-shaped model with increasing age, and sympathy for the styles was generally the same in the age groups, except for a significant increase in the oldest group. These results are discussed in terms of a model of style tolerance and excitement-based processes in LeBlanc's aesthetic preferences. Cognitive or knowledge-based aspects of age differences in responses to musical style clearly depend on the social and cultural context in which they occur.

The authors consider style from the standpoint of cognitive and hermeneutic approaches, and propose a method of style analysis based on the extension of William Kaplin's system for style analysis at the level of theme and phrase²⁶.

Description of blank spots

Analysis of scientific sources on the issue of categorical features of style in the system of musical performance shows the following:

²⁴ Hargreaves, David, and North, Adrian. Developing Concepts of Musical Style. *Musicae Scientiae*, 3, no. 2, 1999, pp. 193-216.

²⁵ Besseler, Heinrich. Basic questions of musical hearing and basic questions of musical aesthetics. *Essays on music aesthetics and music history*. Springer, 1978.

²⁶ Hargreaves, David, and North, Adrian. Developing Concepts of Musical Style. *Musicae Scientiae*, 3, no. 2, 1999, pp. 193-216.

- the category of style is one of the basic in the study of products of musical creativity (both composition and performance), and therefore attracted the attention of many scholars. At the same time, the understanding that style is, on the one hand, the embodiment of human worldview, and on the other hand, the result of human dialogue with the world, gives grounds to claim that this issue is “open”, where the research will always correspond to the requirements for the rejection of stereotypes;

- generalization of the author’s approaches to comprehending the style principles of musical creativity allows identifying several basic vectors of scientific research: study of the products of composer’s creativity, comprehension of the specifics of performance as an important component of modern musical art;

- the category of style is decisive in the system of higher art education as an adequate tool for comprehension and further performance of artistic and aesthetic guidelines of individual national epoch-making creativity.

Research objectives:

- Consideration of historical aspects of the development of different styles of art at the global level.
- Assessment of the history of musical styles in the art of Ukraine.
- Analysis of a pedagogical experiment in order to form the musical and style competence of students of musical specialties of Kotlyarevsky Kharkiv National University of Arts.

The research methodology is based on the combination of general scientific and musicological approaches, in particular:

1) system approach as a methodology of structural-functional and system-genetic analyses of musical style in the metasystem “musical art” — “musical culture” — “musical education”;

2) hermeneutic, which recognises the uniqueness of perception, understanding and interpretation of musical styles in the system of musical performance and music education;

3) historical, which allows identifying the specifics of the formation and development of musical style in Ukraine;

4) comparative, necessary for comparing scientific approaches to understanding the phenomenon of musical style;

5) genre and style, aimed at identifying the individual in the products of musical creativity;

6) interpretive, explores the mechanisms of origin and realisation of a composer/performer of a musical work.

7) performance analysis as a method of studying the specifics of interpretation of author's musical works.

Results

Turning to a retrospective analysis of the formation of style as an important component of the system of European musical performance, it should be emphasised that as a set of means of expression that embodies a certain artistic content, style is formed as a reflection of historical context and is determined by it accordingly. Thus, in the history of European culture, changes in style paradigms of creativity coincide with the formation of certain historical types of cultures: Antiquity, the Middle Ages, Baroque, Enlightenment, Romanticism, art of the 20th century, the present time. All of them formed the principles of reflection of the surrounding world in the artifacts of different types of art. Thus, the history of musical art can be considered as the dynamics of historical and style changes, or changes in style systems. This clarification is provoked by the need to find the most accurate definition of the concept under study. Buffon made one of the most popular definitions: "style is the man himself". However, like any simple definition, it cannot be accepted as exhaustive, because as Losev²⁷ pointed out: 'Artistic style is not only a natural phenomenon, although it occurs in nature, it is not only a phenomenon of art, although it occurs in art, it is not only a personal experience or a social event, because it is created, prospers and dies only historically'.

In addition, it is obvious that the development of culture, despite the fact that in the history of music it is often presented as a series of isolated artistic phenomena, in fact reflects the complex processes of gradual transformation of social thinking. Due to this gradual, evolutionary nature cultural patterns of previous epochs germinate and manifest themselves in the work of subsequent ones. This causes a gradual complication of style systems, where the tendency of coexistence of different historical styles and actualisation of their inherent genres and means of musical expression is growing as they approach our time. Paradoxically, the "attribution" of the achievements of the past era occurs even when the creative search for artists is aimed at the conscious destruction of existing style paradigms. As an example, let us consider many cases of using the potential of polyphony in the works of Viennese classics, or a respectful attitude to classical genres in the works of "moderate" romantic composers.

²⁷ Losev, Aleksey. Learning about style. Nestor-Istoria, 2019.

It is also necessary to take into account the fact that creativity is still an individual concept, so in a complex metasystem of musical style, the defining component is the individual style, which, according to Losev²⁸, 'is not only a reflection of reality but also the opposite effect on reality'.

Moving from the global to the Ukrainian context, it should be noted, first of all, that the development of the national academic compositional style has a relatively short history. Although the first mention of composition creativity can be found in the documents of Classicism, when three prominent artists — Artemy Vedel, Dmytro Bortniansky and Maksym Berezovsky — vividly presented not only the originality of musical thinking, but also "connection" to contemporary artistic and aesthetic orientations of the West. Two facts are a clear confirmation of that fact: the first one is the admission of Maksym Berezovsky to the Bologna Academy of Music, which was one of the most important signs of European recognition of the value of the composer's or performer's work at that time. The second fact is still relevant — it is the success of, in fact, the premiere performances of Berezovsky's symphony in Europe and Ukraine. It is noteworthy that the initiator of the concerts was a prominent representative of the Ukrainian school of conducting, the son of one of the most interesting representatives of the generation of composers of the sixties Ivan Karabyts — Kyrylo Karabyts.

We emphasise that one of the first Ukrainian musicological works — the famous Musical Grammar by Mykola Dyletskyi — was attributed to the time of Vedel's — Bortniansky's — Berezovsky's creative work. But the formation of a national system of musical life, which was similar to Western European culture, still required the time and effort of many artists who came to the country as music teachers (such as Mozart's son Franz Xaver, organizer of the Lviv Music Society, or Josef Haydn's student, Ivan Vitkovskyi, who taught in music classes at Kharkiv University). The gradual formation of the system of vocational schools was also important. The process was associated with the activities of the Imperial Russian Music Society (IRMT), founded by brothers Nikolay and Anton Rubinstein. Thanks to the IRMT, music classes were opened in Kharkiv, which later received the status of a music school and, finally, in 1917 — a conservatory. The founder of music classes, Ilya Slatin, invited prominent musicians of that time, graduates of famous conservatories of Russia, Germany, Italy to Kharkiv, who laid the foundation of performing, composition and theoretical schools in the region. Similarly, the process of professionalisation of the musical art of Ukraine took place in other major cities — Kyiv, Odesa, Lviv.

²⁸ Losev, Aleksey. Learning about style. Nestor-Istoria, 2019.

It should also be noted that a significant number of Ukrainian musicians studied abroad and, returning home, tried to integrate the country's musical culture into the European space as soon as possible. Moreover, some of them advocated the synthesis of traditions, emphasising the importance of preserving national culture. Here we mention, first of all, about the life of the outstanding composer, teacher, educator Mykola Lysenko.

At the same time, there were composers and performers who, after the tragic events of the First World War and the revolution of 1917, left the country and convincingly presented a high level of performing skills, to the world (it is enough to mention only the name of a graduate of the Kyiv Conservatory Volodymyr Horowitz), demonstrating the ability to make artistic discoveries that inspire other musicians and composers. As an example, we should outline the composers whose names are associated with Kharkiv — Serhii Bortkevych, Mykola Roslavets, Fedir Yakymenko.

Returning directly to the performing arts, we will point out the most important, in our opinion, factor that determined the further history of music art in Ukraine — domestic art schools were formed by synthesizing several national and historical style traditions. In particular, the analysis of creative biographies of professors of the leading conservatories of Ukraine revealed the representatives of Russian, German, French, Italian, Polish, Lithuanian, Greek musical and style traditions²⁹.

Later, at the turn of the 19th and 20th centuries, contradictions arose between the romantic arts and the academic style; the growth of its influence became a logical continuation of the development of professional music education. At the same time, new musical styles — neoclassicism, folklorism, etc. — became more and more powerful. All this contributed to the fact that professional musical performance of Ukraine from its very origins was as a kind of open system. After all, this determined the dynamic participation of domestic artists in the musical and style process during the 20th century.

Thus, Western European artistic impulses were an important factor influencing the style of musical life in Ukraine in the first half of the 20th century. Ukrainian composers actively mastered the classical genre and style system, working on the creation of national invariants of sonatas, symphonies, operas, etc. At the same time, they could not help but react to the latest trends in the art of music associated with the aesthetics of Impressionism, Modernism, Neoclassicism. Indicative in this regard are 11 Etudes in the Form of Ancient Dances by Kosenko and Urania by Yakymenko.

²⁹ Ustyugova, Elena. *Style and culture. Experience in building a general theory of style*. St. Petersburg National University, 2006.

Assessing the development of domestic music performance in the first half of the twentieth century, it is necessary to emphasize that this period is associated with the active development of art schools in major cities which had conservatories — Lviv, Kyiv, Kharkiv, Odesa. It was there that powerful performing schools were formed, the founders of which followed the traditions of the world's leading musicians. Kharkiv Piano School through the pianist Bensch and the Kyiv —through Puhalsky are connected with the Liszt branch of pianism. The singing tradition of Italy was reflected in the principles of Kyiv (through Donets-Tesseyer) and Lviv (through Krushelnytska), Kharkiv (through Bugamelli) vocal schools.

The next period in the development of Ukrainian music spanned the tragic 1930's and 1940's, when Stalin's repressions executed many Ukrainian musicians who disagreed with the communist regime's policies during the Executed Renaissance. Many talented composers and performers were forced to work strictly within the ideological guidelines of Stalinist socialism³⁰.

Considering the style features of the musical language of many works by composers of Soviet Ukraine, the spread of domestic music in romantic and neo-romantic styles should be argued. At the same time, there was an active search that reflected the global trends in the development of musical art. We are talking about the musical avant-garde (Hrabovskiy, Hodziatskiy, Zahortsev, Stankovych, Silvestrov, Bibik), the folklore wave (Skoryk, Karabyts, Dychko), the search for art in the so-called "third layer" (Zolotukhin).

We emphasise that the activity of the Union of Composers of Ukraine was of great importance for the development of the school of composers of Ukraine of the 20th century, with the following forms of work:

- holding solemn anniversary and author's concerts;
- organization of music festivals and competitions;
- holding thematic music evenings-meetings with musicians-performers and popular composers.

The first music festivals— Kyiv International Festival "Kyiv Music Fest", "Musical Dialogues — Ukraine and the Baroque World", International Festival of Contemporary Music "Contrasts" appeared in Ukraine thanks to the Union of Composers. Today, the festival movement continues to develop actively, in particular, it is necessary to mention the unique Odesa festival of modern music "Two Days — Two Nights" and "Kharkiv Music Fest". An important component of these important events are almost always scientific and

³⁰ Harnoncourt, Nikolaus. Musical Speech: Ways to a New Understanding of Music. Residenz Verlag, 1983.

scientific-practical conferences on the study of composition/performance, music sociology, music pedagogy. In particular, "Musical and Historical Concepts in the Past and Present" (Vorzel), "Days of American and Ukrainian Musicians" (Lviv), "Music and Culture of the Absurdity of the 20th Century" (Sumy), "Contemporary Word about Art: Science and Criticism" (Kharkiv), etc.

Music and performance schools were actively developing in parallel with the compositional work in Ukraine in the second half of the 20th century. The work of the representatives of those schools presents a fairly wide range of style research of musicians-interpreters. In our opinion, academic trend was (and remains to date) one of the most powerful style trends, which advocates the principles of the importance of respect for the author's musical text, avoiding manifestations of effectiveness, which is not provided by the composer.

This trend is vividly embodied in the works of Richter, Gilels, Oistrakh, Feigin, and Miroshnichenko. At the same time, there are many musicians who can be attributed to the representatives of romantic art, or, according to the classification of Katrych³¹ — Dionysian art. Here we mention Krainiev, Savchuk, Kotorovych, Krysa. Jazz art also attracted the attention of Ukrainian artists. Thus, a graduate of the legendary Kharkiv music ten-grades school Kramer, without exaggeration is one of the most famous modern jazz pianists. And only authentic or historically informed performance until recently was presented in the sound landscape of the country in fragments. The famous founder of the chamber ensemble OpusPosth violinist Grindenko also made the first steps to musical glory while studying in Ukraine. However, thanks to the work of the Department of Early Music at the Ukrainian National Tchaikovsky Academy of Music, we can say that the authentic branch of modern performance is represented in Ukraine.

The latest period of development of Ukrainian musical culture has its starting point from August 24, 1991 — this is when, after the proclamation Independence, the society of our country gets the opportunity to create as a single national community. This directly influenced the emergence of innovative trends in the styles of music culture.

At the end of the 20th century, many studies within the style diversity of musical art developed within the framework of cultural studies as an applied branch of culturology (according to the point of view of the famous scientist, innovation researcher Epshteyn³²). Cultural studies is a

³¹ Katrych, Olha. Individual style of the musician-performer (theoretical and aesthetic aspects). (PhD Thesis). Kyiv, P. I. Chaikovsky National Music Academy of Ukraine, 2000.

³² Epshteyn, Mihail. Space mark: On the future of the humanities. *Novoe literaturnoe obozrenie*, 2004.

humanitarian technology, an inventive activity in the field of culture, including music art, as well as a process of active transformation of music as a consequence or prerequisite of theoretical research in this art.

According to the scholar, cultural studies include “the activities of such cultural communities that generate certain cultural practices on the basis of certain theories — for example, Italian humanists, German Romantics, American transcendentalists, Italian and Russian futurists, Russian symbolists and conceptualists”³³. Thus, cultural studies should be considered as a methodological superstructure over the sciences of art styles without attempting to politicise/technologize its various fields, and hence music.

Epshteyn³⁴ notes: ‘while culturology thinks by projections — refractions of objects in the sign systems of different cultures, culturology thinks by projects, that is sign systems that have not yet become practices and institutions of any culture and form a plan of possible transformations of the entire cultural field’. The scholar also claims that “terms with the prefix post- — postmodernism, poststructuralism, posthistorism, postutopianism, posturbanism, postlirism, post-Christianity, post-liberalism are directly related to innovation’. We do not live after (modernism, structuralism, utopianism), but at the very beginning of a new period, which is best characterized by the prefix proto: protoglobal, protoinformation, protovirtual^{35 36}.

Thus, if it became appropriate to use the term “innovation” for styles of musical art at the end of the 20th century, it should contain the formation of a new product on the basis of traditional styles, directions and genres of musical art. This is not necessarily a fundamentally different piece of music, but one that is based on a creative assessment of the previous generation of composers, while being significantly different from previous works that have emerged in the past.

Discussion. Empirical part of the article

A natural result of the researched problem of musical performing style should be its transfer to the practical plane of professional education of musicians-performers, formation of musical and style competence in students. Kotlyarevsky Kharkiv National University of Arts was selected as

³³ Idem

³⁴ Ibidem

³⁵ Epshteyn, Mihail. Space mark: On the future of the humanities. *Novoe literaturnoe obozrenie*, 2004.

³⁶ Dodd, Julian. Blurred Lines: Ravasioon “Historically Informed Performance”. *Journal of Aesthetics and Art Criticism*, 78, no. 1, 2020, pp. 85-90.

the experimental ground for its formation. During 2019-2021, the university was undergoing a pedagogical experiment to test the formation of musical and stylistic thesaurus, performance and intellectual skills, professionally important qualities of music students.

The experiment involved 142 people, 74 third-year students were selected for the experimental group (EG), the control group (CG) consisted of 68 fourth-year students of the performing, musicological and orchestral faculties.

Diagnostic tools were identified, the criteria were specified to determine the initial level of musical and style competence of students of the experimental and control groups. Motivational and personal criterion (indicators: motivational focus on learning and performing different styles of music, a positive attitude to the development of style thesaurus, musical and style activity). Cognitive criterion (indicators: quality, depth, system of learnt concepts of historical and aesthetic patterns of development of musical performing style (compositional, national, historical). Procedural criterion (indicators: the level of mastery of professionally important skills (intellectual, interpretive, musical performing, communicative).

It was found in the course of the summative experiment that, in general, bachelor students are not fully focused on performing various styles of music, they do not always show activity at concerts promoting the musical creativity of representatives of different composition schools. It was found that a significant number of musicians-performers are not able to systematise knowledge about historical styles, style epochs, directions, schools, have insufficiently formed notions about national composers' associations and their individual representatives. The low level of formation of musical and stylistic concepts also affected the dynamics of development of musical performing, interpretive and communicative skills of students. Low and medium levels of the musical and style competence of most members of the experimental and control groups were found. The objective was set to increase the level of musical performing competence of music students of the experimental group due to the introduction into the musical educational process of organizational methodical system consisting of motivational-personal, gnostic, and activity-corrective components³⁷.

The formative stage of the pedagogical experiment involved stimulating the students of the experimental group to master the systemic knowledge of musical style as a characteristic of the composer's creative personality; style of a certain genre; style of composition school, national

³⁷ Lawrence, John. Toward a Predictive Theory of Theme Types. *Journal of Music Theory*, 64, no. 1, 2020, pp. 1-36.

style of the country, of Ukraine; style of a certain era. Students of the experimental group were stimulated to identify the value of musical style as an integrative phenomenon, to create original musical-performing interpretations considering the artistic principles of musical styles. University teachers sought to teach students to focus on knowledge, understanding, interpretation of different styles, the development of musical performance³⁸.

An educational environment was created that reflected the meaning and figurative content of a particular musical style to implement the first component of the organizational and methodological system in group and individual classes. The attitude of the importance of positive subjective experience, the formation of an active position on the knowledge and understanding of the value of a particular musical performing style was ensured in students of the experimental group. The interest of students of the experimental group (priority stimulus) to identify their own musical and style position was intensified by participating in round tables, lectures, visualizations (Musical Style of the Baroque, National Achievements of Przemyśl Composition School). The set objectives were fulfilled while creating a portfolio of achievements Outstanding Modern Musicians-Performers of Ukraine, Tamara Veske's Vocal School, Ferenc Liszt's Piano School, Style Features of the Chanson Genre. Problem Solving Seminars (Specifics of Musical Constructivism, Ways of Formation of the Kharkov Conducting and Choral School), Commented Reading Seminars (Musicologists of Ukraine on Musical Styles), style imitation games, sketch situations, analogy situations regarding common and different stylistic features were used to stimulate interest in the works of different styles.

The implementation of the second component of the organisational and methodological system provided for the intensification of the music educational process. Deepening and systematisation of knowledge about the content of musical and stylistic concepts were provided, in addition to traditional educational forms, by lecture-polyphony "Musical Style of Composers of Kharkiv School", conversations (heuristic, hermeneutic, verbalisation of the content of artistic image), seminars-dialogues ("Dialogue of Kharkiv and Kyiv Vocal Schools", "Musical Style: Dialogue of Neoconstructivism and Neofolklore").

Systematisation of integrated knowledge about the genesis of musical styles was provided by methods of watching videos, studying the successes and mistakes of outstanding musicians of various specialties. Emphasis was placed on identifying the value of the national style of Ukrainian

³⁸ Smyrnova, Tetiana. Music pedagogy and psychology of high school. Lider, 2021.

and foreign composers. They focused students on performing music of different directions, styles, genres as a guarantee of professional success. Given the pandemic, which did not always allow for in-class lessons, the students of the experimental group were offered individual research assignments for the preparation and discussion of reports, articles, reviews of famous musicologists on social networks.

The implementation of the third component of the organisational and methodological system involved the development of skills that helped to achieve musical and stylistic competence. The experience of its formation was obtained in the course of creative educational and performing activities of students of music specialties in group (lectures and seminars), individual lessons, taking into account the acquired incentives and arranged knowledge about the diversity of musical directions.

Intellectual and interpretive skills to learn, understand, interpret musical styles were developed through the performance of a group of reproductive, reproductive-constructive and creative tasks in individual and group forms. They sought to improve the reflective skills of students while creating a subjective interpretation of the results of composition, to defend a personal position, to provide sound, reasoned judgments. The formation of musical performing competence required the arrangement of a dialogic field, the use of cognitive issues, conversations, dialogues, discussions. The online discussion on the expediency of stylistic integration in modern music concerts turned out to be relevant. The experience of using intelligence cards, interviewing methods, staging, and solving situational problems in the educational process has proved to be positive. Professional success in individual classes was achieved through the organisation of a polylogue of a student, teacher and accompanist.

In classes on conducting, piano, vocals and other subjects, students were encouraged to tune in to a positive perception of the value of everyone's performance interpretation, and a respectful attitude to individual stylistic preferences was instilled. The practice of introducing elements of adaptation trainings, changes- retuning, combining plots, *mise-en-scène*, which were offered to students taking into account modern performing styles, proved to be successful. In order to intensify music education of students, heuristic research methods were involved for the development of communication skills; methods of picking up the main things, comparable in similarity and difference during the analysis or generalisation of the content of a particular style.

Table 1

Criteria and levels of musical and style competence of music students	EG (74 persons)	CG (68 persons)
<p>Motivational and personal (indicators: motivational orientation to the knowledge and performance of different styles of music, a positive attitude to the development of stylistic thesaurus, musical and stylistic activity.</p> <ul style="list-style-type: none"> - Constantly show a positive attitude to the study and performance of various styles of music, a high level of professional interest; - The situational nature of the expression of interest in studying the style trends, partial respectful attitude to the stylistic heritage of mankind; - There is almost no interest in getting acquainted with artifacts of different styles 	<p>+17</p> <p>+14</p> <p>-31</p>	<p>+2</p> <p>-</p> <p>-2</p>
<p>Cognitive criterion (indicators: quality, depth, system of learned concepts about historical and aesthetic patterns of development of musical performing style (compositional, national, historical).</p> <ul style="list-style-type: none"> - Demonstrate the depth, system and sufficient volume of musical style thesaurus of concepts; - Lack of volume, inconsistency and superficial knowledge of musical styles; - Almost no knowledge about musical and stylistic categories 	<p>+22</p> <p>+18</p> <p>-40</p>	<p>-</p> <p>+5</p> <p>-5</p>
<p>Procedural criterion (indicators: the level of professionally important skills (intellectual, interpretive, musical performing, communicative).</p> <ul style="list-style-type: none"> - Sufficient level of intellectual, interpretive and communicative skills; - Demonstrate an insufficient level of creative interpretation, make judgments, organise dialogues regarding the understanding and performance of music of different styles - There are almost no skills to formulate judgments, distinguish, interpret musical styles 	<p>+15</p> <p>+45</p> <p>-60</p>	<p>-</p> <p>+6</p> <p>-6</p>

Generalized results of experimental work (increase in %)

The effectiveness of the introduction of organizational and methodological system of formation of musical and stylistic competence in higher music education was evaluated at the control stage of the experiment. As Table 1 showed, the students who were part of the experimental group had more significant positive changes in the levels of musical and style competence than the students of the control group according to all the defined criteria and indicators. The probability of the results of experimental work is proved by means of mathematical statistics using Pearson's coefficient.

Promising directions for further research

In the context of studying different styles in the system of musical performance by students of higher music education institutions it is important that musical art is in constant development and new directions and trends in musical styles emerge almost every day in Ukraine and the world as a whole. This undoubtedly makes the need for further research on this issue urgent (usually with the use of advanced domestic and foreign experience in music education).

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GOLDEN ERA OF BAROQUE DANCE

ALINA BERCU¹

SUMMARY. The reign of Louis XIV marks an important milestone in the development of dance and art. Convinced that visual arts and music would significantly contribute to a monarch's authority, image, and glory, the "Sun King" coordinated artistic activities through establishing a significant number of royal academies. Through the *Académie Royale de Danse* the art of dancing was given a proper language and notation system for the first time in history. On the other hand, the *Académie Royale de Musique* was tied to the birth of a national operatic style. Opera was the perfect tool for an idealistic and majestic projection of a nation's monarch.

Keywords: baroque dance, Louis XIV, dance notation systems, ballet de cour, royal academies, Jean-Baptiste Lully, music, opera.

1. Political context

In the *Letters Patent of the King* Louis XIV describes the Art of Dance as one of the "most honorable and necessary methods to train the body, and furthermore as the primary and most natural basis for all sorts of Exercises [...] consequently it is one of the most advantageous and useful to our Nobility, as well as to others who have the honor of approaching Us, not only in time of War for our Armies, but even in Peacetime while we enjoy the diversion of our court Ballets"². Such acknowledgement and recognition towards arts from the monarch whose reign is the longest documented in the Central European history, require at least a brief description of his personality and achievements as a ruler.

Known as the "Sun King", Louis XIV was born in 1638 and as a very young child he succeeded to the throne, after his father passed away on May 14th 1643, becoming the leader of a highly unstable government.

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² Needham, Maureen. *Louis XIV and the Académie Royale de Danse, 1661. A Commentary and Translation. Dance Chronicle*. 1997, Vol. 20, No. 2 (1997), Taylor & Francis, Ltd.

From his godfather, Chief Minister Cardinal Jules Mazarin he received a rather practical and politically oriented education. As a young boy aged 10, he observed and learned from his mentor managing the civil war called La Fronde in 1648, a fight caused by the French Parliament against Mazarin himself. After Mazarin's death in 1661 Louis took control over the French government. As an absolute monarch and supported by his finance minister, Jean-Baptiste Colbert, his goal was to improve France' taxation system and support industrial growth. In implementing reforms toward a more stable government, he constructed a more centralized administration and forced part of the Nobility to relinquish former political influences. His contribution and support for arts determined me to describe his reign as a "golden era for the arts", therefore in the following pages I will refer to the tremendous progress his 72 years of reign brought to this field.

2. Letters Patent of the King to Establish the Royal Academy of Dance in the City of Paris

In March 1661, now twenty-three years of age, Louis XIV established the world's first dance academy and one of his first signed documents was the *Lettres patentes du roy, pour l'établissement de l'Académie royale de danse en la ville de Paris*; this document established the *Académie Royale de Danse*. In the next few years other academies followed: *Inscriptions et Belles Lettres* in 1663, *Sciences* in 1666, *Opéra* in 1669 and *Architecture* 1671. Louis was determined to establish this institution in order to bring more awareness to the art of social dancing in Paris and in the same time to the theatrical dancing in the ballets de cour. As a result, the number of professional dancers increased dramatically over the next few decades, as the choreographies became more and more demanding and complex. The institution consisted of thirteen dancing masters, who were chosen by Louis himself, based on their level of experience. However, the original document signed by Louis himself and lost in the archives contains the name of the thirteenth member of the *Académie*, a fact the raised many questions among the 19th and 20th century dance historians. One of the possible candidates was definitely Pierre Beauchamps, Louis' favorite choreographer, dancing partner, and master.

As stated in the manuscript, the art of dance suffered enormous damages caused by the wars and conflicts of the past. There were very few of those left who still mastered this art. It was a matter of great importance for the King to establish an academy where these masters and other professionals capable of teaching revive this art, build a solid dancing technique, and improve it as much as possible.

In the *Statues That His Majesty Wishes and Intends* the duties and privileges of his thirteen members are laid out. One of the most remarkable things is the overall attention, respect, and support the King manifests throughout the whole written document. Furthermore, the chosen thirteen were rewarded generously for their work and dedication; according to the *Letters Patent* they were exempted from certain taxes and the fees they received could have also ensured a very high living standard. One of their duties consisted in passing aesthetic expertise upon each newly created dance, before it could be presented or performed in the City of Paris. Finally, the Academie would be in charge with training the courtiers for the dancing activities that took place at Louis' Court.

Since the overall political climate of the country was rather unstable, nothing was secure, even with the King's protection. This newly formed dance institution was the target of numerous attacks of the *Ménétriers et joueurs d'instruments*, a violinists' guild which dated back to 1407. It was Louis XIV himself who appointed Guillaume Du Manoir as *Roi de violons*, a title with the sole privilege of teaching arts and music throughout the Kingdom. Moreover, no one should be admitted to the guild without serving 4 years of apprenticeship and paying substantial sums of money to the *Roi* and to the corporation. The musicians of this guild would be permitted to play in public places and where this rule was not respected, the *Roi* could send the offenders to prison and destroy their music instruments. The jealousy of Du Manoir knew no limits when the *Académie Royale de Danse* was established; moreover, he sued to recognize and reestablish his corporation's former privileges. After numerous conflicts between him and the dancing masters, Du Manoir resigned in 1693 and died in 1697.

From its very beginnings in 1713, *L'École Royale de Danse* has been connected and linked to the Paris *Opéra*. Both institutions coexisted until the 18th century and had the same goal – to train dancers for the stage, although the activities of the *Académie* started to become superfluous. In 1775 Jean-Georges Noverre, recently appointed as an *associé honoraire*, attacked the institution for not having published any treatise on technique or dance theory and after 1789 it was closed³.

3. Dance Notation Systems

Around 1674 Louis XIV asked Pierre Beauchamps to develop a system of dance notation and by 1684 Beauchamps had found a way to write down the choreography from Jean-Baptiste Lully *Phaeton*⁴.

³ *The Oxford Dictionary of Dance*. Oxford University Press, 2010.

⁴ Pierce, Ken. *Dance Notation Systems in Late 17th-Century France*. *Early Music*. Oxford University Press, 1998.

The wish and need to find a way to put body movements on paper must have been a matter of great importance during those years. Two other systems were also under development – those of André Lorin and of Jean Favier – but Beauchamps' system proved to be the most popular and successful.

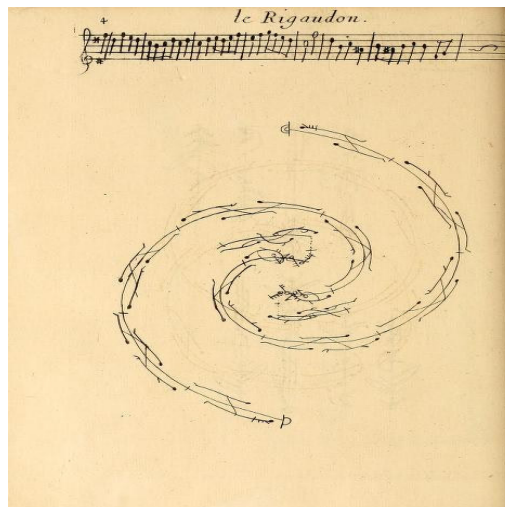
In the following sections I analyze and compare the three systems.

3.1 Beauchamp system

In 1700 Raoul-Auger Feuillet published a system of dance notation in a book called *Chorégraphie*. Pierre Beauchamps, director of the *Académie Royale de Danse* and Louis' dancing master, filed a complaint, claiming that Lorin and Feuillet had been given credit for inventing a notation system that in fact belonged to him and therefore depriving him of the glory he deserved. Feuillet and Lorin both countersued, the latter also claiming defamation of character. In the end Beauchamp was recognized as being the creator of the system published by Feuillet. On the other hand, Lorin's system was acknowledged as structurally and fundamentally different to Beauchamp's. Lorin and Feuillet kept their rights and privileges.

In his petition to the King, Beauchamp says his intention was to invent a system that helps dancers notate their choreographies, and at the same time being clear enough for everyone to read it without professional instruction; a very similar statement comes from Feuillet in the title-page of his *Chorégraphie*.

Picture 1



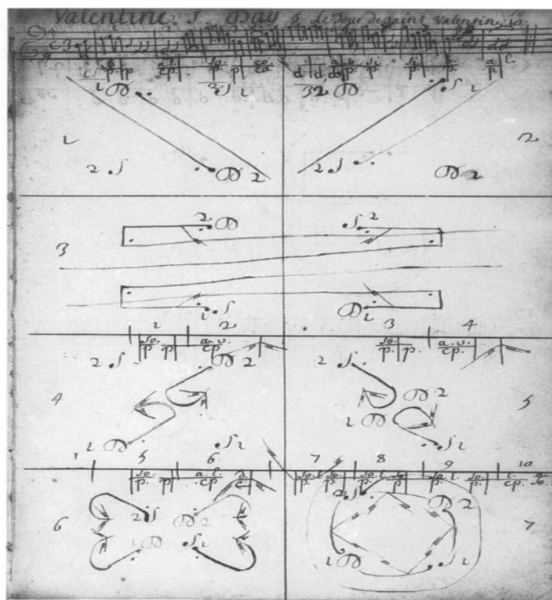
Recueil de Dances, composées par M. FEUILLET, Maître de Dance

In the Beauchamp notation system, the dancing space is pictured from above. Each of the over 330 choreographies following this system states the music piece to be performed and it is written at the top of the page. Each dancer's path is represented by dance symbols placed along their line. Their steps and step units are shown schematically: they are not to scale and are to be executed horizontally. Each element – such as jumping, rotation or pirouetting – are specifically shown along each path. The perpendicular lines intersecting the paths indicate bars of music and line up with the tune.

3.2 Lorin system

Two manuscripts by André Lorin have been found in the archives: *Livre de contredance présenté au Roy*, in which Lorin notates country dances he learned during a trip to England - he mentions the fact that he changed and improved them according to the French dance style. The other manuscript, *Livre de contredance du Roy*, contains illustrations, personal notes, and poems⁵.

Picture 2



Lorin notation – *Livre de contredance présenté au Roy*
(Paris, Bibliothèque Nationale)

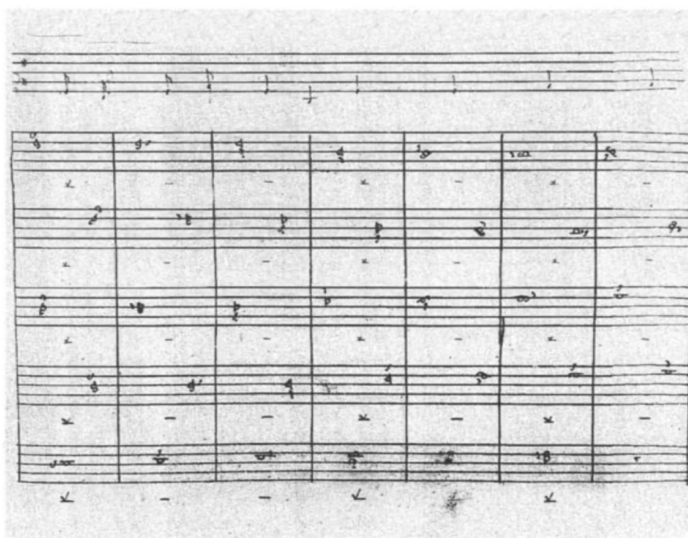
⁵ Pierce, Ken. *Dance Notation Systems in Late 17th-Century France. Early Music.* Oxford University Press, 1998.

Both Beauchamp-Feuillet's and Lorin's systems offer an aerial view of the dancing space. Here the system is divided into small rectangles. The choreographic movements and paths of each dancer are clearly indicated in each rectangle. As in Beauchamp-Feuillet, the music piece is printed at the beginning. Symbols for steps and step units are notated below each bar of music at the top of the page.

3.3 Favier system

In 1688 Jean Favier choreographed an entire comic masquerade, *Le Mariage de la Grosse Cathos*, - a work for dancers, actors, singers and an oboe ensemble. Further notes have not been included in the manuscript and deciphering it remained a challenge until scholars Rebecca Harris-Warrick and Carol Marsh discovered the key to reading it in an article from Diderot's *Encyclopédie* from the 1700s.

Picture 3



**Favier system – Le mariage de la Grosse Cathos
(Paris, Bibliothèque Nationale)**

In Favier's notation each dancer's part is represented as a system that looks like a music system. The whole material is divided into rectangles, which, like in Lorin's system, line up with the music bars of the

tune shown at the top of the page. The parallels between music notation and dance notation are in this case stronger than in the other systems: different choreographies and dancers' paths can be represented on the same page and yet each element is to be acknowledged separately and individually, like in an orchestral score. Each rectangle corresponds to the bars of music above the system and the choreographic movements line up with the music at the top of the page, i.e., each rectangle represents a different length of time. Elements such as jumping, or pirouetting are placed below the staff and their location on the system approximately indicates the moment when these are to be executed. In his manuscript of *Le Mariage de la Grosse Cathos* Favier explicitly indicates movements such as bending or jumping.

Of all these different notation systems, Beauchamp-Feuillet proved to be the more famous and popular throughout the centuries. Through the differences in their approach, we can also get a better sense of how their inventors thought about the language of dance. All three systems provide information about steps, step units and other body movements and in each of the three systems music and dance are both treated with the same importance. Is it also interesting to notice and acknowledge minor nuances in the dance vocabulary when analysing the systems; if Lorin's system is suitable in highlighting the nature of country dance and contredances, from Favier's system we learn about a wholesome approach of the dancer's body, where bending and jumping are explicitly notated. The 1680s can be considered as a golden age for the art of dancing, where for the first time in history the thought and intention of inventing a proper system came to manifest.

Finally, as dancing is an art which involves numerous components – human body, music, and the blend of these two – it is necessary to view the notation systems as a bridge that connects the thought or the vision to the actual result: the choreography.

4. Dance in the French baroque operas

“Opera is a spectacle made as much for the eye as for the ears”.

Durey de Noinville, Histoire du Théâtre de l'Opéra en France (Paris, 1753)

Opera was the ideal vehicle for a dramatic projection of the ruler's image, since the social, political, and moral usefulness of art played a crucial role in the 17th century political atmosphere of France. Yet in the early years of Louis' reign, there was no other choice than falling back on

productions and artists from Italy. They failed to please Louis' artistic taste and therefore did not fulfil the need for a national artistic genre. The failure of Italian opera discouraged France's most successful composer, Italian-born Jean-Baptiste Lully, from attempting the creation of a French opera. If an operatic style was ever to be successful in France, it would have to appeal to the French passion for dance, which would also need the support of the Crown. With Lully's lack of interest in composing a national opera, Robert Cambert and Pierre Perrin, two unremarkable artists, produced in 1659 France's first musical comedy, *Pastorale d'Issy*. Although Perrin claimed that his opera "opened and smoothed the path of having discovered and cleared this new earth, and furnished to my nation a model of French comedy in music"⁶, *Pastorale d'Issy* was not a particularly genuine work; its plot, form, and verse resembled pastoral plays from the 1650s and overall, it was a collection of disorganised musical sections⁷.

Perrin's next compositions – *Ariane, ou la mariage de Bacchus, La Mort d'Adonis, Pomone or Les Peines et les plaisirs de l'amour* – intimidated Jean-Baptiste Lully, who in the meantime composed *Psyché*, and which was enthusiastically received by the Crown in January 1671. Setting aside his old conviction that French opera could never be successful, Lully asked Louis "for the privilege of creating operas alone"⁸. The King declared in his *Mémoires* that the principal duty of a ruler is "to put each particular person in the post in which he can be useful to the public" and as a result Lully was allowed to establish the Royal Academy of Music in Paris, decide its members and when required or requested, he would produce musical works to support the King and the Crown.

His first opera, *Les Fêtes de l'amour et de Bacchus*, a celebration of love, fascinated the audience with its colorful and vibrant scenery and its animated and joyful dances. By combining the extravagance of the Italian *aria* and the unembellished and simple manner of the French *air*, Lully created a convincing and clear French national operatic style. Moreover, his operas are an ideal hybrid of music and dance, both serving Louis' interests and subtly portraying the policies of the French Crown.

The dancing element in Lully's operas is so perfectly intertwined with music, so that it cannot be separated from its vocal and musical support. As the subjects of ballets and operas are often taken from myth and historical events, in Lully's opera *Alceste*, dancers animate the scenes in

⁶ Isherwood, Robert M. *The Centralization of Music in the Reign of Louis XIV, French Historical Studies*, Duke University Press, 1969.

⁷ Idem.

⁸ Perrault, Charles. *Mémoires, contes et autres oeuvres*, [Memories, tales and other works], Paris, 1882.

every act: in the first act they play the roles of sailors who dance in honor of Alceste and Admète's wedding. In the second act, they mourn Alceste's death and in the Underworld, they evoke the ambience of Pluto's realm. When the opera ends happily, they celebrate the moment with joyous movements.

Up until Lully's time, music and dance were viewed separately. It is for the first time in history that lively ballets based on forms such as sarabandes, menuets, rigaudons and gavottes are introduced in elaborate and complex operatic productions. The quintessential Baroque sound – the slow and stately introduction followed by an energetic and lively section was created by Lully and spread across European countries as the "French Overture". The majestic structure inspired J. S. Bach to compose the "Overture in the French style" BWV 831 or G. F. Händel in his opening of "Messiah".

5. Conclusions

The proper political understanding and support from the Crown created the ideal environment for the arts to flourish, especially dancing. As a more ephemeral art than music or poetry, the art of dancing is difficult to recreate and revive. Thanks to Louis XIV's love for dance and desire to include dance in his legacy, proper notation systems were created. Since its establishment, French opera included and embraced dance and it became a new challenge for composers. For the first time in history, it was essential for them to master both music composition and dance technique. Not only were dance and music given full support from the Crown, but they were also wisely seen as political tools. Therefore, the 17th century is definitely a glorious first chapter in a long journey of the arts and serves as a powerful example of a highly functional and thriving society.

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THE EVOLUTION OF ITALIAN MELODRAMA: FROM DONIZETTI TO VERDI

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SUMMARY. This study presents the evolution of the Italian melodrama of the nineteenth century, having as a major composer exponents such as Gaetano Donizetti and Giuseppe Verdi. The rich culture of the Italian Romantic space, as well as the socio-political events of the 19th century, influenced the mentality and style of opera composers. Thus, titles such as “La donna del lago” (1819), “Wilhelm Tell” (1829) – G. Rossini, “I Capuleti e i Montecchi” (1830) – V. Bellini, foreshadow the new directions of Italian romantic opera. The maturation process of Italian romantic opera is crowned by Gaetano Donizetti and Giuseppe Verdi, who, through melodrama, achieve important stylistic synthesis.

Keywords: Italian, melodrama, evolution, Donizetti, Verdi

1. Introduction

The rich Italian tradition reflects a temperament like the one that moulded the Gothic style in architecture five centuries earlier. It is worth noting that the greatest representative of the Romantic movement in Italy was an artist of good common sense and admirable wisdom, namely Alessandro Manzoni, a romantic that could have been sincerely appreciated even by Goethe. Because of a long tradition in classical education, and perhaps also because of the natural tendency shaped by the climate and the landscape, the Italian rejects the intoxicating depth of the “nocturnal” side of life and the search for the secrets of things, preferring the sensitive proof of phenomena to the investigation of their mystery.

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Thus, the mental and emotional universe of the melodrama in this period must be investigated in parallel with the musical analysis in order to better understand the semantic context of the works under analysis: “the same excessive passion, expressive emphasis reverberated later; (...) it is possible and appropriate to take this particular stylistic and narrative phenomenon of passionate excess seriously, trying to understand and explain it, searching for its likely origins by addressing the delicate terrain of emotional expression in its historical manifestations”³.

“Ideologically speaking and very broadly, Romanticism is a reaction to the type of thinking that served as theoretical preparation for the Revolution, in relation to the rationalism of the 18th century.”⁴ It possesses a positive element, that it must fully exploit, and not a painful limitation which fatally subscribes its possession and stimulates in it an implacable nostalgia for all that it does not possess. Thus, even if the Italian Romanticism meant the consolidation of the individual, placed to the fore in all of the domains of the arts and of moral life, this exaltation of the individual was not accompanied by a deep feeling of his limitation and by the irresistible need to dispose of it. Infinite desire, the desperate search for the absolute are elements which are missing from the Italian Romanticism; and the progressive disappearance of the instrumental music at the end of the 18th century deprives Italy of one of the most precious means to exploit those feelings.

The semantic uncertainty of instrumental music, which makes it a romantic art by excellence, the most naturally suited to deeply understanding the dark actions of the inner life, is not exploited by the Italian composers of the 19th century, for whom music is closely connected to concrete melodramatic events and the plasticity of the defined characters.

2. The evolution of the Italian melodrama

Melodrama derives from the composed measure of the rationalist rhetoric of the 18th century to enter a more passionate and ardent climate. Thus, the melodrama closely shapes every man’s interest and experience. “In Italy as well, Romanticism is in opposition to a prolonged Classicism in a version specific for Alfieri’s tragedies and even for a part of Foscolo’s and Lopardi’s work. In this case as well, the opposition classical-romantic is the pillar of the entire romantic theory.”⁵ The Italian music of the 19th century

³ Sorba, Carlotta, *Politics and Sentiments in Risorgimento Italy. Melodrama and the Nation*, Palgrave Macmillan, 2015, pp. 3-4.

⁴ Călin, Vera. *Romantismul (Romanticism)*, Univers Publishing House, Bucharest, 1970, pp. 7.

⁵ Idem. p. 37.

welcomes all that in Romanticism is rebellion against the omnipotence of the mind and the exaltation of the heart, of feeling.

The researcher Massimo Mila noted that: "In the 19th century, melodrama is no longer just spending free time. People go to the opera to intensely participate in the vicissitudes represented on the stage, to put themselves in the characters' place, to suffer and vibrate along with them, to confront ideally the misery and their behaviour with their sentimental experiences."⁶ But, out of the many ways explored by the German Romanticism to escape the limitation of the individual and to integrate him in the safety of the absolute, the Italian gives up those that do not always emphasize the human being: mainly, the extension of the individual falls within the infinity of nature and of religion or, in any case, of metaphysics.

The Italian music of the 19th century is poor in openings towards the landscape and cannot identify man with nature, the revelation of the secret language of the water, of the plants, of the rocks, the murmur of the forest, the silence of things and the manifestation of their life. Exaggerating a little, one could say that the Italian does not know nature, but the rural environment, that is the land farmed by man and transformed by his civil presence. From this point of view also, the opera "*Guglielmo Tell*" by Rossini (preceded by the unique opera "*Donna del Lago*") represents a surprising exception. Definitely, the Italian melodrama of the 19th century will succeed in freeing itself from the idyllic artificial conventionalism and capturing, in idyllic shades, the authentic rural scent. Nevertheless, it still includes the impressive intuitions of the wild nature, specific of the Romantic music.

Also, lacking in real openings towards religious transcendence, the Italian musical Romanticism focuses on the changing nature of the human being. This also applies to the masterpieces of the sacred music of the 19th century, namely Verdi's "*Messa da Requiem*", whose hero is man and not God, and the two compositions from Rossini's late creation, "*Stabat Mater*" and the surprising "*Petite Messe solennelle*", in which the sacred nature is more of a very refined stylistic element than a real inner participation. Out of the wide range of topics proposed by Romanticism, love is the element that the Italian music of the 19th century approaches immediately, but it subjects it to a realistic simplification.

In the Italian melodrama of the 19th century, the psychological and emotional aspects of love, investigated in a naturalist way, acquire truth, intensity and importance. The romantic exaltation of the heart, at the expense of reason, is understood by Italians as an apology to love. Love is the only truth of life, the only positive thing: what hinders it is deceit, lie, malice and

⁶ Mila, Massimo, *Breve storia della musica*, Giulio Einaudi editore, Torino, 1960, p. 253.

abuse. Bellini and Donizetti's creations exploit the pathology of wretched love. Bellini composed an opera about "*I Capuleti e i Montecchi*", but really the entire production of this opera is a variation on the topic of Romeo and Juliet. Surely, these operas present a different love than the one in the serious melodrama of the 18th century, their romanticism consisting in this diversity of love, in its passion range – reflected at the sound level.

3. Donizetti's melodrama

Puccini's contribution to the development of the Italian melodrama must be analysed in its political, historical and social context, as an active factor in bringing forth the ideas of the time from other perspectives than the strictly musical ones: "the detailed investigation of the reception and cultural contexts of Puccini's music offers a fresh view of this historically important but frequently overlooked composer. Puccini's music and persona were helped up as both the antidote to and the embodiment of the decadence widely felt to be afflicting late-nineteenth- and early-twentieth-century Italy, a nation which although politically unified remained culturally divided"⁷.

Donizetti's melodrama is the product of the Italian bourgeoisie from before the Unification of Italy. The tender and pathetic melancholy of his dramas (*Linda di Chamonix*, 1842), the sombre darkness of his tragedies ("*Anna Bolena*", 1830, "*Lucrezia Borgia*", 1833, "*Maria Stuarda*", 1835) are a little insipid and often dissolve in well-shaped arias, dominated by the easiness of the tireless melodist. "In the studies about the history of Italian romantic opera, Donizetti's creation is usually presented as a succession of four creation stages. The first stage – from "Il Pigmalione" 1818 up to "Anna Bolena" 1830, the second stage – from "Lucia di Lamermoor" 1835 up to "Maria de Rudenz" 1838 (...) The last two stages of Gaetano Donizetti's career can be described by the label "European"."⁸

In the love passion, Donizetti's heroes sometimes find ("*Lucia di Lamermoor*", 1835; "*La Favorita*", 1840) nuances of human despair, where the simplified music reaches the naked and nostalgic truth of popular music. Some secondary scenes of important operas ("*Lucrezia Borgia*" 1833) are connected to the truly rich inspiration of the musical comedies "*L'elixir d'amore*" (1832) and "*Don Pasquale*" (1843), valuable because of the characters' consistency and unaffectedness, for their vivacity and musical richness, while

⁷ Wilson, Alexandra, *The Puccini Problem. Opera, Nationalism and Modernity*, Cambridge Opera studies, Cambridge, 2007, p. 2.

⁸ Constantinescu, Grigore. *Gaetano Donizetti*, Didactică și Pedagogică Publishing House, R.A., Bucharest, 2013, pp. 16-17.

“*La figlia del reggimento*” (1840), written for the Comic Opera of Paris, was one of the brilliant theatrical essays. “A reliable proof of Donizetti’s popularity and his novel way resides in the fact that his similar creations opened the Carnival a La Scala season for three years in the mid-1830s (“*Fausta*” in 1832, “*Lucrezia Borgia*” in 1833, and “*Gemma di Vergy*” in 1834)”⁹.

Unlike Bellini and Verdi in their youth, for Donizetti the elegance of his instrumental work, the wise and refined use of the instruments, the spontaneous intuition of the expressive potential of the timbers, were an innate gift. “Donizetti’s opera style materializes in his faithfulness to a manner and, at the same time, in an impulse and an extension of the music which perhaps has no equal in the history of Italian melodrama.”¹⁰

E.g. 1

Aria “Era desso il figlio mio” from opera “Lucrezia Borgia”, bars. 18-25.

⁹ Abbate, Carolyn & Parker, Roger. *O istorie a opere: ultimii patru sute de ani (A history of opera: the last four hundred years)*, p. 178.

¹⁰ Baroni Mario, Fubini Enrico, Petazzi Paolo et al., *Storia della musica*, Giulio Einaudi Editore, Torino, 1999, p. 317.

4. Verdi and the new paradigms of the Italian melodrama

The political awakening of Italy towards ideals of freedom transformed the orientations of the melodrama around 1830-1840. The season of the love melodrama was nearing its end. Rossini's conservative joy was cynical from the perspective of Goffredo Mameli's generation, of the students who would die on the battle fields of Mantova and Montanara. Italy expected something innovative of its own music (that is, the melodrama), something virile and heroic to reflect the patriotic enthusiasm of the liberal youth. This is the novelty of the platform on which Giuseppe Verdi's melodrama is based as compared to the Donizetti's love melodrama.

The musical schemata remained the same; the Italians were not deceived, they recognized in Verdi's voice a new timbre, a different human quality, more energetic and animated. Thus, he created new vocal typologies: the dramatic agility soprano (Abigaille in "*Nabucco*", Elvira in "*Ernani*", Odabella in "*Attila*", Gulnara in "*Il Corsaro*" etc.), the spinto-dramatic tenor (Foresto in "*Attila*", Corrado in "*Il Corsaro*", Rodolfo in "*Luisa Miller*", etc.), the dramatic baritone specific for Verdi (Nabucco in the opera with the same name, Macbeth in the opera with the same name, Simone Boccanegra in the opera with the same name, etc.), the dramatic mezzo-soprano (Giulietta in "*Un Giorno di Regno*", Cuniza in "*Oberto, conte di San Bonifaccio*", Azucena in "*Il Trovatore*", etc.)

A new world opened for Verdi in the field of serious opera: of choral grandiose opera, close to the oratorio-opera, introduced by Mayr and perfected by Rossini through "*Mosè*", "*Semiramide*", "*Guglielmo Tell*". It appears that Verdi, in the rigidity specific to the first stage of his creation (1839-1849), was strongly drawn to it. But on this road there were great practical obstacle: only very few theatres were able to stage these choral operas, with a complex and expensive construction. "It was typical of Verdi to keep control over any suggestion for vocal elaboration, limiting his interpreters to communicating through a rigid sequence of symmetrical phrases. Verdi wanted, above all, to sculpt the musical discourse"¹¹.

Thus, after his success with "*Nabucco*" (1842) and "*Lombardi*" (1843), Verdi abandoned this type of Rossinian choral opera, where the heroes are almost "absorbed" from a vocal point of view by the vocal discourse of the masses. Hence, through "*Ernani*" (1844), he reaches the profile of Donizetti's melodrama – operas with characters who are strongly individualized and highlighted through intense contrasts. "The history of

¹¹ Op. cit., p. 191.

Verdi's melodrama takes place within all the consecrated techniques and forms, which are exploited in any way by expanding them beyond the limits of their possibilities. Verdi never formulates an aesthetic (...) even the stylistic and dramatic problems are approached with discretion and common sense, and are never ideologically or intellectually overloaded."¹²

E.g. 2

Cabaletta "Tutto sprezzo che d'Ernani" from opera "Ernani", bars. 8-17.

¹² Cresti, Renzo. *La Vita della Musica*, Feeria Publishing House, Firenze, 2008, p. 418.

5. Conclusions

There is no doubt that, during Italy's Unification, Verdi sought a formula of national melodrama, working actively with the vocal and theatrical elements exploited by Donizetti, his illustrious predecessor. Donizetti's death (1848) gave Verdi the first place in Italian opera, freeing him from the competition, even a quantitative one, of his rivals. At the same time, the nation's climate changed irrevocably.

After the euphoric enthusiasm of 1848 faded, a new era of disappointment and retreat followed: the patriotic anger of the topics presented in "*Nabucco*" and in "*Battaglia di Legnano*" would not have been accepted any longer, and Verdi, attuned to the state of spirit of the society, distanced himself from political problems and gave more importance to the characters' psychology. And yet, in this theatrical stage, in addition to the continuous refinement of the contact with practical achievements, of the efficiency of his vocal creation, he composed his melodramatic masterpiece, the popular trilogy: "*Rigoletto*" (Venice 1851), "*Trovatore*" (Rome 1853) and "*La Traviata*" (Venice 1853).

This creation was dictated by his dramatic instinct or, to put it differently, by his desire to promote the continuity of the action to the maximum despite the decomposition of the opera into arias, duets, concerts and recitatives. This melodramatic styling consisted in a concentration of the drama to very few essential characters, living in the imaginary world of the stage, kept under a harsh light focused on one point. Far from all the ornaments, far from any contour, the secondary characters and moments of the drama were abandoned to their irremediable conventionality, by concentrating the power of inspiration on the nucleus of the dramatic action.

At that time, Verdi did not see the possibility of an opera without arias and recitatives. However, unavoidably, the continuity of the musical discourse, was of utmost interest and was considered a way of refining the recitative – the introduction of musical content in that empty space. And without expressing another deviation from the regular type of opera, he created the "popular trilogy", rich in extraordinary dramatic scenes. They are achieved by directing the attention to the scenic intuition and by the efficiency of contrasts, new additions, high notes, orchestra preparations, loaded with the pure emotion of vocal melody perfectly adapted to the drama. Moreover, the three popular masterpieces present a typical moral story which highly inspired Verdi, thus confirming his stylistic safety: the hero, distorted by enormous and disproportioned passions regains his humanity through love and pain.

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FEATURES OF IRISH DANCE MUSIC

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SUMMARY. The focus of this paper is to bring into light the traditional categories of Irish dance music, emphasizing the musical characteristics that differentiate them. Energetic and effervescent, Irish dance music is rarely analyzed, with Irish folklore lacking a school of dedicated musicologists. The topic of this article is important in the context of the tensions related to globalization, commodification, and transformations in Irish Traditional Music, that scholars are examining. The paper includes musical examples of the traditional Irish dance music categories, for a better view of the phenomenon.

Keywords: Irish music, dance music, ethnomusicology.

1. Introduction

Irish dance music is a tradition of both centuries-old and recently composed tunes, as new songs are being written and performed in the recent times². The focus of this paper is to bring into light the traditional categories of Irish dance music, emphasizing the musical characteristics that differentiate them. Energetic and effervescent, Irish dance music is rarely analyzed, with Irish folklore lacking a school of dedicated musicologists³.

The topic of this article is important in the light of the tensions related to globalization, commodification, and transformations in Irish Traditional Music, that scholars are examining⁴.

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² Andy Hillhouse, *Hooks and new tunes: contemporary Irish dance music in its transnational context*. Ethnomusicology Ireland 2/3, July, 2013, p. 38-39.

³ James R. Cowdery, *The Melodic Tradition of Ireland*. Kent State University Press, 1990, p. x.

⁴ Andy Hillhouse, op. cit., p. 38.

2. Short history

One of the most important folklorists of Irish music, Breandán Breathnach, talks about the first dances introduced on Irish territory by the Normans, most of them performed in a circle; one of these is carol, a dance of lovers associated with the rituals of May, which after the twelfth century becomes what we know today to be the term “carol” in English. This dance of the Middle Ages takes place in a circle, a verse being sung by a leader, the chorus being sung by the other dancers of the group, spinning and following the leader⁵.

Fintan O’Toole, an Irish journalist, manages to put into words the essence of folk-dance music - the basic shape is circular, repetitive, and predictable. It expresses a stable way of life, of a community in the core of which we can find everything that needs to be known and experienced in life. The pleasure of music has its place in the very improvisation and ornamentation of basic songs, which reflects the idea of the unpredictable⁶. The repertoire of dance songs consists of the reel, the jig, and the hornpipe, in recent years adding genres of other cultures - polka, mazurka, and others adapted to the instruments and sounds of traditional Irish music.

The term dance (*damhsa*) first appeared in Ireland in 1520, being a derivative of the French word *danse*. Other terms that are used today to define dances such as the reel and the jig are *coir* or *poirt*, which meant, in the past, pieces in a fast tempo performed on the harp, of small dimensions.

In the 17th century, the dance tended to be performed in groups, but from the 18th century onwards, solo or step dance appeared, which completely changed the values of the Irish tradition. This is considered by Sam Smyth to be the only major change in the Irish history of dance development⁷.

3. The Reel

Breandán Breathnach provides valuable information on the dance genres practiced in Ireland to this day; the most widespread Irish dance is the reel (a term derived from the Anglo-Saxon word *rulla*, meaning to whirl), which is performed in fast motion, found in both Scotland and Ireland, conceived in binary time signatures (2 / 2 or 4/4); the form usually consists

⁵ Breandán Breathnach, *Folk Music and Dances of Ireland*, Cork, The Mercier Press, 1971, p. 36.

⁶ Skinner Sawyers, *Celtic Music – A Complete Guide*, London, Aurum Press, 2000, p. 54.

⁷ Sam Smyth, *Riverdance*, Carlton Books Limited, 1997, p. 37.

of two sections - A and B, each of 8 bars, which are repeated either as AABB, ABAB, or AABC structure, when ternary in form. These 8 bars can be divided into phrases of 4 bars each, with the exception of auld reel, which cannot be formally sectioned, presenting influences of Norwegian music. The rhythm is made up of eighth notes, the accents on the first and third beat being one of the characteristics of this dance⁸. The typical sequence of rhythm values of the reel is:

E.g. 1



The reel's rhythm

Many reels dating back to the 18th century are of Scottish origin, so their name has been changed: the name of a Scottish reel - The Duke of Gordon's Rant becomes Lord Gordon's Reel in Ireland, or The Perthshire Hunt becomes The Boyne Hunt. Some reels can be attributed to Scottish composers-instrumentalists, and one of them is Daniel Dow, a Perthshire fiddle performer who composed one of Bonnie Kate's most famous reels. Another Scottish composer is William Marshall, who composed the afore mentioned reel - Lord Gordon's Reel.

Below you can see an example of reel, collected, and transcribed by Breandán Breathnach in *Folk Music and Dances of Ireland*, following the performance of Seán Keane on solo fiddle.

E.g. 2



⁸ Orfhlaith M. Ní Bhriain, *Irish Dance Music – For the Feet or for the Soul?*, Irish World Academy of Music and Dance, 2009, p. 15-17.



Example of reel dance music⁹

4. The Jig

Another dance frequently performed in Ireland, representing the oldest dance that has survived in the Irish musical tradition, is called the double jig, characterized by a lively movement, in a 6/8 bar; the jig genre is originally written in binary bar/meter (2/4), inheriting the characteristics of the English dancing genre of the 16th century - “giga”. This dance is generally performed by a pair of two dancers. The term comes from the French verb “giguer” which can be translated to “jumping”. Another assumption is that the dance came from Italy and was borrowed from Italian harpists who landed in the lands of Ireland.

Later, this dance was performed and written in ternary metre, in 6/8 bar (in the case of double jig and single jig) and 9/8 bar (in the case of the slip jig variant); this dance genre can still be found today in both the English and the Scottish culture, in various forms: light jig, slip jig, single jig, tremble jig. The structure of the dance consists of two sections of 8 bars each, which are lined with other jig tunes, the dancers performing two distinct steps - one on the left leg and another on the right leg¹⁰.

The musical characteristics of this dance are evident in Garrett Barry’s Jig, performed on uilleann pipes by Jerry O’Sullivan, a famous Irish performer, with transcription belonging to the authors Dorothea E. Hast and Stanley Scott.

⁹ Breandán Breathnach, op. cit., p. 133.

¹⁰ Margaret Dean-Smith, *Jig* in *The New Grove Dictionary of Music and Musicians*, Oxford University Press, 2004.

E.g. 3



Example of jig dance music¹¹

The single jig is also written in 6/8 bar, but can also be found in 12/8 bar, and the specific rhythm formula is consisting of the repetition of a trochee formula:

E.g. 4.



The rhythm of the single jig

The Humors of Kilclogher is a single jig dance from the western part of the Clare region of Ireland, transcribed by Breandán Breathnach after John Kelly's fiddle performance:

¹¹ Dorothea E. Hast, Stanley Scott, *Music in Ireland*, New York, Oxford University Press, 2004, p. 72.



The Humors of Kilclogher – single jig¹²

The light jig is a dance also in 6/8 bar, which is based on raising one leg in the air while the other does jumps as follows: jump twice on the left leg (the movement is called “hop”) while the right is in the air, the right foot then takes on the weight of the body, being placed behind the left. This chaining is called “hop, hop, back” and is followed by a hop on the right leg, and then follows a weight change between the two legs left - right - left - right, so the final formula is “ hop, hop, back, hop back 2-3-4 “. It is very interesting to see and hear the connection between the ternary accents in the music and the jumping movements of the body. Also, it should be noted the diversity of movements that are subject to the same ternary meter.

The slip jig is the ballet of Irish dance, because it involves movements made only on the tips of the toes; it is written in 9/8 bar. It's called the slip jig because the dancers execute a slight slip on the floor, suggesting floating in the air. This dance was originally performed by two pairs of dancers, each couple dancing independently. There are moments in this dance when couples walk around the room, having a specific jumping movement¹³.

An example of a slip jig is the traditional dance called The Butterfly:

¹² Breandán Breathnach, op. cit., p. 137.

¹³ <https://web.archive.org/web/20110710123434/http://mag.diddlyi.com/2009/11/%E2%80%9Cslippery%E2%80%9D-slip-jigs-what-are-they-and-why-do-they-seem-so-strange/>, accessed 10.09.2021

E.g. 6

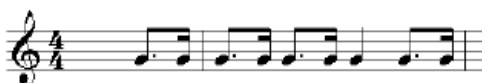


The Butterfly – slip jig¹⁴

5. The Hornpipe

The hornpipe is a dance of English origin, conceived in binary meter - 2/4 or 4/4 bar, that resembles the reel, but has a performance in a more settled tempo, with much stronger accents, based on a punctuated rhythm:

E.g. 7



The Hornpipe rhythm

The term hornpipe refers to a dance encountered since the sixteenth century in the sailing vessels of the British Isles. It is assumed that this dance is introduced from 1760 on stage, performed between acts or scenes in plays. Also, during this period, the dance acquires a binary meter. This dance is performed by a single dancer, a man, rarely performed by a woman. The only place where women dance hornpipes is Cork.

There are two types of hornpipes, one consisting of equal note values, the other composed of dotted values of rhythm. This dance is also present in the United States of America, and this can be proved by the existence of such a dance in the American territory: President Garfield's Hornpipe. The term was often used to refer to dance songs in 9/4 or 9/8 bars, based on a syncopated rhythm, performed mainly in Ireland and Northumberland, but these are called slip jigs today¹⁵.

¹⁴ https://www.celticscores.com/type/Slip_jig/, accessed 05.09.2021.

¹⁵ http://chrisbrady.itgo.com/dance/stepdance/hornpipe_conference.htm, accessed 25.08.2021.

After listening to a hornpipe collage performed by the Dublin Metropolitan Garda Céili Band, I chose to insert a hornpipe transcribed by Bob Safranek, entitled Humors of Castle Bernard:

E.g. 8



Humors of Castle Bernard – hornpipe dance¹⁶

6. Sound systems in traditional Irish music

Regarding the folk music scales, the Irish folklorist Breandán Breathnach states that the most used one in Irish music is the Ionian. After researching a vast repertoire, he made the following remarks, that I organized in a table:

Scale	Frequency in vocal and dance songs
Ionian	60%
Mixolydian	15 %
Dorian	10 %
Aeolian	5 %

The rest of the vocal and dance songs have a mixed Mixolydian-Ionian structure, the first section of the song having a mixolydian structure, and the second being performed in Ionian scale. Breandán Breathnach also talks about the transposed scales: Ionian on G and D, Dorian on A and E,

¹⁶ <https://thesession.org/tunes/3823>, accessed 25.08.2021.

Mixolydian on D and A, Aeolian on E and B. In addition to these sound systems, the folklorist specifies others - the pentatonic scales and the hexatones¹⁷.

7. Conclusions

With a wide musical repertoire, traditional Irish dances are surprising because of the energy and diversity they show. Many of the Irish dance performances are easy to spot and culturally frame due to the specific solo movements performed. What is worth studying in-depth is the music and the musical characteristics of traditional dances.

As we noted in this article, they have small differences in form, rhythm, or sound structure, thus constituting distinct genres of music that accompanies Irish dance. As mentioned earlier, the creativity of choreographies that overlap with similar metrics, but use different accents or rhythmic series, is admirable. In a world of globalization, research on the authenticity and provenance of traditional music, as well as the analysis of the musical characteristics of traditional repertoires seems to us to be of great importance.

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¹⁷ Breandán Breathnach, op. cit., p. 159.

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INDIAN CULTURE AND MUSIC AS A SOURCE OF INSPIRATION FOR FRENCH OPERA COMPOSERS

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SUMMARY. The current paper strives to discover and reveal the influences of Indian culture and classical Indian music in French operas. At first, the evocation of India was obtained through the subjects of the operas and stunning scenic designs, fulfilling the requirements of exoticism. Gradually, the composers attempted to include in their musical discourses exotic rhythmic and melodic elements, in some instances inspired by Indian classical music, thus aiming to evoke a genuine image of India. At the same time, the use of elements pertaining to Indian music (rāgas, rhythmic patterns, timbres) offered the musicians the possibility to create novel sound discourses. The analysis focuses on several operas, composed between the eighteenth century and the beginning of the twentieth century, following the evolution of Indian representations in several dimensions: dramatic (libretto), visual (scenic representations, dance), and musical (melody, rhythm, timbre). The present paper investigates the way Indian themes influenced the conception of the libretto, and at the same time the visual dimension of the works (setting, costumes), observing how these visual elements were gradually absorbed into the musical discourse (analysis of the melodic structures), through the incorporation of Indian rāgas in works conceived according to the rules of Western music composition.

Keywords: exoticism, orientalism, India, French opera, rāga

Introduction

Orientalism, as an expression of exoticism, has served as a pretext for artists and musicians from various periods, for the devising of artworks noteworthy due to the originality of the subjects and sources of inspiration.

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Among French music compositions, influenced by the direct or indirect contact with the Orient, several operas inspired by the culture and music of India distinguish themselves.

Indian influences were suggested, at first, through certain rhythmic constructions or timbres, which had a marked exotic sound, and could easily be identified with the image of an exotic dimension (in this instance, with the image of India). Gradually, the composers became interested in employing novel musical language, thus melodic elements inspired by, or belonging to classical Indian music were incorporated in their works. A careful analysis of several operas reveals the evolution of the musical discourse employed by the composers: both the visual and musical dimensions become equally important.

The present study is divided into two sections: the first, represented by the current paper, focuses on the Indian themes that influenced the creation of the libretto and the visual dimension, analyzing the way in which, gradually, the visual elements were absorbed by the musical discourse (the incorporation of scales that resemble or aim to recreate Indian *rāgas*). The analysis focuses on the way melodic elements pertaining to Indian music are employed by Félicien David, Georges Bizet, Léo Delibes, Jules Massenet, and Albert Roussel, in works belonging to the genre of *opéra-comique* and *grand opéra*: *rāga* scales, melodies, particular intervals associated by the Western listener with the Orient. The composers use these elements for various purposes:

- at first, these are used as *ornaments* with the purpose of conveying the musical discourse a *picturesque* quality.
- to create the illusion of *authenticity* (the particular *couleur-locale* employed) and firmly delimit the Western world from the Indian space of the *Other*.
- to obtain a novel sonority and original sound effects, through the introduction in the musical discourse of *foreign* elements, or its adaptation to the requirements of Indian music (a pretext for the much-sought musical innovations from the beginning of the 20th-century).

The second part of the study (to be published) will investigate how rhythm and timbres were employed in French operas to evoke India, and how these elements were influenced by the distinct features of Indian classical music.

Although the resources of 19th-century Western music permit a limited approach and understanding of the particularities of Indian music, nonetheless the composers will strive either to adapt their own resources or alter the borrowed content, with the purpose of creating musical representations of an

exotic dimension that is more distant than the Middle East or the northern regions of Africa. This may explain the prevalence of the sound and features of Western music in the analyzed works. Despite this fact, it is important to note that these operas are the products of Indian inspiration, and not an attempt to compose a work that satisfies the requirements and characteristics of Indian music.

The evolution of a musical discourse inspired and influenced by Indian music is closely connected to the stereotypes associated with orientalism, as well as the archetypes that represent the premises of exoticism, as Lacombe observes. Although inspired by universal models, exoticism cannot be reduced to the image of these: *“Exoticism is a complex process whose changes through history must be respected, partly by avoiding reduction to archetypes, even though exoticism itself arises from archetypes.”*³ The complexity of this stylistic phenomenon can be observed in the numerous transformations it underwent during various periods and artistic creations.

India represented in French operas composed between 1750-1850

Although at first exoticism was one of the *elements* employed in the conceiving of works destined for stage representation, exotic subjects will gradually serve as a basis for musical discourses. Thus, the devising and development of certain methods employed for the representation of the exotic become possible: rhythmic and melodic formulae, timbral and orchestral effects, etc.

In operas from the previous centuries, exoticism served as an embellishment or an excuse for the introduction of humorous situations, often providing a basis for original plots. Nonetheless, a delicate sense of nostalgia could be perceived, related to the exotic image of *elsewhere*. For the artists of the Romantic period, inspired by the works of their predecessors, exoticism offered the possibility to evoke real or imaginary worlds (often inspired by the artist's contact with the Orient), upon which the aspirations and desires of the 19th-century individual could be projected.

In the period preceding the French Revolution, an epoch noteworthy for the musical activity of several important figures (among which Gluck), the Parisian public witnessed the flourishing of the *opéra-comique* genre: the decade between 1760-1770 represents the golden period of the genre, dominated by the works of François-André Danican Philidor, Pierre-Alexandre

³ Lacombe, Hervé. 1999. *The Writing of Exoticism in the Libretti of the Opéra-Comique, 1825-1862*. Cambridge Opera Journal, Vol. 11, No. 2 (Jul., 1999, pp. 135-158), p. 135.

Monsigny, and André Grétry.⁴ Among these works, operas inspired by the image of India can be discovered, exotic due to their subject and staging. On a libretto by Michel-Jean Sedaine, Monsigny writes in 1766 the opera (*ballet-héroïque*) in three acts *Aline, reine de Golconde*. The subject of the opera is inspired by Stanislas-Jean de Boufflers' story: the action takes place in India and the plot revolves around the love story between Saint-Phar, the French ambassador to the Indian Kingdom of Golconda, and the queen of Golconda, who recognizes in the figure of the ambassador her long lost love. Disguised as a shepherdess, the queen tests Saint-Phar, the work concluding with the two lovers reunited. The opera contains numerous elements that are characteristic for the musical works of the epoch, the placement of the action in India serving only as a pretext for the devising of an original plot. Monsigny's music is adapted to the exigencies of the genre and the demands of the French public of the era. The revised version of the work contains features that reflect the musical innovations brought about by Gluck. The only *grand opéra* written by Monsigny, *Aline, reine de Golconde* was criticized by some authorities: for example, Collé considered the work trivial, stating that the music does not differ from the works of the Comédie-Italienne (Théâtre-Italian)⁵. Nonetheless, the opera remained in the Opéra's repertoire until 1782, which could indicate that it enjoyed the public's appreciation.

Exoticism influenced the aesthetics and particular features of music and dramaturgy in the second half of the 18th-century, as well as the evolution of certain musical genres (for example, the *opéra-comique*). The first half of the 19th-century was strongly influenced by the works of the previous periods. Thus, the works of composers such as Étienne-Nicolas Méhul, Jean-François Le Sueur, or Luigi Cherubini, who were active during the French Revolution, had a strong influence on the following generation of French composers.

Because during the 18th-century and in the first decades of the 19th-century voyages to the Middle East and North Africa were more frequent and accessible than traveling to India, the visual and musical representations were most often inspired by images and tales from these regions, such as *One Thousand and One Nights*, for example. Direct contact with Arab music (the music from North Africa and the Arab Peninsula) offered the composers the opportunity to integrate in their works distinct features or elements pertaining to this music. Thus, the Orient became more than a simple motive for the conceiving of exotic subjects.

⁴ Giroud, Vincent. 2010. *French Opera: a short history*. New Haven and London: Yale University Press, p.71.

⁵ Collé, Charles. 1807. *Journal historique : ou, Mémoires critiques et littéraires sur les ouvrages dramatiques et sur les evenemens les plus memorables, depuis 1748 jusqu'en 1772, inclusivement*, Vol. 3. Imprimerie bibliographique, p. 251-252.

The latter half of the 18th-century and the 19th-century was also the period when the first French Indologists emerged, the first works related to Indian culture were published (François Solvyns, Abbé Dubois, François-Joseph Fetis), and the French contact with India was facilitated due to the French colonies in this region. Gradually, the evocation of India in musical works became more than an excuse for the visual representation of the exotic. During this period, the public was eager to (re)discover an authentic world, unaltered by the contact with the Western world,⁶ which led to the publication of materials aiming to acquaint the Occidental audience with this *different* world. In 1849, the French magazine *L'illustration* publishes the first in a series of letters from India (*Lettres sur l'Inde*)⁷, enriched with sketches that depict scenes from the quotidian life, architectural monuments, or exotic characters (fakirs and brahmins).

Often, the artists created evocations inspired by their perceptions of the surrounding reality: faraway places and historical times, remote from the artist's present, were idealized, the border between dream, imaginary, fantasy, and the daily reality intermingled. In works such as Grétry's *comédie-féerie Zémire et Azor* (1771), or Auber's *Le Cheval de bronze* (1835), both belonging to the genre of *opéra-féerie* due to the elements of magic incorporated in the stories, the Orient represents the most suitable motive for the evocation and depiction of fantasy worlds.

A few decades later, Georges Bizet chose to set the action of his opera, *Les pêcheurs de perles* (1863) in Ceylon, India, a choice that imparts the work a distinct atmosphere, seemingly evoking an Indian story, which offered the composer the possibility to integrate into his work numerous exotic elements.

Placing the plot of an opera in exotic surroundings invests the work with a certain exotic savour, but at the same time serves as means for emphasizing the differences between the Western and Eastern cultures.⁸ The action of the *opéra-comique Le Château de la Barbe-Bleue* (1851), composed by Armand Limnander on the libretto of Henri Saint-Georges, takes place in India and France: the first two acts of the opera take place in Madras, while the third occurs in Saint-Germain-en-Lay. The libretto enhances the differences between French and Indian customs. The *opéra-comique Le Nabab* (1853), by Fromental Halévy, has a similar structure: the events

⁶ Lacombe, Hervé. 2001. *The Keys to French Opera in the Nineteenth Century*. Berkeley-Los Angeles: University of California Press, p. 180.

⁷ *L'illustration – Journal Universelle*, No. 345, Vol. XIII, Samedi – 10 Mars 1849, p. 23-24.

⁸ Lacombe, Hervé. 2001. *Op. Cit.*, p. 189-190.

occur in India and England. Regarding the musical discourse of these works, the oriental traces are only slightly suggested, the placement of the action in India offers the possibility to create visual exoticism (stage setting, costumes) and a unique dramatic context.

Among the three dimensions that make the representation of India possible (visual, musical, dramatic), in French operas from the first half of the 19th-century the musical dimension has a modest contribution, a fact that could have multiple explanations:

- for the most part, the composers used means of musical expression that are characteristic of Western music, the exotic element being *suggested* through the employment of certain rhythmic or melodic formulae (but these interventions, as well, are rare).
- the Western audience of the 19th-century was not yet used to the distinct sound of Oriental music; therefore, the composers were constrained to adapt the borrowed or transcribed music material (when this existed), conforming to the taste of the epoch. Concerning this aspect, the confession of French composer Francisco Salvador-Daniel, regarding Arab music, is noteworthy: *“Like everyone else, I at first recognized in it only a frightful medley, devoid of melody or measure. However, when I had become habituated to it, from a sort of education of the ear, a day came when I could distinguish something resembling a tune.”*⁹

In his ample work describing his voyage to the Orient, *Le voyage en Orient*, Gerard de Nerval makes the following statement about the music heard at a wedding in Egypt: *“Le cortège avançait fort lentement, au son mélancolique d’instruments imitant le bruit obstiné d’une porte qui grince ou d’un chariot qui essaye de roue neuves. Les coupables de ce vacarme marchaient au nombre d’une vingtaine, entourés d’hommes qui portaient des lances à feu.”*¹⁰ Nerval’s point of view reflects, to a certain extent, the perception of the 19th-century French spectator regarding oriental music, at the same time supporting the previous affirmation concerning the public’s reaction when confronted with novel influences, of oriental provenance, in the musical works of the period.

⁹ Salvador-Daniel, Francisco. 1915. *The Music and Musical Instruments of the Arab: With Introduction on how to Appreciate Arab Music*. London: William Reeves, p. 43-44.

¹⁰ Nerval, Gérard de. 1862. *Voyage en Orient – Vol. I*. Paris: Libraire-Éditeur Charpentier, p. 90.

Indian influences in the libretto, settings, and costumes

In French operas from the second half of the 19th-century, India continued to be evoked mainly through elements pertaining to the visual dimension: settings, costumes, ballet. In their turn, these were also inspired by the libretto of the opera. Up to that time, the librettos had contained scenes that could have served as motives for the devising of exotic moments within the opera, but the librettos themselves had not yet become exotic in their entirety, as Lacombe observes: *"It took a long time for librettos to become exotic throughout and not just in a handful of characteristic scenes."*¹¹ The libretto could provide indications concerning settings and costumes, the librettists aiming to offer as precise information as they could, regarding the evoked oriental space. The images presented in the libretto, or the indications accompanying the text, evoked images from nature (the starry sky, the jungle, wild animals, etc.), objects and customs of the depicted cultures, deities. The libretto's exoticism was rather non-functional, its purpose was to transport the audience to an imaginary world, at the same time serving as a source for dramatic contrasts.

One of the most important composers of the French musical orientalism, Félicien David revived the musical exoticism of the first half of the 19th-century with his *ode-symphonie Le Désert* (1844). Exoticism is a feature that characterizes his following works as well, among which his masterpiece, the opéra-comique in two acts, *Lalla-Roukh* (1862). The work was first performed by the Opéra Comique in Paris. The libretto written by Michel Carré and Hyppolite Lucas was inspired by the Thomas Moore's homonymous poem, written in 1817. The action takes place in Kashmir and Samarkand, evoking the love story between king Nourredin and princess Lalla-Roukh. The exoticism of the work anticipates works such as Bizet's *Djamileh* (1872). The libretto contains several stereotypes, characteristic for the conventional spectacle: the king disguised as an ordinary man, images, and formulae that evoke oriental love poems.

David's influence can be perceived in George Bizet's opera *Les pêcheurs de perles* (1863), composed on the libretto of Eugène Cormon and Michel Carré. The work was represented for the first time at the Théâtre Lyrique in Paris. The action takes place in Ceylon (Sri Lanka), the plot revolving around the friendship of Zurga and Nadir, two friends whose oath of eternal friendship is threatened the moment when the two realize they love the same woman, Leila (a priestess of Brahma). The libretto contains numerous allusions to Indian culture, the librettists contriving a

¹¹ Lacombe, Hervé. 2001. Op. Cit., p. 188.

genuine set of related words, consisting of the names of customs, objects, deities from the Hindu pantheon, or places in India, for example: *encens*, *sacrifice*, *déesse*, *brahmines*, *Brahma*, *Siva*, *Candi*. The ballets represented an excellent opportunity for the invention of exotic moments, nonetheless, the composer was not preoccupied with the authenticity of his representation.

Le Roi du Lahore (1877), opera in five acts, composed by Jules Massenet on the libretto of Louis Gallet, was first represented at the Palais Garnier in Paris. The action of the opera unfolds in Lahore, in the 11th-century, during the Muslim invasions. Inspired by an Indian legend retold in Marquis de Beauvoir's *Voyage autour de monde*, the work is a musical depiction of the love story between Sitâ and Alim, king of Lahore. Alim is defeated in battle and dies, gaining a place in the paradise of Indra. At the hero's request, the god allows him to return to earth, to be closer to his beloved. But the two lovers will only be united in death. The work contains allusions to Indian culture (the name of the characters, locations in India, deities from the Hindu pantheon), offering the possibility for spectacular arrangements of scenery (the paradise of Indra). In 1909 Massenet composed the opera *Bacchus*, but even though the action takes place in India, the subject of the work is not relevant regarding the evocation of subjects inspired by India, nor concerning the influence of Indian music on the evolution of French musical orientalism (the libretto emphasises the opposition between Buddhist asceticism and the orgiastic rites of Bacchus).

Composed by Léo Delibes on the libretto of Edmond Godinet and Philippe Gille, the opera in three acts *Lakmé* (1883) had its first representation on 14th April 1883, at the Opéra Comique in Paris. The libretto was inspired by Théodore Pavie's *Le babouches du Brahmane*, and Pierre Loti's novel *Le Mariage de Loti*. The action takes place in late 19th century India, during the British Raj, the opposition between East and West being suggested by the relationship between Lakmé and the British officer, Gérard. The cultural differences which make the relationship of the two characters impossible are emphasized in the libretto and the music of the opera as well. Like the previously presented operas, the libretto of *Lakmé* mentions the names of deities from the Hindu pantheon, as well as images associated with Indian culture. Considering the conventions of the genre, Delibes' opera is saturated with the influences and requirements of visual exoticism.

Towards the end of the 19th-century and the beginning of the 20th-century, there was a growing interest on behalf of the composers, regarding the achievement of a novel musical discourse. Thus, a libretto with an exotic subject could serve as a motive for the incorporation of sound structures inspired by Oriental music. Influenced by his voyage to India, Albert Roussel composed the *opéra-ballet* in two acts *Padmâvatî* (1923), a work that was

first performed at the Opéra Paris. The libretto written by Louis Laloy is based on Théodore-Marie Pavie's *La légende de Padmanî, reine de Tchitor*. Pavie was inspired by the epic poem *Padmavat* (1540), written by the Indian Sufi poet Malik Muhammad Jayas, which narrates the story of the siege of Chittor by Allaudin al Khalji, to conquest Răni Padmâvatî, the wife of Ratan Sen. The plot of Laloy's libretto takes place in 14th-century Chittor, in India, after the marriage of Padmâvatî and Ratan Sen, recounting the events that lead to the tragic ending of the legend. With *Padmâvatî*, French orientalist opera reaches an important point of its evolution at the beginning of the 20th-century. The images evoked in the libretto (characters, customs, deities) are harmoniously blended with the musical discourse, the visual elements seem to be absorbed in Roussel's complex orchestral writing. The subject of the epic poem allows Roussel to conceive a work that lies at the border between musical genres: the composer titled his work an *opéra-ballet*, the choreographic moments equalling in importance the vocal and instrumental parts.

Roussel's choice of devising and introducing several ballets and pantomimes in his opera could also be motivated by the chosen subject: in Indian culture dance has an important spiritual dimension, closely related to certain quotidian rituals, or moments of human life (traditional dances), as well as to the sacred facets of art in Hindu tradition (classical dances). The ballets in the first act of the opera offer the composer the opportunity to evoke the image of certain figures, which the Western audience can associate with the Indian world, while the ballets in the second act are remarkable due to the complexity of the musical discourse and represented symbols. The choreographic moment titled *Danse et Pantomime* (act II), evokes the image of the goddesses Durga and Kali, symbols of transformation and death. At the same time, the idea of dance is closely related to Shiva, one of the principal deities in Hinduism, and his cosmic dance. Roussel's ballets evoke the two aspects of Shiva's dance: *Lasya* (the delicate form), which creates, and *Tandava* (the vigorous form), which destroys.

In a first phase, the image of India and the elements associated with its civilization – as these are presented in the libretto of the operas and visually transposed through the settings and costumes – were employed to offer certain visual support, investing the work with authenticity and a certain *couleur locale*. Gradually the Indian subject could be used to emphasize the differences between the Western world and the exotic world of the *others*. Finally, by introducing *foreign* musical elements, of Indian origin, the composers discovered the possibility of devising a novel musical discourse.

Melody

In the work *Notes d'ethnographie musicale*, musicologist and ethnomusicologist Julien Tiersot dedicated an entire chapter to Hindu music, observing the fact that due to the ancient history of Indian culture and civilization, sources containing precise information regarding ancient music practices had not yet been discovered by Indologists.¹² In the final decades of the 19th-century, French composers strived to introduce in their works of Indian inspiration musical elements believed to pertain to this culture. Up until that point, however, sound evocations were devised using methods representative of French musical orientalism.

Even though in his previous works Félicien David was concerned with the authenticity of his sound, in the opera *Lalla-Roukh* the composer's attention is directed more towards emphasizing the work's exoticism. Although the action is indicated to be taking place in Kashmir and Samarkand, the story is rather the evocation of an imaginary tale, thus offering the spectators the possibility of escaping the quotidian reality. The way the composer handles the orchestra reflects David's refined and distinct style, avoiding harsh or violent harmonies. By introducing secondary characters, such as Mirza or Baskir, and engaging them in amusing situations, the work approaches the bouffe operas. Due to the musical discourse employed by the composer, a slight digression from the tradition of the opéra comique may be observed, evoking a certain lyricism characteristic for the works and style of Gounod.

Bizet's *Les Pêcheurs de perles* follows the direction proposed by David, drawing on elements that are like those employed by the composer of *Lalla-Roukh* in order to invest his work with slight exotic touches. Even though the music of Georges Bizet is not rich in oriental elements, the lyricism of the discourse and the use of certain timbres encourage the spectator to be transposed to an imaginary world. Locke observes that the music through which Bizet strives to evoke this world is invested with a certain degree of eroticism, drawing nearer to dream than reality.¹³ The distinct atmosphere of Nadir's aria in act I, "*Je crois entendre encore*", is remarkable due to the melodic line that evokes a Phrygian scale (built on the note E), over the accompaniment in A minor (E.g.1). The melody sung by the tenor voice is first presented, in the beginning of the aria, by the oboe.

¹² Tiersot, Julien. 1905. *Notes d'ethnographie musicale* – Première Série. Paris: Librairie Fischbacher, p. 57.

¹³ Locke, Ralph P. 1998. Locke, Ralph P. *Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East in 19th-Century Music*, Vol. 22, No. 1 (Summer, 1998), pp. 20-53, University of California Press, p. 37.

Andante ♩ = 60

p

Je crois _____ en - ten - dre enco - - - re ca -

pp

5

ché _____ sous les pal miers

**Georges Bizet: *Les Pêcheurs de perles*
Act I – Nadir: “Je crois entendre encore” (excerpt)**

The modal atmosphere and sonority are a feature that can be perceived in Bizet’s other operas, as well. For example, in his opéra-comique *Djamileh* (1872), on the libretto of Alfred de Musset, the composer employs the Aeolian mode to create a specific mood:¹⁴

¹⁴ Bellman, Jonathan. 1997. *The Exotic In Western Music*. Northeastern University Press, p.120.

E.g. 2

Andantino ♩ = 66

p

Nour - ed - din, _ roi de La - ho - re,

4

Est _ fier comme un dieu!

pp

**Georges Bizet: *Djamileh*
No. 3 *Ghazel*: "Nour-Eddin, roi de Lahore" (excerpt)**

The opera *Le Roi du Lahore* offers Jules Massenet the opportunity to devise a complex discourse, with rich orchestration and monumental choral interventions, and to integrate spectacular ballets, depicting the paradise of the god Indra (act III). The vocal line of the main characters (Sita, Alim, and Scindia, the latter is the negative character represented by the baritone timbre) is demanding, and the structure of the work is based on the model exemplified by the works of Gounod and Ambroise Thomas, with an alternation between grand ensembles, duets, and arias.

The first moment in act III (No. 10) is introduced by a *Marche Céleste* followed by a *Divertissement*, which offers the composer the opportunity to integrate a certain melody, entitled by Massenet *Mélodie Hindous*. The melody, which will serve as the basis for future variations, is

first presented by the solo flute and is preceded by a short section of virtuosic character. The exoticism of this musical moment is emphasised through the particular musical construction and the timbre of the wind instrument. Julien Tiersot remarks on the similarity between Massenet's melody and a Hindu melody analysed in his *Notes d'ethnographie musicale*.¹⁵ The modal sonority and construction in Massenet's fragment (E.g. 3) are also emphasized through the constant oscillation between the major and minor modes.

E.g. 3

Andantino tranquillo

The musical score is presented in three systems. The first system (measures 1-7) is marked *p*. The second system (measures 8-12) is marked *dolce* and *p*. The third system (measures 13-16) includes markings for *rall.*, *dim.*, and *pp*. The score is in 2/4 time, key of D major, and consists of piano accompaniment for a solo flute.

**Jules Massenet: *Le Roi du Lahore*
Act III: *Mélodie hindoue* (excerpt)**

French composers from the 19th-century were attracted especially to the melodious character of the Indian *rāgas*. Their interest regarding the incorporation of certain modes, other than the major and minor scales employed in the Western music of that epoch, could also reflect colonial expansion.¹⁶ The meeting between Orient and Occident, between *the other* and *the self*, is evoked in operas as early as the 17th-century, but the

¹⁵ Tiersot, Julien. 1905. Op. Cit., p. 73.

¹⁶ Pasler, Jann. 2000. *Race, Orientalism, and Distinction in the Wake of the "Yellow Peril" in Western Music and its Others: Difference, Representation and Appropriation in Music*, ed. By Born and Hesmondhalgh. California: University of California Press, p. 88.

complexity of this topic is further revealed in Bizet's *Carmen* (1875) and Delibes' *Lakmé*. Furthermore, a new perspective is presented: the meeting between the Western soldier and the exotic space, represented by the woman belonging to a particular foreign culture, opens up new possibilities for underlining the cultural and racial differences, as Parakilas also observes.¹⁷ Placing the action of the opera in an exotic space is no longer sufficient in order to create an orientalist opera, the representation of the differences reclaims, on behalf of the composer, the use of novel musical or compositional methods. It is necessary for the visual dimension to be supported by a musical discourse that can convey the work authenticity (or at least the illusion of authenticity).

The musical discourse assigned by Delibes in the opera *Lakmé*, to the characters representing the Western world, is conceived according to the rules and distinct sonority of Western music, while the evocation of the Hindu characters, their customs, and rituals is achieved through a discourse in which the composer integrates exotic elements. In each act of the opera, the Hindu characters perform melodies with a noticeable exotic sound. The discourse utilized within the moment *Blanche Dourga*, in the first act of the opera, is an interesting example: the melismatic melody, supported by static harmonic constructions, has a modal character (E.g. 4). At the second repetition of this prayer, the accompaniment is enriched, the chorus supporting Lakmé à la bouche fermée (singing with closed mouth, as the composer indicates, to obtain a distinct sound and timbre).

E.g. 4

Blan - che_ Dour - ga, Pa - le Si -
4
val. Puissant Gaue - ca!

Léo Delibes: *Lakmé* Act I: *Blanche Dourga* (excerpt from Lakmé's vocal line)

¹⁷ Parakilas, James. 1993. *The Soldier and the Exotic: Operatic Variations on a Theme of Racial Encounter, Part I*. *The Opera Quarterly*, 1993, Vol. 10, Iss. 2 (p. 33 – 56), p.34.

Throughout the opera, Lakmé's vocal line has an interesting construction: when the character addresses Gérard, the composer employs a musical discourse that is characteristic for late 19th-century Western music, revealing Lakmé's exoticism only within the musical moments that depict her among Hindu characters, such as the previously mentioned moment in act I (*Blanche Dourga*), or the well-known bell song in act II, "*Légende de la fille du paria: Où va la jeune Hindoue?*". The bell song evokes the tale of a young girl, a pariah's daughter, who saves the god Vishnu, materialized in the form of a traveller. The aria begins with a vocalise, the composer aiming to underline the vocal virtuosity of the performer, while at the same time evoking a well-defined image of the Indian character, whose emotions are stronger than the will of the intellect. This representation places the Orient in opposition to the Western world, governed rather by the intellect, as Derek B. Scott observes: "(...) *the lack of verbal content pointing to a contrast with the «rational» Westerner*".¹⁸ The ornamental quality of Indian music is recreated through the virtuosic vocal passages.

The observation made by Tiersot, regarding the chiefly melodic aspect of Indian music¹⁹, may be perceived within the bell song as well. The accompaniment doubles the vocal line in octaves, in a manner that resembles the vina accompanying the Indian singers. To emphasize the authenticity of this moment and the character's belonging to a *different* world than the Western, here as well Delibes employs modal influences within the musical discourse (the Aeolian and Phrygian modes).

Tiersot also reveals that the second act of Delibes' opera contains certain fragments of Indian inspiration but mentions that these cannot be easily identified.²⁰ One of the main opportunities for the visual and musical evocation of India is offered by the ballets in act II. Entitled *Airs du danse*, these ballets bear the names of oriental dances: *Terana*, *Rekhtak*, and *Persian*. The musical construction of the dances suggests the Indian influence, as well as the composer's desire to create an authentic discourse.

The exotic formulae used by Delibes in his opera, *Lakmé*, are among the most employed modalities for the musical representation of the Orient, at the end of the 19th-century. The sonority of the musical discourse is subordinated to the requirements and expectations of the period. The

¹⁸ Scott, Derek B. 2003. *From the Erotic to the Demonic: On Critical Musicology*. New York: Oxford University Press, p. 157.

¹⁹ Tiersot, Julien. 1905. Op. Cit., p. 64.

²⁰ Idem, p. 73-74.

composer is not particularly interested in the introduction of *foreign* elements, for the purpose of obtaining a novel musical discourse. Through his evocation (due to the use of certain timbres and compositional resources), Delibes succeeds in creating the impression of authenticity, at the same time emphasizing the differences between the characters belonging to the Indian world, and those belonging to the West. Nonetheless, his representation closely follows the models devised by his forerunners: the evocation of India is, in fact, the evocation of an imprecise oriental dimension, where the various cultures are represented using similar resources (associated by the Western spectator with a *foreign*, exotic world, that is *different* from *our* world).

During his sojourn in India, Albert Roussel visited Chittor, in Rajasthan, a visit that had an important influence on the way he devised the musical discourse of his opera *Padmâvatî*, affecting the scenic representation of the work as well. The musical discourse has a distinct sound, with exotic touches obtained through the amalgamation of various sound structures. An interesting feature of the work is the incorporation of constructions that aim to recreate certain Indian rāgas.

The first introduction of a structure that contains an Indian rāga appears in the beginning of the opera, within the discourse of Gora, who asks the people of Chittor to listen to his words (E.g. 6). According to Daniélou, this scale is the rāga Shri (or Shree – E.g. 5), the construction of which resembles rāga Purvi (or Puravi), both belonging to the Poorvi (Puravi or Shri) that (“Parent scale”, or mode-type).²¹ The difference between these two rāgas is the note A: rāga Purvi is formed with the note A (containing a major sixth), while rāga Shri contains A-flat (forming a minor sixth).

Rāga Shri, used in Hindustani music, is commonly associated with the figure of the god Shiva. Due to its mood, this rāga is performed in the second part of the afternoon, conveying a contemplative atmosphere and inspiring devotion. Roussel employs this rāga within a scene in which his character asks to be hearkened to.

²¹ Daniélou, Alain. 1949. *Northern Indian Music. Volume One – Theory and Technique*. London: Christopher Johnson, p. 130.

E.g. 5



Rāga Shri (Shree) in Western notation, as transcribed by Danielou²²

E.g. 6

Un peu retenu

Notre an - cien en - ne - mi se pre - sente au - jour d'hui dans Tchi - tor — sans me

8 nace et sans ar - mes. Il de - vien - dra par un ser - ment ju - re — le

15 Un peu retenu

fre - re de nos fre - res, le pro - tec - teur de nos mai - sons et le ven - geur de nos in - ju - res.

**Albert Roussel: *Padmāvati* (1923)
Act I, Scene I - “*Guerriers, artisans, marchands(...)*”
Excerpt from Gora’s vocal line**

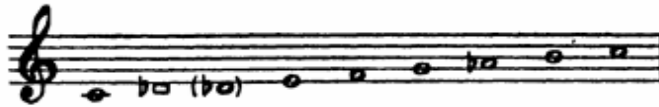
Roussel’s concern with the authenticity of his musical representation can be remarked in numerous scenes of the opera. For example, in the final part of the first act, within the first vocal intervention of the character Padmāvati, the composer employs two scales that begin on the note C. The sonority and atmosphere of these constructions resemble two distinct rāgas from Northern Indian music: *rāga Bhairav* (from the Bhairav group), and *rāga Bhairavi* (from the Bhairavi group).

The first scale, constructed on note C is based on the *rāga Bhairav* (E.g. 7), used in Hindustani music, the mood of which it embodies. This construction is used in the conclusion of the act as well (E.g. 9).

²² Idem, p. 130.

According to Danielou, rāga Bhairav (E.g. 7), is traditionally performed after sunrise, belonging to the Bhairav group of early morning rāgas.²³ The construction of this rāga is similar to rāga Bhairavi (E.g. 10), its mood is soft, melancholic. In Hindu tradition, rāga Bhairav is associated with the image of the god Shiva: Bhairava is the name of Shiva when he takes the form of a hermit, with his body smeared with ashes. The devotion and sobriety of the hermit are traits that characterize this rāga as well: Bhairav evokes an atmosphere of devotion, encouraging introspection. This may explain Roussel's choice for employing a musical structure inspired by this rāga. The composer uses this particular modal construction in order to emphasize the dramatic action: Padmâvatî ponders the unfolding events and reflects on the fact that her prayers are no longer received by the gods (E.g. 8).

E.g. 7



Rāga Bhairav in Western notation, as transcribed by Danielou²⁴

One of the most common scales in Northern Indian music, rāga Bhairav contains two identical harmonic tetrachords, closely resembling the chromatic mode in European music. The sound of this rāga, due to its major third, also resembles the Hijaz maqam (like an altered Phrygian scale, referred to as the Phrygian dominant scale). However, Bhairav differs because of an additional augmented second, between scale degrees VI and VII. In the Carnatic tradition, rāga Bhairav is also known as Mayamalavagowla.

²³ Daniélou, Alain. 1954. *Northern Indian Music. Volume Two—The Main rāgas*. London: Halcyon Press, p. 32.

²⁴ Idem, p. 33.

E.g. 8

Les dieux ne m'e-cou - tent plus... quelle este donc mon of - fen... se?

La place este de - ser - te comme un ri - vage ou la

va - gue sou-daine a pas - se...

Albert Roussel: *Padmâvatî* (1923)
Act I, Scene IV - “Aux armes...il est trop tard...”
Excerpt from Padmâvatî’s vocal line
The scale employed by Roussel echoes the rāga Bhairav

E.g. 9

Librement

Albert Roussel: *Padmâvatî* (1923)
Act I, Scene IV - “Aux armes...il est trop tard...”
Excerpt from Padmâvatî’s vocal line – in the conclusion of the act
The scale employed by Roussel echoes the rāga Bhairav

Between the two occurrences of rāga Bhairav, Roussel inserts a fragment (E.g. 11) that echoes rāga Bhairavi (E.g. 10), which is part of the Bhairavi group of late morning rāgas. The construction of the scale is like the Phrygian mode. Its mood is melancholic, the sadness mingles with pleasure and enthusiasm.

E.g. 10

Rāga Bhairavi in Western notation, as transcribed by Danielou²⁵

²⁵ Daniélou, Alain. 1954. Op. Cit., p. 72.

Les hom - mes e - prou - vent le tran - chant des epees

Et les fem - mes au fond des cham - bres se la - men - tent

Albert Roussel: *Padmâvatî* (1923)
Act I, Scene IV - “Aux armes...il est trop tard...”
Excerpt from Padmâvatî’s vocal line
The scale employed by Roussel resembles rāga Bhairavi

The sound structure devised by Roussel within Padmâvatî’s discourse oscillates between the aforementioned rāgas. The IIIrd (E) and the VIIth (B) scale degrees function as mobile steps: in the first section of the musical discourse, the lower and upper tetrachords of the rāga Bhairav are used, in constructions which emphasize the augmented second between scale degrees II and III, respectively VI and VII (the role of the augmented second is emphasized chiefly within the ornamental groups of notes, as illustrated in examples 8 and 9); in the middle section of the scene, the vocal discourse is placed in the upper-middle register of the contralto voice (between B-flat and E-flat²), with scale degrees III and VII lowered (to E-flat and B-flat), in a structure that echoes rāga Bhairavi (as shown in example 11); the concluding section returns to the structure of the first segment (rāga Bhairav), with notes E and B. The overall mood of the entire scene is that of profound sadness and resignation, beautifully expressed by the composer through the incorporation of the two rāgas.

Conclusions

The musical evocation of India was obtained, at first, through means that are characteristic of the orientalist musical works from the first half of the 19th-century. The composers’ contact with oriental music (directly, through voyages to the Orient, or indirectly, through the accounts of contemporaries who had travelled there) facilitated the association of Oriental music with certain melodic, rhythmic, or timbral features. Musicians strived to recreate these specific sounds in their compositions, as illustrated by David’s opera *Lalla-Roukh*.

The musical representation of India was also obtained using certain rhythmic constructions, which conveyed the work an exotic sound and could easily be identified with the image of India. Bizet's *Les pêcheurs de perles* is an interesting example in this sense: even though elements pertaining to Indian culture are referred to (in the libretto), the music does not reveal Indian influences. Rather, the composer strives to depict a dream world, offering the spectator the possibility of evading from the quotidian reality.

From the vague evocation of a faraway land and its music, gradually artists and musicians became preoccupied with the discovery and conception of authentic means of musical expression, which offered composers the possibility of operating with novel or unusual sounds. Although the musical representations of the Orient were influenced to a serious extent by the direct contact of several French composers with regions in the Middle East or Northern Africa, India remained within reach in the 19th-century. Massenet incorporates in his opera, *Le roi du Lahore*, certain fragments which resemble Indian tunes; however, the work is still devised according to the means employed in orientalist operas, with a significant importance allotted to the visual evocation.

Gradually, composers became interested in the musical representation of cultural differences, as shown in Delibes' *Lakmé*. The evocation of India is still influenced by the general techniques employed by musical orientalism, but the composer's desire to emphasize the exoticism of his characters, their belonging to a different cultural space, may have urged him to incorporate in his work Indian tunes, as mentioned above.

It is only with composers such as Maurice Delage or Albert Roussel, that the influence of Indian music can be clearly discernible within the musical discourse. Due to their voyages to India and their direct contact with the music of this sub-continent, both Delage and Roussel incorporated in their works scalar structures influenced or inspired by Indian *rāgas*, striving to capture the particular timbres of the instruments used in Indian music (Hindustani or Carnatic), as well as its various moods. Roussel's purpose was to obtain a novel musical discourse, by introducing *foreign* melodic elements. Thus, his use of Indian *rāgas* may have served as a pretext for the much sought-after musical innovations of the early 20th-century.

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FRIENDSHIP OF WELL-KNOWN AND UNDESERVEDLY FORGOTTEN MASTERS IN LATE 19TH AND EARLY 20TH CENTURY RUSSIAN PIANO MUSIC. THE LIFE AND WORK OF MEDTNER, RACHMANINOFF, AND Scriabin

ESZTER SZABÓ¹

SUMMARY. In this study, I explore the life and work of three outstanding pianists and composers in the late 19th and early 20th century: Medtner, Rachmaninoff, and Scriabin, who were not only contemporaries and colleagues but also supportive friends to each other. All three were largely influenced by their years at the Moscow Conservatory, where they became prominent pianists and first showed promise as composers. They received similar impulses and could learn from the same teachers. As a defining common element in their lives, they explored and strived to combine Russian musical traditions and Western classical music. At the same time, their different personalities are apparent from their music, so despite their common roots, their individual musical language is unmistakable. Even at the beginning of their careers, it was clear that despite the commonalities, their lives and careers took a different direction. All three tried their luck abroad, but only Scriabin returned home for the rest of his short life. In addition to their distinct life paths and musical language, their recognition is quite different. Scriabin's name sounds familiar to many, but he does not belong to the most popular composers of our time. Rachmaninoff's widespread popularity can be observed among professional musicians as well as the public. In contrast, it is not impossible to meet a professional for whom Medtner's music is unknown. This is not necessarily explained by disparities in talent and abilities but rather by differences in circumstances, opportunities, and personalities. In this study, I attempt to shed light on the reasons for the three composers' contrasting popularity from the perspective of their life and work.

Keywords: Russian composers, Russian music, Late 19th, and early 20th century, Rachmaninoff, Scriabin, Medtner

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Developments in Russian art in the 19th century

At the turn of the 19th and 20th centuries, Russian art quickly came to the forefront of global culture. During this period, social and intellectual development in Russia accelerated significantly, which was traceable in all areas of culture. Individual artists and different artistic groups set the goal of not only understanding but also contributing to the questions raised and answers provided by Western schools of art. Almost everyone rebelled against what was considered as old-fashioned, but this never meant a complete denial of the values of the past. In addition to societal transformations, Russian art at the time was also largely affected by developments in science. Due to social tensions, Russian culture developed in several seemingly opposite directions.

Deepening political tensions eventually led to great social advancements, as the Russian defeat in the Crimean War made the Russian underdevelopment apparent. The revolutionary ideas of the ensuing period were also reflected in literature, painting, and music. Russian art flourished in the second half of the 19th century. Leading figures in culture fought for the simplicity and accessibility of art. In the fine arts, the depiction of the lives of simple, disadvantaged people became the main theme, thus bringing about the dominance of realism. Representatives of the new approach as well as the idea itself conflicted with the supporters of the Academy of Arts, but, starting from the second half of the 19th century, the works were evaluated independently of the subject. Thus, Russian realism successfully gained ground, while Russian symbolism and other “isms” were also born.

The flourishing of Russian music

In the 19th century, Russian music, along with other branches of art, began to flourish. At the same time, the period was characterized by the tension between the so-called New Russian School (including Glinka and Rimsky-Korsakov) and the Russian Musical Society (Anton and Nikolai Rubinstein). Composers of the former school wanted to strengthen Russian identity by incorporating folk elements in their music, while those in the latter represented conservative views. Anton Grigoryevich Rubinstein, a great Russian pianist, contributed to the organization of the Russian Music Society with great determination. At the concerts organized by the Society, various Russian artists had the opportunity to perform, so the classical music of the era became available to the public. High-quality music education was ensured by the establishment of new institutions: the first Russian conservatory opened in St. Petersburg in 1862 under the administration of Anton Grigoryevich Rubinstein, and in 1866 the world-famous Moscow Conservatory launched

under the leadership of Anton Grigoryevich's brother, Nikolai Grigoryevich Rubinstein. In 1862, the Free School of Music opened on the initiative of Mily Alekseyevich Balakirev as an educational institution accessible to a wider audience. The aim of the music school was to provide ordinary music enthusiasts with basic theoretical knowledge and experience in choral singing as well as with orchestral instruments.²

This was the era in which the three influential Russian pianists and composers, Rachmaninoff, Scriabin, and a decade later their younger contemporary, Medtner, were born.

Sergei Rachmaninoff

Rachmaninoff was born in 1873 in Semyonovo, Russia. He became popular not just as a composer but also as a pianist and conductor. Although he was accepted as a composer somewhat later, at an early age he already gained recognition for his piano performance, legendary technical skills, and sense of rhythm, which allowed him to become the greatest pianist of his generation. Rachmaninoff began his piano studies at the age of five, when he was already considered an exceptional talent, and at the age of nine he was admitted to the Saint Petersburg Conservatory on a scholarship. He fascinated his teachers so much with his technique that they ignored his poor academic grades, neglecting his music theory education, so much so that he was later threatened with the termination of his scholarship because of his academic performance. Alexander Siloti, who was an excellent pianist and Rachmaninoff's cousin, became aware of this, and it was on his advice that Rachmaninoff enrolled at the Moscow Conservatory under the supervision of Nikolai Zverev. At first, Rachmaninoff feared his teacher, who was famous for his rigor but also went out of his way to help his students. Zverev introduced his students to the most famous Russian composers of their time, including Tchaikovsky, Anton Rubinstein, and Glazunov. As a teacher, he encouraged Rachmaninoff to become a performer, but in contrast, Tchaikovsky advised the fourteen-year-old boy, whose transcript of the Manfred Symphony he had heard and found promising, to keep on composing. At the age of nineteen, Rachmaninoff composed his first opera, *Aleko*, with flawless orchestration. The work, written in just eighteen days, earned him the Great Gold Medal of the Academy. In the same year, he composed the pieces titled "Morceaux de fantaisie" (Op. 3), among them the Prelude in C-sharp minor, which is very popular to this day. That composition is said to have been inspired by one

² Maslova, Alexandra (n.d.): *A század második felének orosz művészete [Russian art in the second half of the century]*.

of Rachmaninoff's nightmares. Indeed, one may trace throughout the work hints about burial alive and suffering. His first creative period includes the "Trio élégiaque" (Op. 9), his first symphony, and was concluded by the piano pieces titled "Six moments musicaux" (Op. 16). After his first symphony failed at the premiere, Rachmaninoff fell into a deep depression and did not compose anything for three years. This period was broken by an invitation to London in 1899, where he was asked to write a piano concerto. Although it was difficult at first to start composing, Rachmaninoff's Piano Concerto No. 2 has remained deservedly popular to this day. His second creative era was interwoven with love: in 1902 he married his cousin, with whom they had two children. At that time, he conducted at the Tsarist Opera in Moscow and spent three winters in Dresden, where he gave solo performances and concerts. From a creative point of view, the following ten years were the richest. His second symphony, third piano concerto, and two religious works (All-Night Vigil, Liturgy of St. John Chrysostom) were composed in this period. He also drew inspiration from the fine arts and literature. Arnold Böcklin's painting inspired the symphonic poem *The Isle of the Dead*, and one of Edgar Allan Poe's poems sparked his choral fantasy *The Bells*. This creative period also marked the composition of many of his outstanding piano pieces, including two piano sonatas (Op. 28, Op. 36) as well as two volumes of etudes (Op. 33, Op. 39) and preludes (Op. 23, Op. 32) each. The happiest years of his life came to an end with the outbreak of the revolution in Russia. In 1917, Rachmaninoff embarked on a Swedish concert tour with his family, from which they never returned home. They first lived in Stockholm, then in Copenhagen, and finally settled in the United States, where Rachmaninoff continued to perform and created records, and in the meantime founded a label in France. He generously helped his friend Medtner, both financially and professionally. Medtner thus became a returning guest on concert stages in the United States. Rachmaninoff also played Scriabin's compositions in his concerts, although at that time he was criticized for his performing style, which was allegedly too "down to earth".

Rachmaninoff's third and last creative era is considered to have started with his move overseas. It was then that he composed Piano Concerto No. 3, Symphony No. 4, and *Rhapsody on a Theme of Paganini*. Rachmaninoff died in 1943. The significance of his work can be felt to this day, having a considerable impact on both his contemporaries and today's pianists and composers. His piano recordings, among which, in addition to his own compositions, we find the works of Beethoven, Schubert, Chopin, Schumann, Liszt, and Scriabin, are still considered to be unique and outstanding.³

³ Martyn, Barrie. *Rachmaninoff: Composer, Pianist, Conductor*. Routledge, London, 1990.

Alexander Nikolayevich Scriabin

The Russian composer and pianist, who was one of the most outstanding talents of Russian music after Mussorgsky, was born in 1872 in Moscow. His father's brother, who was a great, albeit amateur, pianist, taught him to play the piano. Scriabin's strong personality was already evident as a little boy: he was described as a shy, troubled, even selfish child. He attended the military academy for nine years and studied music from Zverev. Zverev taught various talented youngsters, which is how Scriabin and his junior by one year, Rachmaninoff, got to know each other. Later, a close friendship developed between them, which stood firm even as the press tried to incite conflict between them. Scriabin enrolled at the Moscow Conservatory at the age of sixteen, where he was taught by Sergei Tanayev, Anton Arensky, and Vasily Safonov. His piano skills developed rapidly, his peers quickly accepted him, and he soon became a renowned pianist. Due to the small size of his hand and rigorous practising, his right hand was severely injured, but he miraculously recovered. It was during this period that he composed his first piano sonata, as a sort of plea for recovery. He graduated from the Conservatory in 1892 with distinction in piano performance but could not receive a degree in composition because Arensky, due to their frequent conflicts, refused to grant his signature. Scriabin gave his first official piano concert in St. Petersburg with a selection of his own piano works. Encouraged by the positive reception, he embarked on a concert tour in Russia and Europe, culminating in a concert in Paris, where he was accompanied by his wife. That year proved to be even more fruitful: he was asked to be a teacher at the Moscow Conservatory, and, having signed a contract with the music publisher Mitrofan Petrovich Belyayev, an increasing number of his pieces were published. This period was also productive from a creative perspective: in addition to composing his first two symphonies, he enriched the piano literature with several masterpieces. It was then that he composed his first series of etudes (Op. 8), his piano concerto, his first three sonatas (Op. 6, Op. 19, Op. 23), and several volumes of preludes. The first creative period is inspired by Romantic music, with a rather traditional harmonic language. Chopin's influence can still be traced in his earlier works, especially regarding the forms he used: in addition to etudes and preludes, Scriabin composed various mazurkas, waltzes, and nocturnes.⁴ In 1904 he moved to Switzerland and wrote his third symphony. He left his four children and his wife to begin a relationship with a student of his, with whom he later had

⁴ Pándi, Marianne. *Hangversenykalauz- Zongoraművek (Concert Guide – Piano Pieces)*, Zeneműkiadó, Budapest, 1972.

other children. With help from a wealthy supporter, he began traveling, visiting Switzerland, Italy, France, Belgium, and the United States, and in 1907 he finally settled with his new family in Paris. During this time, he composed orchestral works as well as piano pieces. His Sonata No. 4 (Op. 30) and Sonata No. 5 (Op. 53) belong to his second creative period. He also began composing poems, which became a dominant part of his oeuvre, such as “Deux Poèmes” (Op. 32), “Poème tragique” (Op. 34), and “Poème Satanique” (Op. 36). By this time, Scriabin was already experimenting with chromaticism and dissonance, but his music was still dominated by traditional functions. In 1909, he finally returned to his homeland, where he composed increasingly atonal and grandiose works. “*The pursuit of mysticism left its mark on his whole composition style, which became complicated and difficult to follow without accomplishing his vague philosophical-aesthetic ideas.*”⁵ It is believed that Scriabin’s late works were also influenced by his synaesthesia. To Rachmaninoff’s great surprise, Scriabin had several discussions with Rimsky-Korsakov about the relationship between sounds and colours. In his last creative period, Scriabin composed his last five piano sonatas as well as his final orchestral piece, Prometheus (The Poem of Fire). The unique and mystical chord of Prometheus, made up of C–F–sharp–B–flat–E–A–D notes, is often discussed and provides evidence that he favoured the use of a series of fourths in constructing his chords. As a climax to his oeuvre, he planned to compose a mystery play, from which only musical fragments and lyrics survived. In 1915, he performed in St. Petersburg for the last time, where he had overwhelming success. According to critics, his eyes lit up and his face radiated joy while performing his works. Not long thereafter, at the age of 43, he died at the peak of his career. Scriabin made recordings of ninety of his works, including two sonatas (Op. 19, Op. 23). His compositions are still popular with pianists to this day. The complexity of his music requires from the performer a high degree of skill and preparation, both musically and technically.⁶

Nikolai Karlovich Medtner

Born in Moscow in 1880, Medtner became renowned as a composer and outstanding pianist. He learned to play the piano from his mother and her brother from the age of six, and at the age of ten he was admitted to the Moscow Conservatory, where his teachers included Pavel Pabst, Vasily

⁵ Pándi, Marianne. Hangversenykalauz- Zenekari művek (Concert Guide – Orchestral Pieces), Zeneműkiadó, Budapest, 1972, p. 274.

⁶ UK Scriabin Association (2021) <http://www.scriabin-association.com/articles/> (last accessed: 20 June 2021).

Safonov and Sergei Taneyev. He graduated from the Conservatory at the age of twenty, where he was awarded the Anton Rubinstein Prize. Despite his conservative musical taste, Medtner's piano performance and compositions were also noticed and recognised by his contemporaries. As a performer, he used his occasional concerts to present his own works with a solo piano performance. The instrument was also indispensable in his other pieces. To the astonishment of his family, with support from his teacher, Taneyev, he rejected his career as a performer early on and turned to composing. He was extremely motivated by Beethoven's work, especially his string quartets and late sonatas. Medtner's career as a composer officially began in 1903, when his first composition was published in print. By that time, his works had already been presented to the public. His piano sonata in F-minor (Op. 5) drew the attention of the Polish pianist Josef Hofmann, through whom Medtner was also noticed by Rachmaninoff. They subsequently became close friends. Medtner did not impress the critics in Germany, but his career was followed by many in Russia, especially in Moscow. There, in 1909, he received the Glinka Prize because of his growing recognition, and in 1916 he was again awarded the prize for his two piano sonatas (Op. 25 No. 2, Op. 2). It was during this period that he met his later wife, a renowned violinist. Unlike Rachmaninoff, Medtner left Russia long after the 1917 revolution. They first settled in Berlin, but there was little interest in his conservative, traditional music, so he received few assignments. Rachmaninoff was generously trying to support Medtner's position and career, so he organised a concert tour for him in the United States and Canada. The concerts, as before, were arranged as a "Medtner evening", consisting of sonatas, songs, and other relatively short works. He then moved to Paris, where he again found himself in a situation like his years in Berlin, with a rather unpleasant artistic atmosphere. He returned to Russia in 1927 for a three-month tour. In the following year, he visited Great Britain twice, where he became an honorary member of the Royal Academy of Music and performed his Piano Concerto No. 2. He then travelled again to the United States for urgent financial reasons, where only Rachmaninoff's generosity could save him from bankruptcy. In the early 1930s, his resentment towards the musical trends of recent decades grew stronger. He believed that music had eternal laws and condemned modernism and the musical fashion of the time. These feelings eventually prompted him to write a book titled "The Muse and the Fashion", in which he argued in favour of his own conservative aesthetics. The book was published in 1935 with support from Rachmaninoff. After a few further visits to England, he moved to London in 1936 with his wife, where he gave piano performances, composed, and taught for a few hours according to a strictly defined schedule. His humble success was interrupted by the outbreak of World War II, so his performances, the demand for his piano tutoring, and his income from his

German publisher all ceased. Medtner faced great hardships, and his livelihood could only be maintained through the generosity of his friends. As a result of such a generous offer, Medtner received refuge in Warwickshire, where he suffered a heart attack while writing his third and final piano concerto. He recovered slowly, but two years later, in 1944, he was able to present the composition. Despite his declining health in previous years, fortune smiled on him, and in 1946, the Maharajah of Mysore donated a significant sum to establish the Medtner Society. Medtner thus had the opportunity to make open gramophone recordings. Over the next four years, he recorded some of his most important works, including his three piano concertos, Piano Quintet, Violin Sonata No. 1, several songs, and solo piano pieces. After making invaluable recordings, he died in London in 1951.

Although he was sometimes referred to as the “Russian Brahms” in his life, after his death his art was almost completely forgotten. However, this seems to be changing today as he is now often considered to be one of the most significant Russian composers in the late 19th and early 20th century in terms of piano literature. As a younger contemporary to Rachmaninoff and Scriabin, his contributions, however significant, received undeservedly little spotlight. The piano plays a central role in his works, in a similar way to Rachmaninoff and Scriabin. He composed fourteen piano sonatas, three violin sonatas, three piano concertos, one piano quintet, two pieces for two pianos, many smaller piano pieces, some short works for the violin and piano, and 108 songs. The significance of piano sonatas in his oeuvre is greater than for any other composer since Beethoven, which also shows Medtner’s respect for the Viennese classical composer and his commitment to tradition. He wrote thirty-eight so-called “tales” for the piano, whereby he found his most unique voice as a composer. Today, one of his most frequently performed works is his tenth piano sonata, “Sonata Reminiscenza” (Op. 38 No. 1), which is the first piece in the “Forgotten Melodies” series. The composition, together with the eleventh sonata, was completed in 1920, one year before the composer’s emigration. The one-movement composition is one of Medtner’s most poetic pieces, as the title also suggests, with a nostalgic, longing character. The special feature of the series is that the other seven pieces contain the melodies of the sonata and are built on its themes and variations. The complexity and expressiveness of his works require a high level of sophistication from the performer, but his art is never virtuoso for its own sake. In most respects, his musical style is different from that of his compatriots, as very few tried to translate the spirit of Russian music into a musical mindset rooted in Western classical traditions, including but not limited to Beethoven’s art. His influence by Western classical music can be observed in the use of forms (sonata form) and in the counterpoint composition style, which he

mastered. Even in his first published works, his musical language was already almost mature, which hardly changed during his career, so his entire oeuvre is of a consistent quality. It is more harmonically advanced, but still slightly constrained by the limits set in the 19th century. Progress is traceable in his rhythms, especially in the use of complex cross-beats.⁷ According to his own account, he was a follower of Beethoven. Indeed, a similar thematic construction characterises their music, often consisting of massive forms and dramatic contrasts from even the smallest, simple material. Medtner's music includes intense drama, lyrical tone, fantasy, childlike innocence, and exotic Russian harmonies typical of Scriabin and Rachmaninoff. Even though Medtner was considered old-fashioned in his day, he found his own path among the many different trends of the 20th century, and we owe him many unique solutions and innovations in terms of form, harmony, and rhythm. Medtner's music tells us something new in an old language in the most honest and intimate way.

In an interview, the legendary Russian pianist Vladimir Horowitz asked the famous question, "Why nobody plays Medtner?" In addition to Sviatoslav Richter, Emil Gilels, and Sergei Rachmaninoff, Horowitz was one of the extremely small groups who also played Medtner in the first half of the 20th century. Medtner's unpopularity may also have come as a surprise because Rachmaninoff spoke of him as the greatest living composer of his time. Nowadays, however, musicians are beginning to learn about his music, and the undeniable value that his works carry is increasingly recognised. Today, his works are often performed on the largest concert stages by such famous pianists as Martha Argerich, Marc-André Hamelin, and Boris Berezovsky.⁸

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⁷ Martyn, Barrie. *Medtner: His Life and Music*. Scolar Press, Aldershot, England, 1995.

⁸ Smith, Cahill (2013): Why Medtner Matters.
<https://www.esm.rochester.edu/blog/2013/10/why-medtner-matters/> (last accessed: 15 June 2021)

UK Scriabin Association (2021) <http://www.scriabin-association.com/articles/> utolsó letöltés: 2021. 06. 20.

Pándi, Marianne. *Hangversenykalauz - Zongoraművek (Concert Guide – Piano Pieces)*, Zeneműkiadó, Budapest, 1972.

Pándi, Marianne. *Hangversenykalauz - Zenekari művek (Concert Guide – Orchestral Pieces)*, Zeneműkiadó, Budapest, 1972.

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(last accessed: 15 June 2021)

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RETROSPECTIVE REVIEW OF THE DEVELOPMENT OF THE CONCEPTS OF CONSONANCE AND DISSONANCE: ON THE PROBLEM OF MUSICAL AND AESTHETIC AS WELL AS PHYSICAL AND MATHEMATICAL INTERPRETATION

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SUMMARY. The research aimed at a comprehensive retrospective analysis of the development of “consonance and dissonance” as a musical and aesthetic category in physical and mathematical interpretation; defining the notion of consonance as a musical theoretical and aesthetic category, confirming the relevance of its use in physical and mathematical terminology to explain acoustic phenomena. Research methodology is based on the use of the retrospective method (or the retrospection method), which allowed identifying the theories of consonance and dissonance in the historical retrospective. The periodization method was used to find out individual stages in the development of science in order to discover the leading directions of scientific thought, identify new elements relating to various aspects of “consonance” and “dissonance”. The study of the retrospective review of the development of the notions of consonance and dissonance in the physical and mathematical interpretation involved an interdisciplinary method a way of organizing research work, providing for the interaction of music and mathematics in the study of consonance and dissonance. Scientific novelty. This study is the first to reflect the general tendency towards the mathematization of the humanities and the humanitarization of the physical and mathematical areas of modern culture. Some provisions of musical acoustics were clarified in the context of creating a harmonious conceptual structure. The article presents the author’s concept of clarifying the notion of phase in relation to the spectral structure of an audio signal based on the notion “slightly mistuned consonance”. Conclusions. A retrospective review of the development of the notions of consonance and dissonance in the physical and mathematical interpretation was carried out and presented as a comprehensive description and review of the formation of concepts in the temporal sequence of their creation. Retrospectiveness through a review of

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significant discoveries and achievements in music and natural science allowed tracing the formation of the theories of consonance and dissonance from the standpoint of the interdisciplinarity of modern knowledge in the humanities. The further process of the development of sound musical art technologies requires a significantly higher scientific level of their study, the creation of a coherent conceptual system based on modern physical and mathematical sciences as well as computer science to explain sound acoustic phenomena.

Keywords: consonance, dissonance, mistuned consonance, overtone, harmonics, beats, phase, spectral component

Research topicality. Problem statement

Modern science and practice in the field of musical activity and sound technologies urges several problems related to the introduction of new definitions and notions into the terminological framework. The ambiguous semantics of their interpretation from the point of view of the musical theoretical as well as physical and mathematical sciences requires new research approaches to clarify them and coordinating their understanding.

Modern scholars who use the terminology of physical, mathematical and computer science to explain some sound musical phenomena involve the musical theoretical notions “consonance” and “dissonance” into their theoretical framework. As Neihauz³ said, ‘Mathematics and music are at the opposite poles of the human spirit. These two antipodes confine and determine the entire creative activity of a human being’. This approach reflects a deeper use of physical and mathematical terminology and the general modern trend of mathematization of the humanities. In this regard, the problem of the retrospective review of development of the notions of consonance and dissonance in the physical and mathematical interpretation is considered urgent.

Review of research and publications

Studies related to the musical theoretical side of the phenomenon of consonance and dissonance usually relate to the theory of music set forth in various musical dictionaries, encyclopaedias, in textbooks on music theory, in chapters that deal with the intervals, chords, and the musical

³ Neihauz, Henrikh. *On the art of piano playing*. Iskustvo, 1982.

temperament in general, textbooks on harmony and polyphony, as well as methods of teaching musical theoretical subjects. Basically, these are the works of musicologists and educators of the middle of the 20th century.

The historical paradigm of the notion of consonance is presented in studies on musical aesthetics, which allowed us to cite in this work the statements of scholars from antiquity to the 18th century on the issues of consonance as a consistent sound^{4 5 6 7 8 9 10}.

The problem of dissonance and consonance was studied by foreign representatives of musical culture. In particular, Lahdelma and Eerola^{11 12}, who considered consonance and dissonance in the context of cultural belonging and musical experience. McDermott, Schultz, Undurraga and Godoy¹³ also associated these phenomena exclusively with cultural differences in the perception of music. In the theory of music and psychology, consonance and dissonance are considered as a dichotomy — Parncutt and Hair¹⁴. Arthurs, Beeston and Timmers¹⁵ — in connection with acoustic descriptors and musical training. From the standpoint of neurophysiology — Bones¹⁶.

⁴ Losev, Aleksey. *Antique musical aesthetics*. Muzgiz, 1960.

⁵ Bieliavina, Nataliia. *Fundamentals of sound design: a textbook*. NAKKKiM, 2011.

⁶ Bieliavina, Nataliia. *Joint performance of "Concertini" and coordinated sound of "Consonantis" as aesthetic roots of the concept of "concert"*. *Culture and modernity: Almanac*, 1, 2012, pp. 119-122.

⁷ Bieliavina, Nataliia. *Methodology and methods of teaching professional art disciplines*. NAKKKiM, 2019.

⁸ Shestakov, Viacheslav. *Musical aesthetics of the Western European Middle Ages and Renaissance*. Music, 1966.

⁹ Shestakov, Viacheslav. *Musical aesthetics of Western Europe in the 17th-18th centuries*. Music, 1971.

¹⁰ Shestakov, Viacheslav. *Musical aesthetics of the Western European Middle Ages*. Musical Ukraine, 1976.

¹¹ Lahdelma, Imre. *At the interface between sensation and emotion: Perceived qualities of single chords*. (Ph.D. thesis), Jyväskylä, University of Jyväskylä, 2017

¹² Lahdelma, Imre; Eerola, Tuomas. *Cultural familiarity and musical expertise impact the pleasantness of consonance/dissonance but not its perceived tension*. *Scientific Reports*, 10, no. 8693, 2020, pp. 1-11.

¹³ McDermott, Josh, Schultz, Alan, et al. *Indifference to dissonance in native Amazonians reveals cultural variation in music perception*. *Nature*, 535, 2016, pp. 547-550.

¹⁴ Parncutt, Richard, and Hair, Graham. *Consonance and dissonance in music theory and psychology: Disentangling dissonant dichotomies*. *Journal of Interdisciplinary Music Studies*, 5, 2011, pp. 119-166.

¹⁵ Arthurs, Yuko, Beeston, Amy, et al. *Perception of isolated chords: Examining frequency of occurrence, instrumental timbre, acoustic descriptors and musical training*. *Psychology of Music*, 46, 2018, pp. 662-681.

¹⁶ Bones, Oliver; Hopkins, Kathryn; et al. *Phase locked neural activity in the human brainstem predicts preference for musical consonance*. *Neuropsychologia*, 58, no. 100, 2014, pp. 23-32.

The biological substantiation of musical consonance was presented by Bowling and Purves¹⁷. The phenomena of consonance and dissonance were studied in connection with the Western theory of harmony — Harrison and Pearce¹⁸, through the psychophysics of harmony perception — Parncutt¹⁹, as well as Prete²⁰, in studies related to passion and cognitive functions of music — Perlovsky²¹, in connection with musical style and experience — Popescu²² and others.

Studies of various aspects of the manifestation of consonance were reflected in the works of Ukrainian musicologists-theorists. Significant research potential lies in the works of Horiukhina^{23 24}. She considers the phenomenon of consonance in the context of a well-grounded scientific concept of an open form in music. Musicologist Herasymova-Persydska²⁵ studied the concept of consonance in the context of the history of the development of European music as an integral system. Moskalenko²⁶ reflected the understanding of consonance through the prism of the genesis and modern trends of the Ukrainian national musical language, as a semiotic system. In the studies of Kotliarevskiy²⁷ consonance is considered within the framework of the musical theoretical systems of European art history in their logical content and evolution. Various aspects of consonance were reflected in the studies of Kokhanyk^{28 29 30} and Shyp^{31 32} in the context of the topic under consideration.

¹⁷ Bowling, Daniel, and Purves, Dale. *A biological rationale for musical consonance*. Proceedings of the National Academy of Sciences of the United States of America, 112, 2015, pp. 11155-11160.

¹⁸ Harrison, Peter, and Pearce, Marcus. *An energy-based generative sequence model for testing sensory theories of Western harmony*. Proceedings of the 19th International Society for Music Information Retrieval Conference, 2018, pp. 160-167

¹⁹ Parncutt, Richard. *Commentary on Cook & Fujisawa's "The psychophysics of harmony perception: Harmony is a three-tone phenomenon"*. Empirical Musicology Review, 1, no. 4, 2006, pp. 204-209.

²⁰ Prete, Giulia, Fabri, Mara, et al. *The "consonance effect" and the hemispheres: A study on a split-brain patient*. Laterality, 20, no. 3, 2015, pp. 257-269.

²¹ Perlovsky, Leonid. *Music: Passions and Cognitive Functions*. Elsevier, 2017.

²² Popescu, Tudor, Neuser, Monja, et al. *The pleasantness of sensory dissonance is mediated by musical style and expertise*. Scientific Reports. 9, no. 1, 2019, p.1070.

²³ Horiukhina, Nadiia. *Dynamic Forms*. Essays on Musical Style and Form. Kyiv: Musical Ukraine, edited by A. Hokynska, 1985.

²⁴ Horiukhina, Nadiia. *Open forms*. Shape and style. LOLHK, 1990.

²⁵ Herasymova-Persydska, Nina. *Music. Time. Space*. Kyiv: Spirit and Litera, 2012.

²⁶ Moskalenko, Viktor. *Lectures on Musical Interpretation*. Kliaksa, 2012.

²⁷ Kotliarevskiy, Ivan. *Musical-theoretical systems of European musicology*. Musical Ukraine, 1983.

²⁸ Kokhanyk, Iryna. *Some features of the individual style of E. Stankovich (harmony as a style factor)*. *Historical and theoretical problems of musical style*. Thematic collection of works, 1993, pp. 87-102.

Smahlii and Malovyk³³ also reflected on the theoretical generalization of consonance in their pedagogical works on the theory of music. The concept of consonance is associated mainly with figurative characteristics in the works of these and other musicologists dealing with the analysis of musical works and the history of music.

The issues of music theory have recently been presented in various publications related to users of musical computer technologies — in manuals “for dummies” and in various “tutorials”, which also deal with the elementary theory of music, without knowledge of which it is impossible to create musical works in sound computer programs.

Research related to audiovisual technologies for recording and processing sound, with the creation and use of acoustic engineering, takes a special place. These are the works of Ukrainian and foreign theorists and practitioners in the field of application of computer technology in the field of music composition, sound production, audio engineering. Ananiev³⁴ ³⁵ presented fundamental developments in the field of musical acoustics. In the works of Belyavina³⁶ ³⁷, Belyavin³⁸, the matter is about the study of auditory perception based on a mathematical model of the physical process. The technological aspect of the studied problem is reflected in the developments of: Bondarenko and Shulhina³⁹, who study application of computer technology in the field of music composition, Aldoshyna⁴⁰ in her works on psychoacoustics,

²⁹ Kokhanyk, Iryna. *A piece of music: the interaction of stable and mobile in terms of style*. Scientific Bulletin of the P. I. Chaikovsky National Music Academy of Ukraine: Musical work: the problem of understanding, 20, 2002, pp. 44-51.

³⁰ Kokhanyk, Iryna. *On the issue of the dialectic of style and non-style in the process of style formation*. Scientific Bulletin of the P. I. Chaikovsky National Music Academy of Ukraine: Style of musical creativity: aesthetics, theory, performance, 37, 2004, pp. 37-43.

³¹ Shyp, Sergii. *Musical speech and the language of music. Theoretical research*. Publishing house of the A.V. Nezhdanova Odesa State Conservatory, 2001.

³² Shyp, Sergii. *Theory of Artistic Styles*. Naukovetz, 2007.

³³ Smahlii, Halyna, and Malovyk, Liubov. *Fundamentals of music theory*. Fakt, 2005.

³⁴ Ananiev, Anatoliy. *Elements of musical acoustics*. Kyiv: Feniks, 2008.

³⁵ Ananiev, Anatoliy. *Acoustics for sound engineers: a guide*. Feniks, 2012.

³⁶ Bieliavina, Nataliia. *Fundamentals of sound design: a textbook*. NAKKKiM, 2011.

³⁷ Bieliavina, Nataliia. *Joint performance of “Concertini” and coordinated sound of “Consonantis” as aesthetic roots of the concept of “concert”*. Culture and modernity: Almanac, 1, 2012, pp. 119-122.

³⁸ Belyavin, Viktor. *Mathematization as a basis for the formation of basic knowledge and competencies of a modern sound director*. Bulletin of the National Academy of Management of Culture and Arts, 3, 2019, pp. 196-201.

³⁹ Bondarenko, Andrii, and Shulhina, Valeriia. *Music informatics*. NAKKKiM, 2011.

⁴⁰ Aldoshyna, Iryna. *Basics of psychoacoustics*. https://nsk.jagannath.ru/users_files/books/Osnovy_psihoakustiki.pdf

Hryshchenko⁴¹, who develops modern technologies for creating music, Kharuto⁴², who studies computer analysis of sound in musical science, Belyavina⁴³ in connection with the methodology of teaching sound engineers, and others.

In modern Physics courses, more attention is paid to the musical side of sound theory. Thus, the American physicist, Nobel laureate Feynman⁴⁴ sets out these topics in separate chapters: Sound. Wave equation; Beats; Harmonics.

More attention is paid to the physical and mathematical theory of musical phenomena in textbooks on musical acoustics^{45 46}.

In the chapter Auditory Analysis of Consonances and Dissonances, Aldoshina⁴⁷ considers this phenomenon from psychoacoustic positions: ‘the ability of the auditory system to spectral analysis and determination of frequency intervals between harmonics underlies the sensation of “consonance” or “dissonance” of the sound of various musical intervals and chords’. She introduces a quantitative assessment of the “degree of sensation of consonance”.

The effect of “slightly mistuned consonances” (according to Helmholtz, Rayleigh) is used by Harbuzov⁴⁸ in his presentation of the theory of consonance and dissonance of intervals to explain the effect of beats.

Such approaches reflect the modern trend of mathematization of the humanities and deeper use of physical and mathematical terminology in art technologies⁴⁹.

But, in spite of a significant array of works, a holistic retrospective of the physical and mathematical interpretation of the musical and aesthetic category of “consonance” and “dissonance” has not been presented.

⁴¹ Hryshchenko, Valentyn. *Composition and computer arrangement*. NAKKiM, 2016.

⁴² Kharuto, Aleksandr. *Computer Analysis of Sound in Music Science*. P. I. Chaikovsky Moscow State Conservatory, 2015.

⁴³ Bieliavina, Nataliia. *Methodology and methods of teaching professional art disciplines*. NAKKKiM, 2019.

⁴⁴ Feynman, Richard, Leyton, Richard, et al. *Feynman Lectures in Physics*. Mir, 1965.

⁴⁵ Ananiev, Anatoliy. *Elements of musical acoustics*. Kyiv: Feniks, 2008.

⁴⁶ Belyavin, Viktor. *Mathematization as a basis for the formation of basic knowledge and competencies of a modern sound director*. Bulletin of the National Academy of Management of Culture and Arts, 3, 2019, pp. 196-201

⁴⁷ Aldoshyna, Iryna. *Basics of psychoacoustics*. https://nnsk.jagannath.ru/users_files/books/Osnovy_psihoakustiki.pdf

⁴⁸ Harbuzov, Nikolaiy. *Musical acoustics*. Muzgiz, 1954.

⁴⁹ Belyavin, Viktor. *Mathematization as a basis for the formation of basic knowledge and competencies of a modern sound director*. Bulletin of the National Academy of Management of Culture and Arts, 3, 2019, pp. 196-201.

Aim of the research and research objectives

The research aimed at a comprehensive retrospective analysis of the development of “consonance and dissonance” as a musical and aesthetic category in physical and mathematical interpretation, as well as defining the notion of consonance as a musical theoretical and aesthetic category, confirming the relevance of its use in physical and mathematical terminology to explain acoustic phenomena.

Research objectives: study the notion of “consonance” and “dissonance” as a musical theoretical and aesthetic category; present their interpretation in physical and mathematical research using the mathematical terminology; clarify some provisions of musical acoustics in the direction of creating a harmonious conceptual structure and confirm the relevance of its use in physical and mathematical terminology to explain individual acoustic phenomena; state the author’s concept of clarification of the notion “phase” in relation to the spectral structure of a sound signal on the basis of the concept of “slightly mistuned consonance”.

Materials and methods of research

The methodology of science describes the components of scientific research, the means necessary to fulfil the objective (solve the problem). The most common feature of modern science is the desire for theoretical synthesis, which allows combining objects or knowledge about them, that is, systematizing them. In this study, the retrospective method (retrospection method) made it possible. Retrospective analysis allowed identifying the theories of consonance and dissonance in a historical retrospective. The periodization method was used to single out individual stages in the development of science, to identify the leading directions of scientific thought, to identify new elements related to various aspects of “consonance” and “dissonance”. An interdisciplinary method was applied to study the retrospective review of the development of the notions of consonance and dissonance in physical and mathematical interpretation. It is a method of organizing research work which implies interaction during a study of the same object between representatives of different subjects, music and mathematics in this case.

Author’s conclusions were based on objective information, or the data obtained independently using scientific generally recognized methods, including comparison, which allowed identifying the peculiarities and establishing common features and differences, as well as generalities and patterns.

The research material is scientific and popular scientific literature on the research topic.

Results

The origins of the theory of “relationship between consonance and dissonance” in Antiquity

The ancient Greek philosophical school of the “Pythagoreans” united the most significant achievements of Greek thought of the most ancient period, including musical theoretical works. The Pythagoreans provided a completed theoretical doctrine of music in the 4th century BC in connection with the activities of the late Plato (about 427-348 B.C.), who, presumably, knew all the main representatives of this school⁵⁰.

Without citing the well-known theoretical musical heritage of the Pythagoreans in this work, we underline the historically reliable fact that the founder of “physical acoustics” is the Greek philosopher and mathematician, statesman Archytas (approx. 435/410-360/350 B.C.), Plato’s contemporary. In general, Archytas bases his acoustics on the act of striking the air, which is a very advanced point of view for his time (according to the original fragment from Archytas’ *Harmonica*)⁵¹. Archytas (*Harmonica*) is the author of the argument that “pitch of tone” is related to the speed of movement and the number of vibrations.

Archytas is also the creator of the theory of “the relationship of consonance and dissonance.” Philosopher and art critic, Professor Losev (1893-1988) notes that this theory is very arbitrary and artificial in Archytas’ presentation. It consists in the fact that the tones are the more consonant, the smaller their quantitative ratio. According to Archytas, consonance implies a ratio of whole numbers, since the exact half of an octave does not give a consonant tone. In addition to Archytas, the honour of this discovery also belongs to Eudoxus (408-365 BC), Greek astronomer and mathematician, student of Archytas and Plato⁵².

So, the categories of “sound pitch”, “consonance and dissonance” that were far from perfect and very ambiguous, in the modern sense, appeared for the first time in the 4th century B.C. As for the aesthetic essence of music, according to the historian and philologist Losev (1893-1988), the most general

⁵⁰ Losev, Aleksey. *Antique musical aesthetics*. Muzgiz, 1960.

⁵¹ Idem.

⁵² Ibidem.

principle of musical aesthetics of the Pythagoreans is expressed by the phrase: “Music is formation”⁵³. There is no understanding that consonance and dissonance represent a musical aesthetic category.

Creation of the “theory of consonance” in the treatises of theorists and practitioners of the Middle Ages

In the treatises of music theorists and practitioners of the Middle Ages and the Renaissance, the problems of coordinated sounding of voices and the creation of a “theory of consonance” were being actively developed. In the early period of the Middle Ages, the so-called “Church Fathers” wrote about harmoniously coordinated sounds (Basil of Caesarea 330-379), about harmony and the measure of correlations of high-pitched and low-pitched sounds (Ambrose of Milan, approx. 340-397); and music was viewed as the science about “modulation” (Augustine Aurelius, 354-430).

The Roman philosopher and theorist Anicius Manlius Severinus Boetius (approx. 480-525) wrote that music is one of the four branches of mathematics and was virtually the first to talk about the relationships between sounds and the numerical theory of their relationship: “two sounds, one low-pitched and the other high-pitched taken simultaneously, combine into one pleasant sound”. Another Roman Encyclopaedist Flavius Cassiodorus (490-593) also wrote about music as a science which is expressed in numbers and singled out the concept of “harmonics” as a science of low-pitched and high-pitched sounds⁵⁴.

Isidore of Seville (560-636) studied the etymology of scientific concepts and developed a rather harmonious system of harmonization of sounds: low-pitched and high-pitched sounds (*acutum* and *gravem*), symphony — ‘a combination of melodies, which consists of coordinated sounds — high-pitched and low-pitched’, diaphony — ‘dissonant or discordant voices’; he also defined the concept of sound oscillations — ‘a voice is rending the air by breathing’⁵⁵.

The famous musical figure Bede the Venerable (approx. 672-735) wrote that practical music is the teaching of low-pitched, medium-pitched and high-pitched sounds and that the instruments of practical music can be natural (*naturale*) sounds, and the instrument of theoretical music is research and an explanation of the relationship between sounds and voices. Scholars

⁵³ Losev, Aleksey. *Antique musical aesthetics*. Muzgiz, 1960.

⁵⁴ Shestakov, Viacheslav. *Musical aesthetics of the Western European Middle Ages*. Musical Ukraine, 1976.

⁵⁵ Idem.

of the late Middle Ages developed the principles of early polyphony — “diaphony” on the basis of the “theory of consonance”.

The musical theorist Aurelian of Rheome (9th century) designated the concept of consonance as a “symphony” of coordinated low-pitched and high-pitched sounds. The singing teacher Benedictine monk Hucbald (840-930) described intervals as follows: consonance is based on the joint sounding of two tones that do not belong to the same scale, unison is not an interval, calls consonance as organization and refers the fourth and fifth thereto.

The philosopher Johann Scott Eriugena (810-877) provides information on organum (organocum melos) and diaphony. Diaphony ‘begins with a tone (in unison), then it passes in simple or complex intervals, and returns to its beginning — the tone (unison)’, while in the organum ‘voices either sound or separate from one another to a greater or lesser distance, according to reasonable laws and according to certain frets’⁵⁶.

Rationalistic studies of consonances and dissonances in the Renaissance

In the Renaissance, there is a turn towards empirical and dogmatic-free rationalistic research, including in music. Johannes Cotto (11th — early 12th century) declared that diaphony is a coordinated divergence of voices, which is created by no less than two singers. In subsequent treatises he attempted to differentiate intervals appear: consonances and dissonances.

The French theorist Johannes de Grocheo (approx. 1255 — approx. 1320) focused on the most perfect consonances diapason — octave, diapente — fifth, diatessaron — quart.

Flemish music theorist Joahannes Tinctoris (Tinctoris, 1435-1511) defines such notions as: “concordantia” — consonance is ‘a mixture of different sounds pleasing to the ear’; “discordantia” — dissonance is a mixture of sounds that “distort the tone”; “concordantia perfecta” — perfect consonances that cannot be “taken up and down in a row” (unison, fifth, octave); concordantia imperfect - imperfect consonances that can be “taken up and down several times in a row” (third and sixth large and small); “armonia” — harmony as “a certain pleasantness obtained from the fact that one sound is combined with another”⁵⁷.

⁵⁶ Shestakov, Viacheslav. *Musical aesthetics of the Western European Middle Ages*. Musical Ukraine, 1976.

⁵⁷ Shestakov, Viacheslav. *Musical aesthetics of the Western European Middle Ages and Renaissance*. Music, 1966.

The problem of consistency of intervals, consonances and dissonances became apparent during the development of the counterpoint technique. The Italian counterpoint theorist Gioseffo Zarlino (Zarlino, 1517-1590) wrote that ‘counterpoint is consistency or consonance’, which comes from the combination of voices ‘that are in the cantilena and are formed by voices spaced apart from one another at appropriate and harmonic intervals’⁵⁸.

In the treatise *Le Istituzioni Harmoniche*, he carried out a mathematical calculation of the major and minor fret scale, developed the theory of interval reversal, put forward the acoustic theory of the “soniferous body”, as well as the appearance of the “beat” effect. He wrote that in order to understand the essence of the musical interval, it is necessary to combine ‘number and sound, and adding them together, we can say that the subject of music is the soniferous body’⁵⁹.

New time and the era of the Enlightenment as a stage in the harmonization of musical, physical, and mathematical and acoustic terminology

Further development of the theory of consonance and dissonance is associated with the rapid accumulation of new empirical knowledge. The Italian writer and aesthetician Ercole Bottrigari (1531-1612) first raised the topic of the consistency of instrumental ensemble playing, when during a concert one can hear ‘confusion, and even complete discord’, and emphasized that this is due to incorrect tuning of different types of instruments: strings (viols and lutes) and keyboards (cembalos and harpsichords).

Along with the theory of “affects”, the concept of “consonantis” became one of the main topics of theoretical treatises of the 16th-17th centuries, namely, euphony and dissonance, coordination and inconsistency of consonances and dissonances.

Thus, the famous musical reformer, the Italian composer Claudio Monteverdi (1567-1643) saw the perfection of then contemporary music in attitude to consonances and dissonances. And the writer and composer Pietro Della Valle (1686-1652) wrote about concertini as pleasant consonances.

Ukrainian composer and music theorist Mykola Dyletskyi (1630-1690) pointed to the concept of “concordance” — consonance, triad composed on the basis of perfect intervals (third, fifth, octave). And the German philosopher

⁵⁸ Shestakov, Viacheslav. *Musical aesthetics of the Western European Middle Ages and Renaissance*. Music, 1966.

⁵⁹ Idem.

and mathematician Johannes Kepler (1571-1630) wrote that 'there will be no harmony between the sounds until an exact sequence is established, which is determined by mathematically exact proportions'⁶⁰.

Anastasius Kircher (1601-1680) also studied the problems of "consoni et dissoni", reflected on the magic of euphony and cacophony. He was one of the first to study the acoustic parameters of rooms for music performances.

The French philosopher and mathematician Rene Descartes (1596-1650) somewhat materializes these concepts and divides sounds according to their duration, as well as by "tension", that is, by the pitch. He writes about the euphony of intervals, about the transition of unstable accords to stable ones.

The French philosopher and mathematician Marin Mersenn (1588-1648) made an attempt to classify the intervals into "natural" — diatonic and "artificial" — invented by musicians. Mersenne M. also writes about the "euphony of music", which is the result of the correct correlation of consonances. From the same point of view, he explains such a phenomenon as "temperament" (Latin *temperatio*): 'the temperament of sounds is necessary for the harmonious fusion of instruments, harmonization of dissonances and consonances'⁶¹.

Mersenne M., as well as the music theorist and organist Andreas Werckmeister (1645-1706), were the first to calculate the 12-step temperament. They used the so-called "Pythagorean comma" (each perfect fifth was theoretically reduced by 1/100 of a whole tone), and were able to divide an octave into 12 equal parts (semitones).

Thus, the scholars approached virtually even temperament, anharmonicity and ordering of the musical tuning. In order to study individual acoustic phenomena, musicians of the 18th century began to approach their explanation not only from the point of view of music theory, but also through the prism of the natural sciences.

The German music writer and composer Johann Matheson (1681-1764) wrote that 'mathematics has long made efforts to bring sound and its ratios to numerical order,' but believed that 'if the ratios of sounds are pleasant to the ear, the mathematical criterion should retreat'⁶².

⁶⁰ Shestakov, Viacheslav. *Musical aesthetics of Western Europe in the 17th-18th centuries*. Music, 1971.

⁶¹ Idem.

⁶² Ibidem.

Musical esthetician and teacher Friedrich Marpurg (1718-1795) also studied the nature of sound, supported the ideas of temperament. In works that dealt with the counterpoint theory he described the principles of the coordinated combination of several contrasting melodies and themes using certain counterpoint rules, where consonances play an important role.

The German music critic and composer Johann Scheibe (1708-1776) emphasized that ‘music is a science that requires great knowledge, and at the same time is no less significant art’, and ‘realizing musical truths requires knowledge of logic, metaphysics, natural sciences and mathematics. Therefore, the composer must have an idea of all the laws of the world’⁶³.

Educational philosopher, writer, composer Jean-Jacques Rousseau (1712-1778) wrote that music is “the art of combining sounds in a way that is pleasing to the ear. When they want to find the principle of these combinations and the reasons for the sensations that art evokes, it becomes a science”⁶⁴.

In his *Treatise on Harmony*, the French composer and theorist Jean Philippe Rameau (1683-1764) was the first to reveal the phenomenon of oscillation of the “soniferous body”, which creates a series of overtones (German oberton) from the main tone and developed the “doctrine of harmony” on this basis. He pointed out that ‘music is a science that must have certain rules; these rules should follow from the corresponding principle, and this principle cannot be studied without the help of mathematics’⁶⁵.

French philosopher, encyclopedist, mathematician, acoustician physicist Jean d’Alembert (1717-1783) supported the theoretical foundations of the harmonic theory of J.F. Rameau and wrote that he was the first to ‘reveal the resonance of the soniferous body’: all bodies make it possible to hear, in addition to the main sound, the twelfth and septadecima of this sound. This complex resonance has been known for a long time and forms the basis of the entire Rameau’s theory. He also supported the development of the Italian virtuoso violinist Giuseppe Tartini (1692-1770), who also wrote *Treatise on Harmony*, where he presented the concept of “combination tones”, later called “Tartini tones”⁶⁶.

Prominent German musicologist Karl Wilhelm Julius Hugo Riemann (1849-1919) was actively engaged in the study of acoustics and formulated the essence of his doctrine of harmony based on some concepts. In the *Musical Dictionary* (1882) and in the work *Acoustics from the Point of View of Musical Science* (1898), he formulated the theory of “undertones” (German

⁶³ Shestakov, Viacheslav. *Musical aesthetics of Western Europe in the 17th-18th centuries*. Music, 1971.

⁶⁴ Idem.

⁶⁵ Ibidem.

⁶⁶ Ibidem.

undertone — subharmonic). It was proved that the sequence of sounds of the natural scale is the opposite of the sequence of overtones (harmonics) — ‘undertones are a series of tones built down from the first overtone quite correspondingly, but opposite to the row of overtones built up from the first overtone’⁶⁷.

The concept of “harmonic undertone” was introduced by Helmholtz (1821-1894) back in 1863 — this is how he designated the first overtone of a sound source, a resonator. Subsequently, the term “undertone” was assigned to the concept of “combination tones”. In parallel with the development of musical theory, acoustics and mathematicians studied musical sound phenomena. The possibility of studying various musical categories was predetermined by the formation of an understanding that a musical tone is mathematically modelled using such a concept as a “sinusoid function” with the parameters of “amplitude”, “frequency”, “phase”. The artist and mathematician Albrecht Durer (1471-1528) presented its graph back in 1525.

The issues of harmonization of musical, physico-mathematical and acoustic terminology became relevant even before the appearance of natural science research, the development of which was determined by: the creation of the foundations of modern natural science — the creator of “classical” physics, English physicist and mathematician Newton; creation and further development of differential and integral calculus (mathematical analysis) — Newton, German mathematician Leibniz, Swiss mathematician and physicist Leonhard Euler, French scientist Fourier; the creation of the theory of sound phenomena, physiological and musical acoustics — the German scientist Helmholtz, the German physicist Georg Ohm, the English physicist Rayleigh⁶⁸.

The scientific study of sound phenomena became possible on the basis of the integral and differential calculus created by Newton (1643-1727) and Leibniz (1646-1716), the development of the foundations of “spectral analysis” by Jean-Baptiste Fourier (1768-1830) and Leonhard Euler (1707-1783), as well as the conclusion of Georg Ohm (1789-1864) about the ability of the human ear to perceive simple vibrations as separate tones, into which the sound vibration can be decomposed according to the Fourier theorem (Ohm’s law, 1843).

As the physicist, Nobel Laureate John William Strutt (Lord Rayleigh, 1842-1919) noted, the work of the German physicist, physiologist,

⁶⁷ Riman, Huho. *Music Dictionary*. Direktmedia Pablishinh, 2008.
http://biblioclub.ru/index.php?page=dict&dict_id=22

⁶⁸ Strutt, John William, and Baron Rayleigh. *The Theory of Sound*. Doves Publication, 1945.

acoustician Hermann Helmholtz (1821-1894) *On the Sensations of Tone as a Physiological Basis for the Theory of Music* (1863) 'provides this work the role of the starting point of all reasoning that relate to sound sensations for a long time'⁶⁹.

Acoustician, Professor Irina Aldoshina (n.d.) writes that Helmholtz asserted: 'the difference in the musical quality of a tone (timbre) depends only on the presence and intensity of partial tones (overtones), and does not depend on the phase difference with which these partial tones enter into the composition.' And she notes that 'this definition has determined the direction of research for almost a hundred years, has changed greatly and was significantly refined only at the end of the last century'.

According to the authors, the main scientific results on the theory of sound are set out in Chapter XXIII of *Theory of Sound* by Lord Rayleigh. In particular, he indicates some facts about the influence of phase relationships on sound and its timbre. He writes that, according to Helmholtz's observations, phase changes did not have a noticeable effect on the timbre of a complex sound. However, the question of the effect on the ear of a change in the phase relationships of different components of sound can be studied by the method of "slightly mistuned consonances", that is, by adjusting the intensity and phase of the components by a slight change in the pitch (eigentone), as suggested by Helmholtz himself⁷⁰.

Acoustician and musicologist Harbuzov (1880-1955) notes that there are several theories of consonance and dissonance, the most famous of which is the theory of Helmholtz, who explained the phenomenon of consonance and dissonance by the degree of audibility of the beats of the pitch and overtones⁷¹. German psychologist, music theorist Karl Stumpf (1848-1936) determined the phenomenon of consonance and dissonance by psychological factors, depending on whether the audible two-tone in consciousness merges into one sound or not.

The development of musical theory in line with the theory of acoustics and mathematics in the 19th—20th centuries

Based on the data of modern musical acoustics, the issue of the consonance and dissonance of intervals has a more complex explanation⁷². Indeed, the feeling of consonance and dissonance of intervals always

⁶⁹ Strutt, John William, and Baron Rayleigh. *The Theory of Sound*. Doves Publication, 1945.

⁷⁰ Idem.

⁷¹ Harbuzov, Nikolaiy. *Musical acoustics*. Muzgiz, 1954.

⁷² Idem.

occurs when two sounds sound simultaneously. And with “slightly mistuned perfect consonances” the “beat” effect arises, and there is a pronounced influence of the phase relations of the two sounds on the nature of the sound in this case.

American physicist Feynman (1918-1988) gave an instructive explanation of the phenomenon of beats. According to Feynman (1965), for two sound sources of the same frequency, when the phase of one of the sources changes, we will see several weak and strong “pulsations” at some point in space. But the statement that one source with a constant speed change its phase in relation to another is equivalent to the fact that oscillations with a slowly pulsating intensity, that is, beats, are obtained in the case of addition of oscillations of sources the frequencies of which are somewhat different⁷³.

As Ananiev noted, ‘the phenomenon of beats is extremely significant in the perception of musical sounds. He writes that the beats reveal the complex nature of the sensation of sound as a whole, they play a role in the study of the phenomenon of masking sounds, binaural beats, and also manifest themselves when tuning musical instruments’⁷⁴.

According to the authors, this phenomenon is the so-called “slightly mistuned consonance”, demonstrating the effect of phase changes between signals, which is expressed in a change in the timbre of the signal, on the “ear”. Some uncertainty of the opinion of Helmholtz in this matter is explained by the absence in his time of the theory of signals, which are close in terms of structure to harmonic, but with modulated parameters.

Let us give some reasoning about the formation and development of such a concept as the phase properties of the spectral representation of musical sound in the 20th century. In the first half of the 20th century, the theory of frequency and phase modulation was developed. The concept of instantaneous amplitude, frequency and phase of the signal was also introduced, and a conclusion was made about the equivalence of frequency and phase modulation. The definition of frequency as a time derivative of the current phase of the signal was introduced. It became clear why a change in the signal phase, not associated with a change in the signal frequency, but caused by a change in the additional part of the phase, which has a nonzero derivative, leads to a change in the signal frequency, that is, the timbre.

⁷³ Feynman, Richard, Leyton, Richard, et al. *Feynman Lectures in Physics*. Mir, 1965.

⁷⁴ Ananiev, Anatoliy. *Acoustics for sound engineers: a guide*. Feniks, 2012.

Professor Fink (1910-1988), who studied the theory of signal transmission, noted that for a long time specialists who studied signals made mistakes based on the inability to clearly distinguish between two similar, but by no means coinciding concepts — the instantaneous frequency of the signal and the frequency of its spectral component⁷⁵.

Thus, the instantaneous frequency of a signal is a function of time, while the frequency of its spectral component does not depend on time. The instantaneous frequency for a given signal at a given moment in time takes one single value, and there is a finite, countable or uncountable set of spectral components with different frequencies for a given signal at any moment in time. At the same time, the instantaneous frequency can change when the signal passes through a linear circuit with constant parameters. The spectral component does not change when the signal passes through a linear circuit with constant frequency parameters. Only their amplitudes and initial phases can change⁷⁶.

Spectral components are represented as $A \sin(\omega t + \psi)$, where: A – amplitude; ω — frequency; t — the current time; ψ — the initial phase. Using the well-known trigonometric transformation, we have:

$$A \sin(\omega t + \psi) = A \sin(\omega t) \cos \psi + A \cos(\omega t) \sin \psi = AS \sin(\omega t) + AC \cos(\omega t).$$

In this expression, the spectral component is represented through “elementary, or simple” harmonic components (tones) $\sin(\omega t)$ and $\cos(\omega t)$ with amplitudes AS and AC , respectively. In other words, each overtone with frequency ω is the sum of two simple harmonic components. It is in this form that the representation of the Fourier series is used to calculate the amplitudes AS and AC of each harmonic using the Euler-Fourier formulas.

The physical meaning of the initial phase ψ of the spectral component can be interpreted as a value that determines the “weights” of the elementary overtones $\sin(\omega t)$ and $\cos(\omega t)$, with which these partial frequencies (overtones) enter, according to Helmholtz, ‘into the composition’. According to the authors, the clarifications of the notion of “phase” given by the authors in relation to the spectral structure of an audio signal are rather nontrivial. As Ukrainian acoustician, Associate Professor Ananiev (1944-2017) noted, the widespread use of synthesis of sounds and their studio processing requires clarification of the terminology used by specialists in the field of creating musical products. So, for example, the

⁷⁵ Fink, Lev. *Signals, interference, errors ... (Notes on some surprises, paradoxes, and delusions in communication theory)*. Sviaz, 1978.

⁷⁶ Idem.

word “timbre” is often used incorrectly, without any explanation’, although this term has no clear explanation so far⁷⁷. The above also applies to the word “phase” to a certain extent.

The second half of the 20th century was the start of the active use of computer technology in scientific research, in particular, the study and development of spectral-temporal representations of sound vibrations. As Aldoshina (n.d.) noted, this contributed to the ‘accumulation of experimental data that the hearing aid is sensitive to phase changes between different signal components. This stage of studying the main characteristics of sound allowed moving on to new developments in the field of “timbre morphing”⁷⁸.

Discussion

The development of sound musical technologies requires a significantly higher scientific level of their study, strengthening of the “mathematization” of their presentation, the creation of a coherent conceptual system based on modern musical science. The application of an interdisciplinary approach to the consideration of the musical-theoretical concepts of “consonance and dissonance” based on modern physical and mathematical sciences to explain some sound phenomena allowed us to expand the boundaries of the ideas about some acoustic parameters. The consideration of the above musical aesthetic and scientific technical categories in their historical development is currently of interest to specialists in the field of theoretical and practical application of sound technologies, their connection with musical, acoustic, objective, and subjective characteristics of sound.

A retrospective review of the development of the concepts of “consonance and dissonance” in the physical and mathematical interpretation is carried out as a comprehensive description and review of the formation of concepts in the temporal sequence of their creation. Turning back to the past through a review of significant discoveries and achievements in music and natural science allowed tracing the formation of the doctrines of “consonance and dissonance” from the standpoint of the interdisciplinarity of modern humanitarian knowledge. Table 1 contains the main points. “Stages of the formation of the theory of consonance and dissonance.”

⁷⁷ Ananiev, Anatoliy. *Acoustics for sound engineers: a guide*. Feniks, 2012.

⁷⁸ Oskolkov, Sergey. *Modern sound engineering: creativity, technology, education*. SPbGUP, 2013.

Table 1

Period (era)	Thinkers, researchers, scientists, representatives of the era	Stages of formation of the theory (key points)	Formation of the concepts of “consonance and dissonance” in the physical and mathematical interpretation
Antiquity	Plato (approx. 427-348 B.C.) Archytas (approx. 435/410-360/350 B.C.);	The origins of the theory of consonance and dissonance.	The formation of an understanding of dissonance and consonance was associated with physical acoustics. Ancient Greek thinkers understood consonance as the ratio of whole numbers (Archytas).
Middle Ages	Basil of Caesarea (330-379); Ambrose of Milan (approx. 340-397); Augustine Aurelius (354-430); Anicius Manlius Severinus Boetius (approx. 480-525); Flavius Cassiodorus (490-593); Isidore of Seville (560-636); Bede the Venerable (approx. 672-735); Aurelian of Rheome (IX century); Hucbald (840-930); Johann Scott Eriugena (810-877).	The problems of harmonized sounding of voices and the creation of a “theory of consonance” were developed.	Music begins to be thought of in relation to mathematics. In the understanding of medieval thinkers, music should be understood as one of the four branches of mathematics. Music can be expressed in numbers.
Renaissance	Johannes Cotto (11 th —early 12 th century), Johannes de Grocheo (approx. 1255—approx. 1320); Joahannes Tinctoris (1435-1511); Joseffo Zarlino (1517-1590)	Attempts were made to define the concepts of “consonance” and “dissonance”	Attempts were made to differentiate the intervals: consonances and dissonances. The concept of counterpoint is introduced in the context of the problem of consistency of intervals, consonances and dissonances The mathematical calculation of the major and minor fret scales is introduced. The concept of “consonantis” is introduced — namely, euphony and discordance, consonance and inconsistency of consonances and dissonances.

Modern period and the era of the Enlightenment			
17th century	<p>Newton (1643-1727); Gottfried Wilhelm Leibniz (1646-1716); Jean-Baptiste Fourier (1768-1830); Leonard Euler (1707-1783) Georg Ohm (1789-1864) Ercole Bottrigari (1531-1612); Claudio Monteverdi (1567-1643) and others. Pietro Della Valle (1686-1652); Mykola Deletskyi (1630-1690); Johannes Kepler (1571-1630); Anastasius Kircher (1601-1680); Rene Descartes (1596-1650); Marin Mersenn (1588-1648); Andreas Werckmeister (1645-1706).</p>	<p>The origin of modern science. Formation of natural science. The issues of harmonization of musical, physico-mathematical, and acoustic terminology became relevant with the advent of natural science research.</p>	<p>The foundations of “classical” physics and its section — mechanics — were laid. Physical and mathematical developments in the theory of sound were underway. The doctrine of the “euphony of music”, which is the result of a certain proportion of consonances. Explanation and mathematical calculation of the phenomenon of “temperament”.</p>
18th century	<p>Johann Mattheson (1681-1764); Friedrich Marpurg (1718-1795); Johann Scheibe (1708-1776); Jean-Jacques Rousseau (1712-1778) Jean Philippe Rameau (1683-1764); Jean D’Alembert (1717-1783); Giuseppe Tartini (Tartini, 1692-1770); Hugo Riemann (1849-1919).</p>	<p>The understanding was formed that music is a science that is based on the principles of mathematics.</p>	<p>Scientists approached virtually equal temperament, anharmonicity and ordering of the musical tuning. The doctrine of harmony was formed. Many acoustic phenomena were understood in terms of music and natural sciences. There were statements that mathematics had the property of bringing sound and its proportions to numerical order.</p>

Modern period and the era of the Enlightenment			
19th — early 20th century	<p>Hugo Riemann, 1849-1919; Gottfried Wilhelm Leibniz (1821-1894); Albrecht Durer (1471-1528); Hermann Helmholtz (1821-1894); John William Strutt (Lord Rayleigh, 1842-1919); N.A. Harbuzov (1880-1955); Karl Stumpf (1848-1936); R. Feynman (1918-1988); L.M. Fink (1910-1988) and others.</p>	<p>Development of musical theory in line with the theory of acoustics and mathematics. Explanation of the phenomena of consonance and dissonance from different positions of mathematics, psychology, physics, etc.</p>	<p>The musical tone was mathematically modelled using such a concept as “sinusoid function” with the parameters “amplitude”, “frequency”, “phase”. Doctrines on auditory sensations and the physics of sound. The phenomenon of consonance and dissonance was determined by psychological factors. It was established that the “beat” effect arises with “slightly mistuned perfect consonances”. The theory of frequency and phase modulation was developed. The concept of instantaneous amplitude, frequency and phase of a signal is introduced. A conclusion was made about the equivalence of frequency and phase modulation. The definition of frequency was introduced as a time derivative of the current phase of the signal. Experimental evidence was accumulated that hearing aids are sensitive to phase changes between different signal components.</p>
Middle 20th —early 21st century	<p>Goryukhina N.A., Herasymova-Persydska N.A., Moskalenko V.G., I.A. Kotlyarevsky, I.M. Kokhanik, S.V. Ship, A.B. Ananiev, Belyavina N.D., Belyavin V.F., Dyachenko V.V., A.I. Bondarenko, V.D. Shulgina, V.I. Grishchenko, I.A. Aldoshina, A.V. Hharuto and others.</p>	<p>Theoretical generalization of consonance in musicology. Consonance is viewed in the context of the history of the development of European music as an integral system.</p>	<p>Consonance is considered within the framework of the musical theoretical systems of European art history in their logical content and evolution. They represent the processes of auditory perception in various aspects based on a mathematical model of a physical process. The phase properties of the spectral representation of musical sound are specified. The theory of frequency and phase modulation was developed. Research related to audiovisual technologies for recording and processing sound, with the creation and use of acoustic engineering. Developments in the field of musical acoustics, including psychoacoustics, computer analysis of sound in musical science.</p>

Stages of the formation of the theory of consonance and dissonance

Conclusion

Retrospective, as a look back, referring to the previous meaningful information regarding “consonance” and “dissonance”, allowed not only to assess phenomena, processes in the same terms, but also to clarify certain concepts of physical and mathematical terminology used in modern audiovisual technologies.

According to the authors, the updates of the concept of “phase” in relation to the spectral structure of an audio signal, based on the representation of the Fourier series in the form of the sums of the products of the Euler-Fourier coefficients and the corresponding simple sine and cosine functions, are quite nontrivial and correct. The authors concept of clarifying the concept of “phase” in relation to the spectral structure of a sound signal was outlined based on the concept of “slightly mistuned consonance”. The physical meaning of the initial phase of the spectral component is proposed to be interpreted as a quantity that determines the contribution of elementary sine and cosine overtones, with which these overtones (partial frequencies) enter “into the composition”, as Helmholtz stated.

The further process of development of sound musical technologies requires a significantly higher scientific level of their study, strengthened “mathematization” of their presentation, and the creation of a coherent conceptual system based on modern musical science.

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SYNCRETIC TRENDS IN CONTEMPORARY WESTERN EUROPEAN VOCAL AND CHORAL ART: THE CHALLENGE OF TODAY

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SUMMARY. The aspects covered in the article proved the topicality of the research, in particular the analysis of contemporary Western European vocal and choral art presented the meanings embedded in the musical work, programmed interactive dialogue in the author-performer, listeners system, clearly demonstrating its syncretic trends in the modern conditions of development. The article reveals the essential features of syncretic trends of Western European contemporary vocal and choral art, indicates their significance for society. The foregrounding of the research is aimed at activating not only the creative mastery of certain boundaries, but also the expansion of the boundaries of personal experience. The aim of the research is achieved, namely the mechanism of integrating creativity of the representatives of contemporary Western European musical art in relation to art space is revealed on the example of creativity of the Italian composer Sciarrino, Italian composer Berio, Spanish composer and pianist Simarro. A retrospective coverage of the history of musicological thought in European humanities is presented, syncretic tendencies in modern Western European vocal and choral art are identified, its discourse is proposed as a challenge to the present. The study involved the following research methods: observations and conversations. The obtained research results can be further used as a developed model of forming vocal and choral thesaurus, which is in line with the current state of music, vocal and

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choral culture. Analysis of the peculiarities of the current state of choral art in Western Europe in the 20th — early 21st centuries is a promising area for further research.

Keywords: Choral art. Harmonisation. Musical Art. Vocal work. Artistic image. Syncretism in music.

Introduction

Syncretism is a typical feature of original art. Its semantic load is as follows: all the elements of various arts (singing, music, dance, verbal art) are an indivisible whole. The following modern types of art are syncretic: movies, shows, concerts of many musical groups due to the visual component (behavior on stage, costumes, special effects). All this science considers as synthetic art. Syncretic art includes operetta, and opera to a lesser extent. The syncretism of musical art in educational discourse is a fact of historical development of music.

The integrative potential inherent in the syncretic nature of musical art is one of the main factors in the processes of genre formation. The results of the development of modern Western European vocal and choral art are a stylistic renewal of genres, for example, rock opera, rock melody recitation, rock performance, concept album is no exception). The system approach revealed the role of individual components of choral music of Western Europe in the 20th — early 21st centuries, the latest qualities, and forms of performance presentation of contemporary choral art^{6 7}.

Today, in the context of the renewal of society, the role of the creative foundations of the human personality is growing, its spiritual wealth is determined by the diversity of its aesthetic views and interests. Interest in contemporary Western European vocal and choral music plays an important role here. It demonstrates the unity of intellect and soul not only of the composer but also of the performer. The very process of cognition of objective reality is living contemplation and abstract thinking, as well as practice. This means that sensory processes are sensations and perceptions. They play a very important role in learning about the surrounding world. This is the starting point in the process of cognition. Contemporary Western European vocal and choral art is no exception. Such music makes it easier to learn to perceive sensually and get the impression of beauty in the modern world.

⁶ Palkina, Iryna. *On the definition of "rock art"*. *Kulturno-Mystetski Obrii*, 1, 2016, pp. 64-67.

⁷ Bondar, Yevheniia. *Artistic and stylistic synthesis as a phenomenon of modern choral creativity: monography*. Astroprynt, 2019.

Contemporary Western European vocal and choral music contributes to the assimilation of their content through experience⁸.

Today, the process of mastering syncretic discourse in contemporary Western European vocal and choral art its parameters of openness, which interpret modernity as a transitional period, mix and reveal its boundaries. This is an art analysis. Syncretism is a profound concept, so it is used in all branches of the humanities, but the integrity of such a complex phenomenon remains central, so the manifestation of its individual components is only a coincidence of the development process. In this case, the syncretism of contemporary musical art is revealed as a transforming factor that gives reality its necessary integrity. The semantic significance also acquires color, as syncretism is nourished not only by national origins, but also assimilates the world tradition of syncretic sensations in its various manifestations.

The problem of the synthesis of musical art has given grounds to the topic of our research. To date, science has not fully understood the problem of synthesis of musical art of Western Europe in the 20th — early 21st centuries, because its manifestation is contradictory and has its own characteristics. As a result, the limits of the functional capabilities of contemporary Western European art have expanded as much as possible. Its content combines not only a variety of facts, but also ambiguous and contradictory processes and trends in its development in modern conditions. Contemporary vocal and choral art is no exception, which has entered a stage of global crisis. Special changes concern the practical and theoretical foundations of vocal and choral art.

The topicality of studying the syncretism of the artistic imagery of contemporary Western European art lies in the coverage of the little-known page of musical culture of the said period. It demonstrates the synthesis of the arts, covers its content, reveals itself as a transforming factor that gives contemporary Western European art integrity and meaningfulness.

Today in the field of musical art of Western Europe of the 20th — early 21st centuries as a holistic phenomenon in terms of distance learning and global isolation of modern society because of Covid-19 over the past year and a half, the issue of the peculiarities of the vocal practical work of the choral class is in the stage of formation of the practical basis of choral performance, as it has undergone significant changes largely due to objective reasons. The issues of focusing on the descanting of the choir class, work on the song repertoire, its analysis and artistic performance, revealing the

⁸ Popovich, Nataliya, and Burkalo, Svitlana. *Experience of realization of the competence approach in continuous professional training of the teacher of music of the progressive European countries*. Musical Art in the Educological Discourse, 1, 2016, pp. 14-19.

features of the mechanism of influence of musical art on the development of personality are debatable but not global. This is a very globalization process that has rapidly changed the cultural environment. Analyzing the vocal coach of various genres of singing, it is worth paying attention to the work under various modern techniques.

The representative of the American Academy of Music is Ukrainian Yevhenia Diachenko. In her work, she uses such techniques as ImproviNation, Estill Voice Training, Vocal Power. These are quite attractive and functional techniques, namely the training of the muscles of the vocal apparatus. They work if you follow all the requirements of the instructions for conducting a vocal class. This is a kind of musical and physiological method. Trainings are held on one convenient note. Trainings make a person get rid of complexes, promote the maximum sound of the voice, influence the formation of its timbre. These are Western methods, they are characterized by an innovative approach, work with the voice clamps, change the way of thinking, especially musical, open to vocalists a lot of interesting things about the structure of the vocal apparatus. Their main priority is a healthy voice of the singer. Techniques allow working online.

Alejandro Martinez, an American singer, musician, TV presenter, and punk guitarist, follows the same style of singing and similar performance techniques. Enrique Iglesias, Spanish singer, songwriter, actor, producer mastered this singing technique well. Peculiarities of singing according to such techniques are a free voice, a loud sound, various singing techniques, which are based on the mechanics of Joe Estilla's singing. The methods clearly allow to understand how to achieve resonance in vocals.

Choral singing as a performing form of musical art in Western Europe of the 20th — early 21st centuries in modern conditions of development (because of Covid-19) does not occupy its rightful place in musical culture. The situation changed not so long ago, with the beginning of the pandemic, while it was of exceptional importance in the development of musical culture of the world before the pandemic. Today, society is not developing harmoniously, even though a phenomenal feature — a new artistic integrity can be traced in modern choral creativity, due to the orientation of culture towards uniting while maintaining its plurality.

The appeal to musicological thought in Western European humanities has become topical. The relationship with the range of its problems is especially important because serious changes are taking place in the development of historical science. Therefore, modern Western European vocal and choral art, despite the great genre and style diversity, which is characterized by individual compositional reflection of the universal musical artistic epochs; as well as the inherent tolerance of stylistic trends, is not

pronounced during quarantine. The reflection of the artistic process was seriously influenced by the system and its structural levels: choral creativity, participants in the artistic process, the organization of the artistic process. Serious changes concern the professional level of the choral collective, based on the following parameters: creativity, tradition, self-fulfillment of its members, which turned out to be quite difficult under the conditions of quarantine because of Covid-2019.

Many scholars studied the issue of the development of modern Western European vocal and choral art, in particular the manifestation of its syncretic trends. These are Holley⁹, Farting¹⁰. The syncretism of modern Western European vocal and choral art is currently the focus of many modern scholars, including Shevchenko¹¹, Hatsenko¹². It is not only a question of renewing performance capabilities, but also of expanding them as a challenge of today. These authors and teachers focused their attention on the problem of establishment of vocal schools.

Referring to the experience of his own development as a vocalist of musical theatre, Holley¹³ identified important competencies in each field. It is the mastery of styles; quite confident understanding of how the voice works in different genres — classical and modern, how developed technical skills and abilities are, how the performer applies specific “vocal qualities” to the chosen style; whether the performer’s range is fully used and whether it develops through different vocal styles. This also includes the voice longevity and its vocal stability. One of the important competencies is the voice universality in many areas of singing, as well as the ability to experiment with such areas as monologue, improvisation, comedy, etc.

Having reviewed foreign literature in the field of choral and vocal pedagogy, we can say that world pedagogy is rich in theoretical and practical research on the methodology and methods of teaching the modern vocal art. Therefore, the study of foreign experience and its implementation in the development of a model for the formation of modern choral and vocal-performance thesaurus is topical.

⁹ Holley, Gary. *From Classical to Music Theatre: A Vocalist's Experience*. (Doctoral thesis). South Brisbane, Queensland Conservatorium, 2016.

¹⁰ Farting, Stiven. *History of art from ancient times to the present*. Vivat, 2019.

¹¹ Shevchenko, Nataliia. *Synthesis of singing manners in Ukrainian music of the late XX - early XXI centuries*. (PhD Dissertation). Odesa, A. V. Nezhdanova Odessa National Academy of Music, 2015.

¹² Hatsenko, Halyna, Yurchuk, Vadym, et al. *European schools of academic singing: specifics of interaction*. Image of the modern pedagogue, 1, no. 196, 2021, pp. 106-109.

¹³ Holley, Gary. *Cited Work*.

The end of the 20th — beginning of the 21st century is characterized by the fact that in many European countries, the movement of so-called partnership projects of various creative organizations at educational institutions that actively cooperate in the cultural and artistic sphere has gathered pace. The fundamental work of Hatsenko¹⁴: *European Schools of Academic Singing: The Specifics of Interaction* covers the issues of interaction between modern Western European schools, in particular modifying singing principles. Syncretic manifestation concerns the gradual modification of the bel canto principles, which established with the development of the seria opera. This rather close connection with Western European traditions testifies to the exchange of experience of representatives of various schools, which in turn accumulates the achievements of art centers. Vocal and choral education in modern Western European schools is represented by independent work on the song, learning words and melody, learning the basics of musical literacy, mastering the technique of reading music at sight, encouraging music-making. Therefore, the beginning of the 21st century is a period of innovative changes in the field of general music education. A striking example is the introduction of new projects, the main purpose of which is to form vocal and choral skills necessary for solo and ensemble music-making¹⁵.

Today, a significant influence on their formation is exercised by modern Italian singing practice. It has passed not only a complex, but also a multifaceted path of its formation and development, so it is of great interest to modern researchers of Western European vocal and choral art. The achievement of the Italian school is the use of sound cover on the upper part of the voice. As for the influence of the Italian vocal school on the development of modern Western European vocal art and its singing practice, at the beginning of the 20th century Italian traditions become a standard and are perceived as pan-European. The peculiarity of their functioning is the levelling factor of not only nationality but also ethnicity of the singer.

Antoniuk called the representatives of the “pan-European” or “Italian school of singing” the most leading singers of the 20th century. The most famous musicians of modern Italy are Luciano Berio, Bruno Maderna, Sylvano Busotti, Luigi Nono. Everyone has personal style, performing skills, a diverse way of artistic and stylistic embodiment of the national specifics of the genre. Antoniuk believes that ‘the singers of this school include the Spaniards Caballe, Carreras, Domingo; Greek Callas; Bulgarians Shristoff, Ghiaurov; Australian Sutherland; Ukrainians Solovianenko, Kondratiuk, Kocherha,

¹⁴ Hatsenko, Halyna, Yurchuk, Vadym, et al. *European schools of academic singing: specifics of interaction*. Image of the modern pedagogue, 1, no. 196, 2021, pp. 106-109.

¹⁵ Idem.

Miroshnychenko, Lukianets; Russians Obratsova, Arkhipova, Nesterenko, Atlantov; Argentine Cura^{16 17}.

Despite the significant spread of the Italian school, several schools have formed in European culture, which are characterized by slightly different principles of performance. It is appropriate to pay attention to the Austro-German and French vocal schools. The French vocal school uses declamation as a basis. Other attributes appear in it gradually. In the 20th century, Dugamel emphasizes the need to avoid singing on the support, and instead cultivate an “emotional timbre” that will help convey complex figurative musical works. The Austro-German vocal school developed due to the reforms of the opera house founded by R. Wagner. The leading feature was the culture of declamatory singing. Wagner’s performers had to sing at the limit of their performance capabilities, much attention was paid to the timbre, which becomes an expression of psychologically complex images. Conversational singing is the basis for the performance of works by avant-garde composers of the 20th — 21st centuries¹⁸.

It is also necessary to note the development of the Russian vocal school, the essential characteristics were folk traditions, as well as the achievements of Italian singing practice. ‘Characteristic features of the Russian classical vocal school: simple, sincere, heartfelt performance, rhythmic sophistication of melodies. Masters of the Russian school of solo singing have always found deep expressiveness of the word, logically correctly shaded, which is pronounced clearly and indirectly, in the in organic unity with the melody’^{19 20}.

Each generation of artists continues and enriches the traditions of their predecessors. They try to solve current problems of modern Western European vocal and choral art in their own way, focusing on new original musical and stage forms, in tune with modernity. They reveal the theory, history, aesthetics of modern Western European vocal and choral art, while the cornerstone is the problems of performance, which are not sufficiently studied. This is a personalization of the performer’s style, his/her skill.

¹⁶ Katok, Danya. *The Versatile Singer: A Guide to Vibrato & Straight Tone*. (Doctoral thesis). New York, The City University, 2016.

¹⁷ Cherkasov, Volodymyr. *Reforming general music education in Great Britain*. *Musical Art in the Educological Discourse*, 4, 2019, pp. 22-28.

¹⁸ Mroziak, Jordan. *Exiles on Main Street: A Pedagogy of Popular Music Through Technology and Aesthetic Education*. (Doctoral thesis). Pittsburgh, Duquesne University, 2017.

¹⁹ Batyuk, Inna. *Contemporary choral music: theory and performance: textbook*. Lan, 2015

²⁰ Kulaha, Tetiana. *Innovative ideas of teaching pop vocal in the context of solving the problem of domestic vocal pedagogy*. *Mountain School of Ukrainian Carpaty*, 22, 2020, pp. 121-125.

Urgent problems of modern musical art are covered in the scientific activity of Kavun²¹. His scientific works outlined the historical and theoretical aspects of the formation of vocal art. Aspelund²² considered the development of vocal skills of the singing voice. Many studies have influenced the relationship between music and dance, which later became the subject of research by composers, choreographers, art critics. This category of scholars has carefully studied the history and development of dance choreography. Besides, the following scholars supplemented and expanded the background of scientific and theoretical research in choreography as an art science: Denisov²³, Zhyvohliadova²⁴. They have repeatedly tried to analyze the syncretism of music and movement. Music is embedded in the very nature of plastic art. The only action for movement and sound in time is evenness and uniformity. As for the issue of gesture, it is rhythmic, appropriately musical. According to Bogdanov-Berezovsky, it is fundamental in the connection between music and plastics.

Many scholars, Kordovska²⁵, have demonstrated their analytical view on the identification of syncretic tendencies in modern Western European vocal and choral art. They considered the mechanism of integrating creativity of representatives of the newest Western European musical art into the Ukrainian art space. Kordovska²⁶ was interested in the latest Western European music. Many of her research results are based on the analysis of the work of modern Italian composer Charrino. In her scientific works, she carefully considered the mechanism of integration of the work of representatives of modern Western European musical art in relation to the Ukrainian art space. The subject of our research significantly complemented the research of the above authors, allowed to understand the peculiarities of the modernization of contemporary Western European vocal and choral music.

²¹ Kavun, Viktor. *Historical and theoretical aspects of the formation of vocal art*. International journal: Culturology. Philology. Musicology, 1, no. 8, 2017, pp. 160-164.

²² Aspelund, Dmitriy. *Development of the singer and his voice*. Planet of Music, 2016.

²³ Denisov, Andrey. *On the relationship "quotation-context" in a piece of music*. Yuzhno-Rossiyskiy muzyikalnyy almanah, 7, 2016, pp. 13-21.

²⁴ Zhyvohliadova, Daryna. *UNESCO Strategies in the Development of International Cultural Cooperation*. Culture and contemporaneity, 1, 2017, pp. 109-116.

²⁵ Kordovska, Polina. *Western European modern music in the artistic space of modern Ukraine (on the example of the work of S. Sharrino)*. Artistic Culture. Topical Issues, 16, 2020, pp. 125-129.

²⁶ Idem.

The aim of our research is to analyze contemporary Western European vocal and choral art, the manifestation of its syncretic trends in modern conditions of development, to reveal their essential features and to show their significance for the society.

This aim was achieved through the following objectives: reveal syncretic trends of musical art on the example of creativity of modern composers in the modern art space; analyze the specifics of representational works in our research on the example of the creative work of Sciarrino; test Western European vocal and choral music to identify syncretic trends as a challenge of today.

Methods and Materials

To develop a clear idea of syncretic trends in modern Western European vocal and choral art, that is the artistic image of the composer and performer, the article reveals the features of contemporary Western European vocal and choral art, focusing on its syncretic trends under the modern conditions of development. This approach allowed revealing their essential features, pointing to their importance for society. As a result of clarifying certain issues on the topic of the article, the understanding of syncretic trends in contemporary Western European vocal and choral art gradually becomes more and more detailed. In the end, we get an integrated picture, which reflects its essential characteristics.

This study was carried out as follows: the theoretical foundations of the research problem were substantiated, namely the syncretism of artistic imagery of contemporary Western European vocal and choral art and its features; it was followed by processing, analysis, and generalization of the main characteristics of the organization of vocal and choral work of students, the real state was assessed and the dynamics were monitored, the general conclusions of the research were drawn.

Scientific, methodical, and practical experience of organizing the educational process in the class of solo singing and choral class was summarized to confirm the hypothesis that preparing students for vocal and pedagogical activities is more effective if the work on vocal works rationally combines didactic, general and special musical principles, methods and means of teaching, taking into account the current level of development of vocal and choral art. The research methodology also included the use of comparative and systemic methods. The directions of stylistic development of contemporary Western European vocal and choral music are analyzed through the comparative method. The article involved the method of unity of logical and historical.

Results

The use of various methods allowed to significantly increase public interest in contemporary Western European vocal and choral art. Musicians believe that modern music exists regardless of the level of our understanding and perception. This contrast is represented by different vocal styles, academic and non-academic vocal and choral music, such as the famous modern jazz duo of world-famous musicians — European jazz stars, horn player Arkady Shilkloper and pianist Vadym Neselovsky from Odessa. The latter lives in the United States today.

Familiarity with the music of contemporary Western European composers is intended for different listeners and their level of perception. The process of listening to any modern piece of music has its own peculiarities it is perceived as a huge variety of sounds. Most of them are stable. As a result, they simply attract attention. In this situation, a person can go from empty to full state. It always shows articulation, growth of elements, sound energy and its density. This idea belongs to Sciarrino, a famous Italian composer.

Regarding the peculiarities of Italian music of the late 20th — early 21st centuries, it is extremely heterogeneous and diverse. Having lost its prestigious position on the European Olympus, Italian music began to show itself in an original and bright way from the middle and end of the 20th century. The history of European new music was introduced by the following representatives of the post-war avant-garde: Luigi Nono Luciano Berio, Jacinto Chelsea. The creative work of four rather weighty Italian composers of the end of the 20th — the beginning of the 21st centuries is worth special attention.

Let us pay attention to the conceptual and aesthetic attitudes of Billini, Sciarrino, Francesconi, and Romitelli. They continue the ideas of the post-war avant-garde. Composers have repeatedly projected these ideas into their own artistic contexts. The key figure of modern Italian music is Sciarrino, the composer. The basis of his sound philosophy is the search for perceptual levers of perception, as well as the ability to control the subconscious^{27 28}.

²⁷ Lavrova, Svetlana. *Salvatore Sharrino and others. Essays on Italian music of the late XX - early XXI century*. Publishing house of the Vaganova Academy of Russian Ballet, 2019.

²⁸ Mdivani, Tatyana; Hlopova, Valentina; et al. *European music of the academic tradition: essence, origins, current state (on the example of the work of composers of Russia and Belarus)*. Belorusskaya nauka, 2017.

Salvatore Sciarrino is an Italian composer. As for his creative work, it is considered a classic of new music. He has a very original creative concept, which addresses the threshold states of sound. The limits of this state are silence. The composer's professional activity took place in the framework of electronic music. As for the creative heritage of Sciarrino, it is constantly replenished with new works, which currently represent the golden repertoire of many opera houses. A few words about the composer's concept. Today it is quite a bright and original example of a combination of tradition and novelty. His creative search contains preliminary norms. The content of the conceptual dominant of the composer's work is optics. It allowed a different view of the musical heritage. According to the composer, the transition from empty to full is a gradual filling of space. Processes of this nature stand out in the flow of traditional music because they arrange the sounds according to their defined spatial criteria. This is the basis of the stratification technique. There is a tendency to chaotic and inhomogeneous aggregation in the process of accumulation. Energy increases, it seems that time accelerates during such processes. In perception, such a process is reduced. As for the difference between accumulation and multiplication, it begins with the degree of perception of balance and order that they embody. Accumulation is chaotic, irregular, inhomogeneous, asymmetric. Multiplication is ordered in itself; it is relatively regular and consists of homogeneous elements (that is according to the principle of reproduction of the primary sound object²⁹). This is how the composer designed his artistic context, interpreting it in his own way.

The Italian composer Berio studied the connection between verbal and musical language in the space of musical composition, as well as the process of their mutual transformation. He demonstrated a new kind of genres with traditional symbols, revealed the special meaning of the usual genre definition: "symphony", "opera", "sequences"³⁰.

The work of our contemporary Luca Francesconi, who studied at Berio in the period from 2008 to 2011, is consonant with his ideas. In the composer's understanding, culture is a tool that is passed down from generation to generation, which has come down to us, allowing us to rethink the modernity. Classical music, created by the power and depth of human intelligence, is the result of an analysis of the individual's relationship with the world. Rethinking cultural heritage, abandoning radical methods in musical composition, conceptualism and noise make up the creative "credo" of Francesconi³¹.

²⁹ Lavrova, Svetlana. *Cited Work*.

³⁰ Idem.

³¹ Lavrova, Svetlana. Salvatore Sciarrino and others. *Essays on Italian music of the late XX - early XXI century*. Publishing house of the Vaganova Academy of Russian Ballet, 2019.

The idea of concentrating on the energy of the performing gesture is topical for the above artists of contemporary Italian music, who were chosen due to the commonality of creative ideas, their diverse and vivid embodiment, reflecting the multifaceted world of the new Italy at the turn of the century.

Contemporary Spanish music is represented by the most popular musical performance styles, including Flamenco, Giotto, Zarzuela, Bacalao, Indie, Pop, Classical songs. Therefore, there is a huge space for fans of modern music to study it. Syncretic trends as a current challenge in the musical plane can be traced on the example of the popular style of Giotto and others. A striking representative of contemporary Spanish music is the composer and pianist Juan Antonio Simarro. He works in the genre of popular music. Contemporary Spanish music and the work of Simarro is quite emotional and easy to perceive. It is sensible in terms of artistic perception and choice. Its formation is aimed at the direction and system of motivations, as the perception of musical art is associated with a variety of acts of thinking and experience, and his creative work shows that modern music exists independently of our understanding and perception. This manifests the individualism of Simarro as a composer. Modern Spanish vocal and choral music is characterized by the following vocal effects, such as full and half-distortion, growl, rattle, subtone, diaphragmatic vibrato, adding breath to the vocal sound (breathiness), wheezing or creaking (scream), ornamentation technique (running), etc.

By expanding the field of aesthetic consciousness by means of modern vocal and choral Western European art due to new knowledge about unknown contemporary composers, the historical background of their work, motivation to self-evaluation and analysis of their works, we influence the process of developing students' self-awareness. Today, they are future vocalists and vocal teachers, conductors, choir members in the university education system, who form professional competencies, which ensure the success of vocal and pedagogical concert and performance activities, in the process of working on vocal works and choral scores of different levels of complexity, different styles and genres. As practice shows, students at the initial stage of their vocal performing and pedagogical career experience certain difficulties when independently forming the repertoire, choosing the appropriate forms, methods and means of its assimilation. The presence of such a problem encourages scientists and teachers-practitioners to explore the methods of working thoroughly and comprehensively on vocal works, which contribute to the effective preparation of students for choral and vocal-pedagogical activities. However, this problem is insufficiently covered in art history, scientific and pedagogical literature, which proved the topicality of our study.

Contemporary Western European vocal and choral art has a powerful emotional charge, contributes to the state of empathy (musical empathy) towards heroes depicted in the works, events, which in turn generates empathy for the social solution of national problems posed by the composer, further becoming the subject of reflection and admiration for the student.

The humanistic orientation of music of the 20th and 21st centuries become a priority direction in musical and aesthetic education. It is characterized by a general tendency to merge European and non-European cultures. It is expressed in the intrusion of jazz intonations into contemporary European art. Of course, this raised it to a fundamentally new level. Improving the socialization of the individual requires deepening the content of musical and aesthetic education designed to stimulate spiritual needs based on humanism — the meaningful context of musical influence³².

Artistic strategy in the situation of postmodernism on the example of Western European vocal and choral art in the modern conditions of its development has shown the characteristic blurring of the boundaries of both artistic genres and trends, eliminated the separation of mass culture from the elite. For example, the author is removed from the viewer (reader). In turn, practicality, and individualism, characterizing modern Western European vocal and choral art, emphasized its dynamism, destroying the established ideals of human behavior. Syncretism manifested itself in the realization of a multitude of new ideas, namely the freedom of the creator, the absence of restrictions on self-expression, innovative pursuits in the field of musical language. The tendency to synthesis of various arts kept the development. Individuality and unpredictability in the process of performing works of any style indicates the ability to experiment in the “search” for personal “sound”, as well as own performance manner. Therefore, the practical potential of modern Western European vocal and choral art is expressed by a positive perception of the process of development of musical hearing and memory, as well as musical thinking through personally valuable music-making using music that the student likes and clearly identifies³³.

Our study practically allowed students to get acquainted with the stylistic features of works from the “carriers” of a particular style of music. These were not the teacher’s stories through conscious and unconscious learning, which involves observation and discussion, but listening and imitation of works of contemporary vocal and choral Western European art,

³² Hmyrina, Svitlana. *Methods of students' work on vocal works in the class of solo singing*. Musical Art in the Educological Discourse, 4, 2019, pp. 77-83.

³³ Neboha, Olesia. *Kyiv school of solo singing in the middle of the XX century as a phenomenon of European vocal performance*. Bulletin of KNUKiM. Series: Art History, 38, 2018, pp. 206-214.

and only then discussing their features. In this way, self-learning and creative self-realization intensified, which take place through the integration of listening, performing, improvising a piece of music. The above and own performance experience improve the content of vocal pedagogy. Therefore, the current stage of development of musical culture testifies to the innovative achievements of choral and vocal performance, which in turn are distinguished by their diversity and multi-vector focus. Contemporary Western European vocal and choral art proclaims the relativity of truth and values, vividly demonstrating distrust of authority, deconstruction, performance, and irony. Today it is expressed in two opposite trends. On the one hand, it is a clear commercialization of concert life, apologetics of a variety of entertainment, not excluding escapism, narcissism, the dominance of the sensual over the rational in the musical perception. On the other hand, the desire to revive compensatory and saving principles, rehabilitation of musical creativity in today's conditions concerns such concepts as reflection, intuition, overinterpretation of the appeal to the poetic word, maximum sensory reflection.

As for modern choral music, its special feature is a dialogue directed by the rehabilitation of meanings. It quite successfully combines a variety of styles and comprehension of the diverse. It traces the predominance of the sensual over the rational choral music has clearly manifested itself in contemporary Western European vocal and choral art, deintellectualizing musical perception, excessively embodied it. Practically, it provoked action therapy as opposed to word therapy. In this way, the key stylistic trends of modern choral music of Western Europe of the 20th — early 21st centuries were revealed, which, in turn, demonstrated many evolutionary changes in the figurative sphere and in the selection of musical and expressive means.

Innovative aspirations and retreat from the usual ways of expression are today an incentive not only to search, but also to test radically new forms of music presentation. The choral opuses of Muzhchyl, Stankovych and many others became vivid examples of experimental innovations of modern compositional work and their successful introduction into performing practice. The masterful performance of works represented elements of various types of art: painting, choral, cinematographic, opera and theatrical.

Today's choral performance practice is characterized by the so-called innovative plane. It is a kind of combination of modes of various art genres, including theatrical one. It is clearly manifested in the use of acting techniques (finger clicks, facial expressions, clapping hands, stamping feet, movements of all members of the choir or group, a free placement of the choir, improvisation). The next manifestation of syncretism in contemporary Western European vocal and choral art is performance. It combined the

possibilities of both theatrical and fine arts, including symbolic attributes, unreality, outrage, tactility, as well as the presence of the author-character, etc.). Its consequence is an unconventional use of a wide range of color and sound paints. The same applies to the active use of articulation and stroke techniques³⁴. Manifestation of syncretism of contemporary Western European musical art can be observed on the example of musical performing version of the work. It is based on a musical interpretation, which includes the “composer’s work” and the “performer’s work”. The mechanism of creative interpretation of a musical work is as follows: understanding of the work, its comprehension, performance version on the stage and its full embodiment. Individual style of professional activity is an important factor of professional improvement in the process of mastering a piece of music, but it is already a creative level.

Performing interpretation differentiates the function of composer and performer. The manifestation of syncretism in musical performance interpretation (vocal and choral Western European practice) is characterized by its originality and identity. The work of art of both the composer and its performer is a qualitatively new reality created by man. It quite successfully combines two worlds — objective and subjective. The essence of the syncretism of the artistic imagery of the work is an insufficient reflection of reality, in practice it is a fictional fantastic vision. Artistic image is a product of imagination and fantasy. It is characterized by ideological and emotional impact on the person. In the art of music, the artistic image has more power than the surrounding reality. In practice, the imagination compensates for the satisfaction of many needs. In the art of music, it is a conflict between reality and the ideal aspiration of man.

As a result, the above-mentioned new qualities in the subject of modern academic choral music provoked the next need — the composers’ search of appropriate means of notation. Dubinets³⁵ revealed this question in her scientific works. She believes that such a need for innovations in choral writing applies to cases where music is radically different from the conventional notion and practically does not fit into the framework of the existing notation. Modern choral music is characterized by such a feature as stylistic tolerance. It involves combining many meanings. The most important are the following: the restoration of memory, the revival of the long-forgotten.

³⁴ Stanislavska, Kateryna. *The phenomenon of choral theatrical performance in modern musical culture*. Music and life, 2011.

http://www.rusnauka.com/8_DN_2011/MusicaAndLife/5_82154.doc.htm

³⁵ Dubinets, Elena. *Made in USA: Music is everything that sounds around*. Kompositor, 2006.

As for the movement of musical culture in the direction of not only new syncretism, but also synthesis, as well as verbal-conversational and audio-visual discourses in concert activities, it paved the way under modern conditions for a harmonious combination of right-hemisphere (visual image) and logical conceptual mechanism of thinking. This solved the following problems:

1. Overcoming the clip perception of a musical composition, considering its fragmentary nature, chaos, the effect of spatial and temporal ideological closeness. The musical work is intellectualized through its interpretation by the performing author in this way. The performing author comprehends the work and popularizes it as much as possible as a significant event based on the principle of temporal semantic long-range interaction.

2. Manifestation of syncretic trends in contemporary Western European vocal and choral art provided conceptuality, logic, development, concert action based on audio, drama, meaningfully distributed their semantic conceptualization, reaching the visual and acoustic counterpoint of both stage and visual clusters of musical composition.

3. Programming internal and external dialogue in the author—performer—spectator system, to comprehend the semantic potential of the work, its reading of variant interpretation, complete in accordance with the requests of the public, considering the spirit of the time, history of writing, involving significant biographical motivations.

4. The stylistic plan of musical discourse in contemporary Western European vocal and choral art is a symbol of freedom, which has its own semantic connotation, place, and function in this cultural space. It determines the specifics of the dialogue. This, in turn, is a reproduction of the spirit of the era, which deeply presents the author's concept (the image of what is not included in the composition, the sound of what is hidden in the musical text).

5. Modern musical discourse in contemporary Western European vocal and choral art provides interactive communication of the public, author, performers through the organization of interrogation, programming of creative provocation, appeal, verbal shock therapy, brainstorming, use of nonverbal means of influence.

Discussion

Based on the study and analysis of scientific literature, we have identified the following components of the manifestation of the corresponding interest: psychological comfort, emotional expressiveness, performance, creative fulfilment.

The ability to sing together, rhythmically, clearly, simultaneously change the tempo, enter, and stop singing, clearly follow the metro-rhythm of the work testifies to the skill of the vocal and choral ensemble.

An extremely important aspect that is considered in the process of mastering vocal skills, regardless of belonging to a particular school, is the expansion of the voice range, which should be interpreted as a common tool to perform works of various composers. This is the formation of various vocal manners, the techniques are no exception — recitation, classical and conversational singing. At the same time, the singer's self-development, and his/her readiness for dialogue with other performers is important. 'Polystylistic coverage of modern academic vocal music is possible provided the freedom of creative thinking and, of course, the ability to universally use the voice, which performs the role of a musical instrument in this case³⁶.

The basis of choral singing is the purity of intonation, the achievement of which is the most important goal of working with the team. It should be aimed at educating interval and mode hearing. Practice confirms that subtle musical and auditory sensations and skills are best developed during choral singing.

Given that the vocal and choral ensemble is specific in its internal nature, and therefore the performance of the work, the transfer of the composer's idea will be refracted on the subjective factor of participants and leader, as each performer has his/her own individual worldview, level of thinking, etc. The performer determines the ideological and semantic content of the work, its artistic qualities through the prism of personal vision, and performs the work in accordance with his/her artistic and technical and performance capabilities³⁷.

However, certain shortcomings of the work cannot be motivated by subjective factors, as individual influence has certain limits. Therefore, the task of the leader is to ensure that the participants, due to their emotional nature, do not impoverish the content of the performance, but add new colors to the artistic image of the composer's idea.

The conductor must remember: no matter how simple the task at first glance, its fulfilment always requires maximum focus and mental concentration. Not only musical theoretical training, but also awareness of the specifics of working with such a group plays an important role in mastering the elements of pre-rehearsal technique (the ability to feel the inner music or imaginary unfolding of the musical image of the work in time).

³⁶ Shevchenko, Nataliia. *Synthesis of singing manners in Ukrainian music of the late XX - early XXI centuries*. (PhD Dissertation). Odesa, A. V. Nezhdanova Odessa National Academy of Music, 2015.

³⁷ Denisov, Andrey. *On the relationship "quotation-context" in a piece of music*. *Yuzhno-Rossiyskiy muzyikalnyy almanah*, 7, 2016, pp. 13-21.

The socio-pedagogical content of the vocal and choral ensemble is an organic combination of artistic and educational processes, giving them an artistic and aesthetic orientation. The solution to this problem in many respects is related to the repertoire around which the work of the leader is built. The works intended for performance must first correspond to the optimal capabilities of the participants (performance technical capabilities, general development, and perception). As practice shows, complex works should be accepted for performance very carefully, considering the prospects of working on them. However, light works are not always a stimulus for professional growth of the team.

The choice of works is largely determined by the fact that vocal and choral performance is an activity characterized by public performances. Therefore, the band's repertoire should also perform a public function. When compiling the repertoire, it is necessary to consider the fact that the vocal and choral ensemble is mostly numerous. This means that the leader must deal with the appropriate number of individuals in the process of practical vocal and choral work, which encourages the search for "universal" works. In other words, it is necessary to select such works that could be used when working with a category of people of different ages and different performance experience. The selection of works should allow the leader to constantly adhere to the harmony in learning and the principle of unity of artistic and technical. It is known that the formation of the worldview of the participants, the expansion of their life experience is due to the understanding of musical works, their ideological orientation.

The concept of the ideological level of works should not be considered separately from the concept of its artistic value. Only those works unite and inspire people who have a real artistic meaning. The task of the repertoire is to develop and improve the musical and figurative thinking of the band members, their creative activity, as well as to enrich the intonation listening experience. This goal can be achieved only through the renewal and expansion of musical material. It should be different in subject matter, genres, artistic means of language structure. Diversity in themes and images should be combined in such a way that it would be impossible to compare concert programs similar in composition.

Thus, the current state of choral art in Western Europe of the 20th — early 21st centuries is characterized by the following factors:

1. Quite a large gap between professional choirs of high-performance qualification and the weak development of traditional forms of Western European choral culture: choral singing and school singing environment.

2. Acquaintance with the current state of Western European choral art, its renewal and stages of formation as an integral part of European choral culture. This is where the priority tasks facing domestic pedagogy and culture follow from: raise choral art to the proper level.

The study managed to fulfil the following objectives: identify syncretic trends of musical art in the modern art space; test the first steps of Western European vocal and choral music to identify syncretic trends as a challenge of today. Summarizing the above, we can conclude that the main task facing the creative team and its leader can be accomplished only if there is understanding between them.

Conclusion

The article is the first to study syncretic trends in modern Western European vocal and choral art, proves their importance as a leader in the modern concept of choral art, analyses the multilevel phenomenon of artistic and stylistic synthesis.

It is proved that in the modern choral music of Western Europe of the 20th —beginning of the 21st centuries is characterized by the individual composer's refraction of musical modes of various artistic epochs, as well as the tolerance of stylistic directions is characteristic.

The theoretical analysis established that the development of the emotional sphere of personality by means of contemporary Western European vocal and choral art acts as a process of gradual enrichment and differentiation of emotional experiences, expansion of verbal representation of emotions and feelings, the range of objects that evoke an emotional response, the ability to control one's emotions and feelings. It is proved that the development of the emotional sphere of personality by means of contemporary Western European vocal and choral art is provided under the following conditions: creating an atmosphere of friendliness, mutual understanding, and trust; enriching the content of the dialogue with situations that activate the emotional sphere of the individual; involvement of all participants in the dialogue in creative activities.

This manifests the syncretism of art. It is confirmed that contemporary Western European vocal and choral art significantly changes the level of development of the emotional sphere. The reason is that the emotional and figurative sphere of musical works evokes artistic and aesthetic experiences. The mechanism of influence is that these experiences are embodied in musical performing and musical creative activities. This is how emotions, feelings, and emotional expression are formed. Regarding the effectiveness

of the developed methodological model and step-by-step methods of forming the organization of vocal and choral work, the training of students was carried out during four stages. These are motivational, information and projective, executive, and productive, as well as reflexive and evaluative stages.

However, the study did not reveal all aspects of the issues that we identified. Those issues that reveal the impact of various types of art on the development of the emotional sphere of the individual require thorough elaboration. The comparative analysis of the role of contemporary Western European vocal and choral music in the process of the formation of vocal personality in the context of professional teaching of singing of various artistic directions (academic direction, folk, and pop), where the ethno-art aspect of the national vocal school at various levels of the artistic whole is revealed. The involvement of various ways of artistic and stylistic embodiment of national identity and features of the genre also requires special attention. It is necessary to demonstrate the dependence of performers and their song repertoire on the intonation experience of their contemporary environment, which, of course, significantly affects the singing style and improvisational technique.

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REGIETHEATER – THE BIG CHALLENGE FOR THE OPERA OF OUR TIMES

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SUMMARY. In a postmodern² world where creative, aesthetic and social patterns are constantly reshaped or radically changed – a conservative, traditionalist view of lyrical performance can easily be categorized by some contemporary audiences as outdated and irrelevant. It is still possible that the opera, in its old costumes, to communicate any more interesting content – to modern man? This has been the dilemma of many opera directors who in the twentieth century changed their approach and often produced shocking performances for the public. The question remains open to the creators of the 21st century, the world of opera receiving more and more versions of shows that challenges the public with provocative solutions.

Keywords: Regietheater, Opera, modern stages, 20th century

Introduction

A complex mix of factors, musical and visual, interaction together and condition each other in the made of the opera show. The composer communicates his message to the audience, through performers. This message, expressed through music and text, needs a unifying approach that reproduces the general conception, and this is the staging or direction.

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² "The ideological, moral and psychological foundations of postmodernism include persistent skepticism about so-called traditional values (that is, the values of the modern time, including modernism); a belief in the crisis of authority and, consequently, epistemic uncertainty; the destruction of hierarchical systems and the rejection of the notion of the artist as a demiurge; an eschatological mood and sense of corrective irony; and a decentralized world model. We can say with confidence that director's opera [Regietheater] is brought about by the phenomenon of postmodernism." (Irina Yaskevitch, *Opera of Postmodernism and New Challenges of Opera Criticism*, The IATC journal/Revue de l'AICT – June 2020: Issue No 2)

Beyond the sound expression, the visual plays an extremely important role in the opera since its beginnings. The sumptuous montages, the scenery activated by the amazing machines, the costumes full of pomp, have always been part of the opulent taste of this aristocratic genre and later of each era. Only in the last century, however, the interest for dramaturgical subtleties and for the revelation of deeper layers of meanings of the musical-poetic text entered more obviously in the sphere of interest of the direction and scenography of the lyrical theatre. In this context, the various currents of opera directing have made a unique contribution to the show of the 20th century. *Regietheater* is the current that has provoked the most controversial reactions and the subject of this article.

The Director

In preparation for an opera performance, the director is the one who “orchestrates” the staging. He collaborates and coordinates an entire team in achieving this goal: soloists, choristers, instrumentalists, ballerinas, figurants, the set designer (who creates the image of sets and costumes), but also a large technical team of electricians, sound masters, machinists, props, costume designers, and so on – who are involved backstage in the show.

Constrained by budgetary restrictions and sometimes by the limited artistic and technical possibilities of the theatre, the opera director is obliged to propose a viable staging. The director is also involved in all stages of the process of creating the new show: from the first moments of sketching the directorial and scenography vision, he must start and supervise the works for costumes and sets, to choose the cast of singers (together with the conductor or artistic director) and to go through intensive rehearsals on stage with the artists. After the director complete the production itself and after the gong is announcing the first raising of the curtain – he becomes another spectator in the opera hall.

In the previous centuries the concept of “directing” an opera was not defined as such. The staging of the performances was provided by singers, librettists, conductors or even composers (from Claudio Monteverdi, Jean-Baptiste Lully, to Giuseppe Verdi, Richard Wagner). To the end of the 19th century and at the beginning of the 20th century, the importance of staging increased significantly, also the need for the director becoming more and more evident. David Belasco (1853-1931), Adolphe Appia (1862-1928), Gustav Mahler (1860-1911)³, Constantin Stanislavski (1863-1938), Max

³ Composer and conductor Gustav Mahler is not the only one who has been staging opera performances in the twentieth century. Conductors like Otto Klemperer, Herbert von Karajan, Egidio Massini, Christoph von Dohnanyi were also involved in staging.

Reinhardt (1873-1943), Vsevolod Meyerhold (1874-1940), Erwin Piscator (1893-1966), Bertolt Brecht (1898-1956), Walter Felsenstein (1901-1975), Margarita Wallmann (1904-1992), Lucchino Visconti (1906-1976), Boleslav Barlogh (1906-1999), Jean-Louis Barault (1910-1994), Boris Pokrovski (1912-2009), Wieland Wagner (1917-1966), Václav Kaslik (1917-1989) și Wolfgang Wagner (1919-2010), they are among the first professional directors to approach the opera, imposing new concepts and directions in the vision of the show.

Other prominent names of directors of the twentieth century, who work in the lyric theater, in a very wide range of styles, proposing very different productions, traditionalist or avant-garde are Giorgio Strehler (1921-1997), Erhard Fischer (1922-1996), Franco Zeffirelli (1923-2019), Peter Brook (born in 1925), Filippo Sanjust (1925-1992), Ruth Berghaus (1927-1996), Lotfollah Mansouri (1929-2013), Peter Hall (1930-2017), Otto Schenk (n.1930), Götz Friedrich (1930-2000), Tito Capobianco (1931-2018), Andrei Tarkovsky (1932-1986), Jean-Pierre Ponnelle (1932-1988), Jonathan Miller (1934-2019), Harry Kupfer (1935-2019), Michael Hampe (b.1935), Pierre Chéreau (1944-2013), Peter Sellars (n.1957). Among the Romanian directors: Jean Rânzescu (1909-1996), Anghel Ionescu-Arbore (1924-1995), Hero Lupescu (1927-2007), George Zaharescu (1927-2007), Andrei Șerban (b.1943), Cristian Mihăilescu (b.1944), Petrikă Ionesco (b.1946), Silviu Purcărete (b.1950), Mihai Măniuțiu (b.1954), Alexandru Darie (1959-2019). There are currently only a few opera directors in the world, who are exclusively involved in lyrical theater.

Most directors came from the theatre or cinema, most of them without any background of musical training. Especially after 1960, the contribution of theatre directors in opera was increasingly requested, for the revival of the lyrical show considered in “crisis”. However, this option opened the “Pandora’s box” and a lot of new experiments appeared. While some saw in the rise of director’s influence in the lyric theatre a new renaissance of the genre of opera, others, on the contrary, reacted vehemently, pointing out the excesses that tend to alienate modern staging, removing it more and more from the authentic spirit of the work.

Updates and experiments in opera direction in the twentieth century

For the last decades, opera directing is no longer a simple illustration of the work, simply staging its content, but often carries a message, a vision that the director proposes to artists and audiences. If traditionally, the director proposed a staging that respects the time and place of the action indicated by the librettist and composer, the style and

the main message of the work, as well as a coherence in the stage development of the show – after 1960, for most of the new productions, the mainly target seems to be an “updating” the message of the work, aiming to make it more “accessible” to the sensibilities of the modern public. The obedience of the director and of the scenographer towards the original score was gradually eluded, considering that the musical and scenic parameters can be more flexibly followed, trying more or less not to contradict the ideas that led to the triggering of the compositional act.⁴ The aim was also to stimulate the singer-actor to a more natural and convincing stage play, and to introduce modern technologies in the show (in achieving visual and sound effects, through sound amplification, light and image projections).

But the common point of the increasingly avant-garde and unconventional “readings” applied to musical drama, was the modification of the time and place of the action after the free inspiration of the director. Between innovation and imposture, modern directing has taken a winding path, triggering passionate reactions among the public, artists or critics, arousing enthusiasm or revolt and opposition.

Sometimes producing masterpieces but also numerous failed experiments or kitsch shows, modern directors have embarked on a courageous endeavor to re-interpret and re-create the lyrical show in the twentieth century - often diverting the composer’s original message.⁵

In his biography⁶, the Romanian director Andrei Șerban, a disciple of the famous Peter Brook, defines his attitude towards the art of performance and of interpretation: a living phenomenon, well determined in its temporal coordinates, which uses decodable symbolism only in a certain space and time, related to a certain target audience to which it is addressed. From this perspective, each new staging is unique because it is addressed to a certain audience, from a certain place on the globe and from a certain time in an era. A resumption of the same title, in another cultural space, in front of another audience, at a certain distance over time, will inspire a new staging, perhaps in a much different key. These coordinates personalize the director’s vision of the ephemeral interpretive act, anchoring it more strongly in contemporaneity.

⁴ “It arrives in result, at a show built in parallel with the conductor’s show, these two shows have in common only the simultaneity of the performance.” Daniel Pralea-Blaga, *Evoluția conceptului de regie în teatru liric* (“The evolution of the concept of directing in lyrical theater”), Ed. Amurg sentimental Publishing House, București 2010, pag.12.

⁵ Daniel Pralea-Blaga, op.cit, pag.6.

⁶ Andrei Șerban, *O biografie*, (“A biography”) Ed. Polirom Publishing House, București 2006.

It is a trend embraced by many directors, towards the end of the last century, which has generated a real fashion in “updating” the shows, even with the risk of losing the substance or the original meaning⁷. In order to make them intelligible to a contemporary audience, many directors created controversial shows aiming to update the opera productions. Changing the time and the place of the action was one of the “keys” very used and the main “apple of discord” that divided the opera direction of the late twentieth century in two opposing paths: a “realistic” current, with a more traditionalist approach (apostrophized by some as “old fashion”) and other heterogeneous and avant-garde currents, which explores multiple forms of manifestation, with unconventional approaches and often abrupt derailments from the original message of the work. The *Regietheater* is the most radical of them.

Moving the action from the epoch in which the subject of the work was conceived in the contemporary socio-political ambiance, raises several problems. The difficulties are related to the authenticity of the interpretative act and to the perception of the public.⁸ The first refers to the diversion of the initial meaning of the text and music, as well as to the stylistic inadequacy⁹ that arises from such a directorial approach.

⁷ “Today, we have accumulated vast experience in critical analysis and evaluation of postmodern theatre productions. That is why it is not particularly difficult to find their common features: the transfer of the time and place of the action or refusal to specify them (the phenomenon of transculture, a new postmodern chronotope); stylistic eclecticism with a mixture of types and genres of theatrical performance; ironic attitude towards the original source, its plot and characters; the widespread use of grotesque, clowning, caricature and buffoonery; the combination of performative classicism with elements of mass culture; increased attention to “low” subjects such as sex, crime, marginal lifestyles and deviant behaviours (especially among the young); putting the production together with collage or film editing techniques; coexistence of traditional sets with the achievements of high technology; minimalism, extreme selectivity and laconicism in both linguistic expression and conventions of stage action; displacement of curtains and backstage area by enclosed pavilions; the huge role of video projections and technical devices in general.” (Irina Yaskevitch, *op.cit*)

⁸ “Modern opera productions represent a wide and diverse field of interpretations. To fully understand and evaluate the productions of this new opera, the operagoer and the critic must have additional knowledge, a general understanding of the wider theatre context and theatrical sign-decoding skills.” (Irina Yaskevitch, *op.cit*)

⁹ Piso: “The neglect of style (the case of many “modern” staging) corresponds to an artistic cacophony. Because a musical masterpiece creates a whole, the interpretation must respect it. The elements that compose it cannot be just a random encounter but must constitute an organic unit in which they condition each other. If anything could be “staged” for a music (as, unfortunately, many like-directors practice), it means that that music has no character, and its composer lacks personality; not to mention style. Or, more curiously, the disregard for organic unity, in many current stagings, takes place especially when it comes to the masterpieces of lyrical music.” (Ion Piso & Doru Popovici, *Antifonar epistolar* (“Antiphonal letters”), Albatros, București 2004, pag.225, 226)

The second problem is that modern audiences don't have the same cultural references as the people who lived a few centuries ago, for example, when an opera by Händel, Mozart, or Verdi was written. As a result, they may lose many of the subtleties of the score, as well as the specific fragrance of the epoch described by the work. And even the logic of certain actions of the characters, explainable only in terms of a certain philosophical, political, social or religious context of a time. The director's preoccupation to find an optimal formula for staging the work, in which the cultural context is preserved, has been considerably reduced in postmodern times. But in this way, the auditorium loses also the reference to the authentic environment of a certain epoch, that could offer its own answers to the tensions that arise in the dramatic action of a certain work.

The most avant-garde trends were received differently by the public in various cultural spaces, being sometimes encouraged, sometimes arousing adverse and even violent reactions. In the former Soviet Union, initially welcomed as a refreshing change of the old interpretive patterns¹⁰, those trends were later repudiated. Vsevolod Meyerhold, a prominent exponent of theatre and opera directing in the first half of the twentieth century, paid dearly for his courage to stage avant-garde shows between constructivism and futurism, not following the communist aesthetic and Stalinist directives. Arrested and executed in 1940, he was rehabilitated by the Supreme Court of the USSR in 1955. At the opposite pole, a few decades away, in a space of German culture and with a not so violent outcome, precisely the lack of a "modern" innovation attracted an attitude of hostility and disapproval. In 1983, the only collaboration of the conductor Georg Solti (appreciated for his performances of Wagnerian operas) with the Bayreuth festival was consumed. Because Solti disliked abstract directing and modernist reinterpretations, he imposed a classic staging of Wagnerian tetralogy (directed by Peter Hall and screenwriter William Dudley), but received very coldly from German critics who expected radical reinterpretations.

Among those who kept a balanced attitude between the multiple experiments in directing director Margarita Walmann has cultivated the authenticity of staged works, while she approached a variety of styles in staging: realistic, veristic, stylized, fantastic, traditional or anti-traditional. In her view, opera directing was a meditation "in depth on the musical laws that govern the work; the director studies the plot, the psychological

¹⁰ "Regietheater, in its literal translation, was borrowed by the Russian language, but, for Russian critics, "director's opera" (режиссерский оперный театр) at first had no negative connotations. On the contrary, new stage interpretations of classical operas were perceived by many as a breath of fresh air, overcoming the stagnation that was so apparent in all areas of life in that late USSR." (Irina Yaskevitch, *op.cit*)

environment, the relationships between the characters, the historical data (the era in which the action takes place and the one in which the work was written), the literary, religious, political implications.”¹¹

Regietheater

In the twentieth century, avant-garde productions caused multiple controversies and scandals in the lyric theatre, not once being suspected of being a premeditated policy to provoke earthquakes and intense reactions¹². *Regietheater* – the German term for “directors’ theatre” (or the dominance of directors in theatre) - refers to an artistic current so called since the 1950s in the German and later international press, where it is sometimes maliciously known as “Eurotrash” and is associated in many cases with a negative meaning¹³, even aggressive¹⁴. *Regietheater* is characterized by the unlimited freedom given to directors to make major changes in elements related to the geographical location and original time of the action, often involving political or social messages, and diverting the original subject of the work represented, many times abstracting the scenography and exacerbating violence and sexuality. *Regietheater* seem to propose the opposite of valuing masterpieces and rather blurring hierarchies, erasing the demarcations between value and non-value, between coherence and skepticism, questioning everything¹⁵.

¹¹ Margarita Wallmann, *Pridvoarele cerului* (“Balcones del cielo”), Ed. Muzicală Publishing House, București, 1981, pag.104.

¹² “The opera stage must challenge spectators in such a way that they are drawn to the very edge of their seats, wide awake, and are each compelled to risk a private debate with what they see and hear, with every aria, every fugue, and movement” This remark was made by opera director Hans Neuenfels to *Der Spiegel* in 1982 following the scandalous production of *Aida* in Frankfurt with which he laid the foundation for what is now referred to as “Regietheater” in opera. (Clemens Risi, *Opera in Performance: “Regietheater” and the Performative Turn*, *The Opera Quarterly* Vol. 35, No. 1-2, pp. 7–19, sept.2019, Oxford University Press)

¹³ “In the European cultural context, it is quite often used in a negative sense, accentuating the undesirable radicalism of the new generation of directors, the provocative nature of the work and the perceived looseness in their treatment of classical heritage, which often fail to meet the expectations of the conservative part of the public.” (Irina Yaskevitch, *op.cit*)

¹⁴ Ulrich Müller, *Regietheater/Director’s Theater*, *The Oxford Handbook of Opera*, Edited by Helen M. Greenwald, Oxford University Press, 2014.

¹⁵ “In director’s opera, the commitment to blurring the distinction between the sublime and the base, and between elite and mass culture is clear. It should be noted that classical opera, in the minds of the modern spectator-listener, is an elitist phenomenon. Therefore, any attempt to combine it with mass culture may be considered a manifestation of postmodernist pluralism, a tendency to destroy binary oppositions.” (Irina Yaskevitch, *op.cit*)

Here is an example from a production of the opera "Rigoletto" in Florence in 1986, directed by Jurij P. Ljubimow, told by the tenor Ion Piso¹⁶: "In Mantua, at the court of the Duke of Gonzaga, Hitler, Stalin, Mao, Mussolini, Napoleon appears on the stage. During the duet with Sparafucile, Rigoletto dressed in Napoleon's cloak and wearing a cap on his head hops on stage imitating the walk of Ch. Chaplin. The companionship of a Hitler, Stalin, and Mao, extracted from the horrors of the twentieth century, with Marullo, in "Rigoletto" makes either proof of abstinence from the use of intelligence, or that of a robust lack of culture. Music dies in this context, with it the drama and with both the interest of the spectator. What tension can introduce Chaplin's comic hop into the atmosphere of the Rigoletto-Sparafucile duo? In this case, as in the other "ingenious" association, is in fact only a banal confection according to fashionable clichés, aimed only the effect of shock on the public, with the unfortunate result of take it out of the atmosphere created by the music." The above description no longer shocks anyone with novelty (such experiments being increasingly common in the world of opera after World War II), but only with absurdity and incompatibility with the original meaning of the work in question.

Despite all the obvious opposition¹⁷ by those who accused the new current of sensational thirst, lack of genuine creativity and negligence related to the values of the musical text, *Regietheater* exponents continued their activity unhindered, influenced by the rise in the 60s of the new concepts of Deconstructivism (Peter Sellars, David Alden).

Patrice Chéreau, the signer of the production of the Tetralogy in Bayreuth in 1976, became a leading exponent of the *Regietheater*, succeeding in scandalizing public opinion through political insertions (especially with anti-capitalist, Marxist) that led to the establishment of the Wagner Protection Society. According to Chéreau's conception, Wagner's daughters of the Rhine became three prostitutes working near a hydroelectric dam, the gods are a family of wealthy industrialists from the end of the 19th century, and Siegfried uses an industrial hammer to forge his sword.

Other directors frequently associated with the current *Regietheater* in opera: Gérard Mortier, Hans Neuenfels, Jonathan Miller, Luc Bondy, Richard Prince, Walter Felsenstein, Christopher Alden, Calixto Bieito, Harry Kupfer, David Pountey, Claus Guth.

¹⁶ Ion Piso & Doru Popovici, *op.cit.*, pag.66-69.

¹⁷ "Just because our age looks at the great ideals with cynicism, yet it does not give us the right to elude them from the great creations of the past." This is one of the conclusions of a large critical exposition of the *Regietheater* current in the article signed by Heather Mac Donald "The Abduction of Opera", published in the summer 2007 edition *City Journal*.

For sure, not all modern staging that offer different perspectives from the “traditional” path are impostures or failures¹⁸. But much of these innovative arrangements are far from the original intentions of the composer and librettist. This is the result of dethroning the score from the top of the hierarchy when it comes to the sources of inspiration for an opera performance. For centuries, for the interpretation of a musical work, the score was the “Bible” of the artist and the center of reference (among other landmarks, for example the various interpretive traditions to which he could relate). Now the score has become only one from a puzzle of many possible sources of inspiration for the modern opera show, being old-fashioned to be considered alpha and omega¹⁹. Although critical reactions have always been present²⁰ both in the press and among artists who refused to play in productions that distorted the content of ideas of the work – the fashion of nonconformist directors is still strongly supported in the world, both in major opera houses and traditional festivals (Bayreuth, Salzburg).

Soprano Ileana Cotrubaş has often shown in her career critical attitudes towards the exaggerations of modern directing to which she also dedicates numerous reflections in her book, *Opernwarheiten*²¹. In her opinion, but also of many other singers or opera lovers, modernist staging should be applied to contemporary opera creations. Many of these titles, belonging to composers like Debussy, Ravel, Dukas, Orff, Hindemith²² however are rarely

¹⁸ “Too many modern directors take liberties that distort, damage or eliminate crucial plot devices which, far from illuminating the drama, actually make it obscure or even ludicrous. Settings of operas in such things as insane asylas, cocktail lounges, mousetraps, ersatz outer space settings, 19th-century libraries, or worst of all, some sort of updated Nowhere world with the characters dressed in business suits or tuxedos. A lot of nudity, cross-dressing, or perversions of religious symbols. Such productions say much more about the psychosis of the director’s own mindset than they do about the work in question.” (Lynn René Bayley, *Eurotrash Revisited: The Academic Version*, The Art Music Lounge - An Online Journal of Jazz and Classical Music, 23.02.2019)

¹⁹ “..the hierarchy that takes the score as both start and end point for an analysis of interpretations or performances. Instead, I would like to suggest a change in focus. In the study of contemporary opera performances, I propose that we treat the performance not as an interpretation of a score, but instead conceive of the score as one of many materials used to produce a performance.” (Clemens Risi, *op.cit*)

²⁰ “The premieres of such “Regietheater” stagings are frequently (although not always) accompanied by vocal audience reactions, ranging from simultaneous approval and disapproval to protests, scandals, and outrage. Perhaps no other theatrical form is capable of producing such intense reactions, either positively or negatively, seems to collect the most diverse and extreme expressions of a performative interaction between stage and audience.” (Clemens Risi, *op.cit*)

²¹ Ileana Cotrubaş, *Opernwahrheiten (Operatic truths)*, Ed.Gebundene Ausgabe, Holzhausen 1999.

²² “Hindemith’s *Mathis der Maler*, Szymanowski’s *Krol Roger*, Schoeck’s *Penthesilea*, Orff’s *Gisei – Der Opfer*, Martin’s *Le Vin Herbé*, Dukas’ *Ariane et Barbe-Bleue*, the charming one-act operas of Ravel (when was the last time you saw a production of *L’Enfant des Sortilèges?*) or

staged, because there is a fear that with them the opera hall will remain empty. Opera managers prefer to schedule in the current seasons only the classical titles, or already established works, which “bring the public”. This is one of the major reasons why the classical repertoire is left to be the target of experiments that disfigure it. It is also the context that does not encourage contemporary opera creations at all. The public’s appetite for twentieth-century musical creations is low and they are not even encouraged to explore.

It has been consistently written about the *Regietheater*. Beyond many dedicated articles and chapters in opera encyclopedias²³, two recent books try to spread light on this phenomenon: musicologist Barbara Beyer interviewed some of the most influential opera directors in her book “Warum Oper?”²⁴ and Axel Englund follows the dangerous slips from the *Regietheater* current in his book “Deviant Opera - Sex, Power and Perversion on Stage”²⁵, published in 2020.

Singers and directors

For centuries, most opera performances were quite static, singers – the divas, the extravagant stars of the opera – were focusing almost exclusively on displaying vocality and virtuosity, as well as lavish toilets. Gradually the importance of vocal and acting qualities tended to become equal, lyrical artists of the last century being concerned more and more to express the artistic emotion both through sound and a true play. In addition to the contribution of some famous artistic personalities of the lyrical theatre (such as Feodor Şaliapin, Enrico Caruso, Maria Callas, Plácido Domingo), the spectacular evolution of opera directing has an important contribution in this, revealing subtleties of the opera’s message²⁶, revolutionizing the stage

Martinů’s Ariane, all of which could clearly withstand good, imaginative modern staging, it’s small wonder that modern directors choose to pervert older classics.” (Lynn René Bayley, *op.cit*)

²³ Ulrich Müller, *Regietheater/Director’s Theater*, in “The Oxford Handbook of Opera”, Edited by Helen M. Greenwald, Oxford University Press, 2014

²⁴ Barbara Beyer, *Warum Oper? (Why Opera?)* Gespräche mit Opernregisseuren Sebastian Baumgarten, Calixto Bieito, Paul Esterhazy, Karoline Gruber, Claus Guth, Andreas Homoki, Tilman Knabe, Peter Konwitschny, Martin Kusej, Nigel Lowery, Peter Mussbach, Christof Nel, Hans Neuenfels, Sergio Morabito und Jossi Wieler, Alexander, Berlin 2005.

²⁵ “*Deviant Opera* seeks to understand this phenomenon, approaching the contemporary visual code of perversion as a lens through which opera focuses and scrutinizes its own configurations of sex, gender, power, and violence.” Axel Englund, *Deviant Opera - Sex, Power and Perversion on Stage*, University of California Press, Oakland, California 2020.

²⁶ “Despite the ambiguity of assessments of the current stage in the development of opera, one cannot help but notice that new readings of famous operas reveal unexpected meanings, reflect the thinking of contemporary people and attract the interest and attention of the general public.” (Irina Yaskevitch, *op.cit*)

play approach of singers and also having direct consequences in the vocality specific to the twentieth century (in the direction of capturing the expressiveness of the human voice in the service of “stage truth”). Thus, virtuosity, voice colors, expressive accents, silences, were increasingly exploited with a well-defined dramatic purpose, in shaping a character or a stage situation.

The singer was increasingly asked to adapt their singing and stage gesture to an increasingly personalized directorial vision. Versatility, flexibility, naturalness and permanent adaptation, here are some qualities imposed on lyrical performers, apart from which the singer-director relationship would not have managed to evolve in an authentic creative process. On the other hand, the opera director must also consider certain particularities imposed by the lyrical theatre, from the rigor and constraint determined by the musical tempo and rhythm to the particularities of the singing technique²⁷. In the increasingly dynamic stage play, the soloist was forced to find technical means to master the correct breathing and emission of the most difficult vocal passages, even in awkward body positions and often even the intelligence to turn some defects or mistakes into expressive effects²⁸. Stage “truth” and finding convincing vocal and scenic solutions in the embodiment of a character were some of the targets and the concerns of great singers who worked in the last century. Imposing personal imprint through their professionalism and unique interpretative vision some of them succeeding in imposing landmarks and standards in the interpretation of the great opera roles. More and more opera singers of the twentieth century have been challenged to put their vocal and stage data in the service of experiencing the most daring directorial visions, often overcoming their limits, inertias, or fears.

In the new theatrical territory open to free experiments of all kinds, both inspired contributions and radical solutions have emerged, some extremely difficult to accept by the public and even by performers. In the

²⁷ Romanian director Ionescu Arbore points out “Singing involves an effort that the utterance does not require, the naturalness of the actor who sings is of a different nature than that of the one who utters the word.” (A. Ionescu Arbore, *Realizarea spectacolului liric* (“The making of an opera show”), Ed. Muzicală a Uniunii Compozitorilor și Muzicologilor din România, București 1992, pag.28)

²⁸ “Like other performers, Maria Callas is sometimes faced with technical difficulties ... color inequalities in timbre and some opacity in high notes. When she sings out loud, sometimes the high notes vibrate in an unpleasant way, and this obviously happens when the Diva is not in shape. But no one can be perfect. Maria Callas fixes these technical limitations and is smart enough to realize for herself that when she fails to correct her mistake, to use it giving it a subtle meaning and integrating this mistake totally in the role and character” (Iosif Sava, *Contrapunct liric* (“Lyrical counterpoint”), Editura Muzicală, București 1987, pag.100).

last century, the stage of lyrical theatre often became the arena of tensions and scandals that maintain a tense state between directors and singers or conductors. On the one hand, the soloists were once again upset by the directors' claims to persuade them to sing their difficult arias by constantly moving²⁹, or placed in the most uncomfortable positions (knowing that the vocal technique is based on a certain use of the body and especially the respiratory system), or even hidden behind the scenes, with their backs to the audience, in "dead" angles from the point of view of acoustic view.

In the context where the sound emitted from the orchestra pit creates a strong competition, the lyrical artists cannot have the same "mobility" in the opera as the actors have in the stage space of a classical theatre. They must constantly refer to the ideal of a true game, as well as to the acoustic principles (of resonance of sound) and to the musical factors that enter the equation in each given stage moment.

On the other hand, the directors want the action to take place as naturally and credibly as possible, and the opera singers to meet not only the musical conditions but also the physical ones necessary for distribution in a role. They are upset by static attitudes to which singers often abandoning themselves (supported by conductors³⁰) in favour of an easier sound emission, but in the detriment of the fluence of the live show. The solution, however, can be found when there is goodwill and openness on both sides, to the experience and the perspective of the other.

The great opera singers of the twentieth century were often excellent actors, overcoming their limits and bravely experiencing some of the most daring visions of directors. However, it is equally true that more than once, singers or conductors have taken a stand against the exaggerations proposed by some directors.

²⁹ "The director who knows what a voice means will always consider that the artist's breathing to not be tired of a too busy stage play, because the character's moods are expressed first through voice and then by gestures and movement. Always a character rendered by the expressiveness of the song and by the mobility of the face will impress the audience more than the one rendered by agitated walks on the stage. Too much agitation tires both the actor and the spectator." (George Niculescu-Basu, *Cum am cântat eu*, ("How I sang"), Editura Muzicală a Uniunii Compozitorilor din R.P.R, București 1960, pag.146, 148)

³⁰ Andrei Șerban also talks about the conductor-director relationship: "Usually the conductor and the director are like a dog and a cat, because one only looks at the score and would like those on stage to come as close to the ramp as possible, to move less as possible and just to look at the conductor, and the director wants the other way around - the soloists to move constantly, to be often behind the scenes (where you can't sing), to perform lying a difficult aria, with your feet up, etc., so obviously they make things impossible. I often have conflicts with the conductors, because if they don't love theater, it's a problem." (Andrei Șerban, *Eu pun în scenă în primul rând muzica* ("I stage music in the first place"), Observator cultural, Bucharest 2005)

Conclusions

Total Work of Art, Opera, proposes a synthesis of the multiple artistic forms: vocal and instrumental music, theater, literature, ballet, painting, lighting effects. They receive coherence in the show, through the unifying vision of the director. That is why the subject of staging is an extremely sensitive one, because it has been demonstrated in these decades that directing can substantially modify and distort the initial meaning of a work.

A mirror of the conquests but also of the social and political earthquakes of each era, the opera is an artistic space of metamorphose. Although there has been much talk about the imminent death of the opera genre, between traditional and avant-garde productions the lyrical show evolved in the twentieth century towards a great freedom of expression (sometimes transformed into libertinism) and an unprecedented diversity which does not leave its audience indifferent³¹.

New interpretation of the old texts in another mental patterns and the free creativity are healthy and vital processes in theater or opera. But what is undesirable and leads to mediocre or scandalous productions, is the exacerbation of vulgarity, ignorance, inculturation and the taste of making experiments for the sake of originality at any cost. Unfortunately, many directors have made and still create “modern” shows in these coordinates which remain, however, only in the best case, some mediocre productions.

Regietheater shook the classic image of the opera, sometimes bringing original perspectives but also proposing enough monstrosities. As if opening the Pandora’s Box in the lyric theater, the *Regietheater* performances continue to reveal new interpretations but also to shock and to revolt the audience. If the goal of this current is to arouse strong feelings in the public, it has certainly reached it.

³¹ “Director’s theatre has made everyone talk about it as a new socio-cultural phenomenon, as the next phase in the evolution of opera. It is possible that new themes will lead to new aesthetics, and critics and opera reviewers probably need to prepare for the new challenges that opera will have in store for them in the coming years.” (Irina Yaskevitch, op.cit)

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GENRE HYBRIDS IN THE SYMPHONICAL CREATIVITY OF Ye. PETRYCHENKO AS A REFLECTION OF TIME TRENDS

MARYNA VARAKUTA¹, DARYNA KUPINA², MARYNA VOTINTSEVA³

SUMMARY. Some peculiarities of genre interaction are considered (based on the symphonic creativity of a modern Ukrainian composer – Yevhen Petrychenko). It was found out that the symphony genre is open to various interactions, resulting in complex genre hybrids that allow the symphony to realize all its potential and extend the “life” of the genre. It has been proved that the awareness of the peculiarities of the genre hybrid is possible only at the level of separate works and is situational. Two types of interactions that characterize genre hybrids are identified. This is an equal combination of genres, which is reflected in the genre name and the superiority of one genre with the scattered manifestation of the characteristics of other genres. It was revealed that Symphony No.1 “Requiem” by Petrychenko demonstrates the first type of genre interaction, because it combines genre features of symphony, suite, requiem and quartet, in which the dominant genre role is played by symphony, features of other genres are sporadic and subordinate to laws of symphony genre. The first chamber symphony also belongs to the first type of genre interaction, but shows minimal influence of other genres, due to the complexity of the chamber symphony genre. At the same time, in the Symphony “Antitheses” the genres of symphony, cantata and vocal cycle interact, which is reflected in the genre denotation (vocal symphony), principles of development, form and drama of the work. The prospects of research of genre hybrid forms open ways to the comprehension of features of modern academic music.

Keywords: symphony, genre hybrid, genre interaction, the symphonic creativity of Yevhen Petrychenko, Ukrainian music, modern academical music.

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In the music of the 20th century there is a constant renewal and rethinking of creative ideas, which are closely combined with the desire to revive national traditions against the background of active national self-identification. That is why the musical language of modern composers is a rather complex laboratory from the point of view of individual stylistic features, and herefrom formative and musical-expressive means occur. This area includes the creativity of **Yevhen Petrychenko** – a talented modern Ukrainian composer, whose creative path began in the 90s of the 20th century. Although the composer's opuses are based on the traditions of world and Ukrainian music, the composer's work can hardly be called traditional. His work is brightly innovative in subject matter, images, compositional dramaturgy, stylistics, use of modern means of compositional techniques. In Petrychenko's music the influence of his creative communication with the brightest Polish artists can be traced, which can be found in the use of avant-garde compositional techniques (serial technique, aleatorics), in non-folk opuses, in experiments with style and genres. To date, this composer's creative work includes symphonic works, music for theatrical performances, choral works, chamber music, romances, works for organ. At the same time, symphonic creativity for the composer has a clear priority over other genre areas. Petrychenko's work in the symphony genre is always associated with creative experimentation, the search for new forms and means of expression. As a result, it leads to the versatility of his symphonic compositions, which in a generalized form reflect the main ways of development of the Ukrainian symphony in the 21st century. Petrychenko is not interested in the traditional symphonic genre, in contrast, he creates interesting genre mixes, a kind of genre hybrids with an individualized speech profile, by which he tries to solve complex philosophical issues of today.

The **purpose** of the study is to identify the genre and style features of Petrychenko's symphonies-hybrids in terms of the implementation of global trends.

To achieve this goal it is necessary to solve the following **tasks**:

- to outline the problem of synthesis of genres as a phenomenon of modern music.
- to establish the characteristic qualities of genre hybrids.
- to identify the features of Petrychenko's symphonies in the context of modern world music trends.
- systematic and comprehensive approach – for studying the features of genre synthesis in symphonies.

- structural-analytical and structural-semiotic – for the analysis of symphonic works of the composer, for the definition of style, content, and features of composer’s musical language.

- comparative – for the detection of related musical and expressive means of symphonies.

Results and Discussions

The end of the 20th – beginning of the 21st century in music is considered a time of logic and pragmatism, which is why composers often turn to the genre of symphony, which corresponds to the stylistic trends of the postmodern era: variability, innovation of individual artistic concepts. The genre of the symphony is open to all kinds of interactions, resulting in complex genre hybrids that allow the symphony to reveal new qualities and fully realize all its potential. At the same time, today, due to the experimental creative attitude of composers, genre names of works often remain outside the score, giving way to program titles, which hide the conceptual and philosophical basis of the work, often not limited to certain genre boundaries. The very fact that in the modern music of the 20th century, the naming of hybrid genre masterpieces appear to be hidden, and their concretization should be analysed at a theoretical level first. Among such compositions are the symphonic works of Petrychenko, whose creative experiments impress with their boldness and originality. In search of new sounds, the Ukrainian composer organically combines in his symphonic works the attributive features of different genres, which leads to interesting creative results related to the issue of genre synthesis.

Observations of the genre synthesis issue can be found in the works of both Eastern European scientists – M. Aranovsky⁴, A. Sokhor⁵, M. Lobanova⁶, Ye. Ruchevskaya⁷, A. Zucker⁸, and Western European and American

⁴ Aranovsky, Mark. *Symphonic searches. The Problem of the Symphony Genre in Soviet Music 1960–1975: Research Essays*, Soviet composer, Leningrad, 1979.

⁵ Sokhor, Arnold. *Aesthetic nature of the genre in music*, Music, Moscow, 1968.

⁶ Lobanova, Marina. *Musical style and genre: history and modernity*, Sovetskiy composer, Moscow, 1990.

⁷ Ruchevskaya, Yelena. *Cycle as a genre and form*, in: *Form and Style, Part 2*, Leningrad, 1990 (p. 129–158).

⁸ Zucker, Anatoliy. *Genre mutations in the music of the border periods*, in: *Art at the turn of the century. Materials of the International Scientific Conference*, Publishing house «Gefest», Rostov-on-Don, 1999 (p. 107–124).

researchers – R. Wanke⁹, J. Mayall¹⁰, R. Ratcliffe¹¹ and others. Genre synthesis is also one of the aspects of the wide issue connected with the process of symphony genre transformation, actively studied by modern musicologists. As an example, L. Shapovalova, I. Romaniuk and others¹² analyses symphony genre transformation in the early works of modern Ukrainian composer Valentin Silvestrov, from the point of view of a certain stylistic system.

Marina Lobanova, thinking over the genre synthesis in music, uses various terms, among them – “mixed genre”, “In mixto genre”, “genre experiment”, “genre transformation” and so on. She emphasizes that the genre in the 20th century has become a very flexible phenomenon, open to all sorts of interactions: “In the twentieth century, the musical genre becomes subject to dialogue, which has universal properties in modern culture. The genre is becoming a kind of field where different points of view coexist, fight, where several ideas are challenging the primacy”¹³.

The researcher also pays attention to such a concept as “mixed genre”, calling it the main trend in genre formation. “Mixed genre” is an extremely dynamic phenomenon, therefore the type of compounds, the possibility of including certain genre molecules can vary greatly depending on the artistic concept, individual style”¹⁴.

However, most researchers emphasize the idea of “blurred boundaries” of genres, which does not allow to attribute clearly a particular work of modern times. Genre detailing can be carried out only at the level of single works, because chamber ensemble music enters into a synthesis with an orchestra, a concert or a chamber vocal cycle with a symphony, etc. Music of the 21st century is represented mainly by works that combine several genres at the same time, which gives the right to state the situationality of the genre name in modern music.

⁹ Wanke, Riccardo. *A Cross-genre Study of the (Ec)Static Perspective of Today's Music*, in: *Organised Sound*, 20(3), 2015 (p. 331-339).

¹⁰ Mayall, Jeremy. «Portfolio of Compositions: Systematic composition of cross-genre hybrid music», a Thesis for the degree of Doctor of Philosophy in Music at The University, Waikato, 2015.

¹¹ Ratcliffe, Robert. *New Forms of Hybrid Musical Discourse: An Exploration of Stylistic and Procedural Cross-Fertilisation Between Contemporary Art Music and Electronic Dance Music*, in: *Proceedings of the International Computer Musica Conference*. Huddersfield, UK, 2011 (p. 235-242).

¹² Shapovalova, Liudmyla, Romaniuk, Iryna and others. *Early (avant-garde) symphonies by Valentin Silvestrov as a sound universe*, in: *STUDIA UNIVERSITATIS BABES-BOLYAI MUSICA*, 66 (1), (p. 329–343).

¹³ Marina Lobanova, *op. cit.*, pp. 161–162.

¹⁴ Marina Lobanova, *op. cit.*, pp. 154-155.

The idea of genre diffusion is also emphasized by Western musicologists. Thus, according to Jeremy Mayall, «Genre synthesis or hybridity may be a conscious choice, using and recombining or recontextualising simpler parts from a more complex whole. Cross-genre hybrids are created through the deliberate separation of individual elements, which are then reworked into new hybrid forms»¹⁵. Furthermore, «Music which exists between genres will challenge thinking about genre itself, providing new ways to create»¹⁶.

Leonard Meyer says that «Genre development is in a constant state of flux. When any new genre is created, practitioners often create further sub-genres, expanding, developing, and adapting previous iterations. Changes of genre come about not through the gradual transformation of complex entities but through the permutation and recombination of more or less discrete, separable traits or clusters of traits. And the traits involved may come from sources of disparate stylistic and cultural provenance»¹⁷.

The question arises about the mechanisms of interaction of genres in the work. Of course, taken into account the multiplicity of contemporary composers' creative experiments, the unification of genre interactions becomes a difficult task. Nevertheless, in generalized form, we can distinguish two types of interactions that characterize genre hybrids.

- 1) Equal combination of genres, which is reflected in the genre name (symphony-requiem, vocal symphony, etc.);
- 2) The dominance of one genre with the scattered manifestation of the characteristics of other genres.

At different levels of the work, these two types of genre interactions receive different forms of embodiment. At the **compositional level**, the dialogue of genres can be expressed in:

- direct reference to the formative principles of genres in their relative integrity;
- transfer within any form of a wide range of symbols, metaphors and allusions, identified as a result of the process of deconstruction of the genre, in a changing cultural context.

At the **syntactic / intonation level** we distinguish:

- direct communication (extrapolation, reproduction, archaization, model work) – complex or partial borrowing of forms, texts, rhythmic intonations, textured versions of genres; transfer of the genre to new living conditions while maintaining the original parameters;

¹⁵ Jeremy Mayall, *op. cit.*, p. 40.

¹⁶ Jeremy Mayall, *op. cit.*, p. 41.

¹⁷ Leonard B. Meyer, *op. cit.*, p. 20.

- indirect / interfering communication (stylization, “generalization through genre”) - indirect imitation of a set of attributes of the genre through the prism of later epochs or through a generalized model; including symbolic communication (genre “interspersed”, quote, genre allusion, insertion, inclusion, micro-inclusion) – introduction of separate genre signs, symbols; embodiment of genre intonation into the work (at different levels).

It is very useful in the process of observing genre hybrids to communicate with authors whose work with the genre includes many components. According to Mayall, “Every composer lives in a particular cultural environment and develops from a unique artistic soil. This is reflected in their compositional approach and witnessed in their compositional output. It also means that certain musical patterns, modes of thinking and working will be ingrained and others learned, while others again may be modified through conscious reflection and investigative work and thinking. The composition process applied in this research is directed by the hybridity table, which synthesises ingrained, learned and modified modes of thinking into a new creative approach”¹⁸. This clarifies the composer’s motives and strategies in creating a genre hybrid.

Let us consider how the features of genre interaction are manifested in the symphonic music of Petrychenko.

Symphony No. 1 “Requiem” for string quartet, piano, percussion instruments and phonograms of authentic music combines the genre traits of symphony, requiem and quartet. Symphony No. 1 was created in 2002 for a large symphony orchestra, consisting of three parts (“Prelude”, “Interlude”, “Postlude”). The composer created the second version of the work in 2014 for the chamber ensemble of the orchestra, and this second version became the analytical material of our study.

The main traits of the work is the semantic content and interpretation of the name “Requiem” not as a genre, but as a program of the work. The composer's idea is embodied in a cycle of seven parts, built on a contrasting principle, which corresponds to the author's idea of the alternation of stages and different dimensions of life.

The music of the **first part**, which is written in a three-section reprise form, immerses us in the atmosphere of sadness and meditative state. The symphony begins with an orchestral introduction, which uses the techniques of sonorist writing (tremolo in a string quartet, the use of a rain stick, finger strikes on the piano strings) and twelve-tone technique, supported by intonations of crying with glissando.

¹⁸ Jeremy Mayall, op. cit., p. 40.

The basis of the first section is the intonation typical of Ukrainian folk songs: ascending jump on the perfect fifth with following filling of it. It appears in the viola parte and unfolds around the key center “g”, later evolving into a counterpoint technique. This intonation develops against the background of aleatory means – broken glissando on strings, gradually diverging on the piano or ascending glissando to the highest sound in the cello and double bass.

The folklore theme acquires a new figurative shade in the second section – it is placed inside the dodecaphonic series (“d-e-es-fis-g-gis-a-h-b-c”), which develops variably and is accompanied by aleatory means in the piano (descending glissando, diatonic) or “bourdon fifths” in the viola and cello, which give dance features to the theme.

The third section returns the listeners to meditative peace – the tempo and size change. This part is based on the musical material of the first part, but in a modified form: the melodic theme appears in the cello part in an abbreviated version with the key center “g”.

In the second part of the work, the composer interestingly combines percussion instruments (wooden boxes, timpani) with main instruments (string quartet and piano). This part is written in twelve-tone method, using aleatorics (tapping the open strings of the piano in the low register, glissando on the strings). The composer vividly embodies the images of “the implacability of time”.

The first section begins with a short introduction, which uses sonorous effects in the first violins, piano, timpani, and wooden boxes. In the first phrase there is a characteristic motif in the viola part “in F” (“f-ges-ab-des-ces-c”). In terms of rhythmic traits, this theme resembles the Ukrainian butterfly dance with syncopated rhythms, repetitions in a circle with variation of the theme, against the background of an ostinato-pulsating rhythm.

The second section of the second part of the symphony begins with an imitation of “a descending wave” in the strings and reaches the lowest point to repeat repetitively the motif from the first section. But the motive changes: instead of conducting a series “in F”, the composer chooses a series “in C” and ends the section with cluster “beats” in the piano part.

The third part of the symphony represents the sphere of sublime lyrics, dreaminess, “pastoral” which is characterized by the introduction of the timbre of the trembita, reliance on diatonics, emphasizing the forth-fifth leaps. The cast is interesting: a string quartet and a phonogram of the trembita sound (the second section of the “scene in the Carpathians”). The form of this part also seems peculiar. There are two-sections with elements of variance, within which the composer creates a “musical landscape” in the Carpathians. It imitates folk strumming, typical of the instrumental music of the Hutsul region, with their free expansion and contraction of small rhythmic durations.

The fourth part serves as a scherzo in the symphony. The instrumental composition includes: string quartet, piano, percussion instruments and audio recording of the flute. The artistic idea is embodied in a two-section form with an introduction, individually interpreted by the composer: the themes acquire a thorough variant-variational development with the transformation into a new semantic meaning in the reprise.

The fifth part is the most dramatic moment of the composition, which embodies the tragic feelings of the individual, enhanced by the inclusion in the score of an authentic recording of the Transcarpathian mourning of the mother for the son. The form is a three-section with a dynamic reprise, in the development of which the themes from the first and second parts appear.

The sound of the first theme of the fifth part introduces the listener to the atmosphere of emotional tragedy and has intonation traits of crying: variable repetition of one motive, repetitiveness, recitative of musical material, narrow in range melody, frequent resizing, slow tempo, descending second intonations. The development culminates – all musical means, such as dynamics, temporitum, texture, key (changes from “in D” to “in G”) reach their apogee, against which there is an audio recording of wailing which further enhances the color and the pictorial traits of the composition and is followed by the next episode, the “course of death.” The second wave of the development, bright in its emotional and pictorial content, is an episode of “fatal dance”, borrowed from the first part, which sounds in the range of the cluster in the piano part with a chromatic lower part.

The sixth part is the philosophical center. The instrumental composition of the part includes: string quartet, grand piano, timpani and audio recording. The composer's idea is embodied in a simple two-section form. The first section begins with a small solo introduction to the piano in the twelve-tone method, using aleatorics (silently pressing sounds on the open strings of the piano in the low register, glissando on the strings). In this part there is a rhythmic intonation from the introduction, elements from the second movement, but everything gradually calms down and the lyrical-contemplative mood of the first section returns. At the end an electroacoustic recording of the trembita is added, which is reproduced against the background of the motif of the theme from the first section.

The seventh part summarizes the picture of human existence. An interesting composition of the score attracts attention: string quartet, piano, flexaton, timpani and audio recording of a wheel lyre. The composer's idea is embodied in a two-section form with variational traits.

Here the second descending intonations from the first part return, creating a kind of architectural arch. The composer uses sonorous techniques (reproduction of the sounds of the overtone scale in the string part, tremolo

in the cello and double bass part, the use of a noise percussion instrument – flexaton, clusters of tremolo on piano strings). Interestingly, with each element of the theme, the composition of the instruments decreases, as if “dissolving”. In the middle of the seventh part Petrychenko uses a canon, that begins with an imitating performance in a string quartet with the inclusion of an audio recording of a wheel lyre. The canon is repeated five times without any changes (the score states: repeat the fragment with dynamic and tempo variations) – which indicates the use of the composer's fixed aleatorics.

So, summarizing, we can note that in Petrychenko's Symphony No. 1 the genre of the quartet is traced, namely, in terms of functional (composition of participants, method of performance) and semantic-compositional levels (genre composition, types of compositional structures). The cycle is built on the contrast-suite principle and according to the content it is composed in a lyrical genre, which follows from its chamber basis. It, like most quartet works, belongs to the “music of contemplation” and creates, according to the author, “an exceptional atmosphere and a certain mood.” The symphony is dominated by slow tempos, which form a calm and meditative mood.

On the other hand, the traits of the composer's symphonic thinking were manifested in the functional load of the parts; contrasting comparison of the first and second parts, which at the macro level can be perceived as first theme and second theme (at the micro level – the contrast within each of these parts); using a leitmotif system that “penetrates” all parts, forming a thematic end-to-end “arch”.

A striking feature of this masterpiece is the use of modern compositional techniques: twelve-tone method, fixed aleatorics, sonority and audio recording (3 part – trembita, 4 part – flute, 5 part – trembita, 6 part – mother's wailing, 7 part – wheel lyre) which skillfully combined with the features of Ukrainian folklore, which reflects the composer's search for new means of expression.

Another symphonic work by Petrychenko – **The First Chamber Symphony** for nine performers (flute, clarinet, trombone, piano, string quintet) was written in 2004, but is the second in number.

The idea of the symphony is embodied in a one-part end-to-end form, which combines the features of a one-part symphony, a poem and a chamber ensemble. The composition of the symphony can be divided into the following sections: the first – (exposition), the second – the midsection, the third – the climax, and the coda.

Figuratively, the symphony is a picture of the author's vision of the world, the participants of which are personalized themes-images with individual melody and timbre inherent in each (the first theme represents the world of dreams, creativity; the second theme – hostile “technical” world).

The compositional division of the symphony develops through thematic connection and timbre drama.

Let us consider what figurative content determines the drama of the symphony. The first section undoubtedly serves as an introduction and is associated with the sphere of reflection. It has an indefinite, frozen, vague and at the same time thoughtful and lyrical character. The exposition presents the main themes of the symphony, which serve as an expression of meditative self-immersion, the embodiment of various nuances of lyrical and tragic moods.

The introductory motif, set out in the violin and cello part “in es”, is of interrogative and meditative character. The introductory motif permeates the entire symphony in the form of a connection between the themes and sections of the composition, as well as serves as a background for the sound of other themes.

The first theme in the violin part “in es”, which grows out of the intonation of the introduction, has linguistic intonations of lyrical utterance. This series (“d-es-g-b”) with the key center “es” will become an important building material in the further development of the symphony. The first theme performed by the first violins – calm, lyrical in nature and is associated with the sphere of dreams, creativity of “inner thoughts” – is rapidly developing in the exposition, undergoing variations, constantly expanding its range and sound composition. In the presentation of the first theme we observe the use of modal twelve-tone key – that is, the free use of all twelve tones, sequential rhythmic-intonational drawings of different degrees.

The texture of the chamber accompaniment in the presentation of the first theme is also transformed with the subsequent presentation – from chord-harmonic to mixed type, in which the polyphonic composition is combined with the harmonic. The first theme ends with two intricately organized chords with a key center “c” in the piano part (“c-f-d-b-e; c-b-f-e-d”) and which are built on quarters and quints. These leitaccords become a kind of refrain of the whole sonata compositional structure, appearing in the core dramatic points of the form unfolding (both before the appearance of the main themes of the symphony and on the internal “joints” of the sections).

The second theme part of the sonata composition is presented by comparing two different and at the same time figuratively related themes. The score of the second theme is divided into groups of instruments, each of which has its own character. In the first place it is the presentation of the motif in the parts of the flute and clarinet, and it embodies the world of everyday life which is hostile to the composer. It sounds in “b flat” and contains ascending quartet jumps at a fast tempo, marching intonations, which creates a sarcastic and ironic character.

We observe a polytonal combination of different key centers in the layers of the texture of the second theme. In addition, the theme creates a “sound panorama”, which consists in the separation of texture layers through the use of the spatial factor with the help of timbre.

Both themes of the exposition are developed in contrast. The performance of the first theme becomes much more concise, while the of the second theme, on the contrary, undergoes greater thematic development. Themes of the exposition develop with the help of increasing polyphony of the texture, as well as with the preservation of constant changes in the modes.

The accumulation and consolidation of thematic energy and the formation of a sense of slowing down time occurs in the connection-transition to development (zone of the final part): descending intonation with the scale “es-fis-a-b-b_♭” is combined with various variants, which change as in a kaleidoscope. The result of the transition section is the formation of a sonorous textured layer in the first or second violins with a variable sound of all the sounds of the chromatic chord from “dis” to “b_♭”, which will act as a background in the development.

The recapitulation of the sonata composition is dynamic: the waves of theme development receive an impetus for even greater development and reach their culmination. Often the presentation of one topic is abruptly interrupted to allow the next topic to sound and then reappear in an updated form. As a result, it seems that it is difficult for the “character of the symphony” to express one whole thought, so the images of all the themes of the symphony sound twice in different modes and reach their culmination in the third performance.

The first theme is dynamized, virtually varying rhinetic rhythm-intonation phrases from the topic in the form of expanded canonical sequences involving flute solo and chamber ensemble.

The second theme manifests the highest degree of contrast: after the culmination of the first theme (the image of which because of development was transformed into confused, passionate, even somewhat angry) follows a quiet culmination.

In the coda there is “calming”; the images of exposition return. The first theme is significantly reduced, already loses its tension. The “voice of the Artist” joins its sound: descending intonations of crying sound in all the themes of the symphony: the theme of entry and motivation from the first theme is carried out on a calming dynamic. These topics create a thematic arch between prelude and coda. The final chords of the work that sound

after a reduced final (t. 2), built on the principles of simulation polyphony, finalize the second chamber symphony with the main tone “d”.

The original interpretation of the form of the sonate-symphonic cycle of Petrychenko causes associations with the peculiarities of the new interpretation of forms of instrumental music – sonates and forms of the sonate-symphonic cycle an outstanding Ukrainian composer Eugene Stankovich (a teacher of Petrychenko). Sonate forms of composers relate to the fact that the main contrast is determined not only by the ratio of topics within the exposition, and the comparison of the entire exposition with images that arise in the middle section of the form – development. This leads to the sense of the reprise, on the fate of which all the entire burden of the reaction to the main conflict falls. At the same time, all reprises are opposed to the development as a single whole, and its sense is a complex reaction (with many emotional shades) to design images.

In general, the second symphony for flute and chamber orchestra is created in a lyrical-dramatic key. Its figurative content, overlying with romantic trends that are implemented with innovative musical expressing means: the use of dodecaphone technology with the interaction of classical harmony, the use of politonality, modern texture and polyphonic means.

The hybrid **Symphony No. 3 “The antithes”** is written by Petrychenko in 2011 for soprano, choir, and symphony orchestra. The literary primary sources of the symphony are separate poems from **Lina Kostenko’s**¹⁹ poetry, in which philosophical questions about universal values are raised. The poetry series is formed from the separate Kostenko’s poems, written at different times.

Focusing on these poems, Petrychenko created a certain internal plot. The outer chronological principle of the composer was not considered, but the leading role played the criterion of the content of poems and connections between them. Deep thoughts and severe doubts, searches for answers to the world-chaos questions and the philosophical understanding of the everyday life and the search for the place in it – is a kind of the vector of development of a poetic and symphony “plot”. The sequence of poems, which was built by a composer in a combination with music, reveals a single philosophical idea of a human being. Poetic texts are used in full volume.

¹⁹ Lina Vasylivna Kostenko is a Ukrainian poet and writer, who represents Ukrainian poets of the sixties known as the “Sixtiers”. She is a Honored Professor of Kyiv Mohyla Academy, Honorary Doctor of Lviv and Chernivtsi Universities, recipient of the Shevchenko Award (1987).

A symphony is a single-part composition, but there are certain traits of the symphonic structure: there are five tempo “sections”, three of which are fast and two are slow. At the same time, the symphony has traits of vocal cycle and suite, which confirms its “hybrid status”. All five sections of the symphony composition follow each other without interruption (*attacca*).

The first section of the symphony “The antithes” is based on Kostenko’s poem “Didn’t know, didn’t know the astrologer” (translit. “Ne znav, ne znav zvezdar hostrobordyi”) The composer transferred the images of the poem into the musical texture: the text emphasizes the idea of two sides of being.

The choral recitative which opens the symphony, became an idea, a point of semantic “crossroads” of all sections of the composition. Therefore, it is the first section that determines the outcome of the symphony, and its thematic material becomes the most important link for all subsequent sections.

The complexity and contradiction of the text of Kostenko’s poem, which is the basis of the first section of the symphony, is suitably embodied in music, including the compositional level. Here, different compositional rhythms are superimposed on each other, which allows us to analyze the unfolding of musical images through the prism of one of these rhythms.

We can say that the analyzed work of Petrychenko belongs to the “fable symphonies”²⁰, namely to Mahler’s tradition of “open form”, with its characteristic “long renewal of the musical image without changing its inner essence.”²¹ The whole intonation process of the symphony is aimed at the gradual “unfolding” of the original theme, the development of its various possibilities. And the first section in this context is the most important stage, where the process of origin and formation of the main idea takes place. The whole section: from the intonation-thematic impulse of the introduction to the last sounds, the coda are different stages of unfolding of the intonation plot, each of which is a certain variant of the previous one. Their sequence is not the main and secondary parts, but different stages of a single process, qualitative variations of the initial intonation motif.

Among other compositional rhythms of the first section, we can single out the stanza that comes from the poem. In musical terms, it can be compared with the “wavy” development, where each subsequent stanza is as a new rising wave with the activation of dynamics and textural complexity. At the same time, the principle of a three-part composition outlined by Kostenko (compositional-lexical arches in the structure of the first and last stanzas and the summarizing function of the last stanza,

²⁰ Olena Beregova, *op. cit.*, p. 43.

²¹ Olena Beregova, *op. cit.*, p. 44.

uniting all the images of the poem) is also applied here. Starting the collaboration with Kostenko, Petrychenko compositionally organizes eight stanzas in three-part form with a dynamic recapitulation, but he defines the boundaries of sections to his mind: the middle section begins with the second half of the first stanza of the poem, the main culmination coincides with the beginning of the recapitulation, which combines last two stanzas. That is, in the center of the composition there is a picture of free life and creativity, and the life in the raging world of their own “I”.

The first section begins with an orchestral introduction, which immediately introduces the listener to the tragic, in-depth psychological sphere. The main motif is variable in string, woodwind, brass, and percussion groups. And then, the “movement of relentless time” is added, which is set out in a string part by sixteenth in “in d”.

The beginning of the symphony is shrill, based on the extreme sonority (ff) with the tone “fis” in the piercing “whistle” of flageoletts (string group). The sound, which abruptly turns into a pianissimo, immediately begins to overgrow with a web of intonation threads intertwined in a sonorous mass (chorus). In the sound field of sonority, which moves slowly in the ascending direction in the tone-half-tone (interval of the canonical entry of voices), the ear does not catch the presence of the theme. It is born from the first sound impulse (d), that becomes a basis of the melody of the first section.

The main theme sounds expressively, but at the same time constrained and uncertain on the extended sound “d” in low strings. In this tension (internal conflict) – is the essence of a concise phrase-theme, which contains an enlarged quarter.

All further development of the first section is subject to the gradual transformation of the initial theme-thought, and the vector of intonation movement – the desire to break free from the restraining second intonations and narrow quarter range, to overcome descending tendencies, to find ascending exclamatory tone.

It is important to note that the widest upward jumps in the vocal part fall on the most meaningfully significant images of the poem (“anti-peoples”, “anti-stars”, “anti-ages”). These are the key images of the poem: freedom of creativity and philosophical thoughts of good and evil.

The wavy type of phrase construction instead of sharp rises and falls led to the maximum uniformity and smoothness of the intonation line of the second theme. Narrowing of the range (from seventh to fifth), loss of sharpness and linear orientation due to metric freedom (variable size), the principle of repetition and quiet dynamics create a general peaceful mood. In addition, the theme is surrounded by a network of other horizontal lines that create a living breathable musical texture.

However, in contrast to the first theme of the symphony, sonority was used in a dramatic way, here Petrychenko skillfully embodies the effect of soft movement, flow, renewal. This is facilitated by mirror reflections of melodic phrases in flutes, small movement of smooth tremolo tetrachords in harps, as well as individualized abrupt “fluttering” of the violin and cello.

As the first two themes are developing, a new thematic formation emerges – the main idea of the work will appear in other parts of the symphony, thoroughly combining the intonation plot along with the original theme-thought. Immersing into different contexts of the symphony flow, it will change, but always remaining intonationally recognizable.

The second section of the symphony is the lyrical center, which reveals images of sadness and love. In this **section** the principles of extended key and free twelve-tone method interact. Petrychenko places completely different accents in the poem. The composer feels the short, blurred by doubts and nostalgia poem as leisurely, enlightened, and peaceful. To emphasize the lyrical sphere, the composer chooses a homogeneous female choir, which determines the nature of the entire second part of the symphony.

The complex of expressive means is aimed at calm and light. This is indicated by the following factors: very slow tempo (*Largo*), low dynamic (*pp*), transparent and seemingly “weightless” texture, Lydian mode. The entire sound space from the low octave to the piccolo flute in the third octave is occupied by D minor triad. Crystal, “sound-drops” in a part of woodwind instruments are superimposed on this light harmonious paint, creating a soft and blurred sound trail. As a result, the shift of accents – there were large caesuras in the vocal part, which enhance the calm, narrative tone of utterance.

Thus, this section corresponds to the second part of the traditional symphony in terms of structure (three parts of the composition, with a dynamic reprise) and meaning (*homo sapiens* – a contemplating, thinking person.). On the other hand, there is a tendency to the suite principle: contrasting comparison of the first part (fast, with tragic character) with the second (slow, lyrically dreamy character), connection with traditional applied Ukrainian genres (lyrical song and elements of folk dance).

The third section corresponds to the genre of scherzo. The poem is about “drank dwarves” (translit. “*prychmileni hnomyky*”), which in the context of this work, acquires the character of rampant negative qualities of people, raises the most painful questions that the hero tries to ask the surrounding darkness and seeks answers within himself.

In the first section, where a “picture of Dionysian merriment” was painted, the choral part is dominated by minimal intonation movements: the composer creates a monologue-prose, with all the variety of intonations:

monotonous statements, rapid exclamations etc. And all this is combined in the vocal part into a single whole, creating a recitative-declamatory melody.

The third section of the symphony ends with a leitmotif, but in a completely different form: a sharp rhythmic pattern, iambic ascending jumps are perceived as a contrast to the sphere of darkness, which contrasts even more with the previous section.

The fourth section conveys a picture of wild fun: a humorous poem by Kostenko "Musicians" opens the part of the leitmotif full of tragic expression. If in the previous parts it was the embodiment of active search (in the first part) or a tender dream (in the second), now it has radically changed its emotional and psychological state: it has become a tragic inner reflection.

The second intonations were filled with more tension, the sharp tritonus accentuates the completion. The musical material of this part in terms of musical-rhythmic and genre affiliation resembles the intonation of Ukrainian dance – "snowstorm" (translit. "metelytsia"), which characterizes the Ukrainian people.

The composer does not use folklore quotations but reproduces all the features and dance nature of the genre: the Lydian mode, the reverse dotted line, the rhythmic fragmentation of the following beats. Along with these intonations, the orchestral texture is saturated with other descending chromatic intonations in the part of flutes and clarinets. They are constantly "circling" at very close sounds in a narrow range, as if they can't overcome their own limitations and become more relaxed.

The last section is the most dramatic center of the whole symphony, as indicated by the poetic text in which Jesus Christ appears as an image of spirituality, morality, goodness. Here the imitation "creep" of melodic lines returns, the D key from the first part is preserved, and the "countdown" in the cello and double bass parts is performed in sixteenth – all this creates a sonorous sound. Orchestral fragment has common intonations with the orchestral introduction of the first part and forms an arch between the first and last part. This technique gives the whole composition integrity. Intonation affinity, which previously was imperceptible trait of the musical texture, and now forms the intonation basis of the part.

The musical material "Jesus Christ was crucified more than once" in the chorus part has common intonations with the the first part section (recitation on the highest note, gradual ascending movement against the background of the dance rhythm) – in such a way create a terrible picture of the present. The horror maden by "cluster" has disappeared, now the clearly defined theme has gained confidence. In our opinion, this "crystallization" of the leitmotif is the result of the most difficult stage – painful reflections and questions to oneself.

The ascending chant, repeated three times, accelerates the inner energy of the melody, which in the following bars reaches its culmination in the chorus part (ie the first dynamic wave with a melodic range “d”). The theme dynamism is given by the isolated motifs in the cello and double bass on the sounds “d-a-b-c”, the movement of sixteenth, which are then transformed into a complicated movement of trioles in the woodwind part.

Then the elements from the first part of the chorus part, which is being developed in a minimalist technique, reappear. The musical texture is complemented by elements of Ukrainian dance, thus, the second melodic wave with an ascending vector is developed. The fullness of tragedy is formed due to the wide-interval structure, the extended range (from d³ to f⁵) and the repetitiveness of the choral part, which reaches the highest note gis⁵ in the culmination.

A new phase in the development of the material is the solo soprano “Where will I go now? Where on earth is the Promised Land?”. Recitativeness is manifested in the type of presentation: the material, limited to constant pauses, fermatas, with a moving dynamic with interrogative intonations and melodic range raises philosophical questions of existence. This theme receives new intonation colors of the second wave of development – the most dynamic and most dramatic episode of the composition. Its sharpness and clarity of sound is achieved by continuous movement of small rhythmic groups, layered on top of each other, forming a polyrhythm.

In the climax, the composer uses a very expressive technique: the desperate exclamation of the soprano “Barracks in the Garden of Gethsemane!”, which has common intonations with the lyrical theme of the first part, accompanied by a marching satirical theme, and can be deciphered as a reference to the terrible deeds of ungodly humanity. But later movement calms down, the themes of the “dance” of the arpeggio in the part of violins and flutes from the first section are intoned.

Thus, “Antitheses” – a symphony for soloists and symphony orchestra is a work that reveals the features of a few genres. From the romantic symphony here – the principle of one theme and leitmotif, the presence of conflicting areas, the presence of the main phases of symphonic development. From the vocal cycle in the symphony there is the use of poetic text, built on a certain dramatic logic. From the suite there are five parts, linked by the principle of contrast, the use of one-part composition. Finally, the cantata-oratorio beginning is seen in the symphony by strengthening the role of the choir and orchestra, which act as commentators on events.

Conclusions

The features of this genre have developed and improved over the centuries, which is facilitated by such features of the symphony as “attraction to experiments” (from performance to formation and musical-expressive elements), “reflection” of features of the modern era – time of search in science and art, openness to interaction with other genre phenomena. The latter was the reason for the emergence of genre hybrids – symphonic works that combine features of two or more genres. A striking example of genre hybridization in modern music is the symphonic work of Petrychenko, which proves the inexhaustibility and flexibility of the traditional symphonic model, its relevance against the background of the experimental mainstream of postmodernism.

Petrychenko's symphonies can be called genre hybrids because the Symphony “Requiem” combines features of symphony, suite and quartet, the Chamber Symphony No. 1 has features of symphony, poem and chamber ensemble, “Antitheses” synthesizes features of cantata, symphony, and vocal cycle. The structure of the works is also interesting, because the bright feature of these symphonies is one-part. In each composition there is no permanent construction that would be repeated, which indicates the maximum individualization of creative ideas, conceptualization of their ideas.

The considered symphonies of Petrychenko correspond to the features of the lyrical type of symphony, which is indicated by the appeal to “sonata structures”: conflict based on the contrast of development that arises because of a gradual multiphase variant change of the initial image”; change of emotional “colors” of psychological states, instead of events; use of a variant type of deployment of musical material.

At the same time, the composer within the framework of hybrid structures actively uses modern techniques of composition – the twelve-tone method, which is combined with the principles of polytonality and folklore themes; sonorous and aleatory techniques are combined with tonal thinking, etc.

The study of genre hybrids on the material of modern composers works (especially regional) is a truly inexhaustible, but promising task. Such research allows to expand the panorama of creative searches of composers and to get as close as possible to the understanding of the processes of contemporary music.

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THE EVOLUTION OF OPERA PERFORMANCE FROM SCENOGRAPHIC MIRACLES TO THE OPERA PRODUCTIONS OF THE NINETEENTH CENTURY

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SUMMARY. The presentation of the book *The Evolution of Opera Performance, from Scenographic Miracles to the Opera Productions of the 19th Century*, offers a synthesis of our work as a musical theatre director. Our aim is to stimulate the public's interest in the opera genre and opera staging, by revealing aspects in the history of opera performance(s), as they have been shaped, century after century, by following the gradual effort and the tireless passion of its creators. Our aims are also to illustrate the original charm and the infinite resources of this genre, which continues to delight the public at large and the knowledgeable even today.

Keywords: opera performance, opera staging, liturgical drama, vernacular drama, secular drama, dramatic madrigal, *intermedi*, the Florentine Camerata, Claudio Monteverdi, *comédies-ballets*, *tragédie en musique*, *semi-opera*, *opera seria*, the comic opera, *opera buffa*, *ópera comique*, *ballad opera*, *Singspiel*, *tonadilla*, Wolfgang Amadeus Mozart

The book *The Evolution of Opera Performance, from Staging Miracles to the Opera Productions of the 19th Century*, published in 2018 by Eikon Publishing House and printed under the patronage of the ArtConcept Cultural Association, takes a unique approach to the evolution of opera as a drama performance, from the perspective of staging, considering, at the same time, the phases of development of the genre through all its fundamental elements. In this respect, our paper will be constantly looking to address the following parameters:

- the libretto – subject, structure, versification.
- the music - musical and choreographic performances (recitatives, arias, duets, ensembles/others; choirs; ballets; interludes/instrumental

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parts), orchestra, vocals, elements of musical drama and musical language.

- the scenery – stage space, scenography, settings/stage design.

The bibliographic resources we have used to draft our paper are diverse, ranging from some very old writings to the most recent research in the field. In addition, during our extensive research process, in order to increase the visibility of our paper at a national and international academic level, we have focused on accessing almost exclusively foreign sources written in English, Italian, French and Spanish. For instance, through the *Gutenberg Project* (www.gutenberg.org) we were able to access old and very old, scanned writings, which allowed us to widen the research of the phenomenon of Opera, as it was thought or imagined by its creators, by audiences and by the writers of that time. Such a writing is Angelo Solerti's *Le origini del melodramma*, in which the author collected "the notes made by Jacopo Peri in 1600, on the composition of the opera *Euridice*, along with those made by Marco da Gagliano in 1608, with reference to the creation of the opera *Daphne*, as well as a letter drafted by Pietro de' Bardi in 1634, regarding the beginnings of the "*Florentine Camerata*", that was established for the first time and emerged from the house of his father, Count Giovanni Bardi." (p.7).

In the process of drafting this volume, we used both musical and iconographic research sources, along with the specialized literature specific to our field. The musical sources are commonly used in performing dramaturgical-musical analyses, parts of them being sometimes included in such analyses as musical fragments or as examples concerning the manner of building the dramaturgical-musical composition of certain musical parts. The iconographic sources we have researched and introduced in this volume as images make up an extremely important element of the work. Based on these images we were able to gain a clearer insight and understanding on a series of fundamental aspects involved in the evolution of opera staging from its creation to the eighteenth century. The images provide concrete evidence to the specific manner of staging and organizing the spaces in which the opera phenomenon starting emerging (opera house buildings, dimensions of the halls, dimensions of the stages, the places destined for the orchestra pits), as well as to the scenography design (stage sets, costumes, lighting, theatrical effects).

Furthermore, the engravings also provide important information on the manner in which stage, vocal and acting performances were delivered. Such an example in our volume is image number 34, entitled *Engraving Depicting the Interior of Dorset Garden Theatre. A Scene from Elkanah Settle's Play*,

The Empress of Morocco (p.117), based on which we were able to observe that "the extended length of the apron stage, taken up from the tradition of the Elizabethan theatre, was clearly an aid that allowed the actors to move closer to the audience in order to make their voice heard". (p. 225).

On the matter of vocality, image number 42, depicting the interior of *Burgtheater* (p.198), reveals the fact that this theatre building had an architecture that created a specific acoustics that made possible a clearer sound and perception of the most articulate musical details and words in the fast-paced musical fragments" (p. 236).

As for the scenography, which was initially the most important aspect of the newly established genre, it is analysed in terms of the personal vision and achievements of the most important scenographers of the time, such as Bernardo Buontalenti, Ludovico Ottavio Burnacini, Carlo Vigarani, Giacomo Torelli, Gianlorenzo Bernini, Fabrizio and Bernardino Galliari, Lorenzo Quaglio and Josef Platzer. On the other hand, the vision of the scenic painter or of the stage designer seems to have been the main attraction of the public back then and rightly so, if we look at some of the images comprised in our volume, fully capturing the manner in which scenographies of the time were set up.

In this context, we must mention Bernardo Buontalenti, the Italian stage designer who created "the most impressive theatrical effects ever presented to the public", for the interludes of Girolamo Bargagli's comedy *La Pellegrina* (Picture 1). As depicted in the sources we have explored, "in the first interlude, Armonia seemed to have been sitting on a cloud, singing a high and richly ornamented melodic line, accompanied on lute, while the background was opening to depict the starry skies and a finely ordered Cosmos populated by celestial bodies and mythological figures sitting on clouds and singing nuptial blessings to the young couple" (p. 69). Another example in this respect is Ludovico Ottavio Burnacini's impressive stage design for the opera *Il pomo d'oro*, by Marc'Antonio Cesti. This opera performance given in Vienna in 1668, staged at the *Hoftheater auf der Cortina* implied the design of no less than 24 different stage sets.

"Under the umbrella of the metaphorical concept of *theatre as a micro-universe*, the scenographic vision essentially encompasses the entire iconography of time: the forest as a place of mystery, the cedar grove as a solitary place for dreaming, the garden as an extension of the palace and therefore, as the image of the upper class, the temple as an external sign of religious power, the battle camp as a projection of the past, the present and the future, the brink of hell as a visual metaphor of the terrifying Lucifer" (p. 76, Picture 2).

Picture 1



Bernardo Buontalenti, Intermedio 1, *L'armonia delle sfere*

Picture 2



Burnacini, *Bocca d'inferno*

Our book is structured in four chapters, each of them comprising a synoptic table that can be found at the end of the book, summarizing the information provided therein and capturing the evolution of the opera genre throughout the centuries. We can thus observe how, “from its very first forms of manifestation to its definitive shaping as an acknowledged musical genre, the lyrical theatre was in an ongoing reform process, in which the efforts of so many creative artists were directed towards its establishment as a *total show*, where the literary, musical and spectacular elements blend perfectly” (p.11).

The next chapter, entitled **Prefiguration of the lyrical performance**, describes the winding process through which opera was created. In this context, our aim is to point out that opera as theatrical performance “could not have come into being without going through the complex grinding process that involved the plethora of already existing creations trying to join together theatre, music, dance and stage settings in a unique and comprehensive visual and audible artistic act” (p. 11). When examining how these elements manifested in most previously created similar works, we decided to select and address only the most illustrative, as follows:

- the liturgical and vernacular medieval religious drama (*sacre rappresentazioni, mistere*);
- the secular theatre (*chanson de gestes, l'aube, reverdie, pastourelle, jeu, dramma pastorale, favola pastorale, intermedi, trionfi, canti carnascialeschi*);
- the dramatic madrigal

We are examining the main ideas of this chapter in the following next points of this study:

1. The liturgical drama emerged due to the religious practice of introducing dialogued evangelical texts that can be set on music and sung, into the liturgy, and it was considered as the main source of propagation of the medieval musical performance tradition of the Christian Church. Consequently, during the main holiday celebrations or on the days when certain saints were celebrated, the religious ceremony turned into small performances inside the places of worship, for which churches offered both the necessary space, as well as the officiating clergy. After a thorough analysis of the phenomenon, we have noticed, however, a propensity and desire to increase the spectacular attractiveness of these types of performances, so that “the texts gradually lose their evangelical content, the

Latin used in church being replaced by the language commonly used in the communities, dance pieces are also included in the ceremonial, the music diversifies its expressiveness by introducing instrumental accompaniment and folk songs, the performers are no longer part of the clergy, but amateur actors, and finally, the performance moves outside the church” (p.18).

2. The vernacular drama developed around the thirteenth century and is defined by “the way the recited sequences are merged with various dance scenes and melodic parts: praises, hunting songs, psalms, pastoral songs, lamentations, instrumental songs, etc. Its texts are usually composed in *ottava rima* (eight 11-syllable lines) and is traditionally assigned to a soloist or a whole group (usually a choir). The function of the music in this case is symbolic and ceremonial, the songs that are sung use both secular and sacred texts, are both monodic and polyphonic, and among the instruments used in this type of performance, we can mention the horn, the trumpet, drums, etc. From the perspective of the transformation and evolution of the genre, one element we find fascinating in this context is the addition of dance scenes, known as *ballo*, which are highly imaginative, with staging details described down to the smallest detail” (p. 19). These performances, mostly held in front of the churches or in public squares, seem to have gradually become more and more extravagant and developed into the main means of attraction of such artistic displays, just as it happened later with the opera itself which, in the early stages of development, owed its success to similar impressive stage *tricks* and theatrical effects: flying vehicles, secret escape hatches for the appearance and disappearance of characters, tunnels, pulleys, magnificent costumes and so many other captivating theatrical props. The extent and scale of the process of creating and staging religious dramas implied the existence of a person who took the role of organizing and coordinating the staging from the ground up. Such a role was played by the “leader of secrets” (*le conduiseur de secrets/le meneur du jeu*), who took on specific tasks regarding the manner of staging in the French vernacular dramas.

3. The secular drama of the Middle Ages coexists alongside the liturgical drama. The subject matters are narrated in verses that are recited, sung, and often accompanied by dance and performed in front of an audience in public squares. This type of performance contains a series of means of expression like those specific to lyrical theatre. Along these lines, similarities with the later comic opera can be also found “in the way in which Adam de la Halle combines the sung parts with the spoken pieces, as well as with the dancing musical passages, in the *pastourelle*. Furthermore, the Italian *intermedio* of the Ferrara region in Italy seems to have been the source of many future opera performances, as well as an

important influence in the developing of a taste for extravagant staging. As a related point, the *canti carnascialeschi* (carnival songs) were a source of inspiration for many subsequent plans to design an eminently vocal theatrical and musical composition” (p.205-206).

4. The dramatic madrigal emerged in the 16th century, when the secular vocal music entered a new stage, due to a new, ground-braking compositional vision, namely, that “there must be a clear connection and an expressive relationship between the sound uttered and the declaimed text” (p.28). As a result, “the vocal compositional art was freed from fixed strophic variations (stanza-refrain), in which several verses belonged to the same musical phrase, and takes a new polyphonic form, with a free, non-strophic prosodic construction” (p.29). The *Madrigali drammatici, rappresentativi, dialogici* or *comedia madrigalistica* are the names that will mark the first step of the dialogue in the field of secular vocal music. A clear narrative thread connects and provides coherence and oneness to the madrigals, in which various stories are depicted, from masquerades, soirées and parlour game evenings to boat trips or meetings of women doing the laundry. Regarding the characters, they are permanently engaged in the action that takes place in the monologues and dialogues that are developed between groups of voices or between distinct, individual voices. As for madrigal-specific comedies, composers seem to have taken over situations and characters from the *Commedia dell’arte*, just as it happened later in the case of the comic opera.

Another chapter in our book, entitled **The Birth of Opera** tries to answer some important questions intended to make us understand the way the opera show came into being and eventually crystallized as a fully-fledged genre, from a literary, musical and staging perspective. In this context, the analysis we gave on the artistic works belonging to the artists affiliated with the *Florentine Camerata* and on Claudio Monteverdi’s creations, aims to clarify a series of aspects, such as “the conditions and tendencies that boosted the genesis of opera as a genre, the personality and the activity of the first opera composers, the principles that formed the basis of their creations, the composition patterns they were using, as well as the groundwork and premises of opera staging” (p. 205).

The following section of this study aims at outlining the main ideas of this chapter:

1. The Florentine Camerata is a group of Florentine artists active at the beginning of the seventeenth century, who created “a different and new type of musical and theatrical performance, namely the *melodrama* or *dramma per musica*”, from a genuine desire to revive Greek tragedy and its music” (p 205). The Florentine artists saw the model of the Greek tragedy

as a return to the simple, monodic melodic line which, accompanied in a low-key manner, was strictly subordinated to the poetic text. This new form gradually replaced the polyphonic practice of the time, which, "because of the exacerbated increase in vocal densities, had reached a point of cancelling the much-needed literary support of vocal music" (p.14).

Consequently, a new musical style emerged, known as *stille recitativo*, *recitar cantando* or *stille rappresentativo*. The first compositions based on this style were produced and performed in the palace of Giovanni Bardi and are the result of a close collaboration between librettists, composers and sometimes the singers themselves. Ottavio Rinuccini's *Favola di Dafne* (1597), set to music by Jacopo Peri, was the first opera performance trying to combine melody lines with speech, while *Euridice* (1600) is their entirely preserved first composition that was represented as entertainment, on a stage, with sets, stage effects, dances, choirs, vocal and instrumental music" (p. 206). "The transition to a type of performance that begins to resemble opera as we know it from the eighteenth century onwards (namely a complex structure resulting from the interweaving of poetry, music, dance, scenery and costumes) is marked for the first time by the composer Emilio de' Cavalieri. His emblematic creation is entitled *Rappresentazione di Anima e di Corpo* (1600) and is the first religious drama written in the style of *recitar cantando*" (p. 206).

2. The Italian composer **Claudio Monteverdi** is the one who condensed all the compositional achievements of his predecessors, managing to establish the defining features of opera as a stand-alone genre and to set the pattern that it has followed ever since. The themes of his opera compositions are inspired by mythology and history, and his dramas are structured in acts and scenes, being preceded by prologues and sometimes by instrumental parts (*toccata*, *sinfonia*). "With Monteverdi, the style of *recitar cantando* (speech in song or recitative) evolved towards shaping the *recitative-aria* pattern, the instruments being used to shape and subtly express the infinity of feelings experienced by the characters, or to create a specific atmosphere, while the actors' performance becomes more and more important, and their body expression tends to become more and more appropriate and adapted to the dramatic sense intended. Furthermore, Monteverdi is also the creator of the *concitato* style, meant to transpose the feelings of tension, anxiety or turmoil of the characters into music" (pp. 206-207).

The chapter entitled **The Emergence of Opera as a Performance** covers the factors, composers and compositions that contributed to the dissemination of opera as a new artistic genre to the Italian cities and abroad, starting from the premise that, in the seventeenth century, the opera was a "*spectacular spectacle*" (p. 207).

The main ideas of this chapter are presented in the following section:

1. In Italy, the spectacularly visual elements of opera were, to some extent, an "inheritance" passed down from the Florentine intermedio (*intermedi*). The specific pomp and ostentatious display were captured in sketches and drawings made by the very painters and scenographers of these performances; these true works of art managed to survive throughout time, until today, in the form of engravings. "Another important factor that led to the rapid dissemination of opera throughout Italy was the opening in Venice, in 1637, of the first public theatre, the *Teatro San Casiano*" (pp. 207-208). This first event was followed by the opening of other public theatres, with initially unforeseen, but immediate consequences on the structure and content of the genre. Thus, "from a performance that was exclusively dedicated to an aristocratic audience at first, the opera became accessible to anyone who could afford to buy a ticket to such a spectacle" (p. 208). Later, the genre is enriched by new forms of musical and theatrical composition such as the Roman sacred opera (*dramma musicale*) and the Neapolitan comic opera.

2. In France, the opera originates from the multitude of types of dance performances. "With Lully, Molière and their ballet comedies (*comédies-ballets*), the dancing parts of these performances were merged together for the first time with the comic theme, in a fluent and cohesive artistic display" (p. 208). Lully's *Tragédie en musique* is a model of syncretic performance combining music, speech, dance, and stage performance in equal proportions. Staging is an essential aspect in this respect, being the result of a close cooperation between choreographers, musicians (concerning voice and stage directions) and the librettist (about diction, attitude, etc). On the other hand, the sumptuousness of opera productions was preserved, the stage scenery being designed and installed by the same Italian scenographers.

3. In England, opera performances failed to make a significant impact initially, having landed on a less favorable and *fertile* ground compared to Italy or France, due to the long-established and rooted tradition of theatre, of the spoken drama, respectively, and the popular drama, the so-called *masques*.

The composer who led the way towards the establishment of musical theatre in England was Henry Purcell, who created the *semi-opera* or the *dramatick opera*, a peculiar English form combining singing, the spoken dialogue, music, drama, and scenography (Italian-inspired). Purcell's *Dido and Aeneas* is considered his greatest work and the first English opera in the true sense of the word, consisting of overture, arias (songs), ariosos, duets, choirs, and dances.

“The opera performance of the seventeenth century is characterized by a marked heterogeneousness that combines the tragic and the comic at a dramaturgical and a musical level, thereby constantly mixing the serious scenes with various comic episodes. This practice was maintained until the beginning of the eighteenth century when the old *dramma per musica*, an aristocratic form in its essence, excluded the comic element from the librettos, since it has been perceived as irrelevant to the subject and inappropriate to the tragic style. This was also the moment when the need to rediscover the reasonableness and simplicity of life finds its refuge in comic operatic forms, originating from the everyday lives of the people. The two distinct tendencies will mark the definitive separation between the serious and the comic as artistic styles, which from this point onward will grow into two different and independent genres of opera, the *opera seria* and the comic opera” (p.121).

The chapter entitled **The Two Subgenres of Opera in the Eighteenth Century: The Opera Seria and the Comic Opera**, aims at highlighting the way the fundamental features of opera as a standalone artistic form of expression were definitely established, up to the synthesis made by Mozart.

The next section of this analysis outlines the main ideas of this chapter

At the beginning of the eighteenth century, the opera genre was divided into two new subgenres: *opera seria* and the *comic opera*.

The emergence of *opera seria* occurs in two stages:

1. The first reform of the 1700s, also called the *Arcadian Reformation*, due to the fact that it had been initiated by members of the *Accademia dell'Arcadia*, was perceived as a major aesthetic and moral revival, “pushing forward considerable efforts of purging the opera of the heavy load of scenographic ballast and of the elements that were considered “immoral” at that time and had no place in a stage performance, since the new reform envisaged a clear separation of genres and the coherence of the libretto” (p. 209).

2. The second reform took place in the middle of the eighteenth century and was pushed through by a series of composers such as Niccolò Jommelli (in Stuttgart), Tommaso Traetta (in Parma and Mannheim) and Christoph Willibald Gluck (in Vienna). In this respect, the operatic reform considered revising the miscellaneous mixture between the genres, as well as the stage performance of opera artists. As we have already indicated in this

paper, although this second reform is known as “Gluck’s reform”, due credit cannot be given entirely and exclusively to Gluck, as has long been claimed. “Animated by the same reforming aspirations, Jommelli and Traetta have also contributed greatly to the metamorphosis of the operatic phenomenon, although their ideas seem to have materialized in a different manner; they came up with a series of original solutions that enabled them to eventually save *opera seria* and maintain it among the public’s preferences, which was not exactly easy to achieve at a time when the rapid emergence of *comic opera* was a difficult success to match” (p.149).

In England, the continued, considerable efforts to create a genre of opera specific to the English culture and people, were not entirely successful and appreciated by the public, as revealed by the sources we have consulted, which indicate that in the eighteenth century, “opera performance is still dominated by Italian productions, which exerted a powerful attraction on the public, mainly for the spectacularity of their installations”. The same sources tell us that Händel, on the other hand, managed to compose *opera seria* in the traditional style, although reshaping it and giving it a new look.

The *comic opera* emerged as a necessary spectacular alternative, its themes reflecting people’s everyday life, its style being obviously different from the pretentious format specific to *opera seria*. “From a simple form of entertainment at the beginning of the eighteenth century, the *comic opera* soared to an artistic form that was as highly appreciated as *opera seria* in the next fifty years, dominating the scenes of lyrical theatres everywhere in the second half of the century. Stemming from the flourishing cultural realm of Italy and from the style of the *opera buffa*, comic opera developed independently in other countries as well, thus creating various national forms, such as the French *opéra comique*, the English *ballad opera*, the German *Singspiel* or the Spanish *tonadilla*. All these forms share characteristics of a common origin, involving comic subjects, characters and situations taken from popular comedies or from real life, including spoken dialogues (except for the *opera buffa*) and interfering with songs in a simple and often parodic musical style” (p.149). “With the rapid emergence of *comic opera* and with the increasing importance of librettos, especially those written by Carlo Goldoni, the role of the librettist expanded considerably, as well. Despite having been heavily involved in organizing the opera performances already, in the past, the range of their tasks broaden to training the actors or to the re-adapting of the libretto and the music of new productions to the participating performers” (p.210). The deep involvement of librettists in this extensive reforming process of opera was also closely supported by the composers of the time, who used their best endeavors to create an integrated whole opera performance.

In this context, our research examines the activity of Wolfgang Amadeus Mozart from a double perspective, namely his compositional contribution and his active involvement in the whole process of creating, adapting, amending, and completing opera performances. W. A. Mozart is “the first to compose in the Italian style of *opera seria*, *opera buffa* and *dramma giocoso* (cheerful drama), as well as in the specific style of the German *Singspiel*, bringing an unprecedented naturalness, genuineness and balance to the opera and its intrinsic components. With Mozart, composers began to assert their rights to intervene in the choice of the libretto, of the distribution and even in rehearsals, on stage. They were not mere composers, but also stage artists, primarily concerned with meeting the public’s expectations, the needs and vocal capabilities of opera performers, as well as with the wider dimension of stage performance and interpretation” (p. 210).

“One of our greatest desires during the research we have conducted for the purposes of this volume has been to foster and stimulate the general public’s interest in opera and opera performances, by highlighting some essential facets and major dimensions in its history, as they have been shaped throughout centuries. At the same time, our approach wouldn’t have been complete without accurately portraying the relentless pursuit, the tireless effort and passion of its creators, the revelation of its original charm and the infinite resources opera can mobilize, as a fully developed artistic genre. In this context, we would also like our research to advocate for a different approach to this type of performance that would bring more clarity, more structure, and more awareness, both from its creators, whether they are directors, conductors, stage designers, choreographers, or opera performers, as well as from music lovers and connoisseurs. We sincerely believe that adopting such a perspective would add the pleasure of intellectual understanding to the delightful aesthetic appreciation of opera as life experience” (p. 10).

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J. G. TROMLITZ'S ARTICULATORY PHONETICS IN FLUTE SOUND FORMATION

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SUMMARY. The paper considers articulatory phonetics and specific features of its use in flute performance. The historical stages presented of phonemic bases formation and development for flute articulation during the 16-18 centuries. Flute treatises by S. Ganassi, J.-M. Hotteterre, A. Mahaut, Ch. DeLusse, J. J. Quantz are considered in chronological order, as well as analysis of "Auführlicher und gründlicher Unterricht die Flöte zu spielen" by J. G. Tromlitz. Technological aspects are disclosed of using various phonemic structures outside the speech process to develop tongue motility and generate various types of tonguing while playing the flute. The role is identified of *i* and *a* vowels in modelling instrument phonation mechanism and their influence on sound tone and volume. The main elements are highlighted of speech and vocal types for flute articulation, as well as their differences. The vocalization significance is analysed in relation to tone development and the instrument sound uniformity in the lower and upper registers. The significance is disclosed of J. G. Tromlitz's contribution to the flute articulation development and his innovative vocalization approaches to phonation technique.

Keywords: flute, articulation, phonetics, phonemic structures, vocalization, sound production, embouchure.

Introduction

Johann George Tromlitz (1725-1805) stands out in the German flute art of the XVIII century for his significant contribution to the flute didactics development, instrument making and performance. His extensive treatises

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“Detailed and Thorough Tutor for Playing the Flute” (“Auführlicher und gründlicher Unterricht die Flöte zu spielen”) and “About the Flute with Several Keys” (“Über die Flöten mit mehrern Klappen”) extended the flute pedagogy and performance aesthetics proposed by J. J. Quantz and showed a new author’s vision of certain fingering technique issues. Unlike his outstanding predecessor, who, as a multi-instrumentalist, composer and educator was trying to disclose in the fundamental treatise the main directions for flutist’s creative development based on own achievements, J. G. Tromlitz is limited to issues of flute didactics and performance and seeks to show all aspects of this topic in a quite complete and clear way³. It was the narrow differentiation outlined in the framework of the “thorough teaching of playing the flute” that apparently hindered the widespread popularity of the artist’s works compared to that one of J. J. Quantz’s treatise.

Tromlitz being a talented flutist differed not only in perfect purity of intonation, complete and steady sound, but also in performance accuracy. “He became the first one among those who, using a stronger sound, had a significant impact on the bravura virtuoso concert style development in flute rendering ...”⁴.

It should be noted that J. G. Tromlitz was one of the few flutists with a university degree, and although his career as a lawyer was fated to fail, the academic education with the University of Leipzig, which graduates during different years included such prominent German musicians as G. Kunau, G. F. Telemann, J. S. Bach’s sons – W. F. Bach, J. H. F. Bach, K. F. E. Bach, contributed to developing an analytical approach to determining the methodological basics for the flute didactics development. In covering the technological and artistic aspects of playing the flute Tromlitz makes efforts to analyse deeper than his predecessors and contemporaries (J.-M. Hotteterre, A. Mahaut, J. J. Quantz, F. Devienne) the existing issues and address these in a methodically correct and complete way. Paying a tribute to J. J. Quantz – “a worthy musician and one of the greatest flutists of the day, <...> who set the stage and showed <...> the way to move”⁵, Tromlitz at the same time resorted to a critical rethinking of certain postulates in his predecessor’s treatise. The reason for this revision was more than forty years of practical experience in own research and observations. The specified phonemic bases of articulation were specified among the issues of Quantz’s flute playing theory, which according to the Leipzig flutist required revision.

³ Johann George Tromlitz. *Auführlicher und gründlicher Unterricht die Flöte zu spielen*. Leipzig: A. F. Böhme, 1791, S. VIII.

⁴ Fritz Demmler. *Johann George Tromlitz: (1725–1805); ein Beitrag zur Entwicklung der Flöte und des Flötenspiels*. 2 Aufl. Buren: Knuf, 1985. S. 28.

⁵ Tromlitz, J. G. op. cit., S. VII.

The association of the mechanism for flute sound production with the process of speech, effected by the articulatory apparatus, has become a determining factor in the widespread use of various phonemic structures for the development of motor tongue and formation of various types of tonguing while playing an instrument.

The use of speech syllables outside the speech during playing the flute is one of the most effective ways to model the mechanism of sound production, where consonants are the basis for tonguing and sound onset, and vowels (vocalisms) have a decisive influence on the sound tone, volume, dimension and duration.

To date, the phonemic structures analysis is the most accessible method of studying the articulation mechanism used with flute in different historical periods. It allows not only establishing the characteristics of musical pronunciation, but also identifying the sound generation of the time, which is important for modern performers on authentic instruments that seek to reproduce truly the ancient music.

The origins of the articulatory phonetics formation in the theory and practice of playing the flute

Considering the stages of the articulatory phonetics formation in flute playing, it should be emphasized that the earliest examples of using the phonemic structures are found in the didactic manual for the longitudinal flute "La fontegara. Opera intitulata fontegara" Silvestro di Ganassi dal Fontego (1492–1565?). Here, the Italian musician-multi-instrumentalist and singer offers an extremely wide range of phonemic constructions for the development of sound production and expressive articulation while playing an instrument. The full range of his phonetic-articulatory "tablature" covers more than fifty options of one- and two-syllable structures intended for three types of tonguing: hard (*teke*), soft (*lere*) and intermediate (*tere*)⁶.

S. Ganassi's application for each tonguing method of two-syllable combinations with variable consonants, in contrast to one-syllable phonemic constructions characteristic of modern wind instrument playing technique, was most likely due to the need to observe differences in articulation of strong and weak beat sounds. There is a similar analogy in the systolic and diastolic functions of the heart associated with the contraction and relaxation of the heart muscle. In part, Ganassi confirmed this principle himself,

⁶ Ganassi, Silvestro. Translated Dorothy Swainson. *A Treatise on the Art of Playing the Recorder and of Free Ornamentation*. Ed. Hildemarie Peter, Berlin-Lichterfelde: Robert Lienau Musikverlag, 1959, p. 12.

explaining the difference between the “so-called direct and reverse tonguing”⁷. While explaining the articulation mechanism of the first syllable in **teke** phonemic structure, he emphasizes that **te** is produced by tonguing in the palate in front of the teeth, while **ke** syllable generates in the throat⁸, that is the front and back of the tongue.

Using the laminal consonants **t** and **l** in combination with the less pronounced backlingual **k** and vibrant **r**, S. Ganassi attempts to make more relief the performance of sounds located on a strong time of the beat. On the other hand, the use in articulation mechanism of different (front and rear) parts of the tongue significantly improved its motility. It should be noted that the type of combined tonguing **teke** proposed by the Italian musician with a slightly modified vowel version (**taka**, **tuku**, etc.), known as “double-tonguing” (English Double-tonguing, German Doppelzunge), is widely used today in the performance of double and triple staccato. Existing claims that in a time of S. Ganassi there was no “Double-tonguing” concept and “Opera intitulata fontegara” author used the phonemic construction of **teke** exclusively as a way of firm tonguing⁹, are not convincing. The lack of necessary terminology did not exclude the possibility of using a combined **teke** tonguing to improve the motility of the articulatory apparatus. We find confirmation to this with Ganassi himself, who advises to use three two-syllable phonemic structures not only to form a certain type of tonguing, but also at the fastest beats¹⁰.

Vowel sounds hold a prominent place in S. Ganassi’s articulatory phonetics representing a group of five basic phonemes – **a**, **e**, **i**, **o**, **u**. The use of such a wide range of vocalisms is explained by the author’s attempt to bring as close as possible the expressiveness of the recorder player to human voice. While playing the flute he sees only the “lack of the external form” of speech articulation that is the difference of its acoustic-auditory perception. Therefore, in his recommendations, the Italian multi-instrumentalist and singer insists on “using to the highest extent all features of the human voice”¹¹, or rather singing. This is evidenced, to some extent, by the title of the treatise itself, which is addressed to not only the recorder players, but “... even those who are fond of singing” (*etanchora a chisidiletta di canto*) as well.

⁷ Ganassi, Silvestro. Translated Dorothy Swainson. *A Treatise on the Art of Playing the Recorder and of Free Ornamentation*. Ed. Hildemarie Peter, Berlin-Lichterfelde: Robert Lienau Musikverlag, 1959, p. 14.

⁸ Idem.

⁹ Powell, Ardal. *The Flute*. Yale University Press, 2003, p. 38.

¹⁰ Ganassi, Silvestro. op. cit., p. 14.

¹¹ Idem, p. 9.

The vocal focus of S. Ganassi's flute didactics was obviously a consequence of his singing activity as a performer and teacher, who did not limit himself to playing wind and string instruments. As a singer, he experienced himself as a recorder player the benefits of forming the sound production technique with an instrument based on vocal articulation. Offering a wide choice of vocalisms for playing the recorder, Ganassi was confident in their effectiveness in improving the expressive and sonic instrument capabilities.

Phonetic "tablature" of S. Ganassi's flute articulation remains one of the most diverse and numerous in terms of the number of one- and two-syllable structures in the history of flute didactics of various eras. In the following centuries (XVII-XIX), following emergence of "La fontegara...", a significant narrowing takes place of the phonemic series of articulation. French cleric Thoinot Arbeau (1520-1595) in his theoretical treatise "Orchésographie" (1588) minimizes phonemic structures, reducing them to three options of one and two-syllable constructions (**tere**, **rele**, **te**). Preferring **te** as the most clear and sharp, he emphasizes its necessity in the performance by military flutists¹². The limitations of Arbeau's articulatory phonetics can be explained by purely theoretical considerations in dialogue with the student and the lack of professional skills of playing the instrument, as he was not a performer.

In this respect, the phonemic structures minimalism is much more complicated of Opéra de Paris soloist Jacques-Martin Hotteterre's (1674-1763) flute articulation, who in one of the first manuals for the transverse flute "Principes de la flute traversière ou flute d' Allemagne..." (1707)¹³ offers only two **tu** and **ru**¹⁴ syllables in order to avoid monotony in performance. However, even in such a limited form, the priority remains after **tu**, which is "more common and used almost everywhere"¹⁵. Hotteterre considers the need to use syllable **ru** with gradual movement of the quaver lengths of notes up or down, as well as depending on their number.

The reason for such limitations in Hotteterre's articulatory phonetics lies in his attempt to explain only basic issues of mastering instrument to students-beginners. This is exactly the purpose he announces, offering in the preface his "small work... for those who have a natural inclination to play

¹² Arbeau, Thoinot. *L'Orchésographie*. Langres: lehandes Preyz, 1588?, p. 19.

¹³ «Principes de la Flûte Traversière ou Flûte d'Allemagne, de la Flûte à Bec ou Flûte Douce et du Haut-Bois» are a didactic trilogy for traverso flute, recorder and oboe, which the author played in court orchestras.

¹⁴ Phonemic structures of J.-M. Hotteterre are listed in French version.

¹⁵ Hotteterre, Jacques-Martin. *Principes de la Flûte Traversière ou Flûte d'Allemagne, de la Flûte à Bec ou Flûte Douce et du Haut-Bois*. Paris, 1707, p. 23.

this instrument [the traverso flute] and need only the basics of instruction”¹⁶. Therefore, the issues of fingering and execution of basic ornaments became the priority for the author, to which he devotes a much larger part of the “Principes” compared to the technological subtleties of articulatory phonetics in playing the instrument.

One of the most famous German flutists of the XVIII century J. J. Quantz played a special role in the flute articulation and its phonemic components development. His main achievement was the development of a fundamental flute playing theory, the main provisions of which were set out in “Versucheiner Anweisung, die Flöte traversiere zu spielen” (1752). J. J. Quantz devotes an entire chapter to the articulation and function of the flute¹⁷, as well as “... oboes and bassoons, playing which has much in common with the flute”¹⁸. Unlike his French counterpart, he expands the phonemic range of flute articulation and examines its mechanics in detail. In his work, Quantz only mentions J.-M. Hotteterre as one of the French flute school representatives, but does not refer to his “Principes...” The treatise lacks any indications of earlier manuals for flute by other authors, which indicates Quantz’s attempt to present to the reader his own performing and pedagogical experience in mastering the instrument. Confirmation of this is the very title of the treatise “Experience of guidelines...” (Versuch einer Anweisung...), which outlines the nature of its main content.

Justifying the need for using phonemic constructions in flute playing, the German musician said, “To make the tone of the flute speak properly with the aid of the tongue and the wind that it allows to escape <...> pronounce certain syllables, in accordance with the nature of the notes to be played”¹⁹. Based on a personal vision of the mechanism formation and development principles for sound production and flute articulation, he chooses three groups of one- and two-phoneme constructions. According to him, the first one includes two syllables – **ti** and **di**, which are decisive for prompt and soft tonguing, the second – two-syllable phonemic structures **tiri**, **diri** and third one – **did’Il**²⁰.

The indisputable novelty of J. J. Quantz’s articulatory phonetics was the use of phonemic construction **did’Il** in playing the flute for “the so-called

¹⁶ Hotteterre, Jacques-Martin. *Principes de la Flûte Traversière ou Flûte d’Allemagne, de la Flûte à Bec ou Flûte Douce et du Haut-Bois*. Paris, 1707, Preface.

¹⁷ Quantz, Johann J. *Versuch einer Anweisung, die Flöte traversiere zu spielen*. Berlin, 1752. Das VI. Hauptstück. *Vom Gebrauche der Zunge beidem Blasen auf der Flöte*, S. 60-73.

¹⁸ Idem, S. 71.

¹⁹ Quantz, Johann J. Translated Edward Reilly. *On Playing the Flute*. Second edition. Boston: Northeastern University Press, 2001, p. 61.

²⁰ The articulatory phonetics by J. J. Quantz is given in the original German version.

Double Tongue”²¹. He was the first one among flutists to introduce the concept of “Double Tongue,” which he considers as an important element in the motility development of articulatory apparatus. While the two-syllable *tiri* structure is offered to perform “not very lively passages” and “is indispensable in dotted notes”²², the author advises to use *did’II* as the basis of a double tongue “... only in quick passages”²³.

Considering *did’II* combination as such that is easy to hear, he points out the difficulty in the accuracy of its written transcription and mastery of the flute. That is why it is hard to form an opinion today to what extent *did’II* phonemic structure corresponded to the articulation mechanism of double tongue used by the German flutist.

When analysing *did’II* based on modern criteria of the double tongue mechanics (double staccato), it does not correspond to our understanding of this articulation type. Within *did’II* phonemic structure the first part *di* and the second *d’II* begin with the same consonant *d*. It is known that the basic principle of double tongue mechanics is the mandatory presence of two syllables or two monosyllabic constructions with different consonants (*taka*, *t k*), the pronunciation of which alternately involves the front (tip) and back (root) of the tongue. However, *did’II* structure lacks these defining elements for a double tongue.

Most likely J. J. Quantz managed to find the exact phonemic equivalent to reflect the mechanics of double tongue articulation. This is evidenced by his own doubts whether *did’II* would sound better while listening rather in writing.

Feeling the possible inconsistency of phonemes written fixation and their pronunciation, the author attempts to describe in detail the articulation mechanism of double tongue. “To articulate *did’II*, one should first say *di*, and while the tip of the tongue springs forward to the palate, quickly draw the middle portion of the tongue downward a little on both sides, away from the palate, so that the wind is expelled on both sides obliquely between the teeth. This withdrawal of the tongue will then produce the stroke of the second syllable *d’II*; but it can never be articulated without the preceding *di*”²⁴.

Most likely, if J. J. Quantz was familiar with S. Ganassi’s two-syllable articulation system, who already formed much simpler phonemic structures for “direct and reverse tonguing”, he would have avoided difficulties in their oral and written identification. Despite the phonetic complexity *did’II* pronunciation,

²¹ Quantz, Johann J. *On Playing the Flute*, p. 68.

²² Quantz, Johann J. *Versuch einer Anweisung*, S. 66.

²³ Idem, S. 68.

²⁴ Quantz, Johann J. *On Playing the Flute*, p. 79.

its use in the double tongue articulation persisted in German flute didactics during the second half of the XVIII century. Phonemic system of J. J. Quantz's flute articulation, despite a critical rethinking of its individual elements, became the basis of J. G. Tromlitz's articulatory phonetics.

J. G. Tromlitz's articulatory phonetics

Similar to J. J. Quantz, J. G. Tromlitz devotes a separate section to speech process and tongue functions in flute sound production. Tromlitz considers the need to use "certain symbols" in flute playing primarily to explain tongue functions while playing an instrument:

"It is impossible to say: at this point the tongue must be placed in this way, or positioned, used or moved in that way for that passage; nobody at all would be able to imitate that easily, since the movements of the tongue are not visible. So [we need] another method. On close scrutiny you will notice that the tongue's movements when producing the notes form a species of syllables, and when they are combined, words, and finally a vocabulary, which it is possible to apply universally according to a suitable system"²⁵.

J. G. Tromlitz, while developing own articulatory phonetics system, does not resort to radical changes and revision of existing traditions, and attempts to make some additions to improve the expressiveness of performance. Based on J. J. Quantz's phonemic structure he is critical of using by the latter of vocalism *i*, keeping the line of consonants unchanged. Tromlitz gives as the main argument for changing vowel a certain tension and narrowing of the glottis while pronouncing *i*, which directly affects the process of sound production, "*making the flute's tone thin*"²⁶.

Emphasizing the physiological mechanism of vowels pronunciation, he strongly recommends to use *a*²⁷, "*...which makes the tone fuller, rounder and brighter, and to my taste there is none more suitable than a. Make an effort to enunciate this a as much like an a as possible, and you will find that because the throat and other relevant parts expand the tone becomes fuller. Instead of ti or di, we have the syllables ta, da, or ra*"²⁸.

²⁵ Tromlitz, Johann George. *Auführlicher und gründlicher Unterricht die Flöte zu spielen*. Leipzig: A. F. Böhme 1791. S. 157; Tromlitz, Johann George. Translated Ardal Powell. *The virtuoso flute-player*. Introd. by Eileen Hadidian. New York: Cambridge Univ. Press, 1991, pp. 152–153.

²⁶ Tromlitz J. G. *The virtuoso flute-player*, p. 153.

²⁷ German pronunciation.

²⁸ Tromlitz J. G. *The virtuoso flute-player*, p. 153.

Choosing **a** as a main component of all phonemic constructions of his own articulatory system, the Leipzig flutist simultaneously abandons the vowel **u**, which, in his opinion, sounds even worse than **i**²⁹. The last author's remark regarding **u** sound volume is given without proper argumentation and raises some doubts about his familiarity with the famous flute manuals of his French colleagues (J.-M. Hotteterre, A. Mahaut, Ch. DeLusse). In terms of physiology the larynx and vocal cords in **u** vocalism articulation are not exposed to an additional tension, but on the contrary contribute to the achievement of greater roundness in sound production with the flute. An illustrative example of this is the didactic manuals by already mentioned J.-M. Hotteterre, A. Mahaut³⁰, Ch. DeLusse³¹, and subsequently by Professor of the Paris Conservatory F. Devienne³², where **u** vowel remained the basis of flute articulation. Indirectly, the author's lack of awareness of flute didactic literature is evidenced by his complaints that "nothing worthwhile" except for Quantz's treatise had been published for the instrument at that time. Therefore, the final alphabetical register does not show names of famous French flutists and teachers J.- M. Hotteterre, A. Mahaut, whose manuals were published before the work by J. J. Quantz.

Tromlitz, when choosing **a** vowel to ensure the "maximum open throat" and timbre-based filling of the flute sound, tries to move the instrumentalist closer to the vocal technique of sound production. His own experience of concert performances with the famous German singer Gertrud Elisabeth

²⁹ Tromlitz J. G. *The virtuoso flute-player*, p. 153.

³⁰ A. Mahaut, same as J.-M. Hotteterre suggests using **turu** as the main syllables to articulate the double tongue. He borrows J. J. Quantz's **did'll** phonemic structure; however, for a more expressive pronunciation he supplements it with an additional **e** (**di del**) vowel. (Mahaut A. *Nouvelle Méthode pour Apprendre en peu de temps à Jouer de la Flûte Traversière*. Paris: Lachevardiere, [1759], p. 25). Quantz is known to have opposed the use of these syllables in the double tongue articulation.

³¹ Charles DeLusse like his compatriots, considered **tu** syllable to be the main type of flute articulation. He demonstrates a completely different approach compared to J. J. Quantz in the double tongue articulation, choosing for this vague phonemic structure **loul** (DeLusse, Ch. *L'art de la flûte traversière*. Paris: chez l'auteur, [1760?], p. 4).

³² François Devienne opts for **turu** as flute tonguing basis. However, for double tongue articulation he offers a two-syllable phonemic construction of **dou gue**, which is much more effective than that one of Quantz. Despite significant improvement of tongue motility when using these syllables and the expressiveness of articulation, the Professor considered it inappropriate to use a double tongue in flute playing. According to him, "... if they are not uttered, they are no less defective, because they sound only like an unpleasant muttering to the ear" (Devienne, F. *Nouvelle méthode théorique et pratique pour la flûte*. Paris: Imbault, 1794, p. 9).

Mara (1749-1833)³³ and unforgettable impressions of insightful performance by the Italian castrato Giovanni Carlo Concialini (1742-1812)³⁴ of “beautiful slow melodies” became decisive in the introduction of vocal principles of flute sound formation.

This idea was not a new one. In addition to the multi-instrumentalist singer S. Ganassi, J. J. Quantz voiced it repeatedly in treatise and “Autobiography”³⁵. In the latter, he assessed as a competent singer³⁶ the mastery of vocalists, whom he happened to listen to in Italy, Paris, London, Dresden and Berlin. When comparing the flute sound with a voice, Quantz argued that the pleasant sound of the flute is “more like a contralto than a soprano, and it is also called a chest sound”³⁷.

J. G. Tromlitz, characterizing the sound of the flute, oboe and violin, makes some adjustments to the flute timbre-register capabilities. Leipzig flutist emphasizes that these instruments players should take as an example the beautiful soprano and viola timbres³⁸. The vocal impact in treatise is mostly notable in the technological sections devoted to the issues of flute sound articulation and formation. There, the author repeatedly refers to the beauty of human voice and the benefits of expressive abilities, arguing, “The only example for an instrumentalist to produce his sound is a beautiful human voice. As to me, the beautiful human voice means bright, rich, resonant and firm, but not loud, soft, dim”³⁹.

³³ G. E. Mara – prominent German opera singer. The beginning of her solo performances relates to the participation in “Großes Concert” mentioned by Tromlitz. In different periods of her creative work she sang in the best opera houses and performed solo concertos in various cities of Europe and Russia (Leipzig, Dresden, Berlin, Vienna, London, Paris, Moscow, St. Petersburg, etc.). Having a voice range of almost three octaves (g to e³), Mara sang with equal ease in the lower and upper registers. Contemporaries noted: “All her tones sounded equally clean, smooth, beautiful and relaxed, as if it was not sung by a woman, but played on a beautiful parlor organ” (Gertrud Elisabeth Mara. In <https://www.belcanto.ru/mara.html>).

³⁴ G. C. Concialini – Italian castrato singer. Soloist of the Italian court theater of King Frederick II of Prussia. He served the king for more than 30 years (1765-1796). He also periodically performed in Italian opera houses.

³⁵ Quantz, Johann Joachim. “Herrn Johann Joachim Quantzens Lebenslauf von ihm selbst entworfen.” In Marburg, Friedrich W. *Historisch-kritische Beyträge zur Aufnahme der Musik*. Band I. Berlin, 1755, S. 197-250.

³⁶ Johann Quantz possessed the skills of opera singing and was well versed in vocal art (H.- P. Schmitz. *Quantz heute: Der «Versuch einer Anweisung, die Flöte traversiere zu spielen» als Lehrbuch für unser Musiziren*. Kassel: Bärenreiter-Verlag, GmbH & Co. KG, 1987, S. 7).

³⁷ Quantz J. J. *Versuch einer Anweisung*, S. 41.

³⁸ Tromlitz J. G. *Auführlicher und gründlicher Unterricht*, S. 109.

³⁹ Idem, S. 110.

Considering the physiological voice formation mechanism as a principle of modelling flute sound production, J. G. Tromlitz focuses not on speech, but vocal technique of sound formation. The complexity of the latter was to combine the sounds of the lower (chest) register with the upper one (falsetto). Prominent Italian neuter singer and teacher Pier Francesco Tosi (1654-1732) considered the highest level of the singer's skill the ability to combine chest voice with a falsetto so that it was impossible to distinguish them⁴⁰. J. J. Quantz, to achieve homogeneity of the flute sound and smooth transition from lower to upper register, pointed out:

Hence in general the flute corresponds with the human voice in that in the latter the larynx must be contracted or expanded in accordance with the proportion of the interval when you sing a scending or descending notes, while in the former the opening of them out hole must be made narrower for the ascending notes by advancing and compressing the lips and chin, and wider for descending notes by withdrawing and separating the lips. For without this movement the high notes become too strong, the low ones too weak, and the octaves untrue⁴¹.

This simplified mechanical way of connecting the sounds of the lower and upper registers to achieve uniformity of the flute sound does not look convincing enough. Offering plane embouchure correction of the tone hole cover depending on the registers, Quantz narrowed to a minimum the space for directing the air flow into the instrument, which negatively affected the sound tone and volume in the upper register. In addition, it should be added that *i* vowel remained the basis of Quantz's articulatory phonetics, which also negatively affected the flute sound and tone. A definite confirmation of the fact that Quantz's flute sounded insufficiently in the upper register is J. G. Tromlitz reference to one of his students, who highlighted this shortcoming of the teacher. J. G. Tromlitz himself noted in this regard that he often had to listen to Quantz's performance, "but since he ascended to *e*³*i* only and never higher", he was unable to ascertain the sound quality of the upper notes⁴².

However, criticizing Quantz's sound quality in the upper register, the Leipzig flutist does not offer a more effective way to achieve homogeneity of sound instrument. Tromlitz, while keeping the mechanism of covering the tone hole of the flute unchanged when moving from the lower register to the upper one, recommends simultaneously reducing the labial slit, "When the

⁴⁰ Tosi, P. Francesco. *Opinioni de' cantori antichi e moderni*. Bologna: Leliodalla Volpe, 1723.
Tosi, P. F. Translation J. E. Galliard. *Observations on the Florid Songor Sentiments on the Ancient and Modern Singers*. London: J. Wilcox, 1743.

⁴¹ Quantz, J. J. *On Playing the Flute*, p. 57.

⁴² Tromlitz J. G. *Auführlicher und gründlicher Unterricht*, S. 37.

chin pushes forward (not just lips, as they should never move separately from the teeth), the tone hole of the flute closes and, accordingly, becomes smaller, and the pressure of the upper lip on the lower one not only reduces the gap between the lips, but also gives air proper direction. Of course, this is a very small change in the transition from one note to the next one, it is so small that it is almost impossible to notice. You need to experiment, and hearing will direct⁴³.

Tromlitz constantly emphasizes the need for flutists to imitate good vocalists singing, but does not disclose functions the larynx, oropharynx, soft palate, respiration perform in achieving instrument sound uniformity in all the registers. When considering *a* instead of *i* vowel as the basis for flute articulation formation, he tries to guide performers to use a more open throat. However, the corresponding sound volume required much more detailed explanations of the articulatory apparatus in the process of sound production.

A key element in revealing the mechanism of flute sound formation on a vocal basis, which Tromlitz regarded as a model to emulate, was the need to define clearly the differences between the vocal and speech type of articulation. For the speech principle of flute sound production, the functions of the articulatory organs are close to the natural process of speech, while the vocalization of voice formation requires the use of a more intensive mechanism of sound production. In the latter, the role of breath, especially exhalation support, increases significantly, and the soft palate and larynx act more purposefully and actively.

To achieve complete flute vocalization in the lower and upper registers and their smooth connection, it was necessary to maintain the larynx position lower than during the natural speech, as well as to use the mechanism of covering the sound on transitional notes with a soft palate. Another important element of the flute sound vocalization was the support of breath, which ensured the stability of intonation and equality of the instrument sound in different registers. However, we found no detailed disclosure in J. G. Tromlitz's treatise, same as in J. J. Quanz's work, of vocalization mechanism for flute sound production, which would allow for its practical development. The reason for such incomplete coverage of issues related to vocalized flute sound production, apparently, was the limited author's knowledge of such important components of vocal technique of the time as breathing support, tone cover and others that were already known to the best vocal teachers.

⁴³ Tromlitz J. G. *Auführlicher und gründlicher Unterricht*, S. 36.

Conclusions

When assessing the importance of J. G. Tromlitz's articulatory phonetics in flute sound development, it is necessary to point out his achievements in flute pedagogy. The replacement of Quanz's *i* with **a** vowel can be considered as his most significant contribution, which becomes the basis for modelling the shape of throat in the instrument sound production. He saw the benefits of using **a** vocalism to expand the glottal aperture for achieving volume and even flute phonation in all the registers. Choosing the "beautiful singing" of Italian and German singers as a model to emulate, J. G. Tromlitz aims to improve the vocalization level of flute performance and achieve greater dynamism in sound formation and artistic expressiveness of performance. The lack of J. G. Tromlitz familiarity with the prominent Italian singers' treatises (F. Tosi⁴⁴) was a certain obstacle to detailed disclosure of using vocal technology in flute playing. This prevented him from describing in detail the mechanism of connecting lower (chest) register with the upper one (falsetto). However, despite some limitations in the presentation of technological issues of flute sound formation, J. G. Tromlitz still was a strong supporter of using vocal principles of sound production in flute didactics, for which a good singer was a role model.

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⁴⁴ Francesco P. Tosi's treatise "Opinioni de 'cantori antichi e moderni" was translated into German and published in 1757 (Johann Friedrich Agricola. *Anleitung zur Singkunst*. Aus dem Italiänischen des Herrn Peter Franz Tosi..., mit Erläuterungen und Zusätzen. Berlin, 1757).

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BREATHING TECHNIQUES IN THE PARIS SINGING TREATISE (*MÉTHODE DE CHANT*, PARIS, 1803)

ANCA SIMILAR¹

SUMMARY. This article tries to identify the breathing techniques proposed in the Paris Singing treatise, published in 1803. The method gives us the description of the respiratory movement practiced by singers before the institutionalization of knowledge according to scientific research. The aim of the French school was to produce a natural tone and to deliver beauty in the act of singing without physical limitations or excesses imposed on the body or voice. We found that the French school aims to respect the length of the sentences and this to the detriment of the quality of the sound emitted. Regarding the physiology of breathing, the method uses analogies with images that allow singers to imagine what is “hidden” in their body, and explain the functioning of different parts, according to the “tasks” assigned to them. The teachers of this method suggest to the practitioner not to think about breathing and uses the term natural breathing, as there is no difference between the breath needed to sing and the breath needed to speak. Their abstraction is that the performer does not think about breathing while speaking, so there is no need for a breathing-oriented thinking process even during singing.

Keywords: French singing school, natural breathing.

During the Baroque period, France began to develop a national style, but, as history shows, the influence of Italy was dominant in this era and also in France the singing techniques were approached by adopting methods similar to those employed in Italy. The aim of the French school was to produce a natural tone and to deliver beauty in the act of singing without physical limitations or excesses imposed on the body or voice. Authors such as Rameau, Mengozzi and Blanchet wrote about the Italian

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style version of the French school, the French being more concerned with the pronunciation and the correct placement of the tongue during singing. The general style was more controlled and “moderation was always maintained”² in the French style.

“Méthode de chant du Conservatoire de Musique” treatise was published in 1803, as a result of a collective collaboration, the method being written by a commission composed by: Louis-Augustin Richer (1740-1818), Pierre Garat (1762-1823), François-Joseph Gossec (1734-1829), Etienne-Nicolas Méhul (1763-1817), Pierre-Louis Guinguené (1748-1816), Honoré Langlé (1741-1807), Charles-Henri Plantade (1764-1839), Louis-Joseph Guichard (1752-1829), Luigi Cherubini (1760-1842) and Bernardo Mengozzi (1758-1800).

The first part which “on the mechanism of the voice” is divided into seven chapters:

- I. About the voice
- II. Breath
- III. Sound emission
- IV. Voice division
- V. Registers of different voices
- VI. The limits of different male voices. The limits of women's voices.
- VII. About children's mutism [our translation].

The first part of the method is dedicated to the mechanism of the voice, which the authors define “the voice is the organ of speech and singing”³ and add: “the philosophical definition of this organ would not be useful in the plan of a method of singing; but, in order to understand the various precepts to be stated there, it is necessary to establish the main notions of the means which contribute to the action of the voice”⁴ [our translation]. This definition of “philosophical” uses the term according to contemporary dictionaries, where the term “philosophical” refers to “science in general”. Nowadays we would be surprised if we did not consider the scientific approach useful in a method of singing, but in 1803 this was not taken as such.

² Miller, Richard. *National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited*. Lanham, MD: Scarecrow, 2002, p. 192.

³ Richer et al., 1803, p. 11

⁴ „La définition philosophique de cet organe n'entrerait pas utilement dans le plan d'une Méthode de Chant; mais, pour l'intelligence des différents préceptes qui doivent y être énoncés, il est nécessaire d'établir les notions principales des moyens qui contribuent à l'action de la voix” – Richer et al., 1803, p. 1.

In its first part, the method gives us a list in the form of an anatomical inventory, apparently in disarray. “In addition to the palate, tongue, teeth and lips, which are useful for the mechanism of the voice, several parts, such as the lungs, trachea-artery, larynx, frontal sinuses, maxillary sinuses, nostrils, agree with its formation or modification”⁵. Nowadays we practice another paradigm of the production of vocal sound that has its source in respiration, but in 1803, the voice seemed primarily associated with the mouth and the sensations perceived in it, we shall recall that the laryngoscope was not yet invented and that singers had no other frame of reference than their world of sensations and imagination.

Even if the Method devotes seven pages to the “vocal mechanism”, it seems that the authors do not see the usefulness of having physiological or anatomical knowledge about the entire vocal apparatus. Chapter II of the method is dedicated to breathing, with an approach not necessarily common, breathing being defined as an “action of the lungs to attract and repel air”. This action is divided into two alternating movements, aspiration, and expiration. “In aspiration, (inspiration), the lungs expand to bring outside air into the chest; and in expiration, they collapse to reveal it”⁶. In the following, the method gives us the description of the respiratory movement practiced by singers before the institutionalization of knowledge according to scientific research. Thus, the authors of the method note the following “it should be noted that the act of breathing to sing differs somewhat from the act of breathing for speaking. When we breathe to speak or to simply renew the air in the lungs, the first movement is that of inspiration, then the belly swells and its upper part protrudes slightly; then it sags, and it is the second movement that of expiration: that occurs; these two movements take place slowly, when the body is in its natural state. On the contrary, in the act of breathing to sing, while inhaling, it is necessary to flatten the abdomen and make it rise quickly, by swelling and pushing the chest. About the act of expiration, the belly should return very slowly to its natural state and the chest sinks as it goes, in order to preserve and save, as long as possible, the air that has been introduced into the lungs; which should be allowed to come out only slowly and without shaking the chest; it has to flow, so to speak”⁷. [our translation]

⁵ „Outre le Palais, la Langue, les Dents et les Lèvres, qui sont utiles au mécanisme de la voix, Plusieurs parties telles que les Poumons, la Trachée-Artère, le Larynx, les Sinus Frontaux, les Sinus Maxillaires, les Fosses Nasales, concourent à sa formation ou à sa modification.” – Richer et al., 1803, p. 20

⁶ Ibidem, p. 32

⁷ „Il faut observer que l'action de respirer pour chanter, diffère en quelque chose de la respiration pour parler. Quand on respire pour parler, ou pour renouveler simplement l'air des poumons, le premier mouvement est celui de l'aspiration, alors le ventre se gonfle et sa partie

Breathing to sing is thus considered a specialized movement, this means that, for the singer, breathing is not a “natural” movement not a cultural habit, but an art (artifice), according to customs and principles. The description of the inspiratory movement can be considered bizarre compared to our current practices: “flatten the abdomen and make it rise quickly, by swelling and pushing the chest forward”⁸. In pursuing to understand this description, we questioned the use of terms such as “belly”. Indeed, the “region of the body extending from the waist to the thighs” could have been perceived differently in 1803 and could designate a narrower region of the body than today. Therefore, the inspiration would involve an abdominal retraction movement to support a lifting and an expanding movement in the chest. As the authors continue, the breath “to sing” it has two alternatives: “deep breathing” and “half breathing”, a division that may echo the concepts and the works of Italian masters, in relation to the terms “respiro” and “mezzo respiro”. “Therefore, there is a so-called 'rigorous breathing' that we can call great breathing and another that we can call half breathing without considering the one that can be taken in silence (silence). Great inspiration does not have place only after the end of the sentence (musical); Half breathing is allowed, on the intermediate rest of the same phrase, only for the thorax with reduced capacity”⁹.

We find here that, unlike the Italian school, the French school would be under the pressure to respect the length of the sentences or phrases, even if they are very long, and this to the detriment of the quality of the sound emitted. We note that the method specifies that half breathing is considered a “weakness”, so that breathing is associated with the effort not to cut the sentence. Regarding the physiology of breathing, the method uses analogies with images that allow singers to imagine what is “hidden” in their body, and explain the functioning of different parts, according to

supérieure s'avance un peu; ensuite il s'affaisse, c'est le second mouvement, celui de l'expiration: ces deux mouvements s'opèrent lentement, lorsque le corps est dans son état naturel. Au contraire, dans l'action de respirer pour chanter, en aspirant, il faut aplatir le ventre et le faire remonter avec promptitude, en gonflant et avançant la poitrine. Dans l'expiration, le ventre doit revenir fort lentement à son état naturel et la poitrine s'abaisse à mesure, à fin de conserver et de ménager, le plus longtemps possible, l'air que l'on a introduit dans les poumons; on ne doit le laisser échapper qu'avec lenteur, et sans donner de secousses à la poitrine; il faut pour ainsi dire qu'il s'écoule” – Richer et al., 1803, p. 3.

⁸ Ibidem, p. 4.

⁹ „Il est donc une Respiration de rigueur qu'on peut nommer GRANDE RESPIRATION, et une autre qu'on peut appeler DEMI RESPIRATION sans compter celle qu'on peut prendre sur tous les silences. La Grande respiration n'a lieu qu'après la Conclusion de la Phrase; la Demi Respiration n'est permise, sur le repos intermédiaire de la même Phrase, qu'en faveur des poitrines de capacité faible”, ibidem, p. 60.

the “tasks” assigned to them. For example, the movement of the lungs is compared to a “bellows” and the epiglottis will be compared to an “ivy leaf”¹⁰.

Because this article discusses only the modalities used for the punctual explanation of the principles of the artistic breathing being used at the beginning of the 19th century, and of the breathing training, in our research we realized that the Method mentions the breathing exercises only in a footnote. In fact, in Chapter II, page 2, note 1, the authors state: “It must be strongly recommended that students focus on breathing, because it is everything for singing. We urge them to practice every day, even without singing, to breathe and to hold their breath as much as they can, following exactly the way we indicate in this article, in relation to the act of breathing to sing. This exercise should be done in moderation, although it should not be neglected. A singer who has not exercised his breath will be forced to breathe often; but then his means will soon be exhausted, and his voice will sound only in faint and hesitant sounds”¹¹. [our translation]

If breathing is essential, why include only a discreet recommendation? In other words, does the mention at the bottom of the page indicate something more than its obvious content? But, the obvious recommendation, repeated several times during the method, is that the student “knowing how to breathe” will sing well later, so breathing well is an essential acquisition, but is it separated from the emission of sound or not? As we further studied the Method, there is no note regarding this issue anywhere in the text. At the same time, we are witnessing the warning against the “misuse” of the singing instrument because, according to the authors, the “exceptional” breathing “destroys the strength of the chest” and the one who “contracts” this “defect” “does not play (sing) much”¹².

By comparison, the instructions for breathing seem much stricter in France than in Italy, because, for example, the method prohibits breathing within the range: “While doing this scale, we will not breathe after each note... () ... The student will breathe only after climbing to the highest sound ... so that you can sing the same scale in one breath. So, he will stay on each note as long as necessary to ensure the correct intonation and will

¹⁰ Richer et al., 1803, p. 16

¹¹ „On ne saurait trop recommander aux élèves de s’occuper de la respiration; elle est tout pour le chant. Nous les engageons à s’exercer tous les jours, même sans chanter, à prendre et retenir aussi longtemps qu’ils le pourront la respiration, en suivant exactement la manière que nous indiquons dans cet article, relativement à l’action de respirer pour chanter. Il faut qu’ils se livrent à cet exercice avec modération quoique pourtant il ne faille pas le négliger. Un chanteur qui n’aura pas exercé la respiration, sera forcé de respirer souvent; mais alors ses moyens seront bientôt épuisés, et sa voix ne fera plus entendre que des sons faibles et vacillans.”, *ibidem*, 1803, cap II., p. 2.

¹² *Ibidem*, 1803, p. 2.

press the movement while sparing his breath”¹³. James Stark in his book on bel canto schools’ notes: “French song does not allow you to breathe in the middle of a word; it even requires, as far as possible, breathing only at the end or middle of the sentence. If, by chance, someone was forced to suspend the meaning by breathing, then it should be done with great skill and in an almost insensitive manner, so that the listener does not notice it. The Italian, on the contrary, takes much more care of the musical phrase than he puts severity in his breathing. Therefore, in certain circumstances, the breathes are possible even in the middle of a word, especially at the point d’orgue; but this is only tolerated¹⁴”.

In conclusion, the French method published in 1803, which brings together a few authors and pedagogues of the time, further confirms that the relationship with respiration is quite different in France and Italy. William Shakespeare also refers to the French formula of breathing noting: “Most authors who mention breathing in connection with singing give instructions to breathe, warning the singer against breathing in the middle of a word or phrase”¹⁵. Richard Miller, analyzing the way in which breathing is approached by French pedagogues, thinks that “less attention is directed to the conscious management of respiration in the French school than in any other”. “Students are urged to maintain a good posture and relax, but more specific procedures are rarely directed at them. A discussion of diaphragmatic or costal action is occasionally encountered, but no systematic scheme of conscious breathing control is typical. For the most part, the French school is dedicated to the best approach to managing respiration described as natural breathing”¹⁶. The concept of breathing in the French school is based on the idea of natural breathing, considering that breathing is a reflex act: an unconscious, spontaneous activity that does not involve any voluntary control.

Based on this idea, the teachers of this method suggest to the practitioner (singer, actor, student) not to think about breathing. You should be in a state of relaxation like drowsiness. According to Jean-Philippe Rameau: “the singer’s breathing is natural and should not be strained, in addition, the breathing needed to sing does not require more attention compared to any other physical activity of a healthy person”¹⁷. In the French school, breathing management is a natural process.

¹³ Ibidem, p. 114.

¹⁴ Stark, James, *Bel Canto: A History of Vocal Pedagogy*, Toronto: University of Toronto Press, 1999, p. 66.

¹⁵ Shakespeare, William, *The art of singing*, 1921, p. 72.

¹⁶ Miller, Richard, *National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited*, Lanham, MD: Scarecrow Press, 1997, p. 105.

¹⁷ Rameau, Jean-Philippe, *Code de la Musique*, New York: Broude Brothers, 1760, p. 81.

The term natural breathing is used by a group of teachers with theoretical concerns, they assumed that there is no difference between the breath needed to sing and the breath needed to speak. Their abstraction is that the performer does not think about breathing while speaking, so there is no need for a breathing-oriented thinking process even during singing, being confident, as mentioned above, that phrasing will be dictated by breath control.

The posture of the body must be a natural position, the chest must be raised and then extended to inhale “correctly”, the inspiration must be unconscious as in conversation. Another aspect of breathing is that holding the breath while singing must be deprived of tension. “Unnatural breathing and support techniques - disrupt the path of nature”¹⁸. The air that is expelled from the lungs must be light and unrestrained, not forced because it would create tension. Central to the approach to the French school of music pedagogy remains the idea of the absence of unnecessary tension and conscious effort. We can find a “reincarnation” of these hypotheses and rudiments in the Patsy Rodenburg method because she also proposes a similar system for dosing the breath for actors in the theater, starting from an assessment of the extension of the phrase or thought to be said.

“The greater the feeling, the longer the thought, the greater the space for action, the greater the breath [required] to fill all three,” given this, she notes that an actor needs an “organic breath... which is flexible and a support system”¹⁹.

Teachers who are followers of natural breathing, disagree with a more intense muscular activity from the mechanisms of respiration during singing, so observes Richard Miller when analyzing the French school of singing “You do not have to think about breathing when you speak, so do not think about that when you sing”²⁰.

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THE ROLE OF FACIAL EXPRESSIONS IN THE ART OF MUSICAL CONDUCTING

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SUMMARY. Facial expressions can be regarded as an accurate reflection of the inner emotions people manifest towards the surrounding reality, filtered through their own emotional „strainer”. The source of these feelings lies not only in external influences, but also in a man's own thoughts, experiences, level of education and culture, as well as the degree of development of their own volitional and emotional capacities, in which muscle movements are merely just a simple mechanical means of rendering. The entire array of facial expressions acts as a unitary system which does nothing but complete the movements of the conductor's hands, filling them with meaning. We can say that this type of communication represents a way of combining the most delicate, vibrant, profound, and subtle feelings. It would be impossible to imagine that the movement of the arms, unsupported by the expression of the eyes and face or by the position of the body, were able to express a large array of emotions (joy, pain, sadness, rage, fear, surprise, or confidence) accurately and unequivocally.

Keywords: facial expressions, mimicry, nonverbal communication, conductor, performance.

Throughout the years, many professors and theoreticians of the conducting art have labeled facial expressions as one of the most important elements that pertain to the nonverbal language specific to the art of musical conducting. Some consider mimicry as being a conductor's main ability, doubled by their will and capacity to expressively convey the musical content by means of gestures. However, the role of facial expressions in the conducting art has been insufficiently tackled in specialized treatises. Some authors tackle this subject pretty modestly: “mimicry plays a main role in conducting. Particularly, the look in the conductor's eyes can

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suggest states of the soul, inspirations or impulses of the moment”². It is likely that this loophole be dictated by a certain caution, thus avoiding mimicry or the emergence of some unnatural, studied grimaces, which are not authentically experienced. Consequently, it is important to mention that the development of mimicry is attained naturally, through intuition, by authentically and directly experiencing the act of musical performance. “The movement of the arms, the body stance and the mimical facial expression of the conductor are keys that operate in the performers' conscience”³. Having aesthetic and communication functions, mimical gestures represent a means of nonverbal bidirectional communication (from the conductor to the ensemble and vice-versa), which results in both a unitary interpretative vision and a single emotional thrill. As there are two parties involved in this complex process (the conductor and the performers), it is only logical that the emotional expression of the ensemble's members affects all the aspects of the musical performance (vocal, intonational, expressive, etc.).

At the same time, for some components of the art of choral singing, such as breathing, the precision of pronunciation or the closure of certain consonants, the exclusive use of the arms is insufficient. To complete the message, some additional gestures are required for the character, sensitivity and quality of pronunciation and these elements can be suggested through the mimical and articulatory movements of the conductor's facial muscles. Mimicry completes the arms' movements, and, at the same time, it conveys a certain inner content. It is impossible to imagine that the movements of the arms, unsupported by the expression of the eyes, face, or body position, would be able to express a large array of emotions accurately and unequivocally (joy, pain, sadness, rage, fear, surprise, confidence, etc.).

The forefront of the head includes several parts: forehead, eyebrows, eyelids, eyes, nose, mouth, chin... however, not all of them are able to subtly convey a complex array of feelings and nuances of the emotional experiences. Although all these elements can be studied separately, they complete one another and are interdependent. The most expressive ones, according to researchers, are the eyes, eyebrows, and mouth. The information about a person's feelings is transmitted to the entire facial ensemble, not only to the eyes, mouth, or eyebrows. By perceiving facial expressions, we can have a glimpse at a person's inner world, by correlating our own knowledge and experiences with the person we are interacting with.

² Bena, Augustin, *Curs practic de dirijat coral (A Practical Course of Choral Conducting)*, Editura Muzicală Publishing House, Bucharest, 1958, p. 28.

³ Golcea, Ioan, *Gestul cu funcție de semn, în comunicarea dirijorală, Introducere în stilistica dirijorală I (Gesture as a Sign In a Conductor's Communication. Introduction in Conducting Stylistics I)*, Almarom Publishing House, Râmnicu-Vâlcea, 2006, p. 37.

Scientists classify body movements in hereditary and acquired. The first category includes the unconscious movements, which come from the subconscious and outwardly express feelings of joy, surprise, despair, etc. The second category refers to the movements acquired throughout a person's lifetime, and they represent a set of gestures that accompany and accentuate the verbal language, or they simply convey nonverbal information.

„Mimicry is the ensemble of dynamic changes in a person's physiognomy, which express or accompany their emotional states and thoughts”⁴, representing a reflection of the feelings manifested by people towards the surrounding reality, filtered through their own emotional strainer. The source of these feelings lies not only in external influences, but also in a man's own thoughts, experiences, level of education and culture, as well as the degree of development of their own volitional and emotional capacities, in which muscle movements are merely just a simple mechanical means of rendering.

When talking about facial expressions, we are mainly referring to the muscular component, which is responsible with changing our facial expressions. The mimic muscles are thin, flat formations, made up of short muscular packages which are covered by the skin of our face. When a muscle relaxes, the face of the skin, thanks to its elasticity, returns to its initial state. Because of this, a slight contraction of any facial muscle is extremely visible and determines a corresponding change in the facial expression. It is estimated that the human face and neck account for 15 % of the human muscles.

According to researchers, there are three main facial components which can be distinguished when communicating emotions⁵:

1. The upper component includes the occipitofrontalis muscle (epicranius muscle) and the eyebrows. In facial expressions, these two components are connected, therefore, when the occipitofrontalis muscle contracts, the skin of the forehead is lifted, and the eyebrows are arched. Usually, this muscle contracts when it expresses attention or surprise. If it contracts only on one side and lifts an eyebrow, then these expresses doubt or the existence of a question. Often, a conductor's expressively lifting just one eyebrow is enough for the performers to sense his or her disapproval. When only the interior side of the frontal area is contracted, the interior edge of the eyebrows is also lifted, thus contouring a facial expression associated with a state of joy.

⁴ Larousse, *Dicționar de psihologie (Dictionary of Psychology)*, “Univers Enciclopedic” Printing House, Bucharest, 2000, p. 198.

⁵ Corniță, Georgeta, *Comunicare și semnificare (Communication and Significance)*, The Northern University Publishing House, 2006, p. 14.

The most significant activity of this muscular group is produced before the initial *Auftakt*, a moment in which the conductor creates the emotional field required for the musical debut. In this case, the activity of the muscles from the upper part of the face plays an extremely important role, as they are the ones that accentuate the conductor's warning gesture and increase the concentration of the members of the musical ensemble.

2. The average muscular group of the eyes and cheekbones. Unquestionably, the most important element of connection between the conductor and performers is *eye contact*: "without it, people cannot feel they are really interacting with one another, they cannot fully communicate"⁶. Eye contact plays the role of a control action, offering feedback regarding the partner's behavior and to their degree of involvement in communication.

Indeed, the eyes can best express a person's state of mind: joy-sadness, calmness-unrest, pleasure-pain, etc. The look can be attentive, preoccupied, approving, contemplating, sharp, sad, etc. The emotional impact of eye contact depends on its duration, on the amplitude of the eyelids' opening, as well as on the degree of radiance coming from within. The closing of the eyes for just one moment may signify acceptance, peace, and calmness; wide-open eyes may suggest surprise, admiration, unexpected joy, excitement, or exuberance. By establishing eye contact, one may ask a question or offer a positive answer (by closing the eyelids), or even express a position towards the present unfolding of events.

In a conductor's communication, the look significantly helps to maintain the interpersonal interaction of the conductor with the members of the ensemble. Singers follow the conductor, who, by employing gestural technical means and facial expressions, gives them the information necessary about the manner of interpretation and the conductor receives feedback. There is no doubt that the conductor's gestures are deprived of meaning when they are not sustained by an expressive look. In this case, we would only have a correct indication of the beat of the music and not a genuine art of musical conducting. The members of the ensemble could not understand the profound significance of music just by following the movements of the conductor's arms.

No matter how perfect the arms' technique may be, it would have no effect unless the conductor's mimicry and look corresponded to the expressive meaning of the music. Consequently, his/her look should be sincere, energetic, open, and direct and should accompany each important event in the score: musical entrances, cutoffs, thematic emphases, etc. An

⁶ Chelcea, Septimiu, et al. *Comunicarea nonverbală: gesturile și postura (Nonverbal Communication: Gestures and Posture)*, Comunicare.ro Publishing House, 2008, p. 74.

expressive look may indicate to the performers in what style and nuance they should enter, it may cheer them up or calm them down before a musical entrance, but it may also express the gratitude for a musical fragment well executed. In all these cases, the eyes' expression means much more than the movement or position of the arms.

Visual contact represents, perhaps, the most convincing element of the conductor-performers relationship, as it implies the transfer of feelings at a much deeper level than the verbal or gestural one. We can say that this type of contact created between the eyes of the conductor and of the performers represents a form of combining the most delicate, vibrant, profound, and subtle feelings.

The conductor's look is a true epicenter, a genuine source of energy that encourages the singers, completely willingly and consciously, to subject to the conductor's artistic will. As it can be demonstrated, nearly all the prominent conductors have used this ability, throughout the years, doubled by a natural, volitional impulsivity and by a pronounced hypnotic capacity. There are many, widely known examples of conductors with a modest gestural technique, but who, thanks to a certain hypnotic ability and a luminous personality, have managed to compensate for the weaknesses of the conducting technique.

Despite all these, the conductor's look, aimed at the entire ensemble or vocal section or towards a certain performer, should be used cautiously, without constraining or intimidating. Hence, a friendly look, approving or calm, strengthened by the conductor's subtle smile, represents the most suitable state for the usual activity of a musical ensemble.

3. The lower component comprises the nose, mouth, and chin, the last two being articulation organs. Since choral art is an art that combines music with poetic text, the articulation of phonemes becomes of great importance. The articulatory apparatus is comprised of active organs (tongue, lips, soft palate, lower jaw) and passive organs (teeth, hard palate, upper jaw).

The choir conductor often mimics the text during the conducting process of the musical performance. During rehearsals, the choirmaster provides indications by means of the verbal language and gives vocal examples, whereas during the concert performance, he/she only leads them in silence, by using the entire arsenal of gestures, mimicry, and posture to attain the transmission of the artistic message. By putting their index finger to their lips, conductors suggest a peaceful sonority; by widely and actively opening their mouth, they impose expressiveness and timbral richness.

In the case of the lower facial area, we mainly talk about the orbicular muscle of the mouth, the zygomatic muscle, and the masseter muscles. The movements of all these muscles are responsible for the formation of the human smile. By smiling, any person radiates friendship, joy of life and a natural optimism. The closed mouth, according to scientists' observations, denotes a firm, strong will, determination, perseverance, the desire to act silently, whereas tight lips give the impression of inner tension.

The expression of a smile on a conductor's face is very important, both in the moment prior to the musical attack, as well as during the artistic act. It may be approving, encouraging, or comforting. In any case, to singers, the conductor's smile represents a sign of approval or support, stimulating the sensitiveness and good development of the performing process.

The facial expressions of a conductor during the performing process are continuously changing and transforming, under the influence of several factors, being in a continuous oscillation between present and future. On one hand, their mimics varies according to the degree of satisfaction they are experiencing or discontent with the sonority already created. On the other hand, it anticipates the emergence of certain states of mind that he/she are trying to transmit over to their stage partners.

There are two main directions of facial expression: on one hand, a positive facial tone, when the forehead wrinkles are smoothed, the corners of the mouth are slightly lifted, a smile appears and the face gets a luminous, friendly expression; on the other hand, a negative facial tone, when the eyebrows are furrowed, the forehead is frowned, the corners of the mouth lowered, and the face gets an angry expression.

We must emphasize the fact that facial expressions are determined by the nature and „image” of music. They should not only convey directly whatever is enciphered in the musical score but should also render personal emotions and states of mind that characterize the conductor's vision and his/her specific methods of conveying them to the performers. The body stance, gesture, look and facial expressions – the main means of nonverbal communication between the conductor and the choir – act as a unitary system, completing one another and having an organic unity.

From this perspective we can notice two distinct types of conductors: some with impulsive personalities, with radiant facial expressions and in a continuous movement and some with a withheld expression of emotion, but with significant feelings. However, the lack of personality and expressiveness in the conducting art is inconceivable, which means that the facial area represents the most important ensemble of elements that directly sustain the achievement of a full communication between the conductor and the members of the ensemble.

Relaxed, untense cheeks, the mouth opened as in a large yawn or in a half-smile – these are the characteristics of the conductor's face that describe their positive or satisfied attitude towards the sonority of the ensemble. On the contrary, tense cheek muscles, lips closed tight, a tense jaw, doubled by a piercing glance, looking to identify the person responsible for an error or trying to correct it, all these make up the portrait of the disgruntled conductor, so familiar to musicians in the case of a failed performance.

Consequently, we can certainly state that a conductor's facial expressions, even against their will, reflect those feelings and experiences that emerge in their soul. When we admire something, for instance, we open our eyes wide open; in moments when we experience discontent, anxiety, or pain, we frown; when smiling, we lift up the corners of our lips; when saddened or upset, we lower them down. Therefore, a conductor must control their own facial expressions and must try to transform them into an instrument of expressiveness, but without exaggerating and without stepping into the realm of fake drama. An authentic conductor rules out any attempt of acting and their gesture is exclusively functional”⁷.

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⁷ Bugeanu, Constantin, *Perspective creatoare ale actului dirijoral (Creative Perspectives of the Conducting Act)*, „Muzica” Magazine, Issue no. 9, 1987, page 18.

THE ROLE OF THE HUNGARIAN ROMAN CATHOLIC CHURCH COMMUNITY SONG IN THE TRANSFORMATION PROCESS OF THE ARMENIAN LITURGICAL REPERTOIRE IN TRANSYLVANIA

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SUMMARY. This article presents and briefly discusses the transformation process of the Armenian liturgical repertoire in Transylvania, through the prism of contemporary descriptions and manuscript sources dating from the eighteenth and nineteenth centuries. As known, most of the Armenian population settled in the Transylvanian area in the seventeenth century. In time, there followed a gradual and definitive assimilation into the native Hungarian (Szekler) population, during which Transylvanian Armenians lost their mother tongue. Schools with Armenian as the language of instruction gradually closed, and the Armenian liturgy also underwent major changes following the adherence of Armenians to the Roman Catholic Church. Currently the Armenian language and culture are on the verge of extinction, most Armenian churches open only on pilgrimage days, once a year. The Armenian population retains only the language of the liturgy and some traditions (more of a gastronomic nature), which in fact represents the danger of the disappearance of everything that this ethnic group has built beneficially in the service of the community over the centuries.

Keywords: Armenian, Transylvania, liturgical music, religious folk songs, Frumoasa, Gheorgheni

Introduction

Armenians settled in Transylvania were members of the Armenian Apostolic Church. However, as early as the end of the seventeenth century, Catholic missions within the Armenian community began. The key figure of the Armenian Catholicization, Oxendius Virzireski arrived in Transylvania in

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1684, settling in Bistrita. His Catholicization efforts sparked several conflicts within the Armenian community. Nonetheless, he continued his activity, which was successful first among the Armenians on the territory inhabited by Szeklers (in Gheorgheni and Frumoasa), who lived in a community of Roman Catholic denomination. From the documents dating from 1689 we find 2000 Armenians who want to convert to the Roman Catholic rite. In 1690 Pope Alexander VIII issued two breves, in which 1. *he appointed Oxendius Archbishop* and 2. *officially sent him to Transylvania*. Oxendius continued to face many difficulties, but nevertheless a few years later he reported to the Vatican that about 30,000 Armenians from Transylvania had converted to Catholicism. As a consequence of his activity, most Armenians in the area joined the Roman Catholic Church by the end of the eighteenth century. (In Transylvania, the Armenians had significant churches in four localities: Gherla, Dumbrăveni, Gheorgheni, Frumoasa. These became centres of religious life and also of Armenian culture in the region.)

After their conversion to the Catholic Church, the Armenians were able to preserve their rite with the consent of the Pope in Rome, but they had to make some alterations. Starting from this period, the churches and the sacred spaces were built according to the Roman Catholic rite. Thus, some characteristics of the Armenian churches of the Apostolicrite are missing from the Armenian churches in Transylvania. The Armenian-Catholic churches in Transylvania from the eighteenth century were built in Baroque style and also have organs.

There also appeared minor changes in the text of the Armenian liturgy. The conception of the liturgy, however, underwent changes to some extent, it acquired a "Catholic" character (based on the Roman Catholic practice of the eighteenth and nineteenth centuries in Transylvania). In fact, the Catholic thought was superimposed on the Armenian liturgy: an attempt was made to match the parts / elements of the Catholic rite to those of the Armenian liturgy.

1. The Armenian liturgical repertoire. Data on the origin of Armenian liturgical songs from Transylvania

As a result of our research, we may consider that the Armenian liturgical repertoire in Transylvania as known today is represented primarily by church community songs. There are several versions, opinions, and assumptions regarding their origin. Based on the findings of Zsigmond Benedek in his study on this subject, and based on his own research, we can list the following possible sources of the songs:

- *The Armenian liturgical song*: these songs / melodies are also found in the official Armenian liturgical collections;

- *Armenian folklore*: songs that belong to this category or are related to them to a certain extent, were collected in other Armenian linguistic spaces as well;

- *Latin hymns*: in the seventeenth and eighteenth the best-known Latin hymns were translated into Armenian. Some of them were also sung in the Armenian churches in Transylvania;

- *Church community songs*: in the collections discovered in the archives of Armenian churches in the area there are translations of Catholic, Hungarian church community songs, in relatively large numbers. There are also many songs with Armenian texts, whose melodies come from the Hungarian Catholic repertoire, but their texts are not a translation of the song whose melody was borrowed;

- *Of unknown origin*: there are some songs, related to the origin of which we do not have precise information. These - so far - have not been discovered in other written sources. We assume that these are Armenian translations of Hungarian Catholic church community songs that have since become obsolete, namely Armenian church community songs. Most of these songs with unidentified sources bear the imprint of the classical Viennese style. It is very likely that they were introduced to the Armenian repertoire in the eighteenth century, when the Hungarian Catholic liturgical repertoire underwent an intense Germanization - which we will talk about later;

- In addition to these categories, established and listed by Zsigmond Benedek, we managed to identify another category, namely the songs that are compositions of the cantors employed in the Armenian churches in Transylvania.³

Armenian religious songs from Transylvania therefore present in most cases the features of church community songs, their structure and content being similar to those of Hungarian church songs, often being a similar form translated into Armenian. According to research in the field we may certainly consider that these songs, or a large part of them were known and sung in several Armenian Catholic communities in Transylvania, and this is evidenced by the material analysed in the doctoral thesis of the author of the present paper.

³ Zsigmond, Benedek. "A csíkszépvízi kézirat os örmény énekeskönyv-töredék" (The fragment of a collection of songs in the manuscript from Frumoasa). *Örmény diaszpóra a Kárpát-medencében (Armenian Diaspora in the Carpathian Basin)*, PPKE, Piliscsaba, 2007, p. 263.

It should be emphasized here that the Armenian church community songs (with a structure and content different from the Hungarian ones) are few and not of major importance in the Armenian liturgy in the motherland. Such songs were introduced to a very limited extent into the official rite of the universal Armenian liturgy. *The church community song practically does not exist either in the Armenian Apostolic Church or in the Armenian Catholic Church in the other diasporas, so the culture of church community song characteristic of the Armenian communities in Transylvania represents a real curiosity.*

To better understand the relationships and transformations that took place in the Armenian liturgical music in Transylvania, we must present the genre of church community song characteristic of the area.

2. The church community song

The history of the Hungarian church community song is about the same age as the history of Hungarian Christianity. The decision of the synod of 1114 (Esztergom) which stated that “*nothing in the church should be read or sung unless approved by the synod,*”⁴ followed by its resumption and consolidation at the synod of 1279 in Buda, prove that the church song flourished among the Hungarian communities since the eleventh-twelfth centuries. The primary musical source of community church songs is certainly the Gregorian chant, and the medieval European Catholic church community song was altered and adapted to Ancient Hungarian folk music. The later development of the church community song was always influenced by these three factors: the Gregorian chant, the European community song, and the Hungarian folk music.

This specific genre survived and spread over the centuries (between the eleventh and the fifteenth centuries) orally. The text and melody of the songs were learned and transmitted by ear, the same as the Hungarian folk songs. It is not until the beginning of the sixteenth century that the first noted forms of them can be traced, but it is possible that there were written sources even before, which were destroyed in time. The lyrics of the oldest Hungarian church community songs is preserved in the *Winkler Codex* (1506), *Nádor Codex* (1508), *Pozsonyi Codex* (1520), *Peer Codex* (1526) and *Thewrewk Codex* (1531), and the melodies of two songs in the *Nádor Codex* were also preserved, respectively.

⁴ <https://papageno.hu/featured/2019/07/arezzoi-guido-nem-csak-a-zenei-izlest-de-europaszellemi-arculat-at-is-megvaltoztatta/>

Regarding the sixteenth century, in the first and second part of *Telegdi Miklós's* sermons (published in 1577 and 1578) can be found the first Hungarian community songs that were ever printed (six Christmas songs and two Easter songs). It is supposed that besides these eight songs, however, there were many more, known and sung among the people. The 1560 Synod of Nagyszombat allows the church performance only of those songs that were approved by the church 100 years earlier or which will be later approved. The Telegdi Episcopal Library in Pécs mentions two collections of songs from 1568, lost at present: *Psalterium Hungaricum* and *Cantiones Hungaricae*.

The seventeenth century: each of the prayer, meditation and psalter books frequently published in the 17th century, as well as the manuscripts from this period, contain to a different extent text of religious songs. The *Psalterium*, authored by *Szenczi-Molnár Albert*, dates from 1607, a collection that contains not only the lyrics, but also the melodies of the songs contained in it, thus representing a distinctive value. *Pázmány Péter* - who after years of study in Rome brought with him a deep respect for religious songs and a thorough religious musical preparation - at the synod of 1629 in Nagyszombat set out to solve the problem of the church community song. Consequently, the synod decided to publish a collection of songs. *Cantus Catholici* appeared in 1651, financed by the Bishop of Eger, *Kisdý Benedek* and written by the Jesuit priest *Szólósy Benedek*. This was in fact the first collection of songs printed with musical notation in the history of Hungarian music. The songs in this collection are of ancient origin, prestigious and even though many of them are of foreign origin, they were alive on the lips and in the hearts of the Hungarian people long before the Turkish domination and the Reformation.

Cantus Catholici opens the flowering period of the Hungarian church community song. The collection was published in five subsequent editions, slightly revised and altered. Of these, the second is famous, *Editio Szelepcséniana* (1675), published with the support of Bishop *Szelepcsényi György* of Eger. However, what Kodály Zoltán formulates is very important: the fact that these songs appear in several forms in various collections, even at the time of the publication of his volume entitled *Hungarian Folk Music (A Magyar népzene)*, in 1935.⁵ Archbishop Szegedi *Ferenc Lénárd* of Eger published another collection of songs in 1674, also entitled *Cantus Catholici (Szegedi Cantus Catholici)*. In addition to the two volumes of *Cantus Catholici* during this period there were other valuable collections of

⁵ Kodály, Zoltán. *A Magyar népzene (Hungarian Folklore)*. Musical Publishing House, 1989, p. 64.

religious songs, such as *Cantionale Catholicum* (1676) by *Kájoni János*, *Psalms and Funeral Songs* (1693) by the priest *Illyés István* of Esztergom, *Lyra coelestis* (1695) signed by priest *Náray György* of Esztergom. From this period remained in manuscript: the collection of church songs *Cantionale et passionale* from Túróc (Collection of religious songs of the Jesuit order from Túróc, ready for printing), *Hungarian Cationale* by an unknown author and *Kájoni János's* collection, *The Manuscript from Cioboteni*.

In the eighteenth century, the decline of religious music took place: on the one hand, the Hungarian religious song expelled from the public domain survived in secret, being copied, and spread by priests and cantors. At the same time, the influence of the Germanization policy in Vienna presses on the religious song of the community. A series of German songs, scores and religious songs entered the religious life, gradually replacing the old Hungarian songs or modifying them according to the German model. A telling example is the *Collection of Catholic Choral Songs* (1797) of the cantor *Bozóki Mihály* from Marót. Along with songs with pathetic melodies and lyrics, influenced by German culture, he is also inspired by the old Hungarian melodic treasure.

The nineteenth century is a new period of decadence. Through foreign musicians, Viennese, Czech-Moravian and Slavic melodies, and musical features completely replaced the Hungarian musical heritage, so that church music came to depend almost entirely on a foreign musical spirit and taste. This “decadence” is reflected in the *Collection of Catholic Religious Songs*, edited by *Tárkányi Béla* and *Ferenc Zsasskovszky* in 1855, which further on (until 1930) had several editions (the third edition of this collection played a key role in the research included in this paper). Its musical material consists of songs of predominantly foreign origin or transformed in the spirit of German music. However, in terms of the text of the songs, *Tárkányi's* poems bear special values. At the same time, it should be mentioned that this is the first collection of songs, which unlike those before, includes the organ accompaniment of songs. Unfortunately, however, the musical ornaments and their characteristic cadences rooted wrong tastes and habits among cantors.⁶

The first attempts at an adequate systematization, on a scientific and artistic basis, of church community songs took place at the end of the nineteenth century and at the beginning of the twentieth century. Bishop *Bogisich Mihály* in his 1888 work *The Piety of Our Ancestors* tried to bring back to life many of the forgotten old Hungarian songs, but his reading of ancient songs was not always accurate.

⁶ http://epa.oszk.hu/00900/00997/00021/pdf/EPA00997_Letunk-2012-2_095-103.pdf

Kodály Zoltán considers that the collection of songs circulating orally in the community could be very useful in defining the rules for producing variants. In the consciousness and repertoire of the people, secular and / or religious songs are present in close relation, and they are not clearly distinguished from each other. While among the intellectuals the religious song is closely connected with the church, in the life of the people it is also present outside the church: on work at home or agricultural work, or in a family circle on long winter evenings. Kodály states that this situation is not only characteristic of Transylvania: the church community song blends harmoniously with secular folk music and the culture of other peoples. From this relation it results that the melody of the songs is very often of secular nature and can have a foreign origin: in the Hungarian (and Armenian) Catholic repertoire from Transylvania there are songs of Czech, French, German and Spanish origin.⁷

3. The importance of manuscript song collections

Given the essential character of church community songs and the manuscripts of cantors of past centuries, it can be said with regret that much of the religious musical tradition in Transylvania has not been and is not researched musically even today, even though Kodály Zoltán himself defined and presented that layer of folk music - above the nations - which has common roots with Gregorian music even in a folk song from Joseni (Gheorgheni Depression).⁸

These manuscripts of the cantors represent a unique value, being situated between the oral tradition - of the people and the official one - of the liturgical musical publications. The collections of church songs, due to their manuscript character, obviously reflect the changes of the church repertoire in the region, by the fact that they contain fresher materials than the printed ones, signalling the new processes of changing the repertoire. Their indisputable significance regarding the research of church community songs and folk music is because in many cases it also denotes the paraliturgical musical tradition, located outside the official publications. In addition, through these collections, one can follow what the local community preserved from the community songs that were in the old official collections but did not appear in the new printed collections.

⁷ Kodály, Zoltán. *A magyarnépzene (Hungarian Folklore)*. Musical Publishing House, 1989, p. 64.

⁸ Folk song entitled „Szivárvány havasán”, collected in 1910 (Kodály, Z. op. cit., p. 35).

Knowledge of the tradition of religious songs of a region must be started by studying the most important collections previously used in that region. In Transylvania one of the first and most important printed collections is the *Cantionale Catholicum (Kájoni)* from 1676, mentioned in the previous subchapter. Kájoni's collection was republished in 1719, then in 1805. In 1787 (in other sources 1797) appeared *Bozóki Mihály's Collection of Catholic Choral Songs*, in the material of which there is a strong German-Baroque influence, and the collection of *Tárkányi-Zsaskovszky* songs, first published in 1855, already contain a mixed German-Hungarian-Latin material. Like Kájoni's collection, Simon Jukundián's 1869 collection was also born in Transylvania, more precisely in Șumuleu-Ciuc and already marks the intention to collect community songs from the nineteenth century. Jukundián noted those songs as "*partly old, partly new,*" which "*are much loved especially in Transylvania, but have not yet been edited by anyone*" and "*130 songs that have not yet been noted.*"⁹ *The collection of songs from the Diocese of Transylvania*, published in 1921 in Gheorgheni, was proposed as a fourth edition of Kájoni's collection, but it turned out to be a much more important work than a simple reissue. János Baka took much from both his predecessors and "from the lips of the cantors,"¹⁰ as the sources state in some songs. The series of collections is not complete, of course, but these are the editions whose influence can be found in the musical heritage of the cantors of the Armenian churches from Gheorgheni and Frumoasa - the most important being the Tárkányi-Zsaskovszky collection.

The legacy of religious songs of the Armenian communities was not included in the mentioned editions, considering that the collections aimed primarily at the Hungarian, Roman Catholic tradition. The Armenian community songs were thus preserved only in the form of manuscripts, both in Gheorgheni and in Frumoasa, but one can observe the increased influence of the Hungarian repertoire on them. The premise of making these collections in manuscript was that in the village there was a trained musician (cantor), but at least connoisseur of musical notes to write on paper the musical heritage, then there had to be a way and will to preserve the manuscript. In the researched region both were given: until the middle of the twentieth century the singing positions were occupied by teachers, then by teacher-cantors.

These books, collections compiled by Armenian-Hungarian singers, are considered to be valuable sources, their existence giving the possibility for future research of the religious musical past of the ethnic group in

⁹ http://real.mtak.hu/88110/2/14_V_Szucs_lmola.pdf

¹⁰ Idem.

question. From a musical point of view, we may talk about a comprehensive material, because in the mentioned volumes can be found all the stages of the history of the formation of Armenian-Catholic religious music, from songs of ancient origin, Armenian origin to songs that bear the imprint of Hungarian and German Romanticism.

Conclusions

In conclusion, we may assert that the musical material contained in the collections of manuscripts discovered is very rich, varied and brings many surprises in the process of researching the Armenian Catholic repertoire in Transylvania. Therefore, we consider that the discovery and analysis of manuscript collections can be the starting point of a more extensive research. Along with the research of these materials, to know the still viable heritage of songs from Frumoasa and Gheorgheni, it would also be indicated the participatory observation of the few Armenian religious holidays in the region.

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JENŐ ÁDÁM'S CHURCH MUSIC COMPOSITIONS

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SUMMARY. In the present study I intend to present the church music compositions of Jenő Ádám. I will analyze the choral works of the composer that were based on the melodies of Protestant church hymns. The composer was also active as a conductor, but his name is primarily known in the field of music pedagogy. He played an important role in the elaboration and implementation of the Kodály method. In his works pertaining to church music, he adapted the melodies of the most representative church hymns of different ages. He uses both homophonic and polyphonic approaches with his works that have strophic structure or are through-composed.

Keywords: Genevan Psalter, Protestant hymn, Kodály method, strophic form, through-composed works, homophonic and polyphonic approaches in composition.

The composing skills of Jenő Ádám (1896-1982) were already showing even before his higher education in music. His early works include a Latin language mass for two voices, with organ accompaniment, that he wrote at the age of 12. However, the direct example and the defining guideline was Kodály's work as a teacher of composition.²

Analysts³ of Ádám Jenő's oeuvre distinguish between two creative periods. The first, vigorously unfolding, steeply ascending arc, the beginning stage of his career, which dates from the years immediately following his studies with Kodály, i.e., from 1925 to the outbreak of World War II. It was during this period that the first chamber works, orchestral

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² Students studying in his composition class represented crucial elements in Kodály's plan of renewing Hungarian musical life. In addition to Jenő Ádám, we must mention the work of composers Ferenc Farkas, Sándor Veress, Zoltán Gárdonyi, Pál Járdányi, Lajos Vass, and Lajos Bárdos.

³ Miklós Székely, Melinda Berlász, Sándor Berkesi.

works, and stage works were born.⁴ In the second creative period, vocal works come to the fore: especially choral works, folk song adaptations and works inspired by folk music were born. The creation of his works is influenced by his increasingly important pedagogical work. His early style is greatly influenced by the folk music and Kodály's works, but the features of his individual style also emerge: the beautiful, curving melodic formation comes to the fore. His larger-scale instrumental and vocal works⁵ are influenced by Wagner's and Brahms' melodic and harmonic modes of expression,⁶ who were the two prominent representatives of late Romanticism.

Protestant church hymn arrangements fit well into Adam's work as a composer.⁷ The musical material meant for church choirs is quite varied. The arranged melodies originated in part from the time of the Reformation, in part from a later time.⁸ Among them there are a few melodies stemming from the Genevan Psalter, such as Psalm 8, Psalm 77, Psalm 134; but he also arranged also valuable hymnal melodies as well. The data pertaining to the origin of the latter melodies are given below, because it is an indication of what the composer highlights as arrangements from within the church music heritage.

⁴ Among his most successful chamber works are his I. string quartet and the II. string quartet: while the *Dominica Suite* stands out among the orchestral works; in the 1930s, his Singspiel entitled *Hungarian Christmas*, a piece which the composer himself taught at the Budapest Opera House, and the mystery play *Mária Veronika* have premiered.

⁵ For instance, his requiem entitled *Ábel siratása (Ábel's Mourning)*.

⁶ In addition to the above, he is known for his Singspiel *Ez a mi földünk (This is our land-1923)*; his *Panasz és ünnepség (Complaint and Celebration-1941)*, for voice and orchestra; his *Variations for orchestra-1947* and his orchestral work *Europa (1939)*; *Lacrima Sonata (1927)* and *Ember az úton (Man on the Road, 1945)* for chorus and orchestra; Cello Piano Sonata composed in 1926; *Két szál pünkösdrózsa (Two Strands of Pentecostal Rose, 1948)* for two voices and folk orchestra; *Songs of János Arany (1951)*, as well as incidental music for stage and film.

⁷ The works that I am analyzing above can be found in the following volumes: *Egyházzenei vezérfonal – II. Kórusgyűjtemény (Church Music Guideline – II. Choral Collection)*. A Református Zsinati Iroda Sajtóosztálya, Budapest, 1969; *Magyar Zsoltárok – Genfi Zsoltárok magyar szerzők feldolgozásában (Hungarian Psalter – Genevan Psalter Arranged by Hungarian Composers)*. A Református Zsinati Iroda Sajtóosztálya, Budapest, 1979.

⁸ Source of the hymnal data: Dobszay László: *A magyar népének I. (To the Hungarian people I.)*. Veszprémi Egyetem kiadása, Veszprém, 1995.

1. Arranged melodies

The earliest of the arranged hymnal melodies is the song starting with *Krisztus feltámadott (Christ has risen)*, already documented in the Middle Ages. The Easter hymn, recorded as the first Hungarian language cantio, was already known in Europe around the turn of the 1st millennium, beginning with *Christus surrexit* in Latin and *Christ ist erstanden* in German. In the Sigismund-era fragment,⁹ the lyrics are written on the top of the page in Hungarian, German, Czech and Polish. The period of the song is also proven by the fact that in one of Miklós Telegdi's sermon books¹⁰ we find the piece classified as an old song.

The best of the church music heritage includes Hussar Gál's song to the Holy Spirit, the opening line of which, according to the Reformed hymnbook, is: *Könyörögjünk az Istennek Szentlelkének (Let us pray to the Holy Spirit of God)*. The first record of his melody is in the Cantus Catholici (1651) collection.¹¹ Since the 16th century, the song has been found continuously in Reformed Hymnbooks.

The text of the funeral song which begins as: *Már elmégyek az örömbé (I go on to rejoice)*, was created in the first decades of the Reformation. It can be found in Reformed, Lutheran, Catholic, and Unitarian hymnbooks. Among several of his melodic versions, Jenő Ádám arranged the melody published in the Debrecen Funeral Hymnal (1791).¹²

The Latin-Hungarian hymn that begins with *Krisztus én életemnek (Christ for my life)*, whose origins are unknown, has also spread as having a funeral text in Reformed regions, especially in Cluj County. According to hymnologist Kálmán Csomasz Tóth, it first appeared in a ritual writing that included a funeral service. That's how he got into the funeral repertoire.¹³

The melody of the hymn that begins with *Ó, áldott Szentlélek (Oh, Blessed Holy Spirit)*, was first published in the Cantus Catholici collection. It was also included in the collection of the Kájoni Cationale (1676). Since the 18th century, a slightly altered version of the original melody has become a permanent fixture of Reformed hymnals. This is the version that Jenő Ádám arranged. This piece can also be highlighted from an ecumenical point of

⁹ Created between 1437-1440 in Szepesség.

¹⁰ He publishes his books of sermons between 1577-1580.

¹¹ Dobszay, 91.

¹² Dobszay, 123.

¹³ Csomasz Tóth Kálmán: *A református gyülekezeti éneklés (Singing in Reformed Congregations)*. Református Egyetemes Konvent, Budapest 1950, p. 383.

view, because it can be found in Reformed, Lutheran, and Unitarian collections as well.¹⁴

The lyrics of the song that begins with *Jövel Szentlélek Úr Isten, töltsd be szíveinket épen* (*Come, Holy Spirit Lord God, fill our hearts*) was created based on a Latin Pentecostal antiphon and is a Luther-hymn. Its early notation can be found in the Prešov Graduale. Both Reformed and Evangelical hymnals include it. Its melody has changed over the centuries. Adam's arrangement uses the 1774 Debrecen hymnbook's version.¹⁵

The 16th century hymn that begins with *Feltámadt a mi életünk* (*Our Lives Have Resurrected*) is a piece that has an ecumenical character. Its melody is known from the hymnbook of the Czech-Moravian brothers, but it is also included in the Vietoris tablature (1680). It can be found in Roman Catholic, Lutheran, and Reformed hymnbooks. The related Easter lyrics were written by Imre Pécseli Király.¹⁶

Finally, I will mention the medieval song attributed to St. Bernard. Jenő Ádám arranged the version appearing in the Reformed hymnbook, beginning with *Jézus világ megváltója* (*Jesus, the Savior of the World*). This hymn is published by several denominations in their hymnals: it was first included in the *Cantus Catholici* (1651) in Latin and Hungarian, but can also be found in Lutheran, Baptist, and Reformed hymnbooks. Over the centuries, several versions have emerged. Both its melody and lyrics were adapted for different versions.¹⁷

2. Arrangement Methods

In terms of the performance apparatus, each of the choral works based on church music arrangements were composed for 3-voiced mixed choirs. Ádám understood women were more represented than men in congregational choirs. Thus, the compositions were written for two female voices and one male voice. Most of the works are strophic: all verses are associated with the same musical material. The arrangement of only two songs was through-composed: the melody of the 8th and 77th Genevan Psalms. These works display a variety of arrangements that are more closely related to the text.

¹⁴ Dobszay, 128.

¹⁵ Dobszay, 142.

¹⁶ Dobszay, 144.

¹⁷ Dobszay, 156.

2.1. Strophic Arrangements

In the case of works that have a strophic arrangement, Jenő Ádám uses a homophonic method or composing, he emphasizes a single voice, that which contains the melody of the church hymn, while the other voices are restricted to its harmonic accompaniment. The voices move mostly in the same rhythm, we rarely find a melismatic element that halve the rhythm of the melody, but the guiding principle of the music is its melody and the harmony supporting it. Exceptionally, one or two polyphonic bars are wedged into the homophonic musical fabric. Such an example is the one beginning with *Könyörögjünk az Istennek, Szentlelkének* (*Let's Pray to God, His Holy Spirit*), where the melody occurring in the soprano in the fourth stanza is followed by the lower voices starting two beats later.

E.g. 1

The musical score consists of three staves. The top staff is the soprano line, the middle is the alto line, and the bottom is the bass line. The lyrics are in Hungarian and English. The tempo and dynamics are marked as *mf*, *crescendo*, *ff*, and *rallent.*. The time signature is 4/4.

Hogy érthessük Is-te-nünk - nek Min-den-ben a-ka-rat - ját.
És az ő gyen - ge hi-tük - nek Csak Te vagy táp-lá-ló - ja.
Maradjon a Te ál-dát - sod A Te bá - nos né-pe - den.

Hogy érthessük Istenünknek Min-den-ben a-ka-rat - ját.
És az ő gyen - ge hi-tük-nak Csak Te vagy táp-lá-ló - ja.
Maradjon a Te ál-dát-sod A Te bá - nos né-pe - den.

A similar solution is found at the beginning of the fifth stanza of the choral piece that begins with the words *Jézus, világ megváltója* (*Jesus, the Savior of the World*), where the melody, which begins on an accentuated beat, is preceded by an accompaniment that starts a beat earlier. In the same work, the principal voice starting with the eighth note is accompanied by the lower voices starting with a quarter note.¹⁸ This creates a polymetric effect

¹⁸ The inner rhythm of the passages *Jézus, világ megváltója* (*Jesus, the Savior of the World*) and *Engem ily nagy szeretetből* (*Out of Such Great Love*) may suggest the rhythmic structure of two long notes, four short notes and two long notes, which can be seen in the accompanying voices.

because the main voice is perceptibly triple-pulsating, while the accompanying voices, which are played simultaneously, proceed in binarily-pulsating groups. Similarly, we find accompaniments starting with augmented note values, but without the polymetric effect, in the accompanying voices of hymns *Könyörögjünk az Istennek (Let Us Pray to God)*, *Krisztus én életemnek (Christ for My Life)*, as well as no. 134 of the *Genevan Psalter*. The uniform pulsation is suggested by these opening stanzas, which seem to have no other use because they appear only at the beginning of the first line of the verse.

The works composed in a strophic approach include two Easter hymns. In both cases, a specially shaped created melody conveys the texts of the cheering *Alleluja (Hallelujah)*. In the initial bars of the arrangement pertaining to the cantio that begins with *Krisztus feltámadott (Christ Has Risen)* the *Alleluja (Hallelujah)* cry occurs on long, highlighted notes, sung on the same pitch, while the unison of the main melody in the soprano and baritone voices reflects the congregational rendition of the song.

E.g. 2

f *mf* *cresc.*

Krisztus fel-tá-ma-dott, Kit halál el-ra-ga-dott; Ör - ven -
Ha Ő fel nem tá-mad, Nincs többé bánbocsánat, De él,

f *mf* *cresc.*

Al - le - lu - ja! Ör-vendezzünk, vigadjunk,
De él, ezért szent nevét, De él,

f *mf* *cresc.*

Krisztus fel-tá-ma-dott, Kit halál el-ra-ga-dott, Ör - ven -
Ha Ő fel nem tá-mad, Nincs többé bánbocsánat, De él,

During the piece we meet the musical motif rendered textually with *Alleluja (Hallelujah)* three more times, but instead of long sounds, it occurs with a *ti-ti ta ta* rhythm, with a pitch adjusted to the harmonies.¹⁹ In the case of the Easter hymn that begins with *Feltámadt a mi életünk (Our Lives Have Risen)* the *Alleluia (Hallelujah)* cry is accompanied by an even more prominent musical design. Introducing the choral work, musical phrase that

¹⁹ In this work Jenő Ádám moves the principal melody from one voice to another, as the pattern of the melody, the range of the notes, suggests a comfortable rendition for a higher or lower voice.

includes the beautifully crafted melodic arc, of 6-bars, in 3/4 meter, carries the words of joy, which is heard in a single voice, the bass. It is such a well-crafted melody that it will later play an accompanying role to the principal melody when it will be rendered a second time. We encounter the melody for the third time in the closing part of the piece, but in that part all three voices sing *Alleluja (Hallelujah)*, creating beautifully intertwined harmonies.

When examining works that have a strophic construct, it appears that it is not the chord structure that is primary, but the linear unfolding of the voices.²⁰ Properly singable, beautiful melodies can also be discovered in the accompanying voices.

Examining the material from the standpoint of dynamics, it can be stated that Jenő Ádám pays careful attention to the indication of the vocal volume needed to sing certain parts. To indicate the tempo, he mostly uses Hungarian terms, which specify not only the speed of the performance, but also its character.²¹ Hence, he meticulously elaborates the works, leaving nothing to chance.

2.2. Through-composed Works

When the composer presents each verse in a new musical creation, we are talking about a through-composed work. In such a case, the textual content of the verses is perceptibly related to the musical crafting of the composition itself. The choice of the key, the meter, the tempo, the dynamics, the placement of the principal melody in the different parts is not uniform, but with its variety it serves the textual content of the song's different verses, aiding in the highlighting, interpretation of said words.

Jenő Ádám's work that is the arrangement of the 8th Genevan Psalm is a three-voice piece for mixed choir, which augmented to four voices only in its closing bars. Structurally, it can be divided into three units. The first of these, which deals with the first and third verses of the Genevan Psalm, contains the glorification of the creative, majestic, gracious God, with musical material presented in the tempo of *Andante maestoso*. In the second part of the arrangement, in the fourth and fifth verses of the Genevan Psalm, God's creature, man, comes into focus. The tempo then becomes more animated: *Piu agitato* and then *Mosso* tempo indicators

²⁰ Parallel third and sixth passages are common, as are triads or 4 note chords that lack fifths.

²¹ Highly expressive indications: *Bizakodva (confidently)*, *reménységgel (in a hopeful manner)*; *Ujjongva (exultantly)*; *Széles örömmel (with vast joy)*; *Boldog örömmel (with great joy)*; *Csendes bensőséggel (with quiet intimacy)*; *Gyengéd mozgással (with gentle movement)*.

follow each other.²² The concluding, third part, returns to the original tempo, it becomes bright in its content as it conveys that God has out man to rule over all creatures, so it is our duty to glorify His magnificent name.

The Genevan psalm melodies are not restricted into bars, so it is only natural that the composition of Jenő Ádám shows a continuous change of meter. The Doric melody is arranged within the d minor key.²³ In the musical fabric of the polyphonically structured first part of the arrangement, the principal melody moves plastically from one voice to the next, without any artifice, according to the character of what the text has to say. Free imitation starting at two or one beat, at a lower third or fourth interval, can be noticed with most entries of the voices.

E.g. 3

Andante maestoso

S.
A.
T.
B.

Ó, fel - sé - ges Úr, mi kegyes Is - te - nünk, Mely csu - dá - la - tos
 Ó, fel - sé - ges Úr, mi kegyes Is - te - nünk, Mely csu - dá -
 a te ne - ved né - künk. Nagy dicső - sé - ged ez e - gész föld - re ki -
 la - tos a te ne - ved né - künk. Nagy dicső - sé - ged ez egész

Usually, after exactly mimicking the intervals of the head-motif, the melody featured in the imitation voice only resembled the principal melody. In the second part of the arrangement, starting at in a *Piu agitato* tempo, the homophonic mode of composition dominates. The musical theme starts in a single voice, the alto (bar 24), the other voices intervene only at the second stanza (bar 27). At the part that is rendered in *Mosso* tempo (bar 35), on the other hand, the soprano begins, who is then followed via free imitation by the alto voice a bar away, and finally (from bar 38) all three voices move forward in homophonic consonance. The third, closing part also begins via free imitation: the psalm's melody (bar 44) that is conveyed by the alto is freely imitated by the soprano two beats later, and then from the 47th bar the principal melody placed in the tenor voice is stressed by

²² *Piu agitato* (slightly agitated), *Mosso* (livelier), *quasi recitativo* (more or less recitative-like)

²³ The major sixth interval characteristic of the Dorian mode appears as an incidental.

the bass an octave lower. At the culmination of the work, in bars 51-55, together with the text “*Valamit a világra teremtél, mindeneket lába alá vetél*” (*You have created something for this world, you put everything under your feet*) there are strong harmonies, followed a fortissimo volume and accentuated sounds sung in unison for all the voices, indicating the weight of the undeniable truth. As a further build-up, above the psalm's melody resounding in the alto and baritone parts (bar 56), in the upper register, the soprano moves towards the end with prolonged notes, gradually increasing in volume, followed by a unison part, followed by a major third ending with increased volume.

Jenő Ádám's other through-composed work, the arrangement of the 77th Genevan Psalm, uses only seven of the eleven verses.²⁴ He changes the place of the principal melody in each verse. There are no key signatures of the work, only occasional accidentals indicate key changes. The composer presents the modal melody of the psalm first in *d-Dorian* and then in perfect fifth in increasingly distant modes of *a*, *e*, and *b-Dorian*. After the conclusion of the sixth stanza, following a general pause, the melodies of a single stanza lead back, moving in opposite directions by perfect fifths, to the initial *d-Dorian*, drawing a mostly arched form in terms of the keys used.

The work is polyphonic in structure. It begins in an *Andante sostenuto* tempo, with an alto voice introducing the psalm's melody. A single voice sings, because the psalm interprets the words of a praying, lamenting man. The performing apparatus is gradually enriched with the addition of the soprano and then the male voice. The entrance of the second and then the third voice start with a counterpoint melody without text, sung on the 'A' vowel. It is only later that the imitation of the psalm's melody appears when we come to the text “*az Isten rettent engem*” (God hath made me afraid). The entrance of the imitative voice is usually two beats apart, occurring at a variable interval. The intervals of the melody are freely followed by the imitating segment because the harmony is thus properly developed. From the beginning of the third stanza, “*Szemeimet nyitva tartod*” (You keep my eyes open), there is an increasing tension that is conveyed by the piece: the rhythm of the Genevan psalm changes, note values are contracted, syncopation, dotted and sharp rhythms vary the beat, which previously moved in quarter and eighth notes.

²⁴ The hymnal published in 1948 in Budapest contains 11 verses (the fourth verse is omitted), but the 1996 hymnal contains only 4 verses (1, 2, 3 and 8). Jenő Ádám arranged the following verses: 1, 2, 3, 5, 6, 7, 8.

E.g. 4

p flebile
Szeme - i - met nyitva tar - tod, A - lud - ni éj - jel sem

p flebile
mat. Szeme - i - met nyit - va tar - tod, A - lud - ni éj - jel sem

mf dolente
33 Sze - me - i - met nyit - va tar - tod, A - lud - ni éj - jel sem hagyod,

The imitative voices of the principal melody, join the material in parallel thirds or sixths, dominating the sound with increasing force; dynamics increase, accents emphasize key words (e.g. “Az ő nagy haragjában” - In his great wrath); the tempo accelerates, *mosso*, later *allegro agitato*, then *stringendo* markings reflect the change. In the sixth stanza, the soprano and male voices now ask in unison, fortissimo, „Teljességgel elfogyott-é? Hozzánk való nagy kegyelme?” (Is it all gone? His great mercy towards us?), and then all three voices present a descending melodic trichord motif with a step-by-step ascending sequential repetition, emphasizing the statement „Az életem odavagyon immáron!” (My life is gone now!).

E.g. 5

mf string. e cresc.
Az é - le - tem o - da va - gyon, az é - le - tem

Az én é - le - tem im - má - ron

mf string.
O - da va - gyon, az é - le - tem

mf string. e cresc.
59 Az é - le - tem o - da va - gyon, Az é -

JENŐ ÁDÁM'S CHURCH MUSIC COMPOSITIONS

o-da va-gyon im - má - - ron! Is - ten megvon-ta ke-
o-da va-gyon im - má - - ron! Is - ten megvonta ke-
63 le-tem o-da im - má - - ron! *attacca* Is - ten megvonta ke-

The musical intensification culminates in a unison part in *Largamente* tempo and high volume: „Isten nem nyújtja segedelmét!” (God will not help!), followed by an abrupt stop at the general pause. The return is in the original tempo of the work, with very quiet dynamics, in an intimate atmosphere, looking back to the past, as the psalmist recalls the wonderful deeds of God. Then, the final movement, in *Andante maestoso* tempo, in homophonic consonance, once again brings to life the motifs of the melody of the Geneva Psalm, as the composer indicates that it should be performed with rapture, because the text speaks of God's power, His holy deeds, his infinite power, which all peoples and ourselves have experienced in our lives.

Jenő Ádám has composed music that is bright and easy to understand. The melodies he has chosen stem from the best of the centuries-old church music heritage. He knew this material well, having participated in the editing of the Reformed hymnal published in Budapest, in 1948. As a music teacher, he also assessed the difficulty of music that church choirs of different levels of ability were able to perform and adapted his teaching accordingly. His compositions were the foundation for the musical literacy of many. His work has proven to be timeless.

Translated from Hungarian by Juliánna Köpeczi

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THE OLD STYLE SONG IN THE LAND OF THE FORESTERS, HUNEDOARA. MELODIC TYPES WITH REFRAIN RESULTED FROM MELODIC INTERJECTIONS

ALINA-LUCIA STAN¹

SUMMARY. Old style songs are the most numerous, varied and widespread folk music productions in the entire Romanian territory. Researchers such as Béla Bartók and Emilia Comișel have conducted collections in the Foresters' Land in Hunedoara County. In the summer of 2017, together with prof.univ.dr. Ioan Bocșa, we did a lot of research in this area as well. Hundreds of songs belonging to this lyrical genre have been collected, both in previous collections and in our own. The songs are performed, for the most part, by women, in the privacy of their home, on the border or in gatherings. Although it is a mainly individual genre, group interpretations have also been recorded. The vocal emission is similar to ritual songs (metallic, strong, sustained voice); we were amazed, as a performance of the group interpretation, with the unison execution of the ample and complex ornaments. For our study, we selected melodic types that have a very short refrain (two or three syllables), which has been theorized over time as a melodic interjection; due to the extension (up to a melodic line), a consequence of an excessive ornamentation, we consider it to have the status of a refrain.

Keywords: Land of the Foresters, Hunedoara, old style vocal song, melodic interjection, refrain.

The Land of the Foresters from Hunedoara is a particularly beautiful area, both from a geographical point of view and in terms of the richness, diversity and continuance in time of the musical, literary and choreographic folk productions. This fact is also demonstrated by the interest of the previous century researchers for this area. The first to research the forest villages was Béla Bartók (December 1913 - January 1914), arriving in the

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villages of Feregi, Cerbăl, Lelese, Socet and Ghelari, the recordings being made on phonograph cylinders. Impressed by the dozens of songs found, by their complexity, at the Conference held on March 18, 1914 in Budapest, Bartók had as guests the bagpiper Lazăr Lăscuș, the whistler Miron Drăgota and Susana and Mărie Costa from the village of Cerbăl. On this occasion, 141 vocal and instrumental songs were collected, the event having a special importance and significance: “they were the first records recorded by Bartók, the first records in the history of Hungarian folklore and the first records of Romanian folk music, recorded for scientific research.”² The songs (vocal and instrumental) were published in the *Rumanian Folk Music*³ collection, published posthumously, more than 50 years after their actual collection.

After the Second World War, the Foresters' Land was an area of maximum interest for researchers at the Folklore Institute in Bucharest, in various fields (musical, literary, choreographic): Emilia Comișel, Mariana Kahane, Ilarion Cocișiu, Ovidiu Bârlea aimed at an extensive and long-term research following in the footsteps of Bartók. The research extended over 15 years, 1946-1960, in 12 villages, the collections being made on phonograph cylinders or on tape recorders. They intended to make an extensive monograph, but the research was completed with the publication of a quite reduced musical material, about 150 songs, in *Folklore Anthology of the Land of the Foresters*⁴ and several studies.

Within the *Traditional Vocal Music Module* of the Academy of Music from Cluj, every academic year we go through a distinct dialect territory, studying and interpreting the songs published in the specialized literature. Four years ago, studying for the first time the musical material from the two previously mentioned collections, we were impressed by the variety, beauty, complexity and uniqueness of the interpretation of these songs. As a consequence, in June-August 2017 we conducted an exhaustive research of the area together with prof.univ.dr. Ioan Bocșa. We aimed to see the current situation in the field, more than a hundred years later after the first research. All the settlements in the Forsters' Land (over 30) were targeted, resulting in the recording 337 songs from various folkloric genres and the publishing of the musical material.

² Francisc László, *Béla Bartók și muzica populară a românilor din Banat și Transilvania (Béla Bartók and the Folk Music of Romanians from Banat and Transylvania)*, Editura Eikon, Cluj-Napoca, 2003, p. 32.

³ Béla Bartók, *Rumanian Folk Music*, vol. I, II, III, Edited by Benjamin Suchoff, Haga, 1967.

⁴ Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Hunedoara) (Folk Anthology from the Land of the Foresters (Hunedoara))*, Editura Muzicală, București, 1959.

The motivation for choosing the actual old style song as the theme of this study is logical - the genre is part of the non-occasional lyric being best represented in the Romanian regions, implicitly in the Land of the Foresters, and at the same time it can best reveal the evolutionary aspects along the years. From the point of view of the literary content, compared to ritual songs (wedding, harvest, funeral or carols), it expresses the emotional states of people, with all the intimate, personal “nuances”. The researcher Rusalin Ișfănoni, who elaborated an extensive monograph of the Foresters’ Land, a local man, born in the village of Dăbâca, wrote: “The song, always lingering, was the means by which the archaic man expressed his own idea about life”⁵. The richness of this genre’s repertoire can be explained by the fact that these songs can be sung by anyone (individually or in groups, by women or men, regardless of age), anywhere (in the privacy of home, with family, while working the land or in gatherings) and anytime, that is, the time of performance is not related to a particular occasion, compared to ritual songs. Analytically speaking, the defining element of the genre, compared to *doina* and ballad, is the fixed strophic composition; there is a very large share of three-line melodic stanzas in the archaic layers, in which the main caesura usually sits after the second row. The evolution of the genre in time can be seen from one ethnographic area to another, depending on the amplification or modification of musical features, creating different evolutionary layers. We are talking about a slow evolution, at least until the beginning of the 20th Century. One hundred years ago, Bartók made the following statement about the evolutionary “stagnation” of the genre: “Apparently, no region other than Maramures and its neighboring area has created new songs for centuries.”⁶ His remark is supported by the identification of the origin of the genre, which goes back to the feudal period (the 11th-18th Centuries). Due to the differentiated aspects of the musical material from Transylvania from one area to another, at that time, Bartók delimited three “dialectal” territories (Northern, Southern and the Plain). Our attention is directed to the southern dialectal territory, of which the Foresters’ Land is part. In his study entitled *The Musical Dialect of the Romanians from Hunedoara*⁷, he pointed out five distinct categories, the latter marking the

⁵ Rusalin Ișfănoni, *Pădurenii Hunedoarei (The Foresters of Hunedoara)*, Editura Mirabilis, București, 2006, p. 114.

⁶ Béla Bartók, *Scrieri mărunte despre muzica populară românească (Short Writings on Romanian Folk Music)*, București, 1937, p. 22.

⁷ Béla Bartók, *Dialectul muzical al românilor din Hunedoara (The Musical Dialect of Romanians in Hunedoara)*, in *Revista Filarmonice (the Journal of the Philharmonic)*, *Muzică și Poezie (Music and Poetry)*, year I, no. 4, 1936, Editura Fundațiilor Culturale Regale, transl. C. Brăiloiu, pp. 6-14.

old style: “5. The most important category, the so-called doina songs, proper melodies, which are sung without any special occasion, both on lyrical texts and on ballad texts.”⁸ In this context, Bartók realizes an ample musical analysis of the Hunedoara subdialect, giving example with 8 distinct songs. The songs belonging to “the Hunedoara and Bihor speech were considered by Bartók to be the most characteristic for the whole of Transylvania, speech styles that did not receive any influence from the Hungarian songs”⁹. Moreover, Bartók pointed out the uniqueness of these songs: “I have not found a trace of a similar style in any neighboring or more distant people. Isn’t it much better then to admit that the material of the Romanians from Hunedoara and especially of those from Bihor is the real Romanian material?”¹⁰

If in the area of Bihor or Maramureș these songs are called “hori”, in the Land of the Foresters they are known as “songs”. From a musical point of view, they are characterized by: tetrapodic lyrics, with acatalectic and catalectic form, the tripodic ones or their combination being an exception; free rhythm, parlando-rubato that allows for the framing of a very rich ornamentation; the melody includes pentatonic structures, especially Aeolic and Doric modes, with a Phrygian cadence; the form is strophic, with the preponderance of the three and four melodic lines. Comparatively analyzing the songs published from the Foresters’ Land, many songs were identified with identical typologies in Bartók and Comișel’s collections; songs with three lines at Bartok, were found at Comișel with four lines. Moreover, in our collections were identified melodic variants from previous collections, but with thematic differences. We mention the fact that in the ritual wedding and funeral songs we find identical typologies, which have been perpetuated almost unchanged in the last century.

On the way of interpreting these songs, Rusalin Ișfănoni makes the following remark: “what draws attention to most of the forest songs are the very long pauses, made after each musical phrase, which give the impression of interrupting the song. Hearing such a song, you imagine that the singer climbs a heavy slope, which requires her to stop from time to time “to catch her breath”¹¹. Based on the collections made, we point out that these songs were also performed in groups (in gatherings, especially by women). They sang in a loud, metallic “chest” voice with grunts in the end, like ritual songs.

⁸ Ibidem, p. 6.

⁹ Emilia Comișel, *Folclor muzical (Musical Folklore)*, Editura Didactică și Pedagogică, București, 1967, p. 320.

¹⁰ Béla Bartók, *Scrieri mărunte despre muzica populară românească (Short Writings on Romanian Folk Music)*, București, 1937, p. 26.

¹¹ Rusalin Ișfănoni, *Pădurenii Hunedoarei (Hunedoara’s Foresters)*, Editura Mirabilis, Bucharest, 2006, p. 115.

In the old style, a song can be sung on several literary texts and vice versa. Regarding the literary content, the researcher Rusalin Işfănoni stated: "The traditional forest song, especially the one performed by women, always has a note of drama that is felt both in the song and in the text. I have not found in the local repertoire any song whose lyrics express joy, as if they were all created for the woman to express her distress, bitterness or longing"¹². Regarding the relationship between the song and the text, in most songs a verse can be repeated three times or, in four-line songs, a verse is repeated twice. We have found quite often the replacement of the verse on the final melodic line with a refrain. An interesting fact is that the performers can start the song in the middle of the melodic stanza, and end the same way, in terms of form being considered a reversal. Emilia Comişel considered that: "we attribute the fact to a certain stage of evolution of the musical sense"¹³.

Returning to the material collected from the Land of the Foresters, the old style songs occupy a significant place. Thus, out of almost 80 songs collected and published by Bartók in *RFM* vol II, 52 songs belong to this genre. They have forms of three melodic lines AAB, ABB or ABC, mostly with cadence on stage I, unilinear / descending melodic profile and equally, forms of four melodic lines AABC, ABBC or ABCD, where the amplification of the form also develops the melodic profile: starting from unilinear / descending, it reaches the arched / combined arched. There are very few songs with amplified forms in six melodic lines. In the collection published by Emilia Comişel, the situation is different. We find 85 old-style songs, with the following features: only a quarter have forms of three melodic lines, and most have four melodic lines; in many variants we find the placement of the final cadence on the second stage; few songs have five or six melodic lines. From our collections, we selected almost 150 songs that belong to neo-occasional lyrics. Compared to previous research, the structures found were: to a small extent structures of two melodic lines; a quarter, songs with three melodic lines; for the most part the songs are sung on four melodic lines; to a small extent, structures amplified to five or six melodic lines. We notice an even greater weight than in the Comişel material of placing the final cadence on the second stage, a consequence of the increasing influence from Banat (we noticed many melodic types from this area that entered the Land of the Foresters). Another consequence is the presence of the refrain in the following aspects: additional refrain, regular

¹² Ibidem, p. 114.

¹³ Emilia Comişel, Mariana Kahane, *Pe urmele lui Béla Bartók în Hunedoara (In the Footsteps of Béla Bartók in Hunedoara)*, in *Revista Muzica*, Tome V, no. 9, 1955, p. 14.

refrain, composed and pseudo-refrain. We notice some of the melodic types published in the previous collections.

From this significant number of songs, we want to focus our attention on the melodic types that have a special “refrain”, which appears unchanged from one stanza to another, being found in many variants. It is a small structure in terms of the number of syllables (2-3, in general), but which has raised many question marks from an analytical point of view. Even if it appears in different melodic types, it always has a middle position and a specific melodic contour, being a musical entity delimited by the adjacent melodic lines placed on the verse.

Researching the literature, we realized that this “refrain” is a topic that aroused the interest of researchers, as well as uncertainties and reservations about its classification. The first recording of this phenomenon was made by Béla Bartók in his study *The Musical Dialect of the Romanians from Hunedoara County*, where, when analyzing the second song from Cerbăl, he pointed out the following: “No. 2. Between melodic lines I and II is placed a measure sung on “hoi, hoi”. As this measure is not an essential element of the song, it was not taken into account in the analysis of the structure”¹⁴, and the footnote says:” Songs from three melodic lines with similar additions can be found in Hunedoara and Bihor”¹⁵. Bartók considered that this element should not be taken into account in the analysis of the melodies and classified these melodies in the category of those with three melodic lines, due to the small size of this entity. Instead, in the study *In the Footsteps of Béla Bartók in Hunedoara* on the material from Pădureni, researchers Emilia Comișel and Mariana Kahane noted that: “Often B is represented by a melodic momentum sung on an interjection of two or more syllables”¹⁶. Due to this recognized individuality, these songs are included in four melodic lines. Another argument of the authors is the large number of variants in which it was found and which may constitute an evolution of this “melodic embryo” (two syllables-eight syllables), dedicating a detailed analysis.

Regarding the terminology used, the first definition of these aspects are made in the course of *Musical Folklore* of Emilia Comișel, where we find the following signaled: “*Melodic interjection* (initial, median or final) is a short phragment added to the beginning, the end or in the middle of a

¹⁴ Béla Bartók, *Dialectul muzical al românilor din Hunedoara (The Musical Dialect of Romanians in Hunedoara)*, in *Revista Filarmonice* (the Journal of the Philharmonic), *Muzică și Poezie* (Music and Poetry), year I, no. 4, 1936, Editura Fundațiilor Culturale Regale, transl. C. Brăiloiu, p. 11.

¹⁵ Idem, p. 11.

¹⁶ Emilia Comișel, Mariana Kahane, *Pe urmele lui Béla Bartók în Hunedoara (In the Footsteps of Béla Bartók in Hunedoara)*, in *Revista Muzica*, Tome V, no. 9, 1955, p. 15.

melodic part. It varies in dimension (from 2 to 5 syllables) and in melody. Sometimes the interjection is interspersed after the first or second melodic line (it is *median*), so it widens the architectural form and, by amplification, can even reach the size of an octosyllabic verse [134]. From a musical point of view, it takes part of the melodic line or is an independent melodic drawing¹⁷. It is very obvious that depending on the complexity of the melodic material of these interjections, they can occupy the extension of an independent melodic line. In the material presented by us we notice the rhythmic-melodic individuality of this entity, the wide extension (even if only ornamental), the appearance in a fixed place in the stanza and its identical repetition throughout the song. All this development of the interjection in a melodic entity in its own right, determined us to give it the status of a refrain. In a study on the song itself, published in the '70s, Emilia Comișel pointed out, along with the performer's techniques for composing the stanza with refrain, also "transforming the middle interjection into a refrain, by amplifying it as a number of syllables and adding the literary refrain"¹⁸.

The same aspects are pointed out to us in the course of *Musical Folklore* elaborated by Gheorghe Oprea and Larisa Agapie, at the end of the subject of the interjection being mentioned, very succinctly, the following: "sometimes they can constitute distinct formulas, well individualized structurally"¹⁹. Last but not least, we would like to record the opinion of Ileana Szenik, who supports this evolutionary path: "The stanza can be enlarged with melodic motifs sung on 1-4 syllables of interjection (*Hoi, Ei*, in extracarpethian areas, *Of* or others), interspersed between lines or at the beginning of the stanza. In some areas of Transylvania (Bihor or surroundings) the interjections are sung on large melismata, which almost equate to a melodic line"²⁰. Regarding the presence of this entity, Traian Mîrza stated in the introductory study of his volume from Bihor: "... Between the melodic lines 2 and 3 sometimes it is interpolated an addition sung on the syllables *Ei, ho!*"²¹.

¹⁷ Emilia Comișel, *Folclor muzical (Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1967, p. 71.

¹⁸ Emilia Comișel, *Contribuție la cunoașterea formei arhitectonice a muzicii populare. Melodii cu refren: cântecul propriu-zis (Contribution to the knowledge of the architectural form of popular music. Songs with chorus: the proper song)*, in *Studii de Muzicologie (Musicology Studies)*, vol. VI, Editura Muzicală. Bucharest, 1970, p. 162.

¹⁹ Gheorghe Oprea, Larisa Agapie, *Folclor muzical românesc (Romanian Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1983, p. 68.

²⁰ Ileana Szenik, *Folclor. Modul de Studiu pentru Studii Universitare prin Învățământ la Distanță (Folklore. Study Module for University Distance Learning)*, Editura MediaMusica, Cluj-Napoca, 2010, p. 32.

²¹ Traian Mîrza, *Folclor muzical din Bihor (Musical Folklore in Bihor)*, Editura Tradiții clujene, Cluj-Napoca, 2014, p. 37.

To capture the appearance of this refrain in our material we present an example from each melodic category, signaling its variants, as well as a structural analysis of all musical parameters.

The first melodic type is structured on three melodic lines, having the form AB_{rf}A, with the refrain placed in the middle position. We present an example from the village of Poienița Voinii, in which, from an architectural point of view, there is a reversal:

E.g. 1

Poienița Voinii, HD
Rădoane Victoria, 72

Hai, hai, hai,

Bă - tră - ne - țe hai - ne gre - le,

Ce să fac să scap de ie - le, măi.

PAD 059 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Collection Ioan Bocșa, Alina Stan, unique material Melodic variant: PAD056

The melodic profile of the refrain is descending, consisting of 3 syllables, with the text *Hai, hai, hai*. The elongated values allow the insertion of previous appoggiaturas, as well as groups of descending passages.

The second melodic category follows the first melodic type, but in which the stanza is structured on four melodic lines, with the form AAB_{rf}A, by repeating the first element A and placing the refrain on the third line. Here we find the greatest diversity of refrains in terms of the number of syllables, from two to six syllables:

- Refrain of 2 syllables - descending melodic profile, with excessively elongated values, more or less ornamented, with the text: *Ai, hai; Na, na* or *Ai, hei*. We present a comparative example from our research, from the village of Cerișor and one from the Comișel Collection:

E.g. 2

HD
Poanta Domnica Lupu, 72

♩ = 84

hă, Bi - ne-i în Bul - ga - ri - a, mă,

Bi - ne-i în Bul - ga - ri - a, mă,

Ai, hai,

Că-i că - ta - na păs - tă dru - mu.

Var. 1) Var. 2) Var. 3)

st. 2 st. 4 ultima st.

PAD 490 *Cul. Ișfănoni R., 1980, Tr: Stan A.*

Collection Ioan Bocșa, Alina Stan, unique material

E.g. 3

62

NU DA, DOAMNE, NIMĂNUI

Fgr. 14.547 b.
Culeg. Em. Comișel.

Com. Cerbăl — Hunedoara.
Inf. Vlad Valeria „a lui Praizu”, 12 ani,
1954

Quasi giusto

ai Nu da, doam - ne, ni — mă - nui, — mă. Nu da, doam - ne,

ni — mă - nui, — mă. Na, — nă — — — — — Ca mi - e și co — dru - lui, — mă.

Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 62

Melodic variant: Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)* no. 65.

From the very beginning, Bartók put the musical material from Hunedoara on the same level of authenticity as the one from Bihor; we

- Refrain of 4 syllables - descending melodic profile, with excessively elongated values, which allow the intercalation of some posterior melismatic groups, with the text: *Hai, hai, hai, mă*:

E.g. 6

66

CINTĂ CUCU SUS PĂ VIE

Fig. 14568 b. Com. Bătrîna - Ilia.
Culeg. Em. Comișel. Inf. Roșca Maria „Pătruț”, 40 ani.
1954

tempo giusto ♩=79

Cin - tă cu - cu sus pă vi e,
Cin - tă cu - cu sus pă vi e, ei Hai, hai, hai,
hai, mă, Cin - tă cu - cu sus pă vi e.

Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 66

Melodic variants from the Bihor area, in Béla Bartók, *RFM Collection* no. 79g, 79f, 79i, were also identified within this melodic category:

E.g. 7

79g. ♩=360

Ai - când - no - ro - na poiz, măi când - no - ro - na poiz, măi
Jăi, hoi, ho - ie, ai, hân - dru - me, că vin la noi, mă.

M. F. 1903 b), Rogoz (Pilot), fete, IX. 1911.

Béla Bartók, *Rumanian Folk Music*, vol. II, no. 79g

- Refrain of 6 syllables - descending melodic profile, with text: *Ai, lai, lai, lai, lai, lai*:

90

BADEO, DE DRAGOSTEA NOASTRĂ

Mgt. 496 d. Com. Ghelar — Hunedoara.
Inf. Toma Maria „Iencuț”, 60 ani.
1955.

Quasi giusto $\text{♩} = 132$

Ba - deo, de dra - gos - tea noas - tră, Ba - deo,
de dra - gos - tea noas - tră, Ai, lai, lai, lai, lai,
lai, An - flo - rit un pom în coas - ță.

Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 90

The next melodic type is supported by most variants, which gather songs from all three collections made in the area. This time, the refrain element is quite unitary, having 2 syllables, with the text: *Hai, Hai* or *Ai, hai*. The stanza consists of four melodic lines AAB_rA, by repeating the first element and placing the refrain on the third position. The difference from the previous melodic type lies in the arched melodic profile of the melodic lines, a much richer arrangement of each sound, ornamentation also allowed by the development in a slower tempo than the previous songs. Below, we present an example from this category, where the two-syllable refrain brings excessive ornamentation:

Lelese, HD
Nistoresc Maria, 27

$\text{♩} \approx 60$

Fi - re-ai ba - de-a dra - cu - lui, mă,
Fi - re-ai ba - de-a dra - cu - lui, mă,

Ai, hai,
Din-spre par- tea dra - gu- lui, mă.

PAD 362 Cul. Ișfănoni R., 1981, Tr. Stan A.

Collection Ioan Bocșa, Alina Stan, unique material

Melodic variants: PAD421, PAD373, PAD481, PAD013, Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 65 and 58.

We present comparatively two variants of the same song, collected decades from one another, the first variant belonging to the Comișel Collection, and the second, to the Bartók collections:

E.g. 10

64

NU DA, DOAMNE, NIMĂNUI¹

Mg. 1709 y. Com. Cerbăl — Hunedoara.
Culeg. Em. Comișel. Inf. Vlad Valeria („a lui Praizu“).
1960

Parlando rubato ♩=160

Nu da, Doam ne, ni mă
nui, mă. Nu da, Doam ne,
ni mă - nu iu. Ai,
hai. Că mi
e și co - dru - lui mă.

Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Folk Antology from the Land of the Foresters)*, no. 64

79d.

1. Ba-dea căt-ră ne-o - Ba-dea căt-ră ne-o
Ho - koi Ba-dea căt-ră
ne-o - Ho - koi

2. *
Ho - koi

M. F. 3532 b) Carbăl (Flumedovara), Mărie Costa (15), Susana Costa (16), III. 1914.

Béla Bartók, *Rumanian Folk Music*, vol. II, no. 79d

In the same melodic type we find other examples in which the refrain is of three syllables (Béla Bartók, *Rumanian Folk Music*, no. 79e), an example of a refrain of four syllables (Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor - Folk Antology from the Land of the Foresters* no. 59) and an example of a five-syllable refrain (Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor - Folk Antology from the Land of the Foresters* no. 61).

The last melodic type with such a refrain is the most recent from an evolutionary point of view. The previous four-row architectural structure, the form ABC₁CB is preserved, but the general melodic profile is combined arched, cadences 7 VII 7 1. These are variants of a well-known song from Mărginimea Sibiului, entitled: *Pe drumul Banatului (On the road to Banat County)*. The rhythm is quite measured compared to the previous types, with elongated values only at the end of the melodic lines. The sound scale is wide, sung in the Aeolic mode, and the initial melodic formula is placed in the acute:

E.g. 12

Socet, HD

Gulea Domnica, 60

♩ = 150

și, Când e - ram în vre - mea me,

Când e - ram în vre - mea me, mă,

Ai, hai, Om fru - mos îmi tră - bu - ie, mă.

Var. 4) Var. 2) Var. 1) Var. 3)

st. 2,3,6 st. 2 st. 2 st. 2

PAD 418 *Cul. Ișfănoni R.*, 1984, *Tr.* Stan A.

Collection Ioan Bocșa, Alina Stan, unique material

Melodic variant: PAD130.

We present a brief structural analysis of these songs:

- **lyrics** are built on the tetrapodic meter, with the following elements that appear during singing: syllables to complete with the syllables mă, măi or u; simple interjections placed at the beginning of the song, which facilitates the beginning of the song (î, și);

- **the rhythm** of these songs falls within the free rhythmic system, but in which one can identify a development of the verses on a structure of eight fourths (augmented elementary structure) and minor ionic + disponde; the refrain brings a rhythmic structure with excessively elongated values, which allow a wide ornamentation; the tempo is moderate, where the fourth is between 50-90, metronome;

- **the sound structure** of these songs is largely based on a minor pentachord with subfinal, which can be extended to a hexa-heptachord, in some songs with chromatic inflections; only in the last melodic type is the ambitus amplified and the wind mode outlined; we point out, in our collections, the untempered interpretation in this area, in which the G sound as oposed to A is sung in many types of melodies very unstable, and in the final cadence, the second stage brings in many cases a Phrygian sound;

- **form** is structured on three melodic lines and, for the most part, on four melodic lines, by repeating the first melodic line, and the refrain entity is always placed in the middle position;

- the delimitation of the types and subtypes is given by the general melodic profile of the stanza and the melodic profile of the initial formula: low, medium, acute;

- the melodic profile of the refrain is in almost all cases descending, starting from *a*, *b* or even *d* in the acute, descending ornamentally and reposing invariably on the grave *b*. The way in which the sounds are linked to each other reminds us that Bartók pointed out so pertinently: „ornaments (melismas) filling in the blanks in the ambitus of an ascending or descending fifth and whose accomplishment, as from a “*horror vacui*”, offer the most perfect coloring of the singing technique, without any slipping, without any glissando that would spoil the admirable quality of each sound”²².

Starting from the statement of Bartók followed by other researchers on the dissemination of these songs in the Bihor area, we identified a series of songs, which are the same melodic types (from the examples given above), but also songs that are not the same melodic types as those in the Land of the Foresters. We bring for example two songs, the first from Bihor and the second from Sălaj, which are both part of the same melodic type:

E.g. 13

325. CREȘTI, PĂDURE, ȘI TE-NDEASĂ

Mg. 1367/14
sept. 1969

Bratca
Manea Maria, 19 ani

Parlando rubato (♩=224)

Oi, — Crești, pă - du - re, — și te - n - dea -

să, — Crești, pă - du - re, și te - n -

²² Traian Mîrza, *Folclor muzical din Bihor (Musical Folklore from Bihor)*, Editura Tradiții Clujene, Cluj-Napoca, 2014, p. 37.

THE OLD STYLE SONG IN THE LAND OF THE FORESTERS, HUNEDOARA...

de-a - să, măi, Oi - - - - - hoi - - - - -

Nu - mai loc - - - - - de-o ca - să-m' la - să, măi,

**Traian Mîrza, *Folclor muzical din Zona Bihorului*
(Musical Folklore from Bihor), no. 325**

Melodic variants: Traian Mîrza, *Folclor muzical din Zona Bihorului*
(Musical Folklore from the Bihor Area), no. 323, 324, 328, 329).

E.g. 14

236. Cine-o zîs doina, doina

Meseșeni de Sus, SJ
Brăscan Răfăla, 20

♩ = 114

Ci-ne-o zîs doi - na, doi-na, măi, Ci-ne-o zîs doi - na, doi - na, măi,

(ei hai) Ar - să i-o fost i - ni - ma, mă.

AMC1860-33 *Cul. Szenik I., 1969; Tr. Szenik I.*

**Ioan Bocșa, *Muzică vocală tradițională din Sălaj*
(Traditional Vocal Music from Sălaj County), no. 236**

These songs present features similar to those from the Land of the Foresters, namely: tetrapodic acatalectic or catalectic verses, with completion syllables; quasi giusto rhythm, with rubatizations on the final values, in which the melodic interjection - refrain brings excessively elongated values, totally modifying the cursiveness of the musical stanza; due to the more measured pace of the rhythm, ornamentation is less present; the sound structure - a minor pentacord with subfinal; the form ABCrFb, with a combined arched general melodic profile.

We also looked for this type of refrain in the collections from Banat and we identified some songs in Brediceanu's collections from *Melodii populare românești din Banat (Romanian Folk Songs from Banat)*, numbers 175 and 193. The melodic types are totally different; we identify only the presence of this two-syllable refrain in the stanza of four melodic lines, which is recorded by the author as a refrain in the exposition of the literary text.

In all the field research campaigns carried out, in our case too, in the footsteps of the forerunners an immediate concern is the identification of informants from previous campaigns. It is worth noting that, just as the researchers in Bucharest found informants of Bartók (Costa Susana, 15 years old in 1913 - married Crăciunesc Susana, 60 years old in 1958), we also found some informants of Emilia Comișel. We met a person with a remarkable interpretive ability, Poanta Cosana, 18 years old (1950), married Vinca Cosana, 84 years old (2017), who sang us dozens of songs, including songs identical to those of youth, but with different texts, adapted to age.

Our approach in the present study aimed to identify the stage of evolution of these songs with refrains from melodic interjections. We have collected a significant number of songs that fall into this category, showing the ease with which informants can store in memory these songs also due to their refrain. We even presented a case in which the singer started the song with the refrain, considering it the "key" element of the song. Secondly, we point out the beauty of these melodic types with refrain, which could be an argument in their transmission over the centuries. We conclude on the preservation of these songs even today, in an almost unchanged form compared to previous collections. The changes consist in taking over some melodic types, especially from the Banat area, but adapted to the Land of the Foresters style.

Translated from Romanian by Roxana Paula Huza

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THE “FATALITY” MOTIF – A DEFINING ELEMENT IN THE MUSICAL DRAMATURGY OF THE OPERA *CARMEN* BY GEORGES BIZET

ADELA BIHARI¹

SUMMARY. The subject of this study deals with the presence of the “fatality” motif in the musical dramaturgy of Bizet’s opera *Carmen*. A musical portrait of the main character, it defines from the very beginning her tragic destiny. The present analytical approach identifies all the insertions of this musical motif along the development of the dramatic plot, in an intrinsic relationship with the text.

Keywords: Bizet, *Carmen*, opera, fatality, musical dramaturgy

The opera *Carmen* by Georges Bizet is one of the most famous titles in the universal lyrical repertoire.

Composed in 1874, this four-act opera has as librettists Henri Meilhac and Ludovic Halévy, the source of inspiration being the eponymous short story by Prosper Mérimée. The original score was conceived with spoken dialogues inserted between the musical numbers/scenes; the recitatives being later composed by Ernest Guiraud.

It premiered on March 3, 1875, at the *Opéra Comique* in Paris and the performance was a failure, the work being criticized primarily for the subject itself, with characters from the “proletarian” world (gypsies, smugglers, workers in a tobacco factory, the bullfighter), but especially for the audacity to treat the feelings of the main characters with the most intense seriousness. The tragic end - the killing of the heroine on stage was also inconceivable. The bourgeois audience was shocked by this “attack” against morality, common sense, and the conventions regarding the classical repertoire of the *Opéra Comique*. The reviews - most of them, were hostile.

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Bizet died three months later, at the age of 37, of a heart attack, without being able to enjoy the huge subsequent celebrity of his masterpiece. He was, though, admired by great personalities of the time such as Tchaikovsky, Saint-Saëns, Debussy, Nietzsche, and Richard Strauss for his masterpiece. We quote Nietzsche:

„I listened yesterday - will you believe me? - for the twelfth time Bizet's masterpiece. How perfect this work manages to make us! [...] Here we are, in all respects, in a different climate. Another sensuality, another serenity is expressed here. It's cheerful music. But not French or German merriment. Its joy is African. Fate is constantly hovering, happiness is short, sudden, without restraint. I envy Bizet for daring to assume such sensitivity which has never found its equivalent in the language of civilized Europe.”²

The literary model of the character Carmen presents her as a beautiful *gitana* (gypsy), seductive and depraved, harsh, ironic, unscrupulous, a liar and a thief, accomplice in illegal business and even murder if the situation requires it, a charming female demon, a real “witch”.

In Bizet's version, Carmen is a mixture of hedonism and fatalism, a sensual, fascinating, direct being, with an obvious sentimental availability, but within the limits of her own will, with total freedom of decision, regardless of the consequences. Freedom is the supreme value of her existence. Hence, the tragic fate of the heroine who, beyond any reasoning, moral duty, pleas, or social conveniences, will consider only her own will³.

Carmen's role involves not so much special vocal qualities or a *mezzo* vocal timbre (in fact, the role was first performed by soprano Celestine Galli Marié), but a great ability and expressiveness, ease, vocal-interpretive and choreographic intelligence.

In the musical dramaturgy of this work there is a distinct musical motif, associated with the character of Carmen, placing her, from the very beginning, under the sign of tragic destiny. Its presence specifies, whether subtly or explicitly, the subsequent evolution of the Carmen-Don José relationship towards the inevitable outcome - the death of the heroine. It is present in the overture (Prelude) and in the key points of the action, but also in the subsidiary, in a subtle, allusive plan, in metamorphosed forms from a tonal, rhythmic, or metric point of view, as well as register, dynamic, orchestration, tempo and ethos.

² Friederich Nietzsche, *Cazul Wagner (The Case of Wagner)*, pg. 36.

³ *Et surtout la chose enivrante, la liberté!* (And most of all the intoxicating thing, freedom!) (Act III); *„Libre elle est née et libre elle moura!”* (Free was she born and in freedom she will die!) (act IV).

We called this musical motif “the motif of fatality.”

The subject of the present study is a brief analysis of the “motif of fatality”, inserted by Bizet with the intuition of a genius during the dramatic plot.

PRÉLUDE. *Andante moderato*, *D minor*, *3/4*, *fortissimo*, unison of the cello, trumpet, bassoon, and clarinet.

The motif of “fatality” has a deeply contrasting character to the exuberant music that precedes it in the first two sections of the Prelude. It resonates, as Susan McClary says, with the conventional musical semiotics of evil.⁴ It is built on the pivot of an enlarged second, supported harmonically by the *D minor* chord on the *tremolo* of the strings. Strikes on the timpani (+ harp, horn, cello, double bass), on beats 2, 3 amplify the sombre, dramatic effect.

E.g. 1



ACT I

The first entry of the character Carmen is punctuated by the motif of “fatality”, but the ethos is completely different: fast tempo, exuberant character (*Allegro moderato*, *6/8*, acute register, semiquavers, *fortissimo*). Its entrance is preceded by the Soldiers’ Choir: “*Mais nous ne voyons pas la Carmencita! [...] La voilà! Voilà la Carmencita!*” (*But we don’t see la Carmencita! [...] Here she is! Here she is la Carmencita!*). There are nine motivational insertions for violins, then a timbre dialogue between violins and woodwinds (clarinet/ bassoon/ flute).

⁴ Susan McClary, *Georges Bizet. CARMEN*, Cambridge UP, 1992, p. 111.

E.g. 2

The young men's choir: "*Carmen, sur tes pas nous nous pressons tous! / Carmen sois gentille et moins répons-nous!*" (*Carmen, in your footsteps we all hurry in! / Carmen be kind and answer us at least!*) - two short motivic insertions in flute, repeated in the descending octave.⁵

E.g. 3

⁵ Repeating the motif of "fatality" in descending octaves is a process of musical development frequently used by Bizet (see ex. 4,5,7,8,10).

THE "FATALITY" MOTIF – A DEFINING ELEMENT IN THE MUSICAL DRAMATURGY...

All these motivic inserts appear as musical sparks before or between the declamatory sentences of the choir.

At the end of Carmen's recitative, "*Quand je vous aimerais? [...] Mais pas aujourd'hui!*" (*When will I love thee? [...] Oh, but not today!*), the motif appears twice, in flute, in an extreme nuance – *pianissimo*, in semiquavers and an acute register.

E.g. 4



After the "Habanera", the replies of the men's choir are again marked by the "fatality" motif.

"Carmen, sur tes pas nous nous pressons tous! Carmen sois gentille et moins reponds-nous! Répond-nous!" (*Carmen, in your footsteps we all hurry in! / Carmen be kind and answer us at least! Answer us!*)

E.g. 5



The moment of the prophetic choice: Carmen chooses Don José as her boyfriend (*Andante moderato, E minor, 3/4, bass register, cello /viola/ clarinet unison*).

The spell, the challenge is materialized from a musical point of view through a continuous *crescendo*, from *pianissimo* to *fortissimo* of the "fatality" motif. It is a large orchestral section (24 measures), in which the theme from the Prélude returns. The first sentence consists of three motifs, the second - of three motifs, the third - of four ascending sequential motifs. Continuous tension, accumulation - *stringendo*, culminates with a last chord, short, in *forte*, emphasizing the throwing of the "enchanted" flower, seal of relentless destiny.

E.g. 6

Andante moderato. (♩=58)

The musical score for E.g. 6 is presented in three systems. The first system shows the piano and bass staves. The piano part begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The bass part is marked *tres expressif.* The second system continues the piano and bass parts. The third system shows the piano part with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. Below the main score is a separate musical fragment in treble clef, marked *f*.

Andantino cvasi Allegretto, A minor, 3/4. The orchestral music section which concludes this scene successively brings back the motif of “fatality” on the flute, flute/clarinet (unison) clarinet, clarinet/bassoon (unison), cello. The last three motifs appear in *stretto*.

E.g. 7

The musical score for E.g. 7 shows the piano and bass staves. The piano part has a dynamic marking of *p*. A specific section of the piano part is highlighted with a yellow box. The bass part has a dynamic marking of *p* and the word *sempre* written below it.

THE "FATALITY" MOTIF – A DEFINING ELEMENT IN THE MUSICAL DRAMATURGY...



In the following recitative, Don José exclaims: “*Quel regard! Quelle effronterie!*” (*What a look! What braveness!*), referring to Carmen’s provocative attitude. The violins mark these words with a short, allusive commentary, in descending cascades of demisemiquavers of the “fatality” motif. The dynamics - *descrecendo*.

E.g. 8



Andante moderato, 3/4, piano espressivo.

The “fatality” motif has a lyrical character, anticipating the words of Don José: “*Le parfum en est fort et la fleur est jolie!*” (*Her perfume is strong and her flower is pretty!*)

E.g. 9



In the duet Don José - Micaëla, the motif of “fatality” reappears as an expression of an inexplicable fear, a shudder of gloomy presentiment: “*Qui sait de quel demon j’allais être la proie!*” (*Who knows what demon I am going to be prey to!*). There are three successive identical motifs on the flute, violins, violas, anticipating and punctuating Don José’s words.

E.g. 10

The scene of Carmen's arrest and the order for Don José to take her to prison ends with two repeated insertions of the "fatality" motif, in an extreme nuance - *pppp* on flute and clarinet (A minor, 2/4).

Carmen: "Où me conduirez-vous?" (Where will you take me?)

E.g. 11

ACT II

The only moment in act II in which the motif of "fatality" is present is the solo of the English horn from the orchestral introduction of Don José's aria, "La fleur que tu m'avais jetée" (*The flower you have thrown me*). (*Andante*, 3/4, D flat major, expressive *piano*). There are three descending sequences, which reiterate the theme of the Prélude.

E.g. 12

Andante. (♩ = 68)

THE "FATALITY" MOTIF – A DEFINING ELEMENT IN THE MUSICAL DRAMATURGY...



ACT III

Don José – Carmen recitative. The moment of brutal sincerity. Carmen tells Don José to leave. Don José's reaction "*Partir? Nous separer...*" (*To leave? To part from you...*), is supported by two successive sequential motifs, on cello.

E.g. 13



The "Cards" scene. Carmen recitative: „*Carreau! Pique! [...] La mort! J'ai bien lu, moi d'abord, ensuite lui. Pur tous les deux, la mort!*". (*Tile! Pike! [...] Death! I read it well, me first, then him. For both, it is death!*). The fatality motif anticipates, in a succession of three descending sequences, Carmen's first reaction to the sight of the playing cards: "Tile! Pike" Bizet's indication is *Presque parlé, pianissimo*. The second sequence of three motifs is one third higher, in the same extreme nuance - *pianissimo*. (*Andante quasi Allegreto, 6/8, flute*). This is, from a dramatic point of view, the moment of the blow of destiny: the cards show her the symbol of death: "*La mort!*" ("*Death!*"). Death is imminent, violent, inevitable. The aria that follows this monologue is a musical-dramatic confession of her belief in the occult power of cards.

E.g. 14





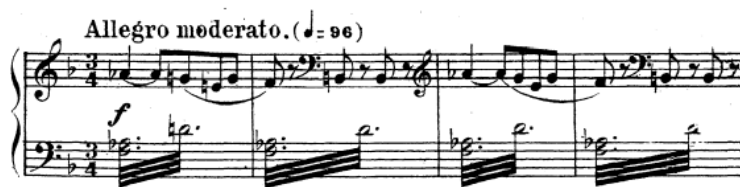
At the end of the Tercet (Frasquita/Mercedes/Carmen), the fatality motif returns, as a subtle musical reminder of the destiny that pursues her. (F major, 2/4, *descrescendo*, unison of cello/ double bass).

E.g. 15



The finale of act III. (*Allegro molto moderato*, $\frac{3}{4}$, *forte*, unison in Flute/ Oboe/ Clarinet/ Bassoon). Don José recitative „Sois contente! Je pars, mais... nous nous reverrons!“ (Be happy! I am leaving, but we will meet again!) The last syllable of Don José’s reply is violently punctuated, as a threat, by the intervention of the “fatality” motif. It is repeated, identical.

E.g. 16



ACT IV. The final scene

The conflict between Carmen and Don José reaches its climax. His intention to persuade her, with pleas and humility to return to their love is useless. The jealousy provoked by Carmen’s cold indifference, by her new love for the Toreador, even hatred, defiance, ostentatiously foretell the imminence of murder. The scene is intensely dramatic. José’s declamatory

monologue, supported by the *tremolo* of the strings, is punctuated by brutal interventions, in *fortissimo*, of the motif of "fatality", like dagger blows, at each end of the sentence.

Don José: „Ainsi, le salut de mon âme je l'aurais perdu pour que toi/ Pour que tu t'en ailles, infâme, entre ses bras rire de moi!/ Non, par le sang, tu n'iras pas, Carmen! / C'est moi que tu suivras!" (Thus I have lost my soul for you/For you to leave, you wicked, and mock me in his arms!/ Not on my blod, you won't, thou shall not leave, Carmen!/ You'll follow me instead!)

E.g. 17

The musical score for Don José's monologue is presented in four systems. The first system shows the beginning of the phrase with a tremolo in the strings and a fortissimo (ff) dynamic. The second system continues the melody with a fortissimo (ff) dynamic. The third system features a piano (pp) dynamic and includes the lyrics "ore - - - - - scen - - - - -". The fourth system concludes the phrase with a fortissimo (ff) dynamic and the lyrics "- do".

The "fatality" motif, supported harmoniously by a major chord, in *fortissimo*, confirms, like a *catharsis*, the fulfilment of destiny (*Andante moderato*, 3/4, unison in Violins/ Flute/ Oboe/ Clarinet).

Don José: „*Vous pouvez m'arrêter... C'est moi qui l'a tuée!*” (You can arrest me now... I am the one who killed her!).

E.g. 18



The brief analysis of the motif of “fatality” was the result of the study and the joy of going through the score both from the perspective of the accompanying pianist and that of the musicologist. The topic of “Carmen” remains open for future approaches of other relevant aspects of musical dramaturgy.

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THE “WILD BEAUTY” OF BRAHMS’S RHAPSODIES, OP. 79. STRUCTURAL ANALYSIS AND COMPARATIVE ANALYSIS OF PERFORMANCES

SEBASTIAN SHWAN¹, STELA DRĂGULIN²

SUMMARY. The present paper focuses on the *Two Rhapsodies*, Op. 79 which, along with Op. 119 No. 4, form the triad of Brahms’s rhapsodies for piano. Devised according to the ancient notion of the rhapsody, with the development of the epic tension, these works evoke the “Charites and the Heroes”, following the technical and compositional patterns laid out in the piano miniatures in Op. 76, at the same time, recalling the ideas that lay at the basis of the *Ballads* Op. 10. In the first part of the paper, aspects regarding the analysis of the structure are revealed, the aim of the research being the disclosure of the constituting structure, which will inspire the performing artist to convey and reveal the composer’s intentions. A system of structural ramification has been made, starting from the overall image to the smallest details, represented in tables that contain the following aspects: structure, main structural elements, thematic material, tonal scheme. Within the analysis, the harmonic and rhythmic dimensions will be indicated as well. The second objective of the research concerns three important renditions of pianists Radu Lupu, Martha Argerich, and Murray Perahia – three distinct conceptions regarding the performance, the style, and technique as well. Elements pertaining to the following dimensions will be observed: agogic accents and dynamics, phrasing, tempo, faithfulness towards the score, the identification of attack techniques, touch of the keys, and use of pedals, along with the resulting sonority and the semantic connotations of the sound.

Keywords: Brahms, piano, *Rhapsodies Op. 79*, structural analysis, comparative analysis

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Introduction

Throughout his career, Johannes Brahms was drawn towards the mythical theme of heroism, represented in various forms in his works. In the third phase of his creation, also known as “the period of the symphonies”, Brahms writes two *Rhapsodies for piano* Op. 79. Inspired by the profound emotions conveyed through these works, Elisabeth von Herzogenberg, to whom the rhapsodies were dedicated, appraised their “wild beauty”. A real treasure, the impressive correspondence between Brahms and Elisabeth, throughout the duration of 15 years, reveals the image of “Lis!”, the one so dear to the composer, his inspiring muse.

A closer analysis reveals the existence of a triad of rhapsodies, composed by Brahms for the piano: the first two form the Op. 79, while the third concludes the “*monologues*” for piano Op. 119.

The two rhapsodies in Op. 79 – composed halfway through his career, in 1879, follow the technical and compositional patterns laid out in the *8 Pieces for Piano* Op. 76, and resemble the youthful concept of the *4 Ballads* Op. 10 – are naturally continued, 12 years later, with his last *Rhapsody* Op. 119 No. 4. Regarding the rhapsodies in Op. 79, Brahms’ friend, Billroth, wrote in a letter that *in both Rhapsodies [...] there is more evidence of the tumult of the young Johannes, than the mature perspective of the composer’s last works, written at the height of his career.*³

The three works are composed respecting the ancient meaning of the term *rhapsody*, with an expansion of the epic tension, which characterizes the epic poem, thus distinguishing themselves from the style of other contemporary rhapsodies of the Romantic period that contained a pattern of folkloric origin but lacked the bright accents of Liszt’s rhapsodies. Echoing the sonatas of Brahms, real “symphonies in disguise” as his mentor, Robert Schumann described them, due to the pathos and intensity of emotions, the Rhapsodies evoke “the Charites (Graces) and the heroes”.

Rhapsody in B minor, Op. 79 No. 1

The first of the two Rhapsodies in Op. 79 is written in the key of B minor and has a distinct *compound ternary form* (A – B – A), in which the A sections bear the distinguishing features of the sonata form in small-scale, with a conflicting character between the themes and sections.

³ Walter Niemann, *Brahms, Leben und Schaffen*, Berlin, 1920, p. 194.

After the repeated presentation of the Exposition, although it carries novel thematic material that will later be developed in several situations, regarding structure, the Transition functions as a passage that enables the progression towards the Development. The tensest section of the sonata, the previously presented themes and fragments are developed and explored here in various keys, the rapid ascending scales introducing the Recapitulation, where Brahms relinquishes the material of the second subject group. With a melodious theme, extracted from the episodic theme of the Transition, the central section of the Rhapsody is divided into two sub-sections, the latter with a contrasting character owing to the oscillation between major and minor modes. The restatement of the main section A is identical to its first presentation, to which the composer attaches a coda, with the purpose of "musically resolving" the central section on the major keynote (B major).

The harmonic ambiguity is ubiquitous in the *Rhapsody in B minor*, through the alternation of minor-major modes the harmonic structure acquiring the capacity to generate multiple directions of evolution. Brahms alternates between the minor and major modes and uses the common notes as "harmonic bridges", with the purpose of suddenly modulating to distant keys. In this work, all the transitions between the various sections are obtained through common notes, or modulations to the parallel keys.

The **Exposition**, between measures 1-29, consists of the first subject (mm. 1-15), Transition (mm. 16-21), second subject group (mm. 22-27), and a short conclusion (mm. 28-29).

The first subject (mm. 1-15), in the key of B minor, presents a tense, harsh, and wild theme, domineering in its length and intensity, resembling a galloping march (different from the *Rhapsody Op. 119 No. 4*), an effect obtained by the composer using dotted rhythms in the upper voice, completed by the repetitive off-beat figure in the bass (eighth rest, followed by three eighth notes), in descending arpeggios, on the degrees I-V.

The restlessness of the first subject is amplified, through an antithetical device between the upper voices and the accompaniment. The second phrase (mm. 5-8) is the melodic inversion of the first phrase, the main theme reaching its first *climax* in the third phrase (mm. 11-12), due to the syncopated ascending chords.

E.g. 1

The musical score for E.g. 1 shows the first subject of Brahms' Rhapsody in B minor, Op. 79 No. 1, measures 1-8. The music is in F-sharp minor and 2/4 time. The tempo is marked 'Agitato'. The score consists of two systems of piano accompaniment. The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues the piece, ending with a crescendo (cresc.) marking. The bass line features a prominent triplet of eighth notes.

Brahms: *Rhapsody in B minor*, Op. 79 No. 1
The first subject, mm. 1-8

Although the key of F-sharp minor is introduced in measure 10, its distinct sonority is perceived merely at the beginning of the transition (m. 16). **The transition**, in the dominant key (mm. 16-21), begins in the minor mode, which induces the listener a threatening and restless atmosphere, using a double descending chromaticism (mm. 18-20), a genuine and unexpected *Passus duriusculus*. The dominant key naturally transforms into the major key (m. 20), preparing the listener for a revival of the tonic note (*B*), a conclusion that will not be attained, however.

E.g. 2.

The musical score for E.g. 2 shows the transition of Brahms' Rhapsody in B minor, Op. 79 No. 1, measures 16-19. The music is in D major and 2/4 time. The tempo is marked 'm.g.' (moderato giusto). The score consists of two systems of piano accompaniment. The first system shows the beginning of the transition with a fortissimo (fp) dynamic. The second system continues the piece, ending with a melodic line in the treble and a triplet of eighth notes in the bass.

Brahms: *Rhapsody in B minor*, Op. 79 No. 1
Transition, mm. 16-19

Maintaining the pulsation of eighth notes in the Transition, the **second subject** (mm. 22-27) – alluding to Beethoven's fate motif – is derived from the first subject, through the augmentation of the note values in the bass, along with the motif of the upper voice. Thus, beginning on the same F-sharp note, the second subject starts abruptly in the harmonic scale of its relative (D major). The perception of a new tonic note is questioned immediately in

the second measure, the key of D major resembling rather the dominant key of G minor, then G major in measure 26, and again G minor in measure 27. The solemnity and calmness of the moment is emphasized by the harmonic pedal of the relative key, which serves as a basis for the construction of the second subject, terminating the Exposition with a short harmonic conclusion (mm. 28-29).

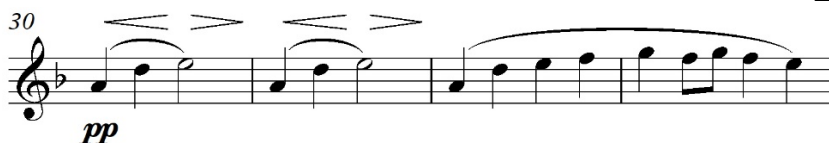
E.g. 3



Brahms: *Rhapsody in B minor*, Op. 79 No. 1
The second subject, mm. 22-23

The following 9 measures (mm. 30-38) serve as a transition towards the Development, marked *in tempo*. In this segment, Brahms introduces a completely new thematic material, in which timidly a supplicating theme takes form, in the parallel minor key, constructed on a harmonic pedal that persists from the previous section.

E.g. 4



Brahms: *Rhapsody in B minor*, Op. 79 No. 1
The episodic theme of the segment that leads up to the Development,
mm. 30-33

The motif nucleus, consisting of 3 ascending notes that form the interval of a perfect fourth and a major second, first generates the episodic theme of the transition and later is invested with diverse traits. Thus, the transition becomes valuable.

In the **Development** (mm. 39-66), Brahms elaborates various fragments from the main themes, in ascending sequences, on different scale degrees, and in diverse registers, culminating with the imitation, in both hands, of the main thematic motif. Thus, using Classical compositional techniques, he obtains unique Romantic sound structures. One may observe the reversed order of thematic elaboration, the musical discourse is vigorously attacked with the first segment of the second subject in *staccato*, and elements belonging to the first subject in a descending sequence.

E.g. 5

in tempo

39 *f* *p*

**Brahms: *Rhapsody in B minor*, Op. 79 No. 1
Development, mm. 39-42**

In the following 6 measures, the second subject is presented in opposition, this time in *legato*, with the dynamic indication *piano mezza-voce*, in an ascending sequence that culminates with the first subject. The frequent repetitions of the motives, in canonic imitations (mm. 49-52), intensify the entire passage, reaching the climax of the Development in measures 60-61. Here, for the first time, the composer marks the *fortissimo* dynamic indication.

E.g. 6

49 *f* *sf*

**Brahms: *Rhapsody in B minor*, Op. 79 No. 1
Development, mm. 49-52**

E.g. 7

**Brahms: *Rhapsody in B minor*, Op. 79 No. 1
Development, mm. 60-61**

Brahms has a remarkable and original manner of creating harmonic delusions. The composer’s authentic perspective regarding the harmonic and functional dimensions of the musical discourse may be observed in the second sequence as well (mm. 56-57), constructed on the ascending chromatic scale in the bass. The sequence begins in B minor and concludes on B major, key written in its enharmonic equivalent (C-flat major), eventually reaching the key of F major in a very natural fashion.

The rapid ascending scales (mm. 62-66), a genuine “unfolded fan of notes”, adds a touch of virtuosity to the work, at the same time also leading to the “reset” and repetition of the discourse, introducing the **Recapitulation** in measure 67.

E.g. 8

**Brahms: *Rhapsody in B minor*, Op. 79 No. 1
Transition to the Recapitulation, mm. 62-66**

In the Recapitulation, Brahms deliberately relinquishes the Second subject, its replica being unable to find its place in the newly created context. Preserving the rhythmic formulae from the previous measures, and using elements from the Transition, the segment in measures 81-86 (marked *più f*), prepares the climax of the Recapitulation. This passage, difficult from a pianistic perspective, is devised through a game of lines and an unmarked metric acceleration (4/4, 3/4, 2/4). The time of exchange between the voices is diminished, gradually reaching an off-beat overlapping of lines.

E.g. 9

Brahms: *Rhapsody in B minor*, Op. 79 No. 1
 Recapitulation, mm. 81-88, rewritten with metric change

The short Coda (mm. 89-93) is devised using a fragment from the episodic theme of the transition, revived in the 4/4-time signature.

With a melodious theme, obtained from the motif in the transition, the central section of the Rhapsody (the B section – mm. 94-128), marked *molto dolce espressivo*, in the parallel key (B), is also divided into two subsections, the first consisting of 10 measures, conceived in reflective symmetry (3+2 measures and 2+3 measures, indicated in the phrasing of the right hand).

E.g. 10



**Brahms: *Rhapsody in B minor*, Op. 79 No. 1
B Section, mm. 94-103**

The differing phrasing of the left hand may be observed, grouped 2+2+1 and 2+3. In the first phrase, this is employed to join the segments, without disturbing the unity of the five measures, while in the second phrase, both hands deliberately have a simultaneous phrasing, to mark the sudden modulation to the ascending note. At the same time, in this section 4 voices can be discerned: the internal voices, which move in parallel sixths and tenths, and the external voices, with the role of harmonic pedal.

The middle section is contrasting, due to the oscillation between major and minor modes, and is similarly followed by a conclusion (mm. 121-128).

The reiteration of the main **A** section (mm. 129-233) is identical to its first presentation, with an extended **Coda**. Here, the episodic theme is presented in the lower register, having the role of “melodic resolution” of the **B** section, in the same major tonic (B major).

Thus, the instrumental music becomes a genuine vocal dialogue, in which one voice “affirms”, and the other “doubts”: the affirmation is the ascending perfect fourth of the motif, while the doubt is expressed through the last interval, namely the descending major third, synthesizing the beginning and the end.

E.g. 11



**Brahms: *Rhapsody in B minor*, Op. 79 No. 1
Coda, mm. 233-236, rewritten in a simplified manner**

A Section										
Section	129-233					Recapitulation				
	Exposition					Development				
Measures	1-29		39-66			67-93			Coda	
Sub-section	First subject		Transition			First subject			Coda	
Measures	1-15		30-38			67-80			81-88	
Sub-level	4 4 4 3		4 5 4 5 4			4 4 4 4			2+4+2 5	
Tonal scheme	i (b)		iii (d)			i (b)			i (b)	
	b	d	f	f#	D	B ^b	G ^b	B	F	G ^b

B Section										
Section	94-128					Recapitulation				
	Exposition					Development				
Measures	1-29		39-66			67-93			Coda	
Sub-section	First subject		Transition			First subject			Coda	
Measures	1-15		30-38			67-80			81-88	
Sub-level	4 4 4 3		4 5 4 5 4			4 4 4 4			2+4+2 5	
Tonal scheme	i (b)		iii (d)			i (b)			i (b)	
	b	d	f	f#	D	B ^b	G ^b	B	F	G ^b

A' Section										
Section	129-233					Recapitulation				
	Exposition					Development				
Measures	1-29		39-66			67-93			Coda	
Sub-section	First subject		Transition			First subject			Coda	
Measures	1-15		30-38			67-80			81-88	
Sub-level	4 4 4 3		4 5 4 5 4			4 4 4 4			2+4+2 5	
Tonal scheme	i (b)		iii (d)			i (b)			i (b)	
	b	d	f	f#	D	B ^b	G ^b	B	F	G ^b

Brahms: *Rhapsody in B minor*, Op. 79 No. 1
Structural analysis

According to Dinu Ciocan, the final goal of music analysis is the performance. Sandu-Dediu writes that *"The theme of performance comparison belongs to the particular area of music criticism, but also represents a useful exercise for the performer himself, when he desires to support or deny his personal vision regarding the musical discourse"* (*Tema comentariului de interpretări comparate aparține zonei specifice a criticii muzicale, dar reprezintă și exercițiul util interpretului însuși atunci când vrea să-și confirme sau infirme propria viziune asupra textului muzical*).⁴

Case study – Comparative analysis of the performance of Brahms' Rhapsody in B minor, Op. 79 No. 1

For the following comparative analysis, the performances of three important pianists were chosen: Radu Lupu, Martha Argerich, and Murray Perahia.

Romanian pianist **Radu Lupu** (born in 1946), who lived in Great Britain and later settled in Switzerland, is one of the most important living pianists. Gifted with a broad perspective and original ideas, Radu Lupu follows his own set of rules when it comes to constructing the musical discourse. He respects the composer's indications in the score, assimilates the written music, and performs it in a thoroughly personal manner. For Lupu's discourse to be correctly understood by the listener, this requires an intimate comprehension of the maestro's manner of performance. For someone who is not familiar with Radu Lupu's perspective of structural contriving and his skillfully combined sounds, it is possible to erroneously interpret the message, considering the musical discourse to be devoid of contour and precision. The lack of elements cannot be suspected; they exist, but in a structured matrix that clearly bears the artist's mark. With a multi-leveled approach, the Romanian pianist impresses his audience with his vigorous, stable, and convincing performance. Although the architecture of his sound constructions is grandiose, paradoxically it remains supple. Details are subordinated to the work in its entirety. His special sound creates visual images, unique experiences that involve synesthesia. His recordings were made in the studio, in 1970 (Op. 79 No.1) and 1976 (Op. 79 No. 2).

With exceptional technique and unusual ease, pianist **Martha Argerich** (born in 1941) is considered one of the greatest pianists of all time. Her passionate and tumultuous temper (traits that are reflected in her choices of tempo, especially in the second *Rhapsody*), with phrases that

⁴ Valentina Sandu-Dediu, *Alegeri, Atitudini, Afecte – Despre stil și retorică în muzică* [Choices, Attitudes, Affects - About style and rhetoric in music], București 2013, p. 242.

have seemingly frivolous accents at times, and are tender and soft at others, the pianist resonates in a unique way with the complex dimensions of the *Rhapsodies* and their “wild beauty”. Argerich’s vision of the *Rhapsody in G minor* is fantastic and strange, her approach resembling rather the genre of *fantasia* or *capriccio*, than the epic image of the work, due to her unusual choices for resolution (*diminuendo* instead of *crescendo*, for example). With her almost Latin manner of performance, Martha Argerich plays the punctuated rhythm by linking the short values to the following notes, thus making the short values seemingly belong to these, unlike Radu Lupu, who chooses to link the short values to the preceding note, a choice that conveys the profoundness typical for the German style. The analysis is based on a studio recording from 1960.

Settled in Great Britain, the American pianist entitled by French journalists “the poet of the piano”, **Murray Perahia** (born in 1947) is an important figure when it comes to the performance of Bach and Mozart. In the two *Rhapsodies Op. 79*, his style is solemn, grave, majestic, and elegant. The performance is balanced, thoughtful, and respects the stylistic requirements, with its organ-like sonority, especially in the second *Rhapsody*. Perahia also respects the composer’s indications in the score. His attributes as a pianist are discernible in the current performance as well. The recording was made in the studio in 2010. Perahia’s rendition is a didactic model, as may be observed in the presentation of his perspectives relating to the score.

In **Section A** – Exposition, first subject (mm. 1-15), **Radu Lupu** clearly marks the triplet in the thematic motif. Although his tempo is balanced ($\text{♩} = 88$), he prefers to convey the *Agitato* character rather by emphasizing all the details, than by altering the agogic axis. The beginning of the second phrase, the place where the thematic levels are exchanged, is marked by a polyphonic approach. A first culmination can be observed in the final bars of the first theme (mm. 11-12). **Martha Argerich** performs the entire first subject within a single ample phrase, in a constant tempo ($\text{♩} = 96$). Beginning with the second phrase, the differences in dynamics are obvious. The climax (m. 11) is dramatic, declamatory, the descending line of the soprano is colored, while the harmonic support of the left hand is reduced in intensity. In measure 15 the pianist opts for a *decrescendo*, thus calming the conflict before the *fp* accent in the Transition. With his ample phrases, **Murray Perahia** chooses a slow tempo ($\text{♩} = 84$), thus offering the musical discourse the time to unfold. His attack is sharp, and the organ-like sonority is achieved through the timbre conveyed to each voice. The climax is prepared and treated gravely.

In the **transition** (mm. 16-21), the reverberation of the climax can still be sensed, and the vitality of the first subject is prolonged to the following two measures of this section. **Radu Lupu** prepares the second theme by calming the tempo ($\downarrow = 69$). The color of the high voice, with an almost brightening effect, alludes to the major mode. By slowing the tempo ($\downarrow = 72$), **Martha Argerich** chooses to ignore the indications in the score (*crescendo – decrescendo*) and, aided by her pedaling technique, she creates the sensation of a strange fog, a veil of mist, a spectral apparition. **Murray Perahia** respects the indications in the score, which can be observed in his manner of attack (*staccato, portato*), using the pedal with great prudence.

The second subject (mm. 22-29): rather in a *mp* dynamic, with full, generous, grave, and imposing sound, **Radu Lupu's** construction is impressive in its monumentality. **Martha Argerich** chooses to emphasize the contrast between themes, her approach is mysterious, due to the appeased tempo (as indicated in the score: *Sostenuto sempre*), the intensity is very low, the touch of the keys is velvety. In the performance of Radu Lupu, the expressive intention is directed towards the accented beat of the measure (the last note in the group of four), while in the case of Martha Argerich this begins on the first note. In the second half of the second subject, she surprises with her choice of emphasizing the chromatic accumulation in a *decrescendo* resolution and concluding the theme in *allargando*. Among the three performers in this comparative analysis, Martha Argerich chooses not to repeat the Exposition. With stable agogic accents and massive sonority, **Murray Perahia** has a global perspective of this section, including the second subject in a construction that contains the preceding sections. This approach may seem superficial, lacking depth or height, traced on the central line of the performer's perception.

The transition/thematic episode (mm. 30-38): due to his flowing and linear execution, lacking accents, clearly contoured melodic profiles, or an obvious phrasing, in **Radu Lupu's** performance the first measures of this section are prerequisites of the poetic, lyrical, nostalgia – nostalgia which bears the traces of an unconfessed unfulfillment. Despite the choice of using a slightly "glass-like" sound for the voice in the right hand, **Martha Argerich** manages to convey a warm, veiled atmosphere. Her interpretation excels in expressiveness, the episodic theme is approached in a *rubato* manner. She refrains from employing a predictable and easy method, opting to emphasize the climax of the phrase by delaying and diminishing intensity, dynamically placing it below the other notes. The right hand leads the melodic

line in *crescendo*, while the left hand follows the contrast, in a *decrescendo* phrase, thus creating the illusion of volume. The motivic iteration with later development is executed by **Murray Perahia** with growing intensity, marking the melodic maximum, the G note, supported in its turn by the accompaniment of the left hand.

In the **Development** (mm. 39-66), **Radu Lupu** assembles the constituting elements in a harmonious, authentic, convincing manner. He creates a well-defined construction that reveals the “architect”. In an ingenious manner, he recreates and rearranges the elements. Although played with vigor, the climax is not fulfilled, it does not reach its resolution; it seems to remain suspended because of the acoustic limitations of the instrument. Thus, the relationship between the unfolding of forces and the outcome is disproportional. **Martha Argerich** uses a sharp, firm, percussive attack in measures 39-42. From a semantic perspective, the menacing atmosphere in measures 43-46 is clearly declared in Radu Lupu’s performance, while in Martha Argerich’s recording one may sense the insinuation of threat, due to the clear articulation of the lines and the retaining of the mysterious character of the second subject. Through nuance, she treats (from a dynamic point of view) the motivic cells differently in various registers. She accomplishes successive accumulations in one breath. Intuitively sensing the acoustical limitations of the piano in the higher register, she accelerates the tempo and solves the climax in a single movement, within a single breath. In **Murray Perahia**’s performance, the inspired use of the pedal all through the entire measure of the climax offers support for the chords in the higher register, thus compensating for the physical and acoustic hindrances of the instrument.

The **Recapitulation** and **Coda** (mm. 67-93) are played by **Radu Lupu** in a slower tempo than the Exposition ($\downarrow = 84$). He plays the statement of the first theme in a clear, jerky manner. One possible explanation could be the performer’s desire to underline, to make the initial message obvious. The segment between measures 82-88, perceived as a “duel”, is performed with a warrior-like attitude, using a sharp attack and stable agogic accents. Lupu omits the graphic sign *diminuendo* (mm. 89-90), considering this to be unfulfilling for a first resolution. At the opposite pole, **Martha Argerich** attacks the Recapitulation in a more alert tempo, as compared to the one in the Exposition, which reveals her vision regarding the repetitive moment. The sudden unfolding of the musical events contributes to an easy resolution of the conflict. In **Murray Perahia**’s version, the Recapitulation is approached in a moderate dynamic nuance, which indicates a wise choice. Perahia seems to preserve his energy for the upcoming events. The sensation of unexpected acceleration is obtained through maintaining the tempo, and

through an overflow of musical events, which give the impression of time compression. Special importance is given to the rest before the **sf** (m. 86), which further emphasizes the tension, the prolongation of the rest increasing the effect of the suspense.

In the **B section** – “The idyllic realm” (mm. 94-128) – Brahms suggests the escape to a parallel dimension, beyond time and space, in a dream-like setting. The transition is sudden, without any harmonic preparation, as if passing through a portal, directly modulating to the parallel major key. The melody has ample, arched phrases. The imaginary sensation of floating is obtained by the composer with the help of the homogeneous accompaniment in eighth notes (quavers), through the use of the pedal point (organ point) on the off-beat (respectively on the tonic and dominant, etc.), and the frequent use of the pedal, marked *col Ped.* The whole notes (semibreve) in the high register, played on the same note, create a fairy-tale-like, dreamy atmosphere (very similar to the dream world in the second part of the *Sonata in F minor, Op. 5*). The transposition to a higher scale degree (m. 101) creates the illusion of continuous enrapture, while the conclusion of the suspended phrases strives to recall the sound of “falling stars”. The performer should avoid fluctuations in tempo and should use minimal *rubato*, thus creating the illusion of floating and ease. The interference between the two “worlds” is evoked by the composer through alternating the major and minor modes. An excellent craftsman of compositional techniques, through this major-minor game Brahms certainly did not aim to return to the home key of B minor. The last chord of the central section (m. 127) cancels the illusion of existence in an idyllic dimension, this realm may be accessed, but it is not possible to remain there.

In the central section of the Rhapsody, in the performance of **Radu Lupu**, the sound does not belong solely to the acoustic register, it also has a visual dimension, creating emotions and synesthetic sensations. Through a multi-leveled approach and access to the work, Radu Lupu avoids becoming influenced by the freedom of expression in the melody: at the same time, he skillfully and technically creates the accompaniment. His performance is characterized by a sensitive nostalgia. The fiery rendition of the first part is transformed, in **Martha Argerich**'s performance, to a warm rendering, with a more *rubato* tempo. **Murray Perahia** approaches this section in a more flowing tempo. Of the *molto dolce espressivo* indication he chooses to respect only the *espressivo* indication, adding to this a slightly passionate touch. The atmosphere is not idyllic, his vision contains real, earthly colors.

In the **Coda** (mm. 217-233), in the rendering of **Radu Lupu**, the dialogue between the theme in the bass and the answer of the upper voice, on several distinct planes that emphasize the feeling of restlessness, can be clearly perceived. **Martha Argerich** approaches the section of the coda in a flowing tempo. She creates an image of the wavy surface of the water, through the discreetly contoured arpeggiated triplets, and an insinuating response, which highlights the theme in the lower register. The subtle use of the pedal (mm. 230-231) produces an unexpected effect, bringing out the rests on the off-beat, evoking the pulsation of the heart. **Murray Perahia** maintains the unity of the work.

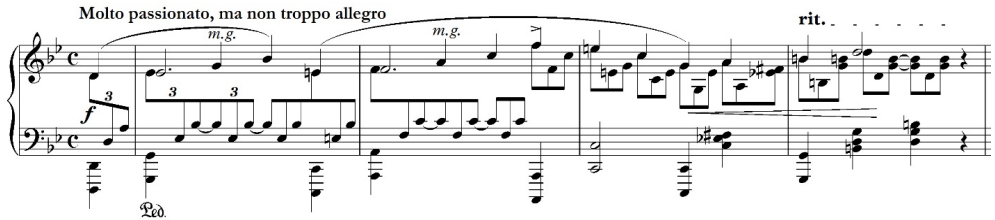
Although the above-mentioned performers belong to the same generation (the golden generation of piano players), and notwithstanding the moment when each of the three performers made the recording (Argerich – age 19, Lupu – age 25 and 31, and Perahia – age 53), the listener does not feel restricted to a certain spirit of an epoch, nor a certain performance “fashion”.

Rhapsody in G minor, Op. 79 No. 2

The second *Rhapsody* Op. 79 has the structure of a concise sonata, with a short Exposition and an unusually long Development. Regarding its sonority, the most interesting passage is the grand re-transition, which strives to regain its potential energy. In both rhapsodies one may observe the composer’s “reticence” of establishing the key in the first measures: the beginning of the *Rhapsody in G minor* can be described as having a “wandering” tonal center, which makes it even more comforting when it finally reaches the tonic.

The first subject (mm. 1-8) begins with an interrupted cadenza and a leaping, ample, ascending passage, which could suggest the ancient hero’s longing for immortality. Throughout the entire work, the unusually throbbing triplets convey the structural unity of this rhapsody. It is important to note, that all the themes of this work, including the transition, begin with an upbeat (anacrusis).

E.g. 13



Brahms: *Rhapsody in G minor*, Op. 79 No. 2 - The first subject, mm. 1-4

The transition (mm. 9-13), which usually prepares the presentation of the second subject group, here has the function of manifesting, of personifying the ideal proposed by the first subject. With its combative character, the transition contains contoured thematic possibilities, with octave leaps in the bass and flow of chords.

E.g. 14



Brahms: *Rhapsody in G minor*, Op. 79 No. 2 - Transition, mm. 9-10

The first theme of the second subject group (mm. 14-20) is brought about through the repetition of the motif in measure 14 (E.g. 15), and at the conclusion of the phrase, Brahms employs the beginning of the motif in an ascending harmonic sequence (mm. 19-20 – E.g. 16).

E.g. 15



Brahms: *Rhapsody in G minor*, Op. 79 No. 2
The 1st theme of the second subject group
(S.II.1, mm. 14-15)

E.g. 16



Brahms: *Rhapsody in G minor*, Op. 79 No. 2
The 1st theme of the second subject group
 (S.II.1, mm. 19-20)

The second theme of the second subject group (mm. 21-30) maintains the tonality, as well as the march-like character, but this time it becomes somber and implacable, on the same ternary rhythm, in menacing *piano* colors, through the ostinato formulae in the inner voice of the right hand.

E.g. 17



Brahms: *Rhapsody in G minor*, Op. 79 No. 2
The 2nd theme of the second subject group
 (S.II.2, “The funeral march”, mm. 21-24)

The bass and the upper voice are stable. The successive repetition of the same note in the first voice, the doubling in octaves of the ostinato triplet on the last beat, followed by the punctuated rhythm in the bass, suggests the image of a funerary procession. Gently insinuating in the beginning, the developed tension becomes more evident, emphasized by the punctuated rhythm, the dissonances, and retardations, underlined through the *crescendo*, creating the impression of dynamism. This is followed by an incredible accumulation of tension, unleashed only in the last measure of the Exposition, through a descending arpeggio that spreads 3 octaves, and is continued in the Development.

The **Recapitulation** is the restatement of the Exposition, with modulations characteristic to the structure, followed by a Coda that encompasses 8 measures.

Section	Exposition 1-32						Development 33-85						Recapitulation 86-123					
	Measures	First subject	Transition	Theme II 1	Theme II 2	Coda	D1	D2	D3	D3	D3	D3	First subject	Transition	Theme II 1	Theme II 2	Coda	
Sub-section	1-8	9-13	14-20	21-30	31-32	33-53	54-64	65-85	86-93	94-98	99-105	106-115	116-123					
Measures	4	4	3	4	2	4	4	4	4	4	4	4	4	2	3	4	4	
Sub-level	2-2	2-2	1-1	(1-1)-2	(1-1)-2-2	2-2	2-2	2-2	2-2	2-2	2-2	2-2	2-2	2-2	2-1	(1+1)-2	(1+1)-2-2	3-1
Tonal scheme	i1 (g♯G)						iii (b)						i (g)					

Brahms: *Rhapsody in G minor*, Op. 79 No. 2 - Structural analysis

Case study – Comparative analysis of the performance of Brahms' *Rhapsody in G minor*, Op. 79 No. 2

Exposition – First subject (mm. 1-8): **Radu Lupu's** unitary vision regarding the tempo of the entire work ($\downarrow = 120$) is remarkable. Despite this, in certain sections of the Rhapsody particular values (durations) of the tempo become evident. Lupu intuitively senses the ballad-like dimension of the work, thus opting for expansive, ample phrases that comprise 4 measures, a demanding choice due to the comprising musical events that are immediately resumed, without any pause. In **Martha Argerich's** performance, one may remark the instability of the tempo in the presentation of the main theme's two phrases – the first around $\downarrow = 120$, and the second around $\downarrow = 138$. Contrary to the composer's indications, Argerich concludes the first phrase *piano* and *diminuendo*, ending the entire exposition according to Brahms' notations in the score, this latter choice dictated by considerations of persuasive nature. Owing to the compact key attack, which results in an organ-like effect, the construction of **Murray Perahia** is well-defined: every two measures the anacrusis is approached with agogic broadness and spatial distribution of sound. The flexibility of the agogic accents, which can be discovered only through an objective identification, unfolds in the ascending phrases of the theme between the duration of $\downarrow = 116-132$. The acceleration and slowing occurs in a flowing, natural manner.

In the Transition (mm. 9-13), **Radu Lupu** maintains the tempo of the previous section ($\downarrow = 126$). His rendition is descriptive, the musical narrative reflects the personal involvement of the performer, at the same time outlining the two melodic "characters" of the transition. The transition is played in a whirling, precipitated tempo, contrary to the *in tempo* indication. For this section, **Martha Argerich** chooses a rather lively, *più vivo* tempo ($\downarrow = 152$), the last chords almost "drowned" owing to the use of the pedal. **Murray Perahia** embraces a stable tempo, inspired by the pulsation of the triplets ($\downarrow = 132$), and a throbbing rhythm. The musical discourse is developed and concludes with ample final chords. Regarding dynamics, phrasing, and the use of pedals, the pianist performs this segment in the following manner:

E.g. 19

Brahms: *Rhapsody in G minor*, Op. 79 No. 2
The Transition, as played by Murray Perahia
 (transcribed by the author)

The first theme of the second subject group (mm. 14-20): **Radu Lupu** constructs the three iterations of the first theme in the second subject group in persuasive dynamic steps, without surpassing the *mf* indication in the score. The tempo of both themes in the second subject group is situated around the values $\text{♩} = 116\text{-}120$. **Martha Argerich** creates a strong emotional contrast in her rendition, where the first theme of the second subject group is introduced in a steady, almost hesitating tempo, with fluctuating rhythm (the metronome values are between $\text{♩} = 88\text{-}108$), in much softer intensity than the dynamic marking (*mp*), the touch of the keys resembling the music of Debussy. The atmosphere thus created is strange and unreal, supported by inspired harmonies. The second theme of this subject group is prepared by the pianist through the exaggerated touch of keys and an unwritten *ritenuto*. Refraining from emphasizing the contrasting character of the second subject group, **Murray Perahia** attacks the first theme of this subject group *con forza*, in a loud, declamatory manner (*mf*, almost *f*). One possible explanation for this type of approach could be the permanent presence of the triplets, within the themes and throughout the entire work, as a supporting motor of the sound construction.

The second theme of the second subject group – “the funeral march” (mm. 21-32) – in the rendition of **Radu Lupu** is throbbing, strict, precise, suggesting the waiting of the inevitable. The punctuated rhythm is deliberately performed with impetus. The accumulation resembles an uproar, thus gradually reaching the climax, a desperate clamor. **Martha Argerich** deliberately chooses a slow tempo ($\text{♩} = 92$), which creates a state of unnatural, heavy, overwhelming, tenebrous silence. Lacking the throbbing, strict pulsation, the march conveys a strange effect. Argerich emphasizes the upbeat (anacrusis) of the motif, followed by a decrease in intensity. Increasing in

intensity and abruptly accelerating in measure 27 (returning to a *quasi tempo primo*, $\downarrow = 132$), the performer suggests the perfidious attack of death, perceived as a predator, an aspect that emphasizes again the wild dimension of the Rhapsody. **Murray Perahia** imposes a stable and moderate tempo on the second theme of the second subject group ($\downarrow = 108$). Although in the score the accent is written on the 4th beat of the measure (on the upbeat), the performer marks the strong beat of the measure, followed by a decrease in the dynamics. The funerary march does not comprise sufficient accumulations in tension. Perahia uncovers his intentions, the premature growth of intensity diminishes the dramatic effect of his performance. Although he uses a firm attack, he does not manage to convey the climax its necessary strength.

For the entire Development (measures 33-85), **Radu Lupu** adopts the value of $\downarrow = 116$. In the first section of the Development (measures 33-52) – „The mood section” – Lupu continues the invasive and expansive concept first presented in the Exposition. Following the dynamic indications, generically marked ***p***, Lupu presents the Hero in his three appearances: when he demands (mm. 37-39), when he asks (mm. 45-47), and finally when he supplicates (mm. 49-51). In the second section of the Development (mm. 53-64) – “the funeral march section”, Lupu prefers to continue in a similar manner as the one employed in the Exposition, using a well-defined rhythm and sharp accents. The last section of the Development (mm. 53-64) – “the seeking section” is evoked in a superb manner by the performer. The Hero’s spirit is eager, anxious, restless, he cannot find his peace. He oscillates between himself and his thoughts. The dialogue is, in fact, a monologue. Despite the accumulation and a seemingly short climax in *fortissimo* (m. 79), the conflict remains unsolved. The final arpeggio, with synesthetic effects, symbolizes the desperate flapping of a butterfly’s wings, the last breath.

Martha Argerich chooses an in-depth exploration. She immerses herself in dynamic depths, from which she strives to be reborn. Expressive colors, from *piano* to *pianissimo possibile*, invest the work with mystery and refinement, further emphasized by the impressionist touch of keys that evokes the works of Debussy. Maintaining the same agogic and dynamic coordinates, the mysterious approach of “the funeral march” does not have the same outcome in the Development. According to the Schenkerian theory, the same performance is experienced distinctly in different musical circumstances, the listener having distinct levels of perception in the two situations. “The seeking section” is emphasized through a supple touch of the keys, inspired by *pianissimo* colors. Compared to Radu Lupu, who chooses to express himself in a monologue, Argerich opts for a dialogue. “The seeking section” contains a

short moment of victory (measure 79) as if the key to life had been found, but not it's gone. The final arpeggio rises like steam, transformed into drops of water, suggested by the dripping sonority of the voice in the right hand.

Murray Perahia respects the score, conveying distinct nuances to the harmonic events, thus coloring the musical discourse in various shades, depending on the context. The main reference remains the pulsation of the triplets. "The march" is clearly accentuated, in a *cantabile* manner. In Perahia's performance "The seeking section" is hard, there is no way out, as suggested by the dynamic monotony. The Hero is trapped. The climax is overemphasized, from both agogic and dynamic perspectives, through a *rallentando* that conveys the sensation of slow motion. The same tempo is maintained for the final arpeggio as well, dominated by the triplets.

Radu Lupu performs the Coda (mm. 116-123) in a single phrase, resembling "the last breath". The burning flame of life is extinguished by a last rush of the wind. In the rendition of **Martha Argerich**, the tempo of the coda is dictated by the previous section. In dynamic waves, with a more dense, almost crushing touch of the keys, the pianist evokes the last pulsations of the departing soul. **Murray Perahia's** performance is accomplished at the level of discernible concreteness, with a full and grave sonority.

Conclusions

Aristotle agreed that *what lies in opposition is symmetrical and harmonious, for the most beautiful harmony is born out of distinct objects, everything being the result of struggle* (The Nicomachean Ethics). *Nature is a whole, which balances the action of hostile forces, adjusting these opposing forces that tend to destroy one another; it is a principle of overcoming and rejuvenation.*⁵ I would dare to affirm that this rejuvenation refers to regeneration, a clear change of register, from unpredictable, to the fine control of the endeavor. *The antithesis* is perceived as a process in motion, with traits that resemble a discourse able to transform into a dialogue, conversation, or dispute.

Brahms solves the conflicting character through a unitary architectural logic, bonding the opposites, in a manner that represents the mature imprint of the composer's creativity. In some situations, he only presents these contradictions, while in others he also solves these, appeasing the conflict, an aspect that reveals Brahms' aspiration towards harmony and balance.

5 Ion Munteanu, *Mit și filosofie în cosmologia lui Lucian Blaga* [Myth and Philosophy in Lucian Blaga's Cosmology], Editura Scrisul Românesc, Craiova 2016, p. 63.

With passion, the three performers tell the story of the great Heroes. The questions represent the link between the performer and the audience, they invite to reflection, with faith and inspiration they convey a vision.

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THE POLONAISE IN FRÉDÉRIC CHOPIN'S WORKS. ANDANTE SPIANATO AND THE GRANDE POLONAISE BRILLANTE OP.22

LIOARA FRĂȚILĂ¹

SUMMARY. The present study is focused on the musical genre of the *polonaise* and its particularities in Chopin's creation, with precise reference to *Andante Spianato* and *The Grande Polonaise Brillante, Op. 22*. Chopin's substantial contribution to the genre consists of the transformation of a gallant dance of conventional harmony into a veritable heroic chant of prodigious harmonies. Due to a proficient transformation of a folk motif, Chopin is able to introduce folklore in his major works, according to the larger trend of national awareness that required the artists' return to the folklore sources of inspiration that were able to express the national yearning for freedom. Far from the solemnity of the courteous dance, these pieces become programmatic musical poems, sprung from the most noble of emotions, the love for one's country. The nostalgic chromatics, diffused throughout Chopin's entire creation, is augmented by the call for resistance in front of the historical events (Poland's loss of political independence). The polonaises Chopin composed at maturity had a new form, transforming into veritable epic poems which depicted images of Poland's heroic past as visions impregnated by lyric pathos and pain for the country's troubled history. Although their common feature is the epic and grandiose tone, Chopin's polonaises are extremely varied and versatile, characterized by grandeur and dramatism. The work proposed for analysis – *Andante spianato in G Flat* – is based on the principles of stanzas and variation and has the structure of two stanzas of A B type, followed by a Coda. Chopin added the *coda* as an introduction (only around 1843-1835, in Paris) to *The Grande Polonaise Brillante, Op. 22* (composed in 1831). Although intensely contrasting, the two parts seem to be connected exactly by this difference. This is the process that describes the genesis of *The Grande Polonaise Brillante précédès d'un Andante Spianato Op 22*.

Keywords: polonaise, folklore, ornamentation, chromaticism, variation, rubato.

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Cultural Influences and Environment of *Andante spianato and The Grande Polonaise Brillante, Op.22*

Chopin composed his first polonaise when he was seven, and his style was much developed along his working career. As with the nocturnes, Chopin perfected an existent form, also surpassing the ones who initiated it: Michal Oginski² and Karol Kurpiński³.

No matter the genre of Chopin's compositions, there can be distinguished the national character. It is only natural that it appears poignant in genres sprung from national dances – polonaises and mazurkas.

The string of Chopin's polonaises was wrought starting with a play he composed in 1818 and dedicated to his godmother, countess Skarbek. His following polonaises were also dedicated to people dear to him (professor Zwiny, friend Kolberg), but only the last ones were present on the list of his creations (Op. 71, no 1-3). Neither *The Polonaise in C Major* for cello and piano, composed when he was 19, nor the attempt to create (at the age of 20) a polonaise with orchestral accompaniment, *Grande Polonaise Brillante in E Major, Op. 22*, preceded by an *Andante spianato in G Major* cannot be omitted from that list.

Nonetheless, Chopin composed his chefs-d'oeuvres during his refuge in Paris, when his genius instilled his music with expressive force.

Compositions inspired by old Polish dances can be encountered since the Baroque epoch, written by G. Fr. Haendel, J. S. Bach or W. Fr. Bach⁴, but it is uncertain if Chopin had any knowledge of them. The research in this matter mentions the link between his polonaise and those of the less known composes – Oginski, Kurpiński, Elsner – his direct forerunners and precursors. But the most relevant influence on Chopin seems to be one of W. A. Mozart's pages, *The Polonaise-Rondo* from the *Sonata in D Major KV 284/205b*.

The Grande Polonaise in E Flat Major Op. 21 and *Polacca Brillante in E Major Op.72* by Carl Maria von Weber⁵ had obviously contributed to the genre's evolution during Romanticism, from the perspective of harmony, brilliance, and piano style, but it is also uncertain if Chopin knew of them.

² Oginski Michal (1765-1833) was a Polish composer, diplomate and politician.

³ Kurpiński Karol (1785-1857) was a Polish composer, music director and pedagogue.

⁴ Wilhelm Friedemann Bach (1710-1784), son of J. S. Bach, was a German organist, pianist and composer.

⁵ Carl Maria von Weber (1786-1826) was a German composer, pianist, music director, guitarist and critic, one of the most important personality of the Romantic School.

In Chopin's hands, the polonaise acquired some of the finesse of the piano sonata and early classical sonatina. On the other hand, the polonaises of Franciszek Lessel⁶ and Marie Szymanowska⁷ conferred to this dance something of the virtuous manner of composers as Johann Nepomuk Hummel⁸, John Field⁹ and C. M. von Weber.

These stylistic influences on a simple dance form created a more profound Polish music, making the transition from Luminism to Romanticism. There is a general tendency in the history of music to consider the Slavic music from before and the beginning of the XIXth century as weakly connected to the Western European tradition. During those times, the Polish composers seemed to be closely familiarized with the early music of the Western Europe, especially the symphonic compositions or the camera concertos. Mozart, Haydn and even Beethoven's music were certainly known in Warsaw during Chopin's apprenticeship and there is a lot of evidence about the importance the Polish composers placed on the unicity of their creation. Still, neither the symphonic art, borrowed from the West, nor the sternness of the church cantata had a considerable influence on young Chopin. The public of Warsaw was more receptive to the "bravado" concertos, composed by virtuosos as Hummel, Field and Weber or to the miniatures written for the piano salon. It can be said that this was an international trend which could be also found in the Polish composers, Chopin included. Only in the rondos, variations and concertos can be found a truly Polish "brillante" style, but the bravery of pieces by the violinist Karol Jozef Lipinski¹⁰ or the pianist and composer Franciszek Lessel had a certain influence on Chopin.

Still, neither the concerto halls, nor the chambers could compete with the opera, so beloved in Warsaw. Chopin's love for the opera was born there. Starting with 1820, the opera was dominated by the contemporary Italian style and, above all, by Gioachino Rossini. Some of the Italian composers established themselves in the Polish capital city, at least until 1831, and one of them, Carlo Evasio Soliva¹¹ played an important part in the musical circles as the director of the School of Canto and Declamation. In *Aniela*,

⁶ Franciszek Lessel (1780-1838) was a Polish composer.

⁷ Maria Szymanowska (1789-1831) was a Polish composer and one of the first professional piano virtuoso of the XIXth century.

⁸ Hummel Johann Nepomuk (1778-1837) was an Austrian piano virtuoso and composer. His music mirrors the transition from Romanticism to Classicism.

⁹ Field John (1782-1837) was an Irish pianist, composer and professor.

¹⁰ Karol Lipinski made the arrangements for some of Chopin's pieces for piano and violin, including The No. 6 Prelude in B flat, Op. 28.

¹¹ Carlo Evasio Soliva (1791-1853) was an Austrian-Italian composer of chamber music and cantatas.

the opera composed by Soliva, Chopin first saw Konstancja Gladkowska¹², debuting in 1830. Starting with Maciej Kamiński¹³, the Polish composers brought a major contribution to the repertoire of The National Theatre, excelling in comical operas with folkloric themes, especially in the form of *Singspiel* or *Vaudeville*.

During those times, Kurpiński was a prominent figure of the Polish musical life and young Chopin intersected with his works. He improvised on a theme composed by Kurpiński and included another in *Fantasy, Op. 13*, with a Polish theme. Kurpiński was the musical conductor of two of Chopin's piano concertos in Warsaw.

Other Polish features of the music Chopin composed during his residence in Warsaw reveal a range of heterogeneous styles: Baroque church cantatas composed by Jacob Golabek, Elsner's classical symphonies and chamber music, bravado concerts and solos of Lessel and Jozef Deszczyński¹⁴, Szymanowska's miniatures, Kurpiński's Italian operas, and others. Ironically, looking at this range of styles, the concept of the Polish national idiom was very popular at the beginning of the XIXth century, commented not only in Waclaw Sierakowski's¹⁵ works, or Elsner, but also in the local newspapers. Out of political reasons, the Polish composers were encouraged to write music, proclaiming the Polish identity. In practice, however, the reflection of the Polish spirit did not progress too much and was only used as a preference for a subject or a modal or rhythmic introduction – a feature derived from the polonaise, mazurka and krakowiak.

The tribulations of the national spirit had a minor influence on Chopin's compositional style. Since the beginning, Chopin did not show a great interest in the symphonic, religious or chamber compositions. Even in his third year of the composition course at the Conservatoire, Chopin was allowed to follow his own inclinations while his colleagues were diligently working on the statutory cantatas. Chopin was more drawn towards the Italian opera, chamber music or the virtuosity concertos.

Some Polish influences can be found in *The Polonaise in G Minor* he presented to the countess Skarbek in 1817. The same as in the Polonaise in B-Flat Major he composed during that year; it bears the powerful influence of the music Chopin had played in his childhood. These influences include

¹² Konstancja Gladkowska (1810-1889) Was a Polish soprano the young Chopin fell in love with.

¹³ Maciej Kamiński (1734-1821) was a Polish classical composer of Slovak origin.

¹⁴ Jozef Deszczyński was a Polish composer from the XIXth century.

¹⁵ Waclaw Sierakowski was a Polish composer from the XIXth century.

polonaises composed by Oginski, Elsner, and others. Waclaw Pozniak¹⁶ exemplified similarities between the *Polonaise in B-Flat Major* and that of Oginski's, and Józef Chominski proved similar connections between the beginning of the *Polonaise in G Minor* and the *Polonaise in F Major* composed by Elsner¹⁷.

From the formal perspective, he borrows Oginsky's model, having both main sections and the trio governed by simple expositions and responses in conventional articulated periods. Technically, the compositions are not demanding, having simple composition and harmonies. It is, at the same time, obvious that the young writer was exploring, in a simple manner, the potential of his environment, making attempts with contrasting syntaxes and registers and testing a variety of accompaniment models.

Four years separate the two works composed in 1817 from the next – *The Polonaise in A-Flat Major* – which offers Chopin's earliest signature, dynamics, phrasing or tempo indications. He dedicated it to his professor, Zywny, whose mark is as obvious in both these polonaises as in that in G-Sharp Minor. They are no longer dancing pieces, but chamber music. The sophisticated *Polonaise in in G Major* is remarkable for so young a composer. The composition presents, even from its debut, a distinct progress from his three previous polonaises. Only a look on the left-hand score is enough to prove the new technique. Here, for the first time, the classical accompaniment model opened the way for configurations characteristically extended and differentiated, with indications for the hidden melody for the left-hand which Chopin would transform into his signature style.

The polonaises in A Major and G-Sharp Minor are livelier than more of the polonaises composed by most of the Chopin's compatriot predecessors. Still, the thematic construction and the nature of the passages clearly indicate more of his sources of inspiration.

Parts of the characteristic features of his writing suggest striking parallels with Hummel and Weber's music, and none of them are strangers to polonaises. In one of Hummel's most well-known pieces, printed in no less than 38 editions, was included a rondo „a la polacca”, *La Bella Capricciosa*, Op. 55, and similarities between this piece and Chopin's *Polonaise in A-Flat Major* can be traced. In the same time, there are similarities between Weber's *Grande Polonaise*, Op. 21 and Chopin's *Polonaise in G-Sharp Minor*.

¹⁶ Pozniak, Waclaw, *Neueste Forschungen über Leben und Werke Chopins' Schweizerische Musikzeitung* (Latest Research on Chopin's Life and Works, Austrian Music Newspaper), vol. CIV, pp. 224-231.

¹⁷ Chominski, Józef, *Fryderyk Chopin*, Deutscher Verlag für Musik, 1980, p. 38.

These similarities do not indicate the fact that Chopin used Weber and Hummel's pieces as direct sources. They serve to demonstrate the assimilation of the characteristics of the virtuoso style, gaining more and more ground in the piano literature of the beginning of the XIXth century. This polonaise is, first of all, an essay in virtuosity and ornamentation, two tightly connected notions in the piano practice from the dawn of the XIXth century, especially in his mentor's music, Hummel. Chopin already was a professional of improvisation, which had tremendous impact on his composition style.

The art of embellishment in music developed by the practice – common in those times – of improvising on well-known themes, often by gradual increase of virtuosity, presenting them in different forms. It is known that many of Chopin's dance melodies were the result of improvisation, and the melodic ornamentation from *The Polonaise in G-Sharp Minor* has something of rhapsodic character due to the apparently spontaneous course of an improvisation.

Franz Liszt highlighted the fact that the genre's progress towards a higher level is owed to Chopin, by the number and variety of his compositions, by the emotional character and the innovative harmonic techniques (successions of chords of dominant 7ths, using sonorities that are independent from tonality.)

Chopin composed nine polonaises before leaving Poland. Only later, in France, his genius reached maturity. The seven following examples are exhilarating through their splendour and innovation in piano technique.

Polonaises Op. 26 (include two polonaises: one in C-Sharp Minor, the other in E-Flat Minor) were composed between 1834 and 1835 and were dedicated to his friend, Joseph Dessauer. The beginning of this play is a tragic and grandiose proclamation which changes rapidly, to get to a more lyrical theme. It is a work of undecided quality, which brings two main characters on the scene: a furious, frenzied *Allegro appassionato*, as well as a passionate *Meno mosso*, which, according to Huneker, "is delicate enough to touch a princess"¹⁸. The tune for the left hand creates a strange effect and can be a challenge for a piano player.

The Polonaise in E-Flat Minor, Op. 26, No. 2, is a masterpiece of great colour and variety. The *Maestoso* opening, suspenseful, sets the mood for the most spectacular vitality impact. This polonaise is sometimes called "the Siberian revolt". It is also considered to be one of Chopin's most realistic compositions.

¹⁸ Huneker, James, *Chopin: The Man and His Music*, Charles Scribner's Sons, New York, 1900, p. 137.

The Polonaise Op 40, No.1 was composed in 1838 and dedicated to his friend, Julian Fontana. This composition is very popular. Having a majestic explosion of energy, *Allegro con brio* creates a mood of vibrant glory.

As of the Polonaise in C Minor, Op. 40, No. 2, Anton Rubinstein¹⁹ saw in it a sombre image of Poland's fall, while The Polonaise in A Major painted a portrait of its former glory. To acquire the right tonal quality for the melody for the left hand, at an eighth, can raise a challenge for a piano interpreter, and for this reason it is seldom played.

The Polonaise in F-Sharp Minor, op. 44, was composed between 1840 and 1841 and dedicated to Princess Charles de Beauvau, born de Komar. According to Liszt, this polonaise is "the lugubrious hour that precedes a hurricane"²⁰, while John Ogdon sees in it the intensity of a Goya. The tunes are very powerful and are presented as seventh intervals, while the left-hand leaps between the registers, rather frantically. The middle section is a mazurka, and it is peaceful enough, as it is distinctively introduced. This piece has little similarities with Chopin's elegant waltzes: the mode is still extemporaneous, thus, a reminiscence of the scherzos.

The Polonaise in A-Flat Major, Op. 53, The Heroic Polonaise, is one of Chopin's most popular work and renown in the entire world. He composed it in 1842 and dedicated it to Monsieur Auguste Leo.

The Polonaise in A-Flat Major, Op. 61 – Polonaise Fantaisie (Fantasy Polonaise) – was composed only four years before his death (between 1845 - 1846) and was dedicated to Madame A. Veyret. It is an eighteen pages masterpiece and one of his most beautiful creations. When properly played, this becomes an impressive array of romantic melodies, impressionist harmonies and virtuosity techniques. The interpretation of this composition is extremely subjective and so it considerably varies among modern piano players.

General Considerations on Andante Spianato and the *Grande Polonaise Brillante*, Op. 22

The year of 1831 has a special significance in the chronology of Chopin's work, separating two of the three periods of creation in Chopin's compositional career: the first, considered to be from when he was seven years old until 1830-1831, the second beginning with 1831 and the third including the last years of his life. From this perspective, it can be stated that *Andante Spianato in G Major and The Grande Polonaise in E-Flat*

¹⁹ Anton Rubinstein (1829-1894) was a Russian pianist, composer and music director.

²⁰ Liszt, Franz, *The Life of Chopin*, tr. Cook, M.W., New York: Leypoldt & Holt, 1866, p. 69.

Major are equally the culmination of a first period of acquisitions and crystallization of his compositional style and the inauguration of his maturity style.

Chopin initially composed Grande Polonaise, and then added the part *Andante spianato*, as an introduction. Although the first part is dated in 1830-1831, and the complete version is dated in 1834, the number of the opus (Op.22) is kept since the first variant.

The debut of this composition is lyrical-romantic in nature, typical to Chopin. The polonaise as a genre is a miniature. In the Dictionary of Musical Terms it is defined as follows: “old Polish dance in the measure of $\frac{3}{4}$, similar to a walk (in a group) in rhythmic steps, not without solemnity. In Chopin’s creation, where it becomes a genre by itself, the polonaise occupies a central place, and is characterized by grandeur and dramatism²¹.

The first audition of the composition was, of course, that featuring the piano-player composer. Chopin played this piece in public only once, on April 26th 1835, in Paris, in the Conservatoire’s Concert Hall, and the success it had placed it among the most representative of his works.

As it is preceded by the two piano concertos – *No. 1, Op. 11 in E Minor* (Warsaw, 1830) and *No. 2, Op. 21 in F minor* (Warsaw, 1829) – this could be the reason for which Chopin imagined an orchestrated variant of this piece. It ends in parallel with the apparition of other numerous works, among which the twelve Studies Op 10 (composed between 1830 and 1832) and dedicated to Fr. Liszt.

The character of the introduction is that of a nocturne, and, at the same time, of a lullaby. This creates a dreamy disposition, which dissipates only when the horn party announces the *Polonaise. Spianato* means equally, without contrasts, without significant excitement or anxiety. What happens in this composition at the exposition of the Polonaise’s theme was described in various ways, but always with distinct admiration. For Jan Kleczyński²², this is “a real fireworks explosion of wonderful passages and bold phrases”, for Zdzisław Jachimecki²³ „a marvelous and shiny display of colours and sounds”, and for Tadeusz Zieliński²⁴ „a richness and grandeur of models in sounds”.

The official form of a polonaise is not easy to define, as it results from the combination of two principles: the refrain – the basic form of a Rondo, and the reprise – the basic form of a trio dance, excepting that the

²¹ ***, *Dicționar de termeni muzicali (Dictionary of Musical Terms)* – edited by Gheorghe Firca, Editura Științifică și Enciclopedică, București, 1984-2008, p. 37.

²² Jan Kleczyński (1837-1895) was a Polish pianist and music director.

²³ Zdzisław Jachimecki (1882-1953) was a Polish professor and composer.

²⁴ Tadeusz Zieliński (1859-1944) was a Polish philosopher and historian.

theme of the refrain is modified by variation and the dance trio presents a whole group of themes. In what the writing is concerned, two versions of the composition are born: the original with the subtle accompaniment of the somewhat absent orchestra, and a second version for the piano solo.

The episodic function is taken by three themes, different in character and expression. First, in E-Flat Major brings a sudden liveliness to the play, the lacy melodic ornaments and the figurations are broken by the double eights, played *forte* and *risoluto*. The second episode, in C Minor, creates the mood of a lyric *espressivo*. The third, in B-Flat Major, introduces a gentle harmony, of almost Impressionist effects. As it is proper in a composition in *brillante* stile, the play is rounded by a splendid coda.

The final result is a composition of impressive stile, of virtuosity by excellence. At the time of its publication, it received the title *Grande Polonaise Brillante, précédée d'un Andante spianato*. Chopin dedicated it to one of his aristocrat pupils, Baroness d'Este. The composition was publicly interpreted by its composer only once, in April 1835, at the Paris Conservatoire, in a charity concert for the well-known Parisian music director François-Antoine Habeneck, and had a success which placed it among Chopin's most representative works.

But, the same as with the music of his Polonaise in E-Flat Major, this was a farewell to public from the virtuoso composer, as it was his last major concert as a piano player in Paris. He left the grand concert hall, and, as a composer, his style reached the peak of maturity, where the pianistic virtuosity entered in the service of expressivity.

Grande Polonaise Brillante precedee d'un Andante spianato, Op. 22 is a magnificent example of the genre. Interpreted with fluency, subtlety and sensibility, it confirms Jan Kleczyński's opinion: "There is no other composition engraved with more elegance, liberty and freshness"²⁵.

Andante spianato – Analysis

Andante spianato, an oeuvre of componistic mastery and artistic refinement, alludes to the age of the composer's youth, to the national music filled with optimism and merrymaking. The contemplative, reverie atmosphere is given here by the effect of the ornamented melody and the piano arabesque which originally combines with the continuous and monotone accompaniment of the bass.

²⁵ Kleczynski, Jan, *Frédéric Chopin. De l'interprétation de ses oeuvres (Frédéric Chopin. On the Interpretation of his Works)*, F. Mackat, Paris, 1880, p. 127.

LIOARA FRĂȚILĂ

The G-D fifth, which obstinately repeats in the ample arpeggios spread throughout the part for the left hand, produces original dissonances by overlapping the melody, which, in turn, creates the sensation of calm, tenderness and pastoral simplicity.

The bi-tonal melodic line presents some similarities with the Polish folklore – through the characteristic cadence of the diminished major third – with the exception of melodies formed by embroideries and small chromatic passages. The emotional tension grows when the melody is replaced, in the upper part, with arabesques of semiquavers, suggesting a delicate murmur through their equal and continuous movement. The moment very sensibly expresses the apogee of contemplation. After the central episode, which has the allure of a mazurka, the central reprise only retains the semiquavers figuration (the arabesques from the end of the exposition), discreetly accompanied by the bass arpeggios and chaperoned by a progressive *diminuendo* to *pianissimo*, until the complete disappearance of the part for the right hand.

Section **A** (bars 1 to 66) begins with a short introduction, of four bars, for the left hand, the hand which plays the accompaniment, through a development of arpeggios, which repeat a cellule of motifs, as shown in example 1 below.

E.g. 1

Fr. Chopin, Andante spianato, Op. 22, bars 1 to 4

The first section is composed of three periods, each having two-phrases, as in Table 1 below:

Table 1

A	B	Av
5-20	21-36	37-52

Structure of the first section

Thus, on the level of the first large stanza the configuration of a lied form appears, in three parts (A – B – Av). Nonetheless, the general scheme at the end of this analysis will reveal a more complex structure of this stanza.

The theme of this musical page, preceding the proper Polonaise, is remarkably melodious, beginning in G Major.

E.g. 2

Fr. Chopin, *Andante spianato*, Op. 22, bars 5 to 12 (phrase I of A)

In the second stanza, B (bars 21 to 36), one can notice a modulation chain of the motif presented previously in B, with modified intervals corresponding to the new tonalities that are touched for short durations: E Minor, D Major, D Minor, C Major, Picardy B Minor and, finally, B Major. Therefore, the ratios between tonalities are: relative minor, dominant, homonym, homonym dominant, subdominant, and relative dominant or homonym relative dominant.

It can also be easily noticed the asymmetry of phrase duration inside the second period: phrase I has only two bars, while the second has twelve bars.

E.g. 3

Fr. Chopin, *Andante spianato*, Op. 22, bars 21 to 24 (phrase I of B)

LIOARA FRĂȚILĂ

The third stanza, - AV – brings forth the variation principle, by means of augmenting the tune with exceptional divisions, in the basic tonality, G Major.

E.g. 4

The musical score for Fr. Chopin's *Andante spianato*, Op. 22, bars 37 to 44, is presented in two systems. The first system shows the right hand (treble clef) with a melody starting on a half note G4, followed by quarter notes, and then a more complex rhythmic passage with eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked 'a tempo' and the dynamics are 'p'. The second system continues the piece, with the right hand playing a more melodic line and the left hand maintaining the eighth-note accompaniment. The tempo remains 'a tempo' and the dynamics are 'p'. The piece is in G major and 3/4 time.

Fr. Chopin, *Andante spianato*, Op. 22, bars 37 to 44

The Coda (bars 53 to 66) is characterized by phrasal asymmetry, and the evolution of the two parallel plans on semiquavers.

E.g. 5

The musical score for Fr. Chopin's *Andante spianato*, Op. 22, bars 53 to 64, is presented in three systems. The first system shows the right hand (treble clef) with a melody starting on a half note G4, followed by quarter notes, and then a more complex rhythmic passage with eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked 'p a tempo' and the dynamics are 'p'. The second system continues the piece, with the right hand playing a more melodic line and the left hand maintaining the eighth-note accompaniment. The tempo remains 'p a tempo' and the dynamics are 'p'. The third system shows the right hand playing a more melodic line and the left hand maintaining the eighth-note accompaniment. The tempo remains 'p a tempo' and the dynamics are 'p'. The piece is in G major and 3/4 time.

Fr. Chopin, *Andante spianato*, Op. 22, bars 53 to 64

The middle section, B (bars 67 to 96) exposes a typical contrast for phrases juxtaposition, due to the evolution of musical material in 3/4 bar and of larger values (comparing to the semiquaver pulsation, predominant in the first articulation). From the tonal perspective, there are no modifications, the musical discourse being conducted in G Major.

E.g. 6



Fr. Chopin, *Andante spianato*, Op. 22, bars 67 to 72

Section **B** is composed of two periods, B B₁, having the following structure:

Table 2

B (67-78)		B₁ (79-96)		
- two phrase group -		- three phrase group -		
phrase I (67-72)	phrase II (73-78)	phrase I (79-84)	phrase II (85-90)	phrase III (91-96)

Structure of section B

It can still be argued that a three-pentapartite structure is possible, ABABA, if the phrases are considered as having 3 bars – as it can be seen in the general scheme and the explanations below. At the end of this part the *coda* from stanza A returns, having the same phrase structure (two-phrase period) in 3/8 bars, together with a small fragment from stanza B, as the general scheme reveals.

Below is the general scheme of this section, followed by schematic explanations:

Table 3

STANZA I (A)							
1-66							
Intro.	A	A'	Av	A''	A'''	Coda/cadence	
Intro.	A		B	Av		Coda/cadence	
4	8	8	16	8	8	14	
1-4	5-12	13-20	21-36	37-44	45-52	53-66	
Stanza II (B)						CODA	
67-96						97-114	
B		B1					
B	Bv	B'	Bv'	B''			
6	6	6	6	6	14	+	4
67-72	73-78	79-84	85-90	91-96	97-110		111-114

General structure of the section

- The stanzas are not equally ample, but there is a different symmetry

- **(Intro. A B Av Coda)**: is another possible formal classification of A (includes: A Av₁), Av (includes: Av₂ Av₃), the themes have the indicator v (varied), and where the basic melody line is changed, it was noted with B. A similar structure can be identified in the second part of the composition. Still, the choice for the first variant reflects both the variations and the mono-thematic character better.

- The introduction: contains four bars, arpeggio, for the left hand.

- A – 8 bars: is the accompaniment in the intro. + theme for the right hand.

- A' – 8 bars: the slightly ornamented repetition of the theme (the 8 previous bars).

- Av – 16 bars: the already varied repetition of the theme transposed and enlarged. The last 2 bars represent a re-transition (as in *Scherzo No. 2*, can be identified a structure of the type **aab**).

- A'' – 8 bars: the more ornamented repetition of the theme.

- A''' – 8 bars: another more ornamented variation of the theme.

They were noted with prime (') and second (''), and so on, to underline the similarities between the sub-sections. Excepting Av, the melodic line is practically the same, but more ornamented/varied with every repetition.

- *Coda/Cadence* – 14 bars, isorhythmic final cadence, continuous contrary movement for the two hands.

- A very powerful variation character and an equally powerful monothematic character can be identified.

- Stanza II: a binary structure (as in the whole composition) can be identified.

- B: 6 bars, 3+3 identical bars;

- Bv: 6 bars, 3+3 bars; they are no longer identical, but the last 3 are the variation of the first 3;

- B': 6 bars, 3+3 identical bars. It is identical with B (67-72), with a single difference in rhythm (ornament);

- Bv': 6 bars, 3+3 bars. Bv returns, identically; only one rhythmic difference can be identified here, as well (ornament).

- B'': 6 bars, the same structure; it is a new ornamental variation and, at the end, there is no cadence on the tonic, but stay on the dominant.

- At the end of the first stanza was presented a different possibility of formal analysis. The B of that scheme has no connection with the B in the second Stanza. The notation B in the first stanza was chosen to underline the contrast and the varying character.

- In the Coda, the *Coda/Cadence* of 14 bars from bars 53-66 return identically. There is another short rhythmic succession of 4 bars (111-114), where the first two bars are from B (bars 67-68) + the last bar from B (bar 96) + the final chord on the tonic of G Major.

- As amplitude, there were not identified other symmetries:

- there are 5 subsections A – progressive variation character;

- there are 5 subsections in B as well (shorter) – alternating variation character;

- The proportion of the stanzas is reflected in the Coda, where there is an ample come-back from section A and a much shorter one from section B;

- The monothematic character is present for each stanza.

The Grande Polonaise Brillante – Analysis

The Grande Polonaise Brillante, Op. 22, completed in 1831, in Wien, and published in 1936 is considered a jewel of the concerto repertoire of virtuosity. This part of Op. 22 is played on its own, as a pure soloist interpretation, as well as with an orchestra accompaniment, with reduced sounding resources.

Spianato is, in fact, a character indicator, suggesting an equal, and quiet, music²⁶, which lacks pathos. The character of these first movements resembles considerably to that of the nocturnes. The technique of

²⁶ Coman, Lavinia, *Frédéric Chopin*, Editura Didactică și Pedagogică, București, 2009, p. 26.

ornamentation that Chopin uses was seen by some musicians²⁷ as coming from the art of the old French harpsichord players. From the technical point of view, the composition stimulates the player through multiple interpreting difficulties. The requirement for perfect execution is characteristic for all the *Polonaises* of Chopin. The core of these works expresses the essence of the Polish spirit. This particular composition contains the effigy of Chopin's style, craftily reflected both by the technical construction, as well as the melodic thinking. The problematic of Chopin's style can only be approached in the perspective of the multiple ratios born from the dichotomy between meaning and expression.

The period he spent at Warsaw was extremely productive for Chopin, as a composer, and especially as a concert writer. He confessed to his friend, Tytus Woiciechowski, in a letter: "I drafted the composition for a *Polonaise*, with orchestra, but it is merely a vague sketch, although not in the first draft"²⁸.

A feature of *The Polonaise* is the capricious character, heavily ornamented, together with the rhythm's poignancy and variety. The tonality chosen by the composer, E-Flat Major, emanates a special expressive force and optimism. From the perspective of the melodic display, the virtuosity writing for the piano, rich, expressive and dynamic, alternates with the parts for the orchestra, which have a clear and transparent discourse, and visibly inferior in what harmony is concerned, even if it is represented by more instruments.

The form has the structure of three stanzas, the type A B A. This ternary structure, preceded by a slow introduction reminds of the structure in three parts of the classical Italian overture. The *Polonaise* begins with an orchestral introduction of sixteen bars, which sets the stage for the soloist.

From this first fragment, we see that the orchestra is not characteristic for the romantic period when the work was composed, resembling more, as density, to a classical piece.

The horns are the messengers of the rhythmic signal that is typical to a dance à la *Polonaise*, in *forte*.

E.g. 7



Fr. Chopin, *The Grande Polonaise*, Op. 22, bars 1 to 4

²⁷ Wande Landowska, cf. Lavinia Coman.

²⁸ Manea, Carmen, *La pian cu Frédéric Chopin (At the Piano with Frédéric Chopin)*, Editura Universității Naționale de Muzică, București, 2010, p. 48.

These signals are followed by a harmony created by blowing and chords instruments, which resembles the chords blocks. The chord instruments amplify the intensity by ascending melodic vawes.

E.g. 8



Fr. Chopin, *The Grande Polonaise, Op. 22, bars 8 to 13 (VI. I)*:

This growth is also obtained through the rhythmical pulsation of semiquavers.

The culminating part of this beginning is suddenly interrupted by a general pause, followed by two measures for the chord instruments, with the indication of *pizzicato* – in *pp*, the composer obtaining by these means the effect of an extremely expressive contrast.

E.g. 9

A multi-staff musical score for piano and orchestra. The top system shows the piano part with a *pizzicato* marking. The bottom system shows the orchestra part with *ppp* and *pizz.* markings. The notation includes various rhythmic values and dynamic markings.

Fr. Chopin, *The Grande Polonaise, Op. 22, bars 13 to 16 (tutti)*

As for the harmonic chains used by the author, it can be said that both them and the space-time ratio are novel: throughout the first three bars of the theme, from 17 to 19, the first value of the E-Flat Major tonality is kept, while in the 20th bar it is suddenly replaced with F Minor and, later on, in the same mode, by B-Flat Major, the dominant. It is an atypical chaining:

Table 4

Tonic	Supertonic	Dominant
E flat	F	B flat
17-19	20	22

Atypical chaining inside the theme

The theme contains exactly 60 notes, each of them bearing a melodic significance²⁹. The second section, from bar 77 to 160, is extremely rich from the variation point of view, and extraordinarily ingenious. Based on the episode from the first section, but having very distant musical reverberations, it is structured into three episodes, rather ample.

Judging from the perspective of the initially enounced structure, ABA, one could infer that the middle and the first sections would contain different thematic elements. The reason for not naming the middle section Av is the strong resemblance, at the structural level, with the pattern of a sonata, meaning **exposition (A)**, **development (B)** and **reprise (A)**. Although this is a bold assertion, it could be justified, if not necessarily by a stated intention of the composer to obtain a particular formal pattern, but by the general context of the epoch, where all the composers were searching for liberation from the strict musical forms of the Classicism. It is, of course, easily understood that, although the intention was clear at a declarative level, at the conceptual-psychologic level, the composers still had the need for order, equilibrium, and symmetry, in thought and expression.

The first episode is written in E-Flat Major, and it stands out by the virtuosity writing. The second episode is in C Minor, in the form of a cantilena of extremely profound expression.

²⁹ Manea, Carmen, *La pian cu Frédéric Chopin (At the Piano with Frédéric Chopin)*, Editura Universității Naționale de Muzică, București, 2010, p. 93.

C, E-Flat, A-Flat, C

Fr. Chopin, Grande Polonaise, Op. 22, bars 77 to 82 (Piano)

Throughout this entire fragment, a very expressive modulatory course can be noticed. The national specific is fully revealed here, both by the melodic line for the right hand, which has the personality of a *kujawiak*³⁰, and by the accompaniment for the left hand, which is a rhythmic ostinato on the traditional formula for a polonaise.

The third episode does not follow a precise melodic contour, it is written in B-Flat Major and it is very original and engaging.

Fr. Chopin, Grande Polonaise, Op. 22, bars 133 to 136 (Piano)

The four musical motifs are sustained by the precise rhythm, written in parallel sixths for the right hand, combined sporadically with fifths, ascending from the median to the high register of the piano, almost suggesting the flight of the composer towards the peaks of the fantasy and aspiration.

³⁰ Kujawiak – Polish national folk dance of lyrical nature.

E.g. 12

Musical score for E.g. 12, showing piano and bass staves. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and the bass part has a more melodic line with some triplets. Fingerings are indicated throughout.

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 137 to 139 (Piano)

The chromatic descent that naturally follows the ascending is delicately exposed in parallel sixths, played in staccato by the right hand, while the bass follows an original harmonic line.

The structure of this rhythmical-harmonic development is variedly repeated once more – four ascending waves, this time as a triplet:

E.g. 13

Musical score for E.g. 13, showing piano and bass staves. The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes, and the bass part has a more melodic line with some triplets. Fingerings are indicated throughout.

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 141 to 144 (Piano)

followed by the intensely chromatic descending passage, identically exposed:

E.g. 14

Musical score for E.g. 14, showing piano and bass staves. The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes, and the bass part has a more melodic line with some triplets. Fingerings are indicated throughout. The score includes the instruction "poco ritenuto e dimin."

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 145 to 147 (Piano)

The reprise is clearly a dynamic one, where all the variation proceedings used in the composition seem to be homogenized. The appoggiatura, an element placed at the debut of the theme, confers to this imposing final glamour and a special distinction.

E.g. 15



Fr. Chopin, *Grande Polonaise*, Op. 22, bar 161 (Piano)

Chopin's genre is fully visible during his Parisian period in his maturity creations. He writes an introduction for his *Polonaise*, Op. 22, a distinct section for piano solo, different in style and expressivity and titles it *Andante spianato*. Exceptional as style and poetics, *Andante spianato in G Major*, bearing the agogic indication *tranquillo*, is a completion of *The Polonaise*, as the composer himself considers it. *Andante spianato* is an example of craft and originality in the treatment of musical forms and genres, revealing a romantic feature – a harmonious combination of the lyric, folklore and piano idioms, unveiling the syncretism of arts. The composer is, at the same time, a poet-musician and a Copernic of the piano³¹.

The ornamentation technique is present in all the genres, from *Studies* to *Nocturnes*, from mazurkas to polonaises, from preludes to sonatas. It can be stated that Chopin represents the acme of ornamentation in the Romantic era. The fluidity and the expressivity of Chopin's melody are grounded on ornamentation.

Starting from actual ornaments (appoggiatura, trill, mordent, turn/gruppetto) and amplifying them, complex ornaments are derived from, combined with the exceptional divisions, diatonic or chromatic scales. Here are a few significant examples:

³¹ Czeslaw, Sieluzycycki, *Copernicus of the piano*, *Chopin Studies*, nr. 6, 1999, p. 125.

LIOARA FRĂȚILĂ

E.g. 16

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 56 to 61

E.g. 17

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 91 to 92

E.g. 18

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 129 to 131

The image shows a musical score for Frédéric Chopin's *Grande Polonaise*, Op. 22, bars 200 to 205. The score is in B-flat major and 3/4 time. It features a piano (*pp*) and *dolciss.* section in the first system, and a *leggieriss.* section in the second system. The notation includes various ornaments and rhythmic variations.

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 200 to 205

The notation of the ornaments is with lowercase characters, but the rhythmic and melodic variations of the motifs can be considered a form of ornamentation as well, inserted in the basic melodic line. Using these techniques to enhance his musical style, Chopin obtained his specific melodicism.

Chopin's musical discourse cannot be conceived as a strictly metrical interpretation, precisely due to the *belcanto*, which is characteristic to his melodicism. The rhythmic pulse is continuously oscillating, according to the ornamentation and the inner organization of the melodic profile. The *rubato* in Chopin's music is the result of the sinuous, elastic, cursive music, specific to Romanticism.

The freedom of rhythm specific for *rubato* is obtained through the frequent introduction of exceptional divisions, combined with multiple aspects of beat combination (syncopation, articulation), with the purpose to avoid the symmetry of the rhythmic structures.

Meno mosso. (♩ = 90)
Solo.
sostenuto

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 17 to 24 (right hand)

The polonaises are defined on the coordinates of the triple meter, based on specific elements of rhythm. The presence of the rhythmic formula always confirms the genre classification, a fact which can be noticed in the case of *The Grande Polonaise*, where the formula is present in almost every bar, with the exception of the connective passages, which have the significance of a conclusion. This is very well exemplified by the *tutti* moments on the score, where the dactyl formula returns to shape the musical discourse as dancing again

Tutti.

Fr. Chopin, *Grande Polonaise*, Op. 22, bars 217 to 22
(see the two bars after *Tutti*.)

This rhythmically augmented formula can be also encountered in *Andante spianato*, stanza B, as it is shown in the following example:

E.g. 22



Fr. Chopin, *Andante spianato*, Op. 22, bars 67 to 69

Apart from the simplicity and clarity of writing in *Andante spianato*, *The Grand Polonaise* is remarkable through the melodic, rhythmic and thematic complexness, and the virtuosity elements are everywhere. The composition advances a different sounding perspective: the piano, Chopin's much endeared instrument, has the immense force to rule over the entire orchestral apparatus.

Chopin's profound spirit can be found in numerous ways, because the writing of this play allows for a significant liberty of expression. The dancing theme at the beginning of *The Polonaise* is one of the most famous of Chopin's creations. This is exposed many times in the composition, but never identically, as it is ornamented accordingly to the thematic underlying of the moment when it appears.

The work reminds of Chopin's *Concerto for Piano and Orchestra No 1*, through composition technique, structure or rhythmical flow.

Below is the general scheme of this section:

Table 5

STANZA I (A)	11-76	introduction	16	- orchestral introduction
		A	8(17-24)	- central theme
		Av₁	8(25-32)	- all are variations, more and more remote and free of the central theme
		Av₂	8(33-40)	
		Av₃	8(41-48)	
		~ retransition	8(47-54)	
		A'	8(55-62)	- the central theme variation returns. There are ornamental variations as in <i>Andante</i> , but here it is bravado writing.
		Av₁'	12(63-74) +2	- commences as Av ₁ which transforms into transition + 2 bar (75-76) of orchestral transition.

LIOARA FRĂȚILĂ

STANZA II (B)	77-160	Episode I - A	77-106	comprises: - <i>introduction/transition</i> .: 8 bars (78-84) - Av_{1v} returns Av_1 of Stanza I: 8 bars. (85-92) - <i>transition</i> : 14 bars. (93-106)
		Episode II - B	107-132	- a very expressive cantilena in C minor which becomes the main theme of Stanza II. - structured in 8+18 bars, where, in the first 8 bars, the theme appears and then the 18 bars are varied and accompanied by an ample cadence and transition towards the last episode.
		Episode III - C	133-160	- is conceived according to the principle of the episode II, a new theme appears (firstly, in parallel sixths, in arpeggio) of 8 bars, than a varied repetition + 12 bars cadence/retransition towards Stanza II, where the central theme in the main tonality returns.
STANZA III (Av)	161-220	introduction	16	
		A	8 (161-168)	
		Av_1	8 (169-176)	
		Av_2	8 (177-184)	
		Av_3	8 (184-191)	
		~ retransition	8 (191-198)	
		A'	8 (199-206)	
		Av_1'	12 (207-218) + 2	- where the 2 bars are an orchestral transition
CODA	221-279			- an ample virtuosity coda

General Scheme of the section

- for the segments of Stanza I, the notation $v(\text{aried}) 1 \dots 3$ was chosen to underline the similarities between segments. **ABCDAvBv**_(rhythmical flow), could be more appropriate, but, for simplicity, the first variant was preferred.

Andante spianato and *Grande Polonaise, Op. 22*, composed when Chopin was only 24 years old, is important because it defines his compositional style, both from the perspective of the expressive content, as well as from that of the technical resources.

Conclusions

Frederic Chopin's polonaises are tightly connected with the national component of his music. The most celebrated are hard to grasp without an understanding of his patriotic feelings or of the tragic situation in Poland of his lifetime. He composed this genre throughout his life (from childhood to the end), leaving behind to posterity eighteen works of the genre: sixteen polonaises for piano, one for piano and orchestra, and one for piano and cello. The composition style had changed, over time, and their ranking and importance gradually increased, evolving from the conventional salon miniatures to the expressive dancing poems.

Chopin added, over time, many interesting and amazing transformations to the ternary structures of type ABA, which, in polonaises, are sometimes preceded by an introduction and followed by a *Coda* (more or less developed). While some of these transformations were only formal (such as developed themes and bridges, or the tendency to transform the median section), others concerned the writing (for instance, the combination of the polyphonic elements). In the same time, the rich harmony was augmented (chromaticism), together with the more and more profound personal expression.

Chopin's maturity compositions are very different from his works of youth, severed from one another by the artistic equilibrium and spiritual refinement. The sentimentalism of his first polonaises, the melancholy stereotype, and the salon equilibrium gradually transformed into the profound signification of the lyrical expression, into a drama that touches the listener or even into a profound tragedy.

The form and the conventional content of the early polonaises composed by Chopin (moulded in the pattern of Michal Kleofas Oginski's folkloric polonaises), consistently evolved to the *brillante* style and virtuosity. Nonetheless, the formal and writing transformation and the rich quality of these pieces lead Chopin to a shocking expression in movement, enclosing the "hidden" structure of a sonata³² – *The Polonaise-Fantaisie*.

The majestic quality of the polonaise is determined not only by the choreographic rules of this dance, but also by the weight of its expressive essence, which lead Chopin to this musical form. The historic and patriotic references, as well as the transcendent and personal allusions which abound in Chopin's last polonaises confer them a special status. In the history of the Polish culture, they are on the same level with the most beautiful

³² This refers to the "hidden" structure of a sonata, given the circumstances that the structures of this type usually consist of free stanzas, where some reminiscence of the sonata's principles can still be found.

paintings of Jan Matejko³³ and the greatest poems of Adam Mickiewicz, granting Chopin the reputation of a visionary national composer.

Frédéric Chopin creation charms and fascinates the large public and the professional musicians. For many, Chopin's polonaises are the standard for all the others. He took into account all the aspects of the genre – rhythm, form, melody – and added to them new ways of expression. His early polonaises crystalized the conventional meaning of the genre in a time when the form constituted a proper environment for patriotic expression. The polonaises composed at maturity bring daring elements and structures into his musical style.

It was often stated that if from Chopin's entire creation the polonaises and mazurkas would be all that was left, the glory of the great piano-poet would still continue to reverberate forever on all the pianos in the world. Although included in the category of miniature plays, the impression of grandiosity the polonaise bestows on the audience is overwhelming.

Andante spianato and *The Grande Polonaise in E-Flat Major, Op. 22* is an extraordinary example of Chopin's ornamentation technique, synthesising and crystalizing the principle "ornament to ornament" in the spirit of Bellini and Rossini's *belcanto*. The melodicism is underlined by the large phrasing, where the many ornamental undulations are leaning on the accompaniment of the harmonic bass.

Frédéric Chopin brought magistral artistic value to the Polish folk music, transposing, with his genius, the forms of the national Polish folk dances among the treasures of the universal music.

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³³ Jan Matejko (1838-1893), the best Polish painter of historical and patriotic scenes, drawn on large canvass.

MUSICAL REPRESENTATION OF THE RELIGIOUS MESSAGE IN ZOLTÁN GÁRDONYI'S *HÁROM NAGYHETI KÉP* (*THREE HOLY WEEK EVENTS*)^{1,2}

GABRIELA COCA³

SUMMARY. Zoltán Gárdonyi (1906-1986) composed his work entitled *Három Nagyheti Kép (Three Holy Week Events)* in 1966. At that time, he was a professor at the Liszt Ferenc Academy of Music, in Budapest. He composed the work for organ and a string ensemble (1st violin, 2nd violin, viola, cello, double bass). The work has three movements, as the title *Három Nagyheti Kép (Three Holy Week Events)* suggests.⁴ This paper analyses the work in question in detail, from a harmonic and formal point of view.

Keywords: Gárdonyi Zoltán, *Három Nagyheti Kép*, Three Holy Week Events, organ, strings, harmony, forms, structure, religious message

Zoltán Gárdonyi was a man of deep religious faith and wholeheartedly resonated with the spiritual charge of the Holy Week at the time when he composed this work. The premiere of the piece took place in the same year, in Budapest, at the Reformed Church of Kelenföld, during the Good Friday service. His then 20-year-old son, Zsolt Gárdonyi, played the organ voice of the composition.

¹ The writing of the present study was supported by the Domus Hungarika research scholarship awarded by the Hungarian Academy of Sciences. Contract no.: 1934/13/2021 / HTMT.

² This study was first published in Hungarian, in the music pedagogical journal *Parlando*, 2021 no. 6. See: [Coca_Gabriella.pdf](#) ([parlando.hu](#))

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⁴ "Holy Week, in the Christian church, the week between Palm Sunday and Easter, observed with special solemnity as a time of devotion to the Passion of Jesus Christ." Source: <https://www.britannica.com/topic/Holy-Week>, accessed in October 27, 2021.



Evangelical Church of Kelenföld, Budapest, Hungary

Forty years later, the work was also played in Szeged, during Palm Sunday service.

The title of the **first scene** (movement) – “*Mount of Olives*” - was inspired by the following biblical quote: “And when they had sung a hymn, they went out into the mount of Olives.” (Matthew 26, verse 30)⁵, which the composer also included in his manuscript. The melodic essence of the music is one of the 17th-century adaptations of Psalm 148 from the Reformed Hymnbook, which represents hymn no. 278 of the then Hymnbook, entitled “*Dicsőült helyeken, mennyei paradicsomban*” (In Glorified Places, in Heavenly Paradise).

⁵ King James Version, source:
<https://www.biblegateway.com/passage/?search=Matthew%2026%3A26-30&version=KJV>,
accessed on October 25, 2021.

196 Zsolt 148
szöveg: Diószegi S., Debrecen, 1806 | dallam: Debrecen, 1774

1. Di - cső - ült he - lye - ken,
A - kik vi - ga - doz - tok

meny - nye - i pa - ra - di - csom - ban,
vég - he - tet - len bol - dog - ság - ban,

Szent és ár - tat - lan ál - la - pot - ban,

Az Úr ne - vét szép é - nek - szó - ban,

Ma - gasz - tal - já - tok vi - gas - ság - ban!

6

**Hymn nr. 278: “*Dicsőült helyeken, mennyei paradicsomban*”
(In Glorified Places, in Heavenly Paradise)**

The composer transposes the melody of this hymn into G major and composes Scene (movement) 1 in G major. During the 1st movement, the voice of the string instruments continuously alternates with the voice of the organ. This dialogue lasts almost to the end of the movement. The two “characters” play together only in the five bars preceding the closing of the movement, between bars 64-69.

⁶ Digitális Reformed Hymnbook (reformatus.hu) In the current Reformed Hymnbook this is hymn 196. We excluded the subsequent stanzas.

E.g. 3

1st stanza

2nd stanza

Intro. A trans. A. trans. B.trans. Av1 trans. Av2 trans. Bv1 insertion Codetta

bar 5. 10. 14. 19. V 23. 36. 41. 43. 48. 50. V 61. V 64. 69. 71.

Strings	4	4	4	5	5	11	5	1
Organ	5	5	13	2	2	3	5	2

The table above shows the breadth of the bar segments. As it is apparent, the quadratic, 4, and 2-bar segments alternate with the odd-tempo segments, such as 3, 5, 11, 13. For the most part, connecting chords tie the segments together (see bold lines in the table). Of the 11 connecting chords, 10 = G major (!) and 1 = D major. In three cases, there is no connecting chord between the segments (see wavy lines in the table). However, the fact that most of the connecting chords are in G major does not render the harmonization itself monotonous. The composer colors each motif of this movement with chromatics, mostly chromatic lower changing tones, but there are also a number of transition notes and lower as well as upper note suspensions.

E.g. 4

Andante con moto

Zoltán Gárdonyi
(1906-1986)

The musical score shows the first four bars of a scene. It includes staves for 1. Violine, 2. Violine, Viola, Violoncello, Kontrabass, and Organ. The tempo is marked 'Andante con moto'. Dynamics include *f* (forte) and *pizz.* (pizzicato). The organ part includes markings for *poco f* and *sempre legato*. The score is in G major and 4/4 time.

Scene 1, bars 1 to 4

The composer makes the sound so colorful with the chromatic ornamental notes that makes the analysis of certain segments a challenging task. I am referring here, among others, to certain bars of the Bv1 formal part:

E.g. 5

Scene 1, bars 52-55

The cello voice of example 4 and then the 2nd violin, viola and cello voices of example 5 illustrate by way of a programmatic depiction the movement of the “migrating” eighths: “they went out into the mount of Olives” as the text says, we encounter such approaches already in the music of J. S. Bach.

Strophe 1 lasts until bar 34. In this, the upper voice of the organ manual plays the hymn’s melody, with orchestral interludes. It is composed in a BAR form (A A B or Stollen, Stollen, Abgesang). Its outline is as follows:

E.g. 6

1. Strophe

Stollen		Stollen		Abgesang	
Introduction	A	transition	A	transition	B trans.
(b. 1-5)	(b. 5-10)	(b. 10-14)	(b. 14-19)	(b.19-23)	(b.23-34) (b.34-35)
4 b.	+ 5 b.	+ 4 b.	+ 5 b.	+ 4 b.	+ 12 b. + 2 b.
G-major _____		G-major _____		D-major DGeGDGeA G__	

The transition of the second Stollen is the same as the introduction of the first Stollen. From the standpoint of scales, the two initial formal parts are a stable G major, while in the B section (Abgesang) part the composer

modulates into D major, and then with rich chromatic movement he carries out 9 modulations in 12 bars in the following scales: D major → G major → e minor → → G major → e minor → D major → G major → e minor → a minor → G major. Bars 32-35, or the closing bars of strophe 1, and the transition into strophe 2 return its tonal stability to G major.

*

Strophe 2 begins in bar 36. In this, the strings play the hymn's melody, with the lower strings having the Av1 – cello and double bass, while the 1st violin has Av2 segment. Between the two parts there is a 2-bar transition, a 1+1 bar sequence, played by the organ. There is also a 2-bar transition the Av2 and Bv1 parts, also played by the organ, by way of a sequence and minor sixth canon.

The structure of strophe 2:

E.g. 7

Stollen		Stollen		Abgesang		Codetta
Av1	transition	Av2	transition	Bv1	insertion	
(b. 36–41)	(b. 41-42)	(b. 43-48)	(b. 48-49)	(b. 50-60)	(b. 61-69)	(b. 68-71)
5 b.	+ 2 b.	+ 5 b.	+ 2 b.	+ 11 b.	+ 3+5 b.	+ 4 b. (1 bar overlap)
G-major_____		G-major_____	D-major	DGFgbGcgeaDG GCgG	-	G-major_____

The Bv1 formal segment (Abgesang) begins in bar 50 and within this part the 1st violin continues to play the hymn's melody, while the other string instruments carry out its counterpoint.

The musical score for Scene 1, bars 48-51, is presented in a standard orchestral format. It includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Organ. The Organ part starts in bar 48 with a melody marked *mf*. The strings enter in bar 49. The Contrabasso part has a *pizz.* marking in bar 50. The score ends in bar 51.

Scene 1, bars 48-51.

Similar to strophe 1, the Bv1 part is twice the size of the Av segments. The composer continues on with part B via a 7-bar insertion, which consists of two stanzas, 3 + 5 bars, 1 bar overlap with the Codetta's opening bars. In the first stanza of the insertion the organ is playing, while the ending motif of the hymn is inserted in the upper voice of the manual, while in the second stanza the organ takes on an accompanying role, and the closing motif of hymn, augmented into a phrase, is played in unison by the strings. The double bass plays the head-motif in a dislocated manner, a bar behind the rest (see bar 65).

Musical score for Scene 1, bars 64-67. The score includes staves for 1. VI, 2. VI, Vla, Vc, Kb, and Org. The music is in a key with one sharp (F#) and a 2/4 time signature. The dynamic marking 'ff' is present. The organ part features a prominent melodic line in the right hand.

Scene 1, bars 64-67.

The composer closes this first scene with a four-bar Codetta, in which, on a prolonged G chord, the organ manual plays the motif depicting movement with the right hand, raising its closing tone to B5 (the motif's highest point in the entire work).

Musical score for Scene 1, Codetta. The score includes staves for 1. VI, 2. VI, Vla, Vc, Kb, and Org. The music is in a key with one sharp (F#) and a 2/4 time signature. The dynamic marking 'pizz' is present. The organ part features a prominent melodic line in the right hand.

Scene 1, Codetta

During the movement, we come across solutions that are interesting from the point of view of harmony, such as distance-based phenomena. For instance, the organ voice transitioning between bars 48-49:

E.g. 11



m6 -4 p4 M6 M6 p4	p4 M6 m6 -4 p4 M6 m6 p4	M6
-------------------	-------------------------	----

Moreover, the composer colors the harmony of the scene with a number of seventh and ninth chords, we also encounter several chromatic elements, and in many cases, he uses the 6th chord inversion.

He carries out modulations for close, 1st and 2nd degree scales.

The smooth eighth pulse illustrating movement, is taken over from instrument to instrument, laces through almost the entire movement that was written in a steady *Andante con moto* tempo and a 2/2 meter.

The dynamics in the A parts is *forte*, while in the B parts is *mf*. The second stanza of the final insertion, starting with bar 53, as well as the Codetta, further elevates the dynamics to *ff*, as a sort of arrival at the top of the Mount of Olives.

*

The second scene (movement) is entitled “*Gethsemane*” and in its writing the composer was inspired by the following biblical verse: “But he was wounded for our transgressions, he was bruised for our iniquities...” (Book of Isaiah, chapter 53, beginning of verse 5).⁷

The melodic essence of the material is represented by the Lutheran hymnbook’s “O dear Jesus, what have you sinned” hymn:

⁷ King James Version, source:
<https://www.biblegateway.com/passage/?search=Isaiah%2053%3A5&version=KJV>,
 accessed on October 28, 2021.

J. Crüger 1598-1662

Ó, drá-ga Jé - zus, va-jon mit vé-tet - tél,
I - lyen ke-mé - nyen hogy meg - í - tél-tet - tél?
Mi búnt talál-tak benned és mi vét-ket, Kik el-f-tél-tek?

198 - *Oh, dear Jesus*⁸

This melody, which is in f minor in the Hymnbook, the composer transposed into e minor. As scene 1 was dominated by the pulsating eighth rhythm, this movement is characterized by the funeral march's dotted rhythm, or that which also features sixteenth rests during the entire scene, from almost the beginning to the very end.

Grave
1. Vi. arco
2. Vi. arco
Vla. arco
Vc. arco
Kb. arco
Org. p

Scene 2, Bars 1-4.

⁸ Evangélikus Énekeskönyv (The Evangelical Hymnbook) Song 198.: Ó, drága Jézus (Oh, Dear Jesus) (lutheran.hu)

The formal structure of scene 2 is as follows:

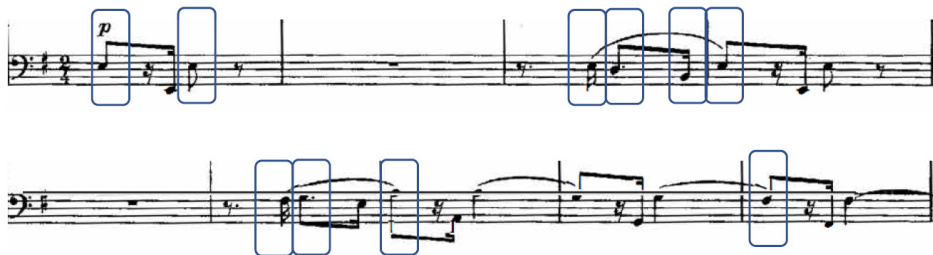
E.g. 14

A	transition	Av1	transition	Av2	Av3	transition	Av4	Codetta
bar1-10	b. 10-14	b.15-24	b. 24-29	b.29-41	b.41-49	b.50-55	b.55-66	b.66-72
10 bar	4 b.	9 b.	5 b.	12 b.	9 b.	5 b.	12 b.	6 b.
e- minor_ D F f#	e-minor b g	f# d C a e G	a d f# G	G g d C g a e C G C	b d# e C d B	A a c C	e a D e_____	e_____

Formally, the movement is a variation, the main parts of which are 9, 10, 12-bar segments, and the transitions between the main parts consist of 4-5 bars. There is no transition between two particular parts, namely Av2 and Av3, but the others are linked together by transitions in every case. The movement closes with a 6-bar Codetta.

In the main parts, the melody of the passion is present in increments, placed in the low and dark registers of the organ:

E.g. 15



Scene 2, bars 1-10. - organ

The disjointed melody is accompanied by the strings with the funeral motif in alternative diatonic and chromatic chords. The dynamics of the main formal parts are always *piano*, increasingly working towards a short, powerful *forte*.

The transitional segments are gradual sequences that process the following motif. The melodic arc of the motif is characterized by a reverse chromatic approach, or the reversed alteration:

Musical score for Scene 2, bars 10-15. The score is for Violin I (1. Vi.), Violin II (2. Vi.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is one flat (B-flat major or E minor). The time signature is 4/4. The score shows a melodic motif in the 1st Violin part starting at bar 10, marked *f espr.* (forte, *espr.* for *espressivo*). This motif is then taken over by the 2nd Violin in bar 11, also marked *f espr.*, and finally by the Viola in bar 12, marked *f espr.*. The Viola part continues with a descending chromatic line. The Violoncello and Kontrabaß parts are mostly silent, with a *p* (piano) dynamic marking at the end of the section.

Scene 2, bars 10-15.

The motifs also appear in an inversion, in reverse order, as they appear in the viola, then are taken over by the 2nd violin and then finally by the 1st violin (see bars 24-29). With their fragmented melody and reverse chromatics, they create a strange atmosphere and have a special effect. In each case, the *forte* dynamics characteristic of the transitional segments also contribute to said context. The transitional parts are bound together by the organ, as a conclusion in bars 50-55. The descending melody ranging over an octave decreases from *forte* into *piano*.

Musical score for Scene 2, bars 50-55, featuring the Organ (Org.). The score is in a single system with a grand staff (treble and bass clefs). The key signature is one flat. The time signature is 4/4. The organ part features a descending melody over an octave, starting with a *f* (forte) dynamic and ending with a *p* (piano) dynamic. The dynamics are marked as *f*, *meno f* (meno forte), and *p*. The organ part is accompanied by a steady bass line.

Scene 2, b. 50-55.

There is a lot of modulation in this movement. Only the starting 6 bars and the ending 15 bars are in a stable e minor. In addition to these bars, each segment, be they main formal parts or the transitional parts, abound in modulations. Specifically, 21 of the 72 bars are tonally stable and

51 evoke feelings of unrest. What contribute to the achievement of this atmosphere are the reverse chromatics and a non-octavian melodic approach, as well as the alteration of chord elements using chromatics.

In the bars of the Codetta, the ascending chords of the organ evoke a peculiar *vibrato* effect, following the composer's + *Tremulant* written instruction.

E.g. 18



Scene 2, bars 65-72 ⁹

The tempo of the movement is a stable *Grave*, its meter 2/4.

*

The title of the **third scene (movement)** is “*Golgotha*”. In its creation, the composer got his inspiration from Luke 23: 44-45, which are: “44 *And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour. 45 And the sun was darkened, and the veil of the temple was rent in the midst.*” Motivated by the feeling of the last (Cv1) formal segment, I would also add verse 46: “*And when Jesus had cried with a loud voice, he said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost.*”¹⁰

Musically, this movement, adapts hymn 339 of the Reformed Hymnbook: “*Jesus, the Lamb of God*”.

⁹ “*Tremulant. A tremulant is a device on a pipe organ which varies the wind supply to the pipes of one or more divisions (or, in some cases, the whole organ). This causes their amplitude and pitch to fluctuate, producing a tremolo and vibrato effect. A large organ may have several tremulants, affecting different ranks (sets) of pipes.*” Source: Tremulant - Wikipedia, accessed on October 29, 2021.

¹⁰ King James Version, source: <https://www.biblegateway.com/passage/?search=Luke%2023%3A44-46&version=KJV>, (accessed on October 31, 2021).

497 szöveg és dallam: M. Grodzki, Königsberg, 1559
fordítás: Dunántúli evangélikus énekeskönyv, 1911

1. Jé - zus, Is - ten - nek Bá - rá - nya,
Kin - ja - i - dat ég s föld szán - ja.
A nap, a nap sö - tét - té vál - to - zik,
A föld, a föld reng és in - ga - do - zik.

339. “Jesus, the Lamb of God”

The composer transposes this Polish melody into g minor - which is the starting scale of scene (movement) 3.

The formal structure of the movement:

A	B	insertion	Av1	Bv1	trans.	Av2	trans.	C	Cv1	insertion	Coda
b.1-12	13-28.	29-34.	35-44.	45-52.	53-54.	55-64.	64.	65-72.	73-82.	83-89.	88-97.
12bar	16b.	6b.	10b.	8b.	2b.	10b.	1b.	8b.	10b.	7b.	10b.
g d g f# g d B b d/g g	g B b E b A b g B b E b g	g	B b F B b g F b b f b b B b d b D b a e b a b	A b g b f b b e b A b b b G b b b f d	d	g d C F d	d	g f# A b B b g d g	g a f# A b b b A b g	G	G (E) G (E) G

¹¹ The Digital Version of the Reformed Hymnbook - Református Énekeskönyv (reformatus.hu). In the present volume it is included as hymn 497.

Scene 3 takes the form of a peculiar rondo, parts of which also return in their varied versions. The dimensions of the formal segments are flexible, the main parts are 8, 10, 12, 16 bars long. The occasionally occurring insertions and transitions are shorter, ranging from 1 to up to 7 bars.

In segment A, the melody of the hymn appears in a staggered fashion at the 1st violin, as well as within bars 1-2 of the organ, with its alternating sixteenths:

E.g. 21

Scene 3, bars 1-4.

While the strings play the hymn's melody in *piano* employing *pizzicato*, the sixteenths of the organ ripples in *poco forte* on the manual, above a long-held G organ point. The *Agitato* tempo also determines the distressed atmosphere of the whole musical event. The starting bars are also highly modulatory, the antecedent phrase contains 7 modulations (see the precise scales in the table of the formal structure). These are closely-related keys to g minor, mostly minor scales. The median phrase of the tripodic musical period now contains only two keys (d minor, g minor), or a single modulation, while the consequent phrase is tonally stable in g minor.

From bar 13 in formal segment B, the character of the strings as well as the organ changes. The G pedal is interrupted and the organ switches to a thrill-like material, playing a series of diminished octaves while the strings play pendulum-like passages, as well as tetrachords and tetratones. The 3rd line of the hymn's melody occurs fragmented at the 1st violin.

The image shows a musical score for Scene 3, bars 13-16. The score is arranged in two systems. The first system contains staves for 1. VI., 2. VI., Vla., Vc., and Kb. The second system contains staves for the Organ (Org.). The organ part is highlighted with six vertical boxes, each containing a '-8' marking, indicating specific intervals or notes. The Vc. part is marked with *pizz.* and *p*. The Org. part features a semi-chromatic sixteenth-note passage.

Scene 3, bars 13-16.

In segment B, the scales are more widely distributed, and here the composer, alongside the 1st or 2nd closely-related scales of g minor, he inserts an A flat major bar (see bar 17).

A 6-bar insertion leads towards the next Av1 section with a semi-chromatic sixteenth note passage and extended organ points. Under the guise of the *forte* notes of the viola and cello repeated in sixteenths, as well as the quarter *forte pizzicatos* of the double bass, which has a terrifying effect, the organ manual continues the sixteenth passage of the transition's last two bars, causing dissonance by the chromatic changing notes, fourth and second interval occurrences. The hymn's melody is played by the organ pedal in quarter notes, in an emphatic *forte*.

The musical score for Scene 3, bars 35-39, consists of six staves. The top two staves are for Violins 1 and 2. The third staff is for Viola, marked with *arco* and *f*. The fourth staff is for Violoncello, marked with *arco* and *f*. The fifth staff is for Kontrabaß, marked with *pizz.* and *f*. The sixth staff is for Organ, showing a series of sustained notes in the bass register, each circled in black.

Scene 3, bars 35-39.

In this segment, the composer makes very dense tonal jumps, there is a lot of modulation, he changes 15 keys in the range of 10 bars. Here, too, he composes in predominantly minor scales and descends to such depths as: b flat minor, d flat minor, a flat minor.

In the Bv1 form, the organ's manual continues the waving sixteenth passages of the previous segment, while the low strings play the notes of the hymn's third line with sustained notes, and then accompany with pizzicato quarter notes the continuation of line 3 of the hymn's melody, which also occurs in the organ pedal.

The musical score for Scene 3, bars 45-48, features five staves. The top four staves are for the string quartet: 1. VI. (Violin I), 2. VI. (Violin II), Vla. (Viola), and Kb. (Cello/Double Bass). The fifth staff is for the Organ (Org.). The key signature is one flat. The score shows four measures of music. The strings play a tremolo of sixteenth notes, and the organ plays a repetitive sixteenth-note triplet pattern. The dynamic marking is forte (sf). The organ part is marked 'arco'.

Scene 3, bars 45-48.

The composer depicts this segment in very dark tonal colors, and even goes beyond the circle of fifths to modulates into such tones as: g flat minor (!), then G flat major, b flat minor. In addition to the Av1 segment, this part is the most crowded from the standpoint of keys. Over the course of eight bars, we find 12 keys, all of which are brought in by a tonal jump. The chromatic chords, seconds, diminished fourths used once after the other make this part dissonant and very disturbing.

After a 2-bar rhythmic transition made of repetitive sixteenth triplets, within the Av2 segment the hymn's opening melody occurs in the organ manual, played in *forte*. Above it, the strings play "trembling" sixteenth triplets.

The musical score for Scene 3, bars 53-56, is presented in a multi-staff format. The instruments are Violin I (1. Vl.), Violin II (2. Vl.), Viola (Vla.), Violoncello (Vc.), Kontrabaß (Kb.), and Organ (Org.). The score begins at bar 53. The Violin and Viola parts feature intricate rhythmic patterns with triplets and sixteenth notes, marked with 'arco' and 'simile'. The Violoncello and Kontrabaß parts provide a harmonic foundation with sustained notes and dynamic markings like 'f'. The Organ part enters in the final measure (bar 56) with four notes circled, marked 'piu. f'.

Scene 3, bars 53-56.

This formal segment is very rich in sound and disturbing as well, but in terms of its keys the modulations become rarer, the composer returns to the keys of g minor, d minor, C major, F major.

After a transition bar, the C-segment “erupts” with elemental force, with a cell reminiscent of Beethoven’s fate motif. In the case of the lower strings, the composer emphasizes every element. As a reminder: “*And when Jesus had cried with a loud voice, he said, Father, **into thy hands I commend my spirit:** and having said thus, he gave up the ghost.*”¹² The second phrase of segment C, continues to depict Jesus’ suffering on the cross by way of a beautiful *meno agitato* melody. My knowledge of musical dramaturgy also encourages me to highlight this formal part as the entire three-movement work’s center of gravity.

¹² King James Version, source:

<https://www.biblegateway.com/passages/?search=Luke%2023%3A44-46&version=KJV>, accessed on October 31, 2021.

64

1. VI.

2. VI.

Vla.

Vc.

Kb.

Org.

f

cresc.

68

1. VI.

2. VI.

Vla.

Vc.

Kb.

Org.

meno agitato

p

Scene 3, bars 64-72.

Its modulations become sparse and regrouped once more around g minor. An effectively dissonant element is the fourth chord occurring in bar 67, which represents a *fortissimo* rendition of Jesus' cry. The composer repeats this segment in Cv1 form between bars 73-82, then changes key signatures into G major, and spreads the consequent phrasal melody of the C part over the voices of the ensemble by way of an insertion and a Coda, indicated as *Tranquillo*, or in quietly, calmly.

E.g. 27

The image displays two systems of musical notation for an ensemble. The first system, starting at measure 83, is titled "Tranquillo" and includes staves for 1. VI., 2. VI., Vla., Vc., Kb., and Org. The dynamics are marked *p* (piano) for the strings and *p sempre* (piano sempre) for the organ. The second system, starting at measure 87, is titled "Coda" and includes staves for 1. VI., 2. VI., Vla., Vc., Kb., and Org. The dynamics are marked *pp* (pianissimo) for the strings and *p* (piano) for the organ. The organ part in the Coda section features a prominent melodic line.

GABRIELA COCA

97
1. Vl. *p espr.* *dim.* *pp*
2. Vl. *p* *dim.* *pp*
Vla. *p* *dim.* *pp*
Vc. *pp*
Kb. *pp*
Org. *pp*

Scene 3, b. 83-97.

Finally, I will quote the end sentence of the words describing the piece within the pages of the published sheet music:

"At the end of the piece, the softly ascending melodic line evokes the death of the Savior, and the celestial hope of the resurrection alike."

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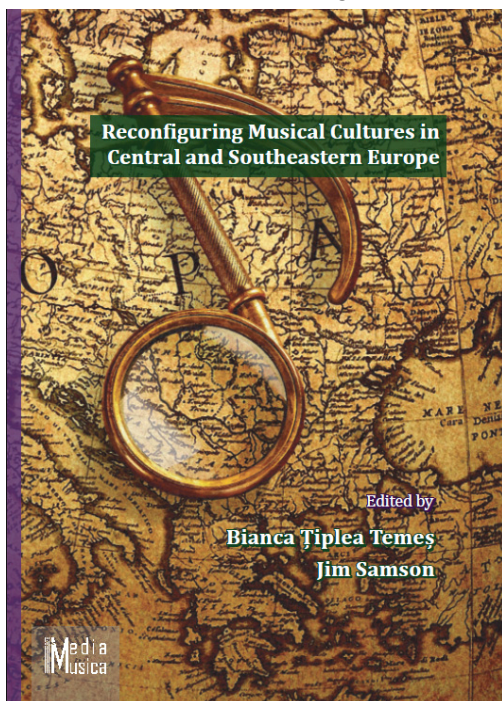
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BOOK REVIEW

RECONFIGURING MUSICAL CULTURES IN CENTRAL AND SOUTHEASTERN EUROPE¹

‘Music has to belong to someone to have an identity, it seems. And as political borders force cultural communities either side of a line, invented histories validate the new spaces’ (Samson, 3). With these two statements, Jim Samson sets the scene for the following studies — all of which explore how musical traditions, legacies, or tropes are entangled with the processes



of identity formation in Central and Southeastern Europe. Focusing on neglected regional perspectives in terms of Anglophone scholarship, which are nevertheless becoming increasingly accessible (not least thanks to several authors of this very volume), this collection is a welcome addition to understanding music and identity in these meta-regions. The striking cover artwork by Miklós Bencze complements the aims of this undertaking and suggests some of the themes and complexity found within the pages.

This volume is based on papers presented at the symposium ‘National Musical Cultures in Central and Southeastern Europe: Initiatives and Arguments, Development and Dialogue’, which formed part of the

¹ Bianca Țiplea Temeș and Jim Samson (Eds.), *Reconfiguring Musical Cultures in Central and Southeastern Europe* 1st ed., Cluj-Napoca: MediaMusica, 2021. ISBN: 978-606-645-164-2. Book published with the financial support of CNFIS-FDI through the project MOVING-4 FDI-2021-0163.

2019 Cluj Modern Festival at the Gheorghe Dima National Music Academy in Cluj-Napoca. It is edited by the symposium organiser, Bianca Țiplea Temeș, Reader in Music Theory at the Gheorghe Dima National Music Academy, and Jim Samson, the symposium's keynote speaker and Emeritus Professor of Music at the University of London.

The study of how music relates to identity has occupied musicologists since the establishment of the discipline, only reflecting the ever-evolving nature of these processes as well as our understanding of them. Today, the idea of national musics as reductive narratives contextualised by the 'age of nationalism' has been replaced by nuanced investigations into the kinds of intersections, interactions, and constructions with which the studies in this volume are concerned. Nevertheless, and as is here further demonstrated, there is much yet to untangle, not least in relation to the upheavals of the twentieth century.

Each study in this volume privileges specificity yet addresses a common thread: the 'reconfiguring' of the title. This refers to the processes which unfolded as the reach of empires shifted and eventually collapsed, the subsequent drawing and re-drawing of state lines, and the resulting legacies which continue to shape musical identities today. 'Reconfiguring' encompasses not only interactions amongst manifold musical cultures, but the active shaping of musical identities in new political, ideological, and social contexts.



Under this premise, the book is organised thematically. In Part I, 'Arguments: Exploring Musical Identities Within and Outwith National Borders', two of the four studies are concerned with the 'within' of the title. Zdravko Blažeković chronicles the role of the single-string fiddle, the *gusle*, in Serbian identity. The historical sweep, covering roughly two centuries, exposes how malleable this musical symbol proved in invoking ideas surrounding shared history in various contexts. Through examining 'moments of Austrian self-reflection' (Mayer-Hirzberger, 47), Anita Mayer-Hirzberger reveals the reconfiguration of identity throughout the twentieth century and beyond in Austria, namely music's role in 'de-Austrianization' and 'Austrianization'.

Juxtaposing key moments of identity-building highlights, once again, the malleability of musical traditions in another specific locale and context. Both studies expose how the need for self-identification can be a response to tensions and anxieties, whether through drawing pride and strength from the heroic deeds of the past or adjusting to a new state which was previously the seat of an empire.

The chapters comprising the ‘outwith’ of the title take something of a panoramic approach to peoples and traditions. Samson’s examination of entangled musical interactions in the Eastern Mediterranean points out several ways in which we are still far from de-nationalising musical histories. Taking an unanticipated but illustrative meander through ethno-pop, Samson makes an illuminating point about the prevailing understanding of how musical markers invoking a national identity are reinforced by intention and reception. Tracing how Ottoman musical influences are present in much of today’s Balkan ethno-pop, Samson suggests that such musical markers are a mode of ‘self-exoticisation’ — a process similar to how stock musical markers functioned in musical nationalisms in nineteenth-century Europe. In identifying how musical identities were reconfigured with the aim of creating specificity, Samson identifies, paradoxically, ‘a unitary convergent culture’ (Samson, 14).

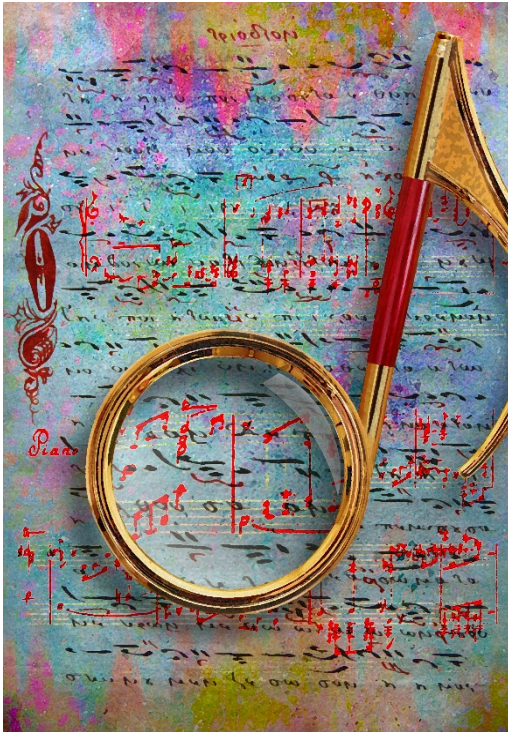
Bianca Țiplea Temeș’ study explores how diversely music can evolve across space amongst a diaspora, examining how communal musical identity amongst the Aromanians has been variously shaped in and by divergent contexts, as existing traditions evolved variously and simultaneously amongst several communities across the Balkan meta-region. In doing so, Temeș also complicates the idea of the ‘Orient’. Through the example of Rogalski’s *Gaida*, exchange between Romanian folk music, Oriental features, and Aromanian folksongs is demonstrated, as is the use of Oriental elements as ‘organically assimilated’ into musical traditions, as opposed to representing an ‘exotic flavour’ (Temeș, 74). Temeș also indicates how musical practice amongst Aromanian communities South of the Danube developed, such as the incorporation of Greek names and the bilingual performance of epic songs, and sketches theoretical frameworks through which to complicate these examples of exchange and assimilation.

The premises of these two chapters are somewhat opposing — and complementary. Whilst Samson reveals the similar nature and function of constructing musical markers of identity across communities, Temeș reveals how varied the influences which encompass a communal musical identity can be.

Placing these four studies under the umbrella of ‘exploring musical identities’ is productive in the sense that they highlight similar tropes in music’s role in identity-formation across space and time, but through an array

of contexts. Emerging from Part I is the necessity of a variety of histories, perspectives, and approaches in examining how these processes morph and shift. These studies also shed light on the often-complex explanations for why musical identities become reconfigured — as responses to military threats, adapting to a newly-formed state, to foster diaspora identity or to use communal traditions to assimilate, as a self-modelled ‘other’ to Europe — and much more beyond.

The question of how we can overcome the limitations of local histories, whilst grappling with the linguistic and logistical challenges of meta-regional approaches is a prevailing challenge to grapple with. Nevertheless, Part I demonstrates that furthering our understanding of how music and identity function inherently involves homing in on local and regional expertise as well as broadening the focus to trace phenomena, exchange, and developments.



Part II, ‘Dialogues: Romania and Its Neighbours’, delves into the often-entangled musical heritage of Romania and Hungary from historical, local, regional, and (newly-formed) state-wide perspectives.

Tracing ideas developing simultaneously in specific Romanian contexts and amongst generations, Otilia Badea complicates the ideas of traditional music and foreign musical influences amidst a growing sense of cultural nationalism after the First World War. Investigating how representative composers related to ideas of peripherality, and the implications of and anxieties about whether or how folk music and modern aesthetics might be reconciled, Badea demonstrates how these aspects provoked various degrees of tension as political developments unfolded.

Elena Chircev’s study contextualises how the singing practice of Byzantine music in Romania evolved since the fifteenth century, demonstrating how the repertoire was shaped linguistically and through religious and theoretical contexts. Chircev explains how the Byzantine music taught in the Romanian language in the eighteenth and nineteenth centuries came about in the context of Byzantine music practice in this region.

Confronting the question of what elements define Hungarian musical identity, György Selmeczi outlines the process of musical self-identification throughout ages, identifying paradoxes in the process of arriving at the dichotomy of the chapter's title ('On the Dichotomy of Hungarian Musical Character'). For example, the 'revival' movements stimulated by comparative research into the musics of Central Eastern Europe in the early twentieth century led to seeking 'authenticity' through the 'global gestures' of pop (Selmeczi, 127). The 'value-driven' approach to musical sources established by Bartók, Kodály and others did not fundamentally disturb how the *verbunkos* was viewed in musical self-identification, meanwhile the composing mainstream largely ignored the 'identifiably Hungarian formulas' (Selmeczi, 135). Selmeczi points out, therefore, that both 'folklorization' and archaic layers of Hungarian music simultaneously (self)define Hungarian musical identity.

Florinela Popa uses the often-polarising 'clichés' of musical identity to expose how the idea of a national music related to the specific contexts — and agendas — of the shifting political and ideological contexts of twentieth-century Romania. Popa identifies that throughout radicalised approaches to musical 'purity' and scapegoating as a way to explain a lack of musical culture during the Legionnaire period and the ensuing decades of socialism (where the definition of 'national' in the 1970s and 80s became increasingly radical), the crucial question of how the national and the universal should relate in creating national music alluded the kinds ideological manipulation which variously informed approaches to folklore and the mythologisation of the past.

These discussions give a sense of how discourse relates to the broader context of modernity, and how such discourse helps to explain the ideological frameworks at play (and vice versa). The dichotomies that characterised Hungarian and Romanian music in the twentieth century as composers and critics simultaneously grappled with the past and modernity, assists our understanding of the anxieties and tensions such self-identification sought to address, and why musical identities evolved as they did — including their paradoxes and surprising turns.

Part II identifies some specifics of how and why music was reconfigured in Romanian and Hungarian contexts — throughout history and under regime changes. What emerges here is that whilst the topics of discourse are often rooted in similar concerns, their unfolding is dependent on manifold contextual aspects. Furthermore, these discussions show the ways in which music can become a tool to address problems of ideology and identity in these contexts in a variety of ways, and reveals how reconfiguration is a phenomenon steeped deeply in history — whether in relation to explaining shortcomings of the community or valorising heritage, and even when seeking to break with the past.

Taken together, this volume indicates something of the complexity with which the musical cultures of Central and Southeastern Europe have evolved — with implications for further explorations in these and other meta-regions. Juxtaposing historical periods; the regional with the meta-regional, and the local with the state-wide, can help to reveal how and why music and identity converge at times of change, and what role music takes in the desire to foster community. This allows for identifying specificity as much as broad trends, but whilst helping to avoid the quagmires we still grapple with in national music histories. The claim that ‘the eight essays ... build a composite picture of the musical universe of east central and southeastern Europe’ (Temeş and Samson, vi) is, I believe, deftly delivered upon.

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held by artistic personalities such as Vincent Liotta, Viorica Cortez, Alfio Grasso, Petre Sbârcea and Ion Piso. She collaborated with the Cluj National Theater as well as with the choirs *Ave Musica*, *Antifonia* and the *Transylvania Philharmonic Choir*.

Ágota BODURIAN is a graduate of the Gheorghe Dima National Music Academy in Cluj-Napoca (2001), the Music / Violin Pedagogy Department. She graduated the master studies at the same institution, specializing in Music Synthesis (2003). She is currently a PhD student at the Transilvania University of Braşov, Faculty of Music. For 20 years she has worked as music teacher at the Dr. Palló Imre High School in Odorheiu Secuiesc, and since 2008 she has also been the music secretary at the Philharmonic in her hometown. She has collaborated in the publication of several books on the Armenian culture in Transylvania and is the author of numerous articles on Armenian culture and music, published in specialized journals.

Gabriela COCA, PhD habil. (Born in 1966), musicologist, docent at Babeş-Bolyai University in Cluj-Napoca, where she teaches musical forms, harmony, counterpoint, and the historical evolution of musical genres, at the Music Department of the Faculty of Reformed Theology and Music. Editor-in-chief of the musicology journal *Studia UBB Musica*. Studies: Music High School of Cluj-Napoca, piano department (1981-1985); National Music Academy "Gh. Dima" (ANMGD) - bachelor's degree in musicology, piano teacher module (1990-1994); ANMGD - advanced studies (1994-1995); AMGD - doctorate in music (2000), with thesis: Architectural conception of the sound process in Richard Wagner's opera "Lohengrin", under the supervision of Prof. Dr. Eduard Terényi. In 2021 she obtained her habilitation. Creative activity in the field of musicology - monographs, courses, studies, analyses. Edited books: "<Lohengrin> opera by Richard Wagner. Architectural conception", PhD thesis, MediaMusica Publishing House, Cluj-Napoca, 2006; "Interference of the Arts", vol. I, "Dualistic thinking", co-author, research grant, main author: prof. univ. PhD. Eduard Terényi, MediaMusica Publishing House, Cluj-Napoca, 2007; "Form and Symbol in "Magnificat", BWV 243, D major, by J.S. Bach", Cluj University Press Publishing House, Cluj-Napoca, 2008; "Ede Terényi - History and Analysis", Cluj University Press, Cluj-Napoca, 2010; Specialized edited courses: "Zenei formatan" (Musical Forms), Author's Edition, Cluj-Napoca, 2008; Terényi, Eduard - Coca, Gabriela (co-authors), "Armonie" (Harmony), MediaMusica Publishing House, Cluj-Napoca, 2010. Terényi, Eduard - Coca, Gabriela (co-authors), "Choral Arrangements", MediaMusica Publishing House, Cluj-Napoca, 2010; Terényi, Eduard - Coca, Gabriela (co-authors), "Counterpoint and Fugue", MediaMusica Publishing House, Cluj-Napoca, 2010. She has also published: more than 70 musicology studies in various specialized journals, participated in more than 70 musicology conferences (symposia) in various universities in Romania and abroad.

Petruţa-Maria COROIU is a Professor Dr. habil. at Transilvania University of Braşov, where she teaches a range of courses in applied musicology and analysis from second year to MA level. Her primary research interest is the area of traditional and modern archetypes of musical analysis, and she has published in

CONTRIBUTORS

the areas of musical form analysis, aesthetics and semantics, modern analysis, and cultural studies. Among his books are: Tehnici de analiză muzicală (Musical analysis techniques), Cronica ideilor contemporane (Chronicle of contemporary ideas), Tratat de forme muzicale (Musical forms), Universul componistic al lui Aurel Stroe (The universe of composer Aurel Stroe). She is graduated in musicology, musical composition, piano performance.

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.

Lioara FRĂȚILĂ, PhD, lecturer at *“Transylvania”* University of Brasov, Faculty of Music, began her studies in Iasi and graduated the *Sigismund Toduta Music Highschool*, specializing in piano. She thoroughly studied Chopin's creation during the Master program – *Style and Performance in Vocal and Instrumental Interpretation* (*“Transylvania”* University of Brasov, Faculty of Music). She also got a

CONTRIBUTORS

Master's degree in *Music therapy* at the same university. She continued her research on Chopin while she was a PhD student at *National University of Arts "George Enescu", Iasi*. She is a researcher in the field of piano interpretation, music therapy, and musical education. She won national prizes at piano competitions, a PhD scholarship at the Romanian Academy from Bucharest. She is the Music therapy Master program's coordinator, at the "Transylvania" University of Brasov and she also works as a pianist at the Brasov Opera House.

Nataliya GOVORUKHINA is a Ukrainian singer, musicologist, teacher. She holds a Ph.D. in Arts (2009), is a Full Professor (2019) and Honoured Artist of Ukraine (2018), Vice-President of the National All-Ukrainian Music Society, Rector of Kharkiv National University of Arts named after I. P. Kotlyarevsky. Currently she is a Professor at the Department of Solo Singing and Opera Training at Kharkiv National University of Arts named after I.P. Kotlyarevsky. Nataliya is a member of juries at several international and national contests and festivals. She authored 17 publications, of which 14 are scholarly and 3 are educational and methodological in nature, including '*The Reader for a Countertenor*'. The range of scientific interests encompasses the problems of theory, history, and methods of teaching vocal.

Natalia GREBENUK works as a Full Professor at the Department of Solo Singing and Opera Training at Kharkiv National University of Arts named after I.P. Kotlyarevsky. In 2000 she defended her doctoral dissertation entitled "Vocal and Performing Creativity: Art History and Pedagogical Aspects". She authored 2 monographs, 5 teaching manuals, about 60 scholarly articles devoted to the specifics of the vocal-technical and vocal-performing processes. As a scientific advisor, she supervised 19 Ph.D. theses and 1 doctoral dissertation. Natalia Grebenuk is a member of two academic councils for doctoral dissertations, a leading opponent and expert in her field of art: opera and chamber performance and pedagogy. Having sung for 35 years on the opera and chamber stage, she has opera contracts in European theaters (Italy, France, Greece, Russia) as well as performances of chamber works with orchestra, organ, and piano. Currently, she proceeds with prolific activity on research in the field of vocal performing and vocal pedagogical art.

Rafail HASANOV is a choral conductor, lecturer at the Department of Academic and Pop Vocal Institute of Arts, Borys Grinchenko Kyiv University, a member of the National All-Ukrainian Music Union. In 2020 he graduated from the internship at Ukrainian National Tchaikovsky Academy of Music. In 2016, Rafail was awarded the first place at the *Pentecostia* tournament, which took place in Kyiv. In 2019-2020 he was a two-time winner of the festival contest of spiritual songs *Askold's Voice* in Kyiv. In 2021 Rafail has become a laureate of the 3rd International Music Competition *Ca Nova Turkey-Ukraine*.

Nataliia KACHMARCHYK (1960, Izmail, Odessa region, Ukraine) - musicologist, teacher. In 1976-1980 studied at the Tiraspol Music College (Moldova), Music Theory Faculty. In 1980-1985 studied at the Moldova State Conservatory (Chisinau), Musicology Faculty. The Graduation thesis was "The Chamber operas

CONTRIBUTORS

on the plots of M. Gogol” (supervisor, the associate professor G. Kocharova). In 1992-2014 – worked at the Donetsk Music College as the teacher-methodologist of the highest category, the head of the Music Theory Department. Prepared 21 winners of All-Ukrainian and Regional Olympiads in music theory disciplines; carried out scientific supervision of student’s works for participation in the international and all-Ukrainian scientific conferences. The Member of the jury in competitions and Olympiads in music theory. Since 2015 till current time - the senior lecturer at the Department of Musical Arts of the Luhansk State Academy of Culture and Arts in Kyiv. The main directions of the scientific activity: history of the wind art, the history of music pedagogy, methods of music education, performance interpretation, the analysis of musical works and others. The author of publications on the history of performance on wind instruments: “Mysteries of ancient Greek avlets”, “Formation of the concept of “perfect musician” in the baroque treatises», “Concerto for flute and chamber orchestra V. Hubarenko in the context of genre and style searches of the 1960s”; the editor-compiler of monographs and textbooks.

Volodymyr KACHMARCHYK – Dr. habil of Arts, Professor of Flute Class, of the Wooden Wind Instruments Department of National Musical Academy of Ukraine named after P. Tchaikovsky (Kyiv). In 1977-1982 studied at the Chisinau State Institute of Arts (Moldova), Orchestral Faculty (flute). The author of monograph and two Dissertations – “Permanent Exhalation in Wind Instrument Performance (The Problems of History and Physiology)” (Ph. D.), and “German Flute Art of the XVIII-XIX centuries” (Dr. habil of Arts). Published more than 70 articles in the special journals: Journal Magazine for Brass Players, Pan-Magazine British Flute Society, Tibia – Magazin für Holzbläser, Tempo flûte – Revue de l’association d’histoire de la flûte française and scientific editions of National Musical Academy of Ukraine, Leipzig University, Moscow Conservatory, Russian Academy of Music named after the Gniesins, etc. The main spheres of scientific investigations – History, Theory and Practice of Performance Wind Instruments.

Noémi KARÁCSONY, PhD, is currently collaborating professor of the Transilvania University of Braşov, the Faculty of Music. She completed her BA studies at the „George Enescu” University of Arts in Iaşi (2010–2014) and continued with MA studies at the Transilvania University of Braşov, the Faculty of Music (2015–2017). She obtained her PhD in music in 2020 at the Transilvania University of Braşov. She appeared in numerous arias 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,

CONTRIBUTORS

Italy. She participated in the masterclasses of the soprano Maria Slătinaru-Nistor (Iași), mezzo-soprano Liliana Bizineche (Brașov), soprano Cyrille Gerstenhaber (at the Summer University of the Early Music Festival in Miercurea Ciuc, 2016), soprano Mária Temesi (Brașov, 2018) and soprano Laura Niculescu (Italy, 2019).

Daryna Dmytrivna KUPINA is Ph.D. in Art, Docent, Associate Professor at the Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka (Dnipro, Ukraine). Was born in Donetsk, Ukraine. She studied music at Donetsk musical college and graduated in 2012 a master's degree in musicology from Donetsk State Musical Academy named after S. Prokofiev. She received her PhD in 2019 at National Music Academy named after P. Tchaikovsky (Kyiv, Ukraine). The title of her dissertation is: *The European genre traditions in Ukrainian organ music*. Since 2017, she is supervisor and lecturer at Dnipropetrovsk Music Academy named after M. Glinka. She teaches Theory and History of Music, Solfege, Musical Genres and Styles. She has published over 20 articles in scientific journals and conference proceedings (including WoS and Scopus – 2), a monography *The European genre tradition in Ukrainian organ music* (2020). She is member of editorial board of music research periodical Musicological thought of Dnipropetrovsk region, Member of National Union of Musicians of Ukraine. Main research interest is genre and stylistic features of musical art.

Yana KYRYLENKO holds a PhD in Arts, is Associate Professor at the Department of Academic and Pop Vocal Institute of Arts, Borys Grinchenko Kyiv University. She is a certified methodologist teacher, upper division counselor. Also, Yana Kyrylenko is a member of the National All-Ukrainian Music Union. Her research interests include the history of choral concert, dramatization and stage representation in concert and choral genres, research into the choral theater as a Ukrainian musical culture phenomenon of the late XX – early XXI centuries, intermediality in modern choral music, the communicative aspects of interaction between the tutor and the conductor trainee, the quality management in higher education within the framework of European integration. Yana Kyrylenko authored the coursebook “Theoretical and practical principles of training a conductor”, the monograph “Theatrical performance in modern Ukrainian choral concert: theory and practice”, numerous scientific publications, e-learning courses, guidelines in methods of teaching as well as syllabi on methods of teaching solo singing, ensemble class, vocal ensemble practice, choral adaptation of a musical composition, choral literature, etc. Yana Kyrylenko mentors and instructs the art group of excellence “Children’s Show-Clip Theater *Let’s Be Together*”, the vocal ensemble “K.A.V.A.” of the Institute of Arts of Borys Grinchenko Kyiv University. Under her guidance, choirs, vocal ensembles, and choral conducting students received numerous laureate titles in many international and national contests.

Aurel MURARU (born in 1981) is university lecturer (PhD) at the Department of Conducting, Church Music and Complementary Instruments within the Faculty of Composition, Musicology and Music Pedagogy of the National University of Music

CONTRIBUTORS

in Bucharest and the conductor of the choir of the „Ion Dacian” Operetta and Musical National Theater. He holds a Bachelor's Degree in *Academic Choir Conducting* at the Bucharest National University of Music (2005), followed by a Master's degree in *Conducting Stylistics* (2006) as well as a *PhD degree* (2011) at the same university. He has edited over 20 scientific articles in specialized magazines and has attended nearly 30 scientific sessions at several national and international symposiums and conferences. In 2011, the Printing House of the Bucharest National University of Music published his book, „Choral Church Music in the Northern Bucovina Region”.

Éva PÉTER, born in 1965 in Cluj-Napoca, is Associate Professor PhD at 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*”.

Iryna POLSKA is a pianist, a musicologist, Habilitated Doctor of Art Criticism (2004), Habilitated Professor (2005), Full Professor at Kharkiv State Academy of Culture, Department of Theory and History of Music. She graduated from Kharkiv Specialized Secondary Music School with a specialization in piano (1973, with a gold medal), the piano faculty of the Kharkov Institute of Arts named after I. P. Kotlyarevsky (1973-1978, cum laude). The Ph.D. thesis, entitled «Development of the Piano Duet genre in Austro-German romantic music», defended at St. Petersburg State Conservatory named after N. A. Rimsky-Korsakov (1992). In 2001 she successfully completed the scientific doctoral program at Kharkiv State Academy of Culture (2001) and defended the doctoral thesis entitled “Chamber Ensemble: Theoretical and Cultural Aspects” at Ukrainian National Tchaikovsky Academy of Music (2003). Iryna Polska is the founder of a new direction in modern musicology, namely the theory and history of the ensemble. She is the head of the Scientific School of Art Studies at Kharkiv Academy of Culture. As a scientific advisor, she supervised 15 researchers in diverse scholarly areas of musicology (including 3 habilitated Doctor of Art Criticism and 12 Doctors of Philosophy in Art Criticism), on an ongoing basis mentors doctoral and master students. Her research interests include the problems of chamber music, theory, and history of musical ensemble (chamber and piano), performing musicology (theory, history, phenomenology, methodology, psychology of musical performance), lectures on musical aesthetics, musical culturology and the philosophy of art, on the Austro-German music of XVII-XIX centuries, on the philosophy and art of romanticism, as well as on the musical culture of Kharkiv. She has participated in more than 100 international, national and regional scientific

CONTRIBUTORS

conferences, congresses, symposia in Ukraine and abroad. Iryna Polska is a scientific editor of the journal *Bulletin of the International Slavic University (Art History series, 2000-2013)*. She was awarded a diploma of the National Academy of Arts of Ukraine (2009). Iryna Polska is a member of the Expert Council of the Higher Attestation Commission of Ukraine for Art History and Cultural Studies (2008-2011). She authored about 250 publications, inter alia 3 monographs, more than 100 national and international scholarly articles.

Cristina RADU-GIURGIU is a Romanian soprano who sustain an extensive operatic and concert activity. She is soloist of Brasov Opera and Lecturer Professor PhD, at the Faculty of Music from Transilvania University of Braşov. Cristina began early her musical training, taken classes of violin and piano. She graduated the National Music University from Bucharest, studying singing with Maria Slătinaru-Nistor. Concerned about continuous artistic development, she followed master classes in Italy, Germany, U.S. and Romania, with prestigious artists like Virginia Zeani, Ileana Cotrubaş, Felicity Lott, Alberto Zedda, Emilia Petrescu, Denice Graves, Vasile Moldoveanu. In 2013 she obtains her PhD in musicology at the Bucharest National Music University with research regarding the condition of the opera singer in 20th century (original title: *Cântăreţul de operă și epoca sa. Secolul XX*), under the guidance of the musicologist Grigore Constantinescu. As opera singer and also as passionate interpreter of chamber music, Lied and oratorio repertoire she performed in Romania, Italy, Spain, Germany, Austria, United Kingdom, Portugal, Belgium, Bulgaria, Ukraine and USA. She is also constantly invited in music festivals. In 2017 Cristina Radu published her first book: „A modern perspective on training the opera singer” (original title: *O viziune modernă asupra formării cântăreţului de operă*) at Editura Muzicală Publishing House, Bucharest.

Belinda ROBINSON is a musicologist and editor with research interests in opera and Eastern European musical traditions in the nineteenth and twentieth centuries. She was awarded a DPhil from the University of Oxford in 2020, where she was a Clarendon Scholar. Belinda has delivered pre-concert talks, workshops and outreach programs, and is currently an editor at 'The Cultural Me'.

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Mădălina Dana RUCSANDA is Professor Dr within the Department of Performing Arts and Music Education at the Transilvania University of Brasov, the Faculty of Music. Currently she is dean of this institution. She graduated from the Faculty of Music in 1995 and obtained a PhD in music in 2004 at the National University of Music in Bucharest. Professor Rucsanda has an ample research activity in the following domains: ethnomusicology, music education, music theory. This activity has resulted in the publication of numerous studies and books (9 books, 8 ISI articles, 28 BDI articles, 32 articles published in volumes related to the music field and in the proceedings of international conferences). She participated as

CONTRIBUTORS

president in the juries of national and international music competitions. She is senior editor of the *Bulletin of the Transilvania University* of Braşov, series VIII – *Performing arts*, published by Transilvania University Press, Braşov, Romania and indexed in Ebsco and CEEOL. She is member of numerous professional and science associations and sits on the jury of specialist competitions in Romania and abroad.

Ganna SAVELIEVA is a Ukrainian musicologist, choral conductor, teacher, methodologist. In 2013 defended her doctoral thesis, was conferred PhD in Arts. She is currently tenured as Associate Professor of Choral Conducting Department at Kharkiv National University of Arts named after I.P. Kotlyarevsky. Ganna Savelieva was awarded the First Prize of the All-Ukrainian Contest of Choral Conductors (Ukraine, Kyiv, 2005). She graduated from Kharkiv State University of Arts named after I.P. Kotlyarevsky (2001) and had her postdoctoral internship (2005). Ganna Savelieva's research interests include choral art, history and theory of choral performance and choral pedagogy. She is the author of more than 40 scientific articles, as well as methodological guidances, lecture courses and study programs in choral disciplines. Ganna Savelieva has paneled in international and national scientific conferences. Her students are winners of international and national contests for choral conductors. Hanna is engaged in performance and concert activities, participates in international and national art off-site projects as a conductor, singer, and jury member.

Sebastian SHWAN, pianist, was born in Bucharest in August 1979 and began to play on the piano at the age of five. At the age of six he gave his first recital in Bucharest. At seven years old he entered the George Enescu National College of Music, where he was a student of Mihaela Zamfirescu. At the age of 15, he made his concerto debut playing Grieg's Piano Concerto in A minor, Op. 16. He continued his BA studies at the Transilvania University of Braşov – the Faculty of Music, under the guidance of Prof. Dr. Stela Drăgulin, with a BA examination at the National University of Music in Bucharest. He completed his MA studies at the Transilvania University of Braşov – the Faculty of Music, continuing his studies with Prof. Dr. Drăgulin. Currently, he is a Ph.D. student at the Transilvania University of Braşov, guided by Prof. Dr. Stela Drăgulin. Among his performances, the following can be mentioned: at the age of 19, Sebastian performed in two consecutive evenings the complete Piano concertos by Ludwig van Beethoven; Romanian premiere of works by Charles-Valentin Alkan, Vladimir Horowitz, Marc-André Hamelin, and Arcadi Volodos; his debut at prestigious Wigmore Hall in London. He also recorded works for the Romanian *Radio* Broadcasting Company, he made special recordings at the Purcell School in London, and he was also featured in the shows of several national television channels (TVR, TVRM, Trinitas TV, RTT BV). His musical activity was confirmed by numerous first prizes in competitions, among which: the first prize at the 1st and IIIrd editions of the International Competition *Jeunesse Musicales* – Bucharest; the Grand Prize *Constanța Erbiceanu* at the *Mihail Jora* National Piano Competition – Bucharest; the Grand Prize at the International Competition *PRO PIANO* – Bucharest.

CONTRIBUTORS

Anca SIMILAR is associated professor at the Faculty of Theatre and Film at “Babeş- Bolyai” University, Cluj Napoca. She is an actress at the North Theatre from Satu Mare. She is an art educator, performing artist, activist and dubbing specialist. She holds a BFA in acting and a BA in theatre science and she obtained her MS at USI, Switzerland and she holds a PhD in Theatre. She performed in more than 80 plays, 10 long and short movies and she is interested in the synergy between the body, movement, breathing and voice.

Tetiana SMYRNOVA is a Ukrainian conductor, researcher, instructor, Doctor of Pedagogical sciences (habilitated in Pedagogy in 2004), full professor (2005). She is currently tenured as a Professor at the Department of Theory and Methods of Artistic Education (2019) and the Department of Choral Conducting (2018) of Kharkiv National University of Arts named after I.P. Kotlyarevsky. She graduated with honours from Kharkiv Institute of Arts named after I.P. Kotlyarevsky, specialty “Choir conductor, Teacher” (1981). After studying in the doctorate program at the Academy of Pedagogical Sciences of Ukraine, Tetyana defended her dissertation entitled “Theoretical and Methodological Principles of Conducting and Choral Education in Higher Educational Institutions of Ukraine” and was conferred the degree of Doctor of Pedagogical Sciences (2004). Tetiana Smyrnova authored 2 monographs, 7 coursebooks, over 90 scientific articles in renowned scholarly journals. She hosted the International Scientific Conference (“Time of Art Education, 2013-2019”), All-Ukrainian Music Contest-Festival *Art-Dominant* (2013-2019), worked as artistic director of choirs and ensembles, supervised 4 doctoral theses on music pedagogy. She lectures the courses “Music pedagogy and psychology of high school”, “Theoretical and methodological foundations of music pedagogy”, “Pedagogical technologies in art education”.

Alina-Lucia STAN is university lecturer at the National Academy of Music “Gheorghe Dima” from Cluj-Napoca, teaching in the Romanian Traditional Vocal Music Module (established in 2010), which includes three disciplines: *Folk Singing*, *Traditional Ensemble* and *Notation and Transcription of Romanian Traditional Music*. In addition to numerous collections with songs for different dialect territories, she wrote *The Folk Song - Study Module for University Studies through Distance Learning*, MediaMusica Publishing House, Cluj-Napoca, 2009 (6 modules), as a co-author with university professor PhD Bocşa Ioan. For over 10 years, she has been the instructor of the *Romanian Traditional Music Ensemble* ICOANE, led by university professor PhD Ioan Bocşa, a renowned Romanian ensemble, with a rich authentic repertoire. Her didactic activity also includes the teaching of the *Romanian musical folklore* discipline, in full-time studies, both in Romanian and English, and in the Department of Distance Learning and Reduced Frequency. A graduate of the Music Pedagogy section (2003) and of the Master’s in Music Art/Musicological Synthesis (2005), she obtained the title of Doctor in Music, in 2008, specializing in Ethnomusicology, with the thesis *The Musical Language of Carols in Transylvania*, scientific coordinator university professor PhD Ileana Szenik. Ever since her student

CONTRIBUTORS

years, she was part of folkloric research teams, directly collecting songs from the peasants, specializing in portable transcription of traditional vocal music and in the typological classification of music.

Iryna SUKHLENKO is a Ukrainian pianist, PhD. in Art History (2011), Associate Professor (2013). Currently she is tenured as Associate Professor at the Department of Special Piano at Kharkiv National University of Arts named after I. P. Kotlyarevsky. Iryna authored in over 20 articles on the performing arts. She is a member of Kharkiv branch of the National All-Ukrainian Music Society, a member of the *Orf Shulverk* Association of Ukraine, the organizer and contributor of international and All-Ukrainian scientific conferences. Iryna Sukhlenko curated several creative projects – *Children's Philharmonic, Open University, Practical Musicology* – to name just a few.

Eszter SZABÓ is a pianist, who finished her BA studies in Budapest, at the Franz Liszt Academy of Music in 2021, with the teachers Gábor Eckhardt and András Kemenes. In 2020 the New National Excellence Program of the Ministry for Innovation and Technology was awarded to her, which supported her to research the Russian music and piano literature of the late 19th and early 20th century. From October 2021 Eszter Szabó continues her studies in Weimar at the Hochschule für Musik Franz Liszt as part of the Erasmus programme.

Tamara TESLER holds a Ph.D. in Art History, works as a Senior Lecturer of the Department of Pop and Folk Singing at Kharkiv State Academy of Culture. She is a permanent member of International and All-Ukrainian festivals and contests, the founder and artistic director of the vocal studio *Triton Music* (Kharkov). Kharkiv State Academy of Culture students and trainees of the vocal studio are winners of International and All-Ukrainian festivals and contests, such as *The Voice, Black Sea Games* held in Ukraine, as well as many other in Poland, Bulgaria, Hungary, etc.) and are constantly ambitious in concert activities. Tamara Tesler is the backing singer of the *Beer Blues Band*. In 2017, she defended her doctoral thesis “The Origins and Intonation Components of Ukrainian Pop Music”, her publications count more than 15 scientific articles, highlighting the history, theory and performance of Ukrainian pop music, vocal show music, jazz music. Currently, she is engaged in research in the field of pop music and vocal performance.

Diana TODEA-SAHLEAN has graduated the Faculty of Arts, within the “Gheorghe Dima Music Academy” in Cluj-Napoca. Her special field is opera stage management. She has an M.A. degree in Musical Arts, with the specialization of the Arts of Play and working at her PhD-dissertation on problems of directing opera. She is an assistant at the Faculty of Psychology and Educational Sciences at the Babeş-Bolyai University. She teaches basic musical education and the teaching methods of musical education. Her principal interest field is the staging of opera; her last performance was staging *Hänsel und Gretel* by Humperdinck at the Romanian Opera in Cluj.

CONTRIBUTORS

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