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UNIVERSITATIS BABEŞ-BOLYAI
MUSICA

Special Issue 2:

MUSICAL STYLISTICS, PERFORMANCE AND ANALYSIS

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THE MUSICAL STYLE OF SÁNDOR VERESS'S *FOUR TRANSYLVANIAN DANCES*. THE SYNTHESIS OF 'TRADITION' AND 'RENEWAL'

MIKLÓS FEKETE[1]

SUMMARY. The paper examines the style of Sándor Veress in his first compositional period through the dance suite *Four Transylvanian Dances*, written for string orchestra. Throughout the musical analysis, the paper points out a few compositional principles and techniques, with which the heritage of classical and folk music can be successfully translated into an innovative and progressive contemporary musical language.

Keywords: Sándor Veress, style, compositional techniques, analysis, Four Transylvanian Dances.

Sándor Veress was born in Transylvania and moved with his family to Hungary as a nine-year-old child. His first compositional period was strongly influenced by the compositional style of Kodály and Bartók (he was called the most significant and authentic successor of the two Hungarian composers), by the stylistic pluralism of Western European music, and by his Transylvanian musical roots, especially by the Hungarian and Romanian folk music[2]. In several of his works, he reaches back to Transylvanian folk music – one of them, as its title also denotes, being the analyzed *Four Transylvanian Dances*.

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[2] For the biographical background of his first compositional period see Fekete Miklós. "Veress Sándor zeneszerzői indulása és erdélyi kötődése" ("The Compositional Beginnings of Sándor Veress and His Transylvanian Bonding."). In: *Kodály 140 – Tanulmánykötet (Kodály 140 – Studies)*. JATEPress, Szeged, 2023, pp. 94-98.

Based on Veress's letters, János Demény and Ioana Baalbaki outline[3] the genesis of the work. Thus, Veress's letters to his future wife reveal the fact that around 1940, at the suggestion of Sándor Végh, he planned to compose a piece based on Transylvanian folk dances. Végh had already a scheduled concert in Italy, in February 1941, on which he intended to present the piece. This did not happen at that time. It is unclear why the work, originally planned as a duo for violin and piano, was ultimately scored for string orchestra[4]. What we know for certain is[5] that Veress originally composed three dance movements in 1943 (*Three Transylvanian Dances*) at the request of Géza Kresz and the Academy Chamber Orchestra. The composition was performed with Kresz's ensemble in 1944, during their Transylvanian concert tour. In the autumn of 1948, at the International Folk Music Congress in Basel, Paul Sacher took over and bought the three movements, and commissioned a fourth. This is why the movement entitled *Lejtős* was written in 1949.

Demény, referring to Veress, points out that "the *Four Transylvanian Dances* are not folk song arrangements. They are the composer's melodies written in the style of certain Transylvanian dances"[6].

The four movements of the dance suite show a *slow–fast–slow–fast* pattern (the initial three-movement version was *slow–fast–fast*).

The first movement (*Lassú, Poco rubato – Andante con moto*) serves – as is often the case in dance suites – as a warm-up before the faster dances. It is structured in four sections (*a-b-a'-b'*), with a four-bar introduction and a short, three-bar conclusion (coda). In this movement we find the characteristics of modality: on the one hand through the rhythmic, metric, and melodic structure of the folk-like melodies, on the other hand through their horizontal/linear and vertical/harmonic development (counterpoints, melodic-harmonic ostinato motifs, harmonic accompaniment, etc.). The opening modal acoustic sonority of the movement is built up from a series of ascending perfect fourths, which result in a full diatonic cluster of seven notes:

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[3] See Demény János. "Veress Sándor – életmű-vázlat" ("Sándor Veress – Biographical Sketch"). In: *Veress Sándor. Tanulmányok (Sándor Veress. Studies). Zeneműkiadó, Budapest, 1982, pp. 35-36; and Baalbaki, Ioana. "Quattro danze transilvane von Sándor Veress". In: *Musik-Konzepte*, 192/193, IV/2021, Edition Text+Kritik, Richard Boorber Verlag, München, 2021, p. 111.

[4] Baalbaki, Ioana. *Op. cit.*, p. 111.

[5] See Demény János. *Op. cit.*, p. 36.

[6] Demény János. *Op. cit.*, p. 36. The Preface to the Milan edition (Edizioni Suvini Zerboni, 1950) confirms the fact that all the used folk tune-like melodies are Veress's inventions.

E.g. 1

Sándor Veress: Four Transylvanian Dances, No. 1, Lassú – Poco rubato, succession of perfect fourth (bars 1-3)

The harmonic structure made up of perfect fourth represents one of the main characteristics of the movement: they can be found at key moments, at emphatic beginnings of phrases or sections. Veress combines these chords made up of perfect fourths (or perfect fifths) with triads and four-note chords, but these are mainly used with a coloring function, and their role in providing (tonal-)functional stability is exploited just through internal cadences and movement closure. The composer presents the folk-like melody in this modal atmosphere, along with a syncopated rhythmic accompaniment, typical of slow folk dances. The melody will be integrated throughout the movement into an increasingly dense and dissonant chromatic harmonic texture. The melodic notes of the opening suggest an F Dorian mode. The melodic shaping of the first bars reveals that, although it is entirely folkloric in character, it is a melody of the composer: this is evident both in the lack of formal internal symmetry and in the tonal-modal shifts or harmonic scordatura (mistuning) applied before cadences. The pedal notes of the bass and the syncopated accompaniment of the second violins and violas imitate and evoke the accompaniment of folk-dance music. Already at the beginning, it can be found an interesting symbiosis of the 'traditional' and the 'innovative'.

E.g. 2

Sándor Veress: Four Transylvanian Dances, 1. Lassú – Andante con moto, the folk-dance melody and its accompaniment (bars 5-9)

As an example of the composer's particular use of harmony and the process of densifying the harmonic texture, let us compare the structure of bars 5 and 29 (the beginnings of the first and third sections): both begin with the same melody on the first violin, and in both cases, the composer underlines it harmonically with a chord formed of perfect fourth. In bar 5, the succession of perfect fourth is Bb-Eb-Ab-Db, and the opening notes of the melody produce a relatively consonant overall effect (just the passing dissonance of the Db-D interval overwrites it, but due to the fact, that note D is a short appoggiatura, this dissonance is blurred. Bar 29 opens with a five-note chord formed of perfect fourths (Eb-Ab-Db-Gb-Cb), which is completed – as the first note of the melody – by an augmented fourth (F). This is a complex and strongly dissonant acoustic sonority, especially due to the dissonances of the Cb-F augmented fourth and the Gb-F major seventh:

E.g. 3

Sándor Veress: Four Transylvanian Dances, 1. Lassú – Andante con moto, comparison of the harmonic structure of the bars 5 and 29

In the musical texture of the segment starting at bar 29, Veress separates and contrasts the melodic and harmonic layers, obtaining an original polytonal–polymodal harmonic context:

E.g. 4

Sándor Veress: Four Transylvanian Dances, 1. Lassú – Andante con moto, separate melodic and harmonic layers (bars 29-33)

The entire third section – due to the variated repetition – is characterized by a harmonic complexity and a strong use of dissonance. In bar 37 Veress uses a chord formed of four perfect fifths (and as a fifth, comes the melody note). Its function is like those made up of perfect fourth: on the one hand, it softens the tonal and functional character of the commonly used triads and tetrads, on the other hand, it creates an original neo modal harmonic accompaniment to the folk-dance melody.

The final, fourth section of the first movement will show – as a contrast – a gradual thinning of the harmonic texture, a reduction in intensity and volume, a slowing of tempo, and a preparation for the ending. The three-bar Coda is a specific modal chord progression (plagal relation) above the organ point of the F-tonic: the closing F major (triad) is preceded by a five-note chord, which is again a harmonic structure made up of perfect fourths (refers to the movement opening), built on the note Bb, and the chord progression results in a subdominant-tonic relation:

E.g. 5

Sándor Veress: Four Transylvanian Dances, 1. Lassú – Andante con moto, the harmonic structure of the cadence (bars 53-55)

The second movement (*Ugrós – Allegretto*) is characterized by its strong rhythmic structure, the continually alternating meter (2/8, 3/8, 4/8, 5/8) – which are so frequent also in Bartók's music –, and the strong contrapuntal development. The movement is an interesting fusion of fugue and variation. The subject of the fugue is a four-line, 16-bar folk dance diatonic melody. The second and fourth melody lines of the four-line folk melody are repetitions of the first and third melody lines (*aabb*^{var}), and the melodic line second half of the stanza is placed a fifth lower, than the register of the first half. This is why Veress introduces the first segment of the subject on the second violins and continues on the violas from the middle of the stanza. The presentation of the theme is not monophonic: the dance melody is accompanied by the violins, which insert a rhythmic and harmonic completion to the main theme.

E.g. 6

Sándor Veress: Four Transylvanian Dances, 2. Ugrós – Allegretto, the subject of the fugue (bars 1-16)

In the exposition of the fugue, there are four entries, with atypical spacing between the entering voices: the presentation of the subject (second violin, then viola) is followed by the second entry an octave higher (again second violin), after which the third entry presents the theme a fifth lower (cello), and the fourth a fifth (twelfth) higher (first violin). Atypical again, that the counterpoint of the second entry (from bar 16 onwards) is not a separate, independent melodic line or countersubject, but its melodic texture is formed from the head motif of the subject, or – more particular – from the canonic imitation of the subject itself. Again, a typical imitation technique, present in Bartók's compositions.

E.g. 7

Sándor Veress: Four Transylvanian Dances, 2. Ugrós – Allegretto, canonic imitation (bars 16-22)

Along the third thematic entry (cellos, bar 31), Veress introduces a contrasting counterpoint (second violins) to the subject: the new thematic material is formed of a two-bar motif (bars 31-32), which is repeated in

multiple variated and elaborated forms (bars33-45). This characteristic thematic material in some places (e.g. bars 42-44) becomes rhythmically and tonally independent, resulting in a superposition of simultaneous rhythmic-melodic-harmonic layers (forming harmonic contrasts/dissonances between the voices). With the fourth entry, the musical texture becomes increasingly dense. The composer combines the different rhythmic patterns and melodic elements exposed earlier: the *pizzicato*-accompaniment, the head motifs of the subject and countersubject, and the canonic imitation – foreshadowing the development of the thematic material:

E.g. 8

Sándor Veress: Four Transylvanian Dances, 2. Ugrós – Allegretto, development of the thematic material (bars 46-53)

In bar 60, after four entries (starting from notes D, D, G, A), the fugal exposition ends. Starting from bar 61 – as the part of middle section and development – the dance melody (subject) reappears in its full length. Veress presents simultaneously two different versions of the dance melody. The violins bring an embellished and developed melodic variation of the original dance melody, starting on note G, and keeping the original meter and rhythm. Parallel with the violins, the double basses – which join the string orchestra for the first time at this point – introduce another version (variation) of the dance melody, starting on note C, played *pizzicato*, and presented in an augmented form. The original notes values are doubled (just the half notes are derived into repetitive eights notes, to assure the rhythmicity of the dance), and for this, the composer changes the meter from 3/8 and 4/8 to 3/4 and 4/4. Putting the two mentioned melodic layers together, we can observe that the first violins end the integral dance melody, meanwhile the double basses just the first half of the stanza. In this musical texture, the cellos bring the rhythmic and harmonic accompaniment, while the second violins and violas continue the contrapuntal imitative dialogue, using the head motif of the subject.

E.g. 9

Sándor Veress: Four Transylvanian Dances, 2. Ugrós – Allegretto, parallel presentation of the variated and embellished dance melody (Vln. 1) the augmented dance melody (Cb.), and the contrapuntal development through the head motif (bars 61-64)

From bar 69 it can be found another melodic variation of the dance on the first violins (to let the double basses finish the second half of the augmented theme). In this variation the composer realizes a climax (bar 72), using the embellished variations of the head motif, in dialog between the two violins. The entire dance melody recurs twice more, but the musical texture – as the opposite of the exposition – is gradually thinned. Veress keeps the polyphonic contrapuntal accompaniment during the melodic entry of the cellos (bars 81-94), and even experiments with another, variated canonic imitation between the violins and cellos (bars 96-110), but the long harmonic pedal of the violas and double basses (also as a characteristic of the final entry of the fugue) leads slowly to an ending of the dance (movement).

The third movement (*Lejtős – Andantino*) is the latest, and therefore the most modern and complex. If the first two, and – partly – the last movements are mainly the musical expressions of the 'tradition', this third and the fourth movement exemplifies the innovation and the 'renewal' of the musical language.

The key signature (2#: *F#* and G#) already suggests a specific modal melodic and harmonic treatment, affirmed by the unusual 5/4 meter. At the beginning of the movement, Veress introduces a one-measure long *ostinato* motif: it consists of a syncopated rhythmic *F#* pedal note and an arched melodic line, with a predominant chromatic (dissonant) character. In the asymmetrical frame of the 5/4 meter, the melodic *ostinato* consists of the series of notes G#-A-C-/C#-A-/C-G-/A#, which shows a chromatically creeping melodic profile (often in the music of Bartók) and is characterized by the ambiguity of the notes/ intervals through the mobile degrees (C-C# and A-A#). The melody of the viola solo is based on this rhythmic, melodic, and harmonic ostinato, which, with the gradual integration of the other voices, leads to a dissonant and tensed harmonic context.

E.g. 10

Sándor Veress: Four Transylvanian Dances, 3. Lejtős – Andantino, rhythmic and melodic ostinato (bars 1-4)

As in the second movement, the harmonic texture is entirely the result of the interaction of melodic layers. Ede Terényi, analyzing Veress's works, states the followings:

> "Sándor Veress is a composer of linear orientation: the main emphasis in his works is on the melody and the horizontal structure of the parallel melodic lines. The vertical acoustic dimension rarely comes to the fore, and if it does, it will dominate just for a short time, to give its place – as soon as possible – to polyphony again. The harmonic structures are often imperfect and are born of the rich polyphonic motion of the voices, and this perpetual fluctuation does not allow the individualization of the harmonies"[7].

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[7] Terényi, Ede. "Veress Sándor alkotóperiódusai. Stíluselemzés" ("Compositional Periods of Sándor Veress. Stylistic Analysis")*. In: Veress Sándor. Tanulmányok (Sándor Veress. Studies). Zeneműkiadó, Budapest, 1982, p. 68.*

The opening melodic line (on violas, then on violins) evokes a *doina*-like melody, due to its rubato tempo, its modal character (the beginning outlines a F# Dorian) and its predominantly descending melodic profile. As in the *ostinato*, also in the melody line is detectable the presence of mobile degrees (the alternation of notes D#-D or C#-C in the modal frame of F# Dorian). From the beginning of the movement, it is a contrast between the *ostinato* and the melodic layer and its accompaniment and counterpoint – both harmonically (multiple dissonances, parallel harmonic structures) and rhythmically (it is a polymetric and polyrhythmic opposition between the two layers).

The movement is divided into four sections (*Andantino* – bars 1-23, *Poco piu mosso* – bars 24-41, *Tempo I* –bars 41-55 and *Allegretto* – bars 55-74), and except the last one, the *ostinato* is present in all the inner sections (either in 5/4 or in 4/4). Veress uses this *ostinato* motif to increase the density and the harmonic tension of the musical texture, built up almost entirely from imitative and contrapuntal melodic layers. Using the thematic material of bars 9-11, the last section of the movement (*Allegretto*) starts with the acceleration (*stringendo*) of the motif, followed by its polyphonic development and transformation into a veritable fast folk dance melody (bars 66-69). But, as if the composer had moved too soon from glumness to a cheerful mood, he soon after fades out the dance.

The concluding, fourth movement (*Dobbantós – Allegro vivace*) is a whirling folk dance. It is built on the continuous alternation of the 2/4 and 3/4 metric pulsation. The dance tune, like folk dances, is played on violins, and is a wavering melody line made up of sequences of continuous thirty-second note passages, interrupted by short rests and strong accents (at the beginning or endings of the phrases).

One of the most impressive characteristics of the movement is the rhythmic and metric accompaniment of the dance melody. Veress uses three different metric layers (creating a massive polyrhythmic and polymetric texture): The melody brings a natural metric accentuation. The double basses keep the beat and the rhythmic fund, but permanently shift the metric accent (typical bowing technique of the instrument in the folk ensemble). The violas and the cellos introduce a completely different meter: although inserted in the alternative 2/4 and 3/4, their *ostinato* rhythm pattern is in 5/8.

The melody is played mainly on the violins, with the harmonic accompaniment on the rest of the strings, but surprisingly, the composer changes their role and shifts the *Allegro vivace* dance melody to the violas, cellos, and double basses (bars 51-57), putting the first and second violins to accompany them. As in the folk dances usual, the melody is accompanied harmonically by rhythmized intervals or chords. But Veress includes – very effectively – the technique of canonic imitation of the dance tune (see bars 91-110).

Veress uses modal melodic and harmonic structures both for dance melody and its accompaniment. The first appearance of the dance melody (bars 3-19) is in C Lydian, with its very characteristic raised fourth degree (F#). This Lydian character will be predominant in this movement. At certain points, the composer recolors the Lydian mode with the lowered seventh degree (Bb), resulting in an Acoustic mode. These melodic fragments (see bars 16-19, 27-31, 41-43, 103-105, 120-122) refresh the sonority but create at the same time a more tensioned harmonic texture. Besides Lydian and Acoustic modes, the composer also uses major (Ionian), minor (Eolian), or Dorian modes for longer or shorter melodic fragments. Due to their diatonic character, there are phrases where it cannot depict a certain mode (or its tonic/*finalis*). The melodic line mostly avoids tonicization (the highlighting or confirming a tonic) or dominantization (V-I or VII-I melodic or harmonic relations), so the *finalis* of a section is rather that note of the diatonic linear structure, which is confirmed due to its multiple repetitions or its presence at the end of the period or phrase (we have often the feeling of tonal-modal ambiguity).

The mentioned tonal-modal ambiguity is even more accentuated by the vertical layer. Veress intentionally avoids triads built up from thirds (or inversions of triads) but uses as accompaniment perfect fifth (without the thirds), multiple simultaneous layers of fifth, unusual harmonic structures built up from seconds, thirds, and fourths, polytonal and polymodal textures (between the melody and the accompaniment, or through the superposition of contrasting harmonic layers), diatonic clusters, or ascending and descending diatonic/chromatic chord progressions. The beginning – for example – introduces a rhythmic and harmonic *ostinato* accompaniment, built on the notes G-C-D (bars 1-9), which will be the support for the dance melody in C Lydian mode. The next harmonic structure (from bar 10) will be a four-note chord formed from the notes of a tetratonic scale (C-D-A-G). Even when the dance tune is in F Ionian, the harmonic accompaniment will be a chord formed from notes F-C-G (superposition of two perfect fifths, see bars 20-26) or Bb-D-F-A (major chord with major seventh built on the fourth grade of the F Ionian, see bars 35-41). The rhythmic, metric, and harmonic *ostinato* patterns in bars 27-33, 44-50, or 91-96 use the notes of a perfect fifth (D-A, respectively C-G) as a harmonic accompaniment to the folk-dance melody. Veress creates a chromatic and modulatory harmonic background with an ascending progression of perfect fifths (bars 113-114).

E.g. 11

Sándor Veress: Four Transylvanian Dances, 4. Dobbantós – Allegro vivace, contrapuntal melodic counter-motion, chord progression and harmonic shift (bars 111-115)

Between bars 115-122, there is another use of the perfect fifths: as an accompaniment of the last presentation of the dance tune, the composer superposes a perfect fifth (Eb-Bb, on the cellos and double basses) and a perfect fourth (F#-B, on violas and second violins) creating a dense acoustic sonority and a massive dissonance, not just between the melodic and harmonic layers, but even between the two inner harmonic layers.

E.g. 12

Sándor Veress: Four Transylvanian Dances, 4. Dobbantós – Allegro vivace, Acoustic mode use in melody, and massive dissonance between the melodic and two harmonic layers (bars 120-123)

The two accentuated final chords of the movement indicate the end of the dance. This chord progression has a tension–release character and usually shows a V–I tonal relation. Due to the modal character of the piece, the closing G major, with an added second (G-A-B-D), is preceded by a chord built on its subtonic: this F major triad has an added augmented fourth and major seventh (F-A-B-C-E), and as an uncommon five-note chord has a strange, but still predominant function in this plagal cadence (Veress probably refers back to similar closure of the first movement).

E.g. 13

Sándor Veress: Four Transylvanian Dances, 4. Dobbantós – Allegro vivace, reduction: final plagal cadence (bars 127-128)

This dance suite is an eloquent example of representing musical 'tradition' (diatonicism, modal harmonic structures, tonal-functional system, melodiousness, dance rhythms, folk melodies, rhythmic and melodic *ostinato*, polyphonic writing techniques, common musical forms), and 'innovation' (dissonance treatment in polyphonic and imitative counterpoint, neomodality, mobile degrees, tonal-modal ambiguity, original acoustic structures, superposition of contrasting melodic and harmonic layers [polytonal and polymodal structures, harmonic mistuning], intense melodic and harmonic chromaticism, alternating time signatures, asymmetrical rhythms, polyrhythmic and polymetric textures, etc.). And all this in perfect synthesis.

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SÁNDOR VERESS'S *THRENOS* IN THE LIGHT OF 'TRADITION' AND 'RENEWAL'

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SUMMARY. This paper focuses on the musical analysis of Veress's orchestral composition, *Threnos*. Written in 1945 and dedicated to the memory of Bartók, it is a one-movement work, divided into three independent internal sections, each of them representing an orchestral gradation. Being a threnody, Veress inserts two folk-like funeral laments, which are the composer's melodic inventions, in the style of folk music. Veress, the ethnomusicologist and composer presents the bartókian principle of how to capture the ethos of folk music in its structure, melody, harmony, and rhythm, and how to express it in such a modern and innovative way, that a completely new quality is born from it.

Keywords: Sándor Veress, folk music, bartókian principles, style, compositional techniques, analysis, Threnos.

The destruction, loss, disappointment, and redrawing of state borders caused by World War II, shattered Hungary. It was the atmosphere, when Bartók's death was announced at the end of September 1945. This news was a shock to Hungarian musical life. As a collective response to this loss, musicians organized a memorial concert, scheduled – not surprisingly – for October 6. The loss of the victims of the war and the loss of Bartók were enfolded in the symbol of the fate of the thirteen martyrs of Arad. Peace and security were lost, and also the freedom of the homeland and culture. The concert included Kodály's composition for orchestra and mixed choir entitled *On the Tomb of the Martyrs* (*Vértanúk sírján,* originally *Arad*), Pál Kadosa's *Funeral Ode (Gyászóda)* for orchestra, and Sándor Veress's *Threnos*. Only

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ten days have elapsed between Bartók's death and the memorial concert, so "it is clear that the conception of these works precedes September 26. Nevertheless, Sándor Veress published this *Lament* as a dedication to the memory of Béla Bartók, under the title *Threnos*"[2]

Threnos is a one-movement work for a large orchestra (piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, cymbal, harp, violins, violas, cellos, double basses).

The orchestral work draws a huge arch in its dramaturgy and expressivity. Even though the composition consists of one single movement, it is divided into three independent internal sections. Each of the three sections is an orchestral gradation: they start from silence and gradually reach an emotionally ecstatic climax. These gradations are reflected through the intensifying and then – just at the very end – fading of the orchestration, density of voices, exploitation of the extremes of the instrumental and orchestral registers, dynamics, chromaticism, polytonal-polymodal layering of the harmonic structures, etc.

The composition begins with a soft timpani rhythm (funeral march), and due to its presence throughout almost the entire work, determines its entire fundamental character. In the first and second main sections, Veress introduces two separate funeral lament songs – both are the composer's melodic inventions, conceived in the character of folk music (folk funeral laments, wailing songs). These instrumental laments and their characteristic melodic motifs will represent the linear musical materials for the orchestral gradations. As a musical metaphor, the culminations, and climaxes of the first two sections are reached through ever-increasing emotional waves of the 'wailing', after which the orchestral sound suddenly breaks, in the same way, as it can happen during the wailing process in the folk tradition when the wailer wearily sinks in herself. The third major section also starts from the silence of the staggering, but after reaching its culmination, the orchestral musical texture fades gradually to silence. This last section is also a summary of the thematic material of the first two.

The first section (bars 1-40) begins with the timpani's solo, introducing the 'fate motif' and 'funeral march'-rhythm, through the stubborn, rigid pulsations of the continuous quarter-notes. The melody of the first lament or threnody (T1) evokes the characteristics of an archaic tune (style), having a descending melodic profile and a relatively small range. Referring to the relationship between speech and the development of archaic melody, Bence Szabolcsi states the following:

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[2] Tallián Tibor. *Magyar képek. Fejezetek a magyar zeneélet és zeneszerzés történetéből 1940-1956. (Hungarian Sketches: Chapters form the History of Hungarian Music Culture and Musical Composition, 1940-1956).* Balassi Kiadó, Budapest, 2014, p. 122.

> "Intonation and melody are tightly linked together since their roots in the distant past are the same. This can be best proved by the life and speech of today's living primitives. The transition between the two is very quick, and the heightened, emphatic accent involuntarily changes into melody"[3].

This is especially true in the case of mourning lament and wailing song: the expression of a very strong emotional charge is naturally raised in a higher register, to be followed by a lowering of the register as the emotional intensity decreases. This aboriginal, elemental force is present in chants and tunes with a descending melodic profile, and this is to be found also in *Threnos* by Sándor Veress. Although the melody shows the characteristics of folk music, is not a melodic quotation. This is confirmed also by the fact that the melody is born in front of the listener: the composer builds it on a melodic motif, based on the descending melodic step of a perfect fourth (with the attached seconds and thirds), and expands gradually into a melody, step by step:

E.g. 1

Sándor Veress: Threnos, 'funeral rhythm' of the timpani and the 'birth' of the melody (bars 1-5)

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[3] Szabolcsi, Bence. *A melódia története (The History of Melody).* Zeneműkiadó, Budapest, 1957, p. 10.

The build-up of the melody with the use of small intervals, the descending profile, the frequent fragmentations of the melodic line, the relatively small range, the *rubato* character, and the melismatic ornamentation (mostly circumscriptive figurations) altogether indicate the use of the genre of archaic *doină*. The applied trills may hint even to a more specific variant of the genre, the *doină cu hăulit* (*doină* with quavering/breaking voice), which Bartók discovered in the Maramureș region during his field research, and which was first described and analyzed – from an ethnomusicological perspective – also by him.

The melody is played on the first violins over the soft (*p*) E pedal sound of the timpani and the double basses. Veress expands the orchestral texture gradually: first appears a melodic-rhythmic counterpoint on the violas, then a melodic dialogue develops between the cellos and violins, after which the harmonic texture will be expanded by the chords of the horns. The pillar notes of the descending fourth (E-H) and the E pedal note of the double basses suggest an E Dorian mode, but the later introduced F# note (on the violas), and the gradually expanding harmonic texture outline a B minor (Eolian). It is important to point out, that the harmonic structure of the fragment is in the main a verticalization of the multiple parallel melodic lines. Not only at the beginning, but also throughout the entire section, there will be noticeable a tonal-modal ambiguity, or, later, even a superposition of different, contrasting harmonic layers. The continuously alternating meters (3/4, 4/4, 5/4, 6/4, 7/4) frame the looseness, unpredictability, and improvisational character of the lamentation. The change of beats, associated with the alternating meters (especially in the case of the asymmetrical 5/4, 7/4), are of no significance this time: their role is simply to follow the musical notation of the *parlando*-like melody.

In bars 21-24 there is again a reference to Bartók: Veress exploits in the melodic line (build up dominantly by successive seconds and thirds) the mobile degrees, accentuating even more the tonal-modal ambiguity through the alternation of the minor and major third of the scale:

E.g. 2

Sándor Veress: Threnos, mobile degrees (bars 21-24)

The gradation begins at bar 25 when all the orchestral instruments join in, and Veress prepares the first culmination using the head motif (in this case the descending tetrachord motif) of the song of lament. The elaboration of the diatonic melodic motif is accompanied harmonically by the E and B pedal notes and by a strongly rhythmized, F# based half-diminished seventh chord*,* which together constitutes a tense context in this huge orchestral gradation. In measure 30, marked *Poco grave*, the harmonic texture – due to a tonal shift – changes to F# minor, the timpani rhythm of the 'funeral march' is interrupted, and the orchestral *fortissimo,* reinforced by the snare drum and cymbals lead altogether to a climax, which suggests the emotional intensification of the lamentation and wailing. This orchestral climax is highlighted through a very effective, repetitive harmonic relation, which is a sequence of dynamic and harmonic '*glissandi*', as the symbolization of emotional discharge and flop-down caused by the very intense, almost delirious and ecstatic spiritual experience. The orchestral sound of this segment is defined by two melodic-harmonic layers: the first is the melodic line and its harmonic pedal support, played on woodwinds and strings, the second is a harmonic *'glissando'* realized through a descending chromatic minor seventh chord progression played on the brass instruments. The effectiveness of the sequence of harmonic *glissandi* is underlined by the joint of two tonally distant minor chords, the D minor and F# minor (five perfect fifths apart from each other). The sequence consists of multiple repetitions, ever closer and closer. As a short episode, the composer inserts in bar 33 a thematic fragment, played on the clarinets, above the syncopated chords of the harp, after which the whole sequence of *glissandi* is repeated.

E.g. 3

Sándor Veress: Threnos, reduction: the orchestral glissando (bars 30-32)

Regarding the funeral laments present in *Therenos*, let's jump back fifteen years in Veress's life. At the age of 23, back in 1930, he went to Moldova to collect folksongs, without informing Bartók and Kodály beforehand. He got support for the journey from his father who had contacts in Bucharest and helped him organize it. Being one of the first collectors in that area, he returned to Budapest with a valuable collection of Csángó folk music (almost 150 folksongs recorded to phonograph cylinder). This melody-treasure Veress returned with, opened Bartók's and Kodály's hearts towards him, and the possibilities to begin his research as an ethnomusicologist. Veress also shared many interesting stories about the challenges of his collecting journey, stories which we are familiar with also from the experiences of Bartók and Kodály. In a biography interview given in 1985 to Ferenc Bónis, Veress mentions, how strange people in the rural area were looking at him, coming from the city with a phonograph on his back, which made the collecting of folk music often challenging – such as the huge and fearsome dogs at every house, or the mandatory brandy offered to him at every attempt to collect at a new household. And one more story, linked to the topic of our research, quoted from the narrative of Veress:

> "I had also other experiences in Klézse. I knew there was an archaic type of lament and wailing song still alive in that region, and I wanted to record it by all means. But every time I was inquiring about it, I was told that yes, the old women still know these laments, but I should wait, until St. Michael's horse[4] came for someone, because they cannot be sung 'just like that', there needs to be a dead person, so they can be sung. I answered this was hard because I could not wait for half a year until someone died in Klézse to record the song. There was no way to do that. There was a woman, who knew many funeral laments and could wail. Somehow, I managed to convince her to sing me wailing songs in secret. It was a real conspiracy to prepare this, because if they knew that she was singing funeral laments and wailing songs 'just like that', she would have been ostracized. At the end of the village, there was a two-story pub, which had a room upstairs. In complete secrecy, we agreed to meet there on Monday evening, around ten o'clock. Then this woman would come and sing me laments so that no one else could hear. So, I went. It was a windy night, just before a storm. It was dark outside, the wind blew, and we were inside the house, preparing for the seance by the light of a paraffin lamp. Because it was undoubtedly

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[4] It is a specifically Hungarian expression for 'if someone passes away'. The 'St. Michael's horse' is type of wooden handbarrow or stretcher with four legs, on which the coffin was placed during the funeral, and then carried to the grave by four men lifting it on their shoulders.

a seance. It took a while until the woman got attuned to the situation: she recalled the death of her mother so that she could mourn her. Finally, she falls into a trance and wails at her mother with astonishing passion. As if her dead body were in front of her. But in the meantime, she was moving, going back and forth. What could I have done? I could not record it, as I couldn't follow her with the phonograph. Nor could I convince her to sing the wailing song into the phonograph's horn. It was impossible to talk to her at all: she was wailing in a deep trance. Thus, sitting in the corner, I could only take some incomplete notes, resigning to the fact that making a phonograph recording was impossible. After the seance, the woman was totally exhausted. She sat down and I had to wait until she came to herself. That was the end of the lamentation, without me having recorded any sound of it. Unfortunately, it just happened like this."[5]

The second major section (bars 41-88) starts again with the rhythm of the 'funeral march' on the timpani, and regarding the dramaturgy of the whole section, Veress constructs another orchestral *crescendo*. The solo oboe presents a new instrumental mourn lament or threnody (T2), in the style of the folk melodies. Its melodic motion is sinusoidal, meander-like, and it is a prolonged melody (bars 43-56). In folk music, this kind of genre is called *doina* or *cântec lung* ('long melody'). This new melody also indicates that Veress was not only a collector of folk music, but as an ethnomusicologist and composer, he was able to capture their character, style, and ethos, and to integrate them into his melodies or compositions. Just like Bartók did.

The melody of the lament is first played in the middle and upper registers of the oboe, therefore flutes and violins are absent during its whole presentation. The steadily pulsating Bb notes of the timpani serve as rhythmic and harmonic support to the melody, and in the accompaniment the composer uses, on the one hand, the clarinets, through sustained whole notes (in *Andante*) organized in ascending and descending B-minor scale, on the other hand through a short, rhythmized series of intervals and chords, played on the violas and cellos. The strings, using the rhythm of the 'fate motif', form a harmonic and rhythmic counterpoint to the melody and the clarinet 'scale' (bars 43-56). Due to the fact, that the chords of the strings follow the stepwise ascending and descending notes of the clarinets, they stay in the harmonic frame of the tonality-modality, but with loose functional

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[5] Bónis, Ferenc. *Üzenetek a XX. századból. Negyvenkét beszélgetés a magyar zenéről (Messages from the 20th century. Forty-two conversations on Hungarian music).* Püski kiadó, Budapest, 2002, p. 116.

relations between them – we find chord progressions like e.g. C# diminished → D major → B minor seventh → C major seventh [with M7] → D major → C major seventh → B minor → C major seventh.

E.g. 4

Sándor Veress: Threnos, funeral lament – cântec lung (bars 43-56)

In the final bars (see bars 53-54) Veress shifts the melody of the mourning lament from diatonic to chromatic mode, which technique is characteristic of the music of Bartók. The conclusion of the melody (see bars 55-56) is a descending motif of range of a seventh, which motif becomes an important thematic material during the further elaboration process. In bars 55-56 the composer uses a surprising tonal leap: the ending of the melody heads towards a G minor/Dorian, but the cadence outlines 'a sort of' B minor. This tonal shift launches an elaboration process, in which the composer combines the presented thematic motifs (i.a. the transformed opening melodic motif, the descending-profiled ending motif, the rhythmic 'fate motif', and a thematic motif from the first funeral lament) and realizes a slow but intense gradation, culminating in an ecstatic climax in bars 87-88.

E.g. 5

Sándor Veress: Threnos, contrapuntal use of two motifs of the second threnody (bars 56-58)

The rhythmic, melodic, and harmonic texture gradually expands and thickens. Here also, Veress's writing technique is fundamentally rooted in linear thinking: he introduces, leads, and combines the different melodic layers parallel, in a contrapuntal way (strings, woodwinds), and despite the inserted chordal harmonic support (mainly brass and woodwinds), the

defining harmonic layer will be that one, which develops from verticalization of the parallel melodic lines. There is a constant tonal contrast between the two simultaneous harmonic layers, and the tension is caused by the fact, that the parallel harmonic structures (intervals, chords), in most of the cases, cannot be reconciled within the framework of the tonal-functional system. As an example, we quote a segment from bar 66 onwards. As a musical symbol of emotional tension, we find here a powerful harmonic tension, which at first seems to be a chromatic cluster, but which is a combination of the two contrasting parallel harmonic layers. The cellos, double basses, bassoons, horns, and trombones represent a first harmonic level, while the flutes, oboes, English horns, clarinets, trumpets, violins, and violas a second level. To exemplify the contrast and tension between the two, let us analyze the harmonic texture of bars 71-74. The first layer is formed by an E minor chord and represents a rhythmized harmonic pedal, while the second layer is built up from a progression of the minor chords Ab-Gb-Eb-Db-Cb, configured as a verticalization of three parallel running melodic lines. The tonal antagonism between the layers is evident, and as a general impression, we hear a block of dissonances, as superpositions of major seventh, minor ninth, augmented fourth, etc. As a 'counterpoint' to this highly dissonant harmonic texture, the melodic lines are entirely diatonic, moving first in a tetratonic and then in a pentatonic modal range, as if it would echo the pentatonic 'peacock' melody, that Kodály also used in his set of variations.

E.g. 6

Sándor Veress: Threnos, reduction:
polytonal parallel harmonic layers (bars 71-74)

The harmonic tension, created by such superimposed layers and blocks of dissonances, increases until bar 86. Veress creates tension not only between the opposing parallel tonal layers (polytonality and polymodality) but also within the same layer: between bars 70-80, in the mentioned first pedal

layer, we depict the juxtaposition of the chords E minor – Bb minor – Db minor – G major – D minor, which series of chord progressions overrides functional thinking, emphasizing the coloring effect of the harmonization. The melodic-harmonic tension is complemented by dynamic, orchestral, and rhythmic intensification. As a further example, we quote the three trumpet parts of the bars 80-86, where the composer creates a complex rhythmic texture of triplets, full sudden interruptions (short breaks), and complementary rhythm structures – generating a distinctive and modern variant of the Renaissance *hoquetus* writing technique.

E.g. 7

**Sándor Veress: Threnos, rhythmic enhancement:
hoquetus of the trumpets (bars 85-86)**

The climax (bars 87-88) is realized through a harmonic shift ('chromatic modulation'), starting from the harmonic context of a D minor and shifting to a context based on the notes of the minor third Ab-Cb. The orchestra, exploiting its full range (from the upper register of the piccolo to the lower register of the bass trombones), plays the notes of the minor third in *ffff*, which – after the tense harmonic gradation and the blocks of dissonances – is shocking, and misses the sense of any consonance. It gives the sense of a huge, intense emptiness.

The third major section is preceded by a general pause (P.G.). The orchestral *ffff* suddenly changes into silence, which gives the sense of muteness, of being unable to speak. The violas' short and soft pizzicato notes in the low register, repeatedly interrupted by short rests, symbolize the clumsy attempts to speak. Veress – again as a musical metaphor – introduces in bar 93 a derivate of the ending motif of the second mourning lament. This motif starts with a *glissando*, is played in *forte*, includes the interval of the augmented second in its descending melodic profile, and its range stretches from Ab to A (diminished octave). The composer marks with the suggestive *Rubato appassionato* indication.

E.g. 8

Sándor Veress: Threnos, derivate of the ending motif of T2 (bar 93)

After the pizzicatos of the cellos appears another *doina*-like melodic fragment on the English Horn (bars 97-100), in *piano espressivo*, with the indication of *Rubato*, and with a descending profiled ending in *ritardando*. It could be the end of the composition. But the third major section is also a summary of the first two. Both threnodies appear in their entirety (with minor changes, and in another modal harmonic context): the first funeral lament (T1) from bar 101 onwards, and the second (T2) from bar 139 onwards. The melody of the first lament and its further developed version prepares the intensification and culmination, while the second melody the return to calm and silence. Veress realizes this third wave of intensification and gradation first through the development and intense chromaticism of both the melodic (linear) and harmonic (vertical) texture. From the bartókian compositional techniques and procedures Veress adopts the use of linearly 'creeping' and vertically polymodal chromatism, the use of mobile degrees (which creates the ambiguity of the melodic and harmonic texture), and the tonal shifting of the linear and vertical structures.

E.g. 9

Sándor Veress: Threnos, polymodal chromaticism and use of the mobile scale degrees (bars 117-122)

In its dramaturgic structure, the third main section – in contrast to the previous two – is not a gradual build-up and then an abrupt fall back of tension, but an arched structure built upon the matrix of tension and release. After the peaks and culminations of the ever-increasing emotional waves of mourning and wailing in the first two main sections, *Threnos* concludes in this final section with an orchestral (and emotional) *decrescendo*, fading into calm, and – probably – into resignation. For this closing, Veress reuses the ending motif of the second lament, with its characteristic descending melodic profile, and features it first as the melodic material of an instrumental dialogue (even in an overlapping, *stretto*-like manner), then as a 'farewell' motif (by slowing the tempo and lengthening the note values of the motif). The endlessly slowed-down melodic motif dies away, leaving only the rhythmic 'fate motif' of the timpani, as a memento of the inevitable fate.

> "Sándor Veress's threnody, dedicated to the memory of Béla Bartók sublimes the inner dynamics of the mourning lament into a large-scale arch structure. Following ancient spiritual and esthetic paths, he gets from the soundless depth of the pain through the stage of fragmented melody-signals to the passionate, rich-sounded mourning lament, just to subsequently fall back almost unwittingly into the silence of passing away."[6]

In this orchestral work, Veress enriches his musical language, for the purpose of expressivity, with new compositional techniques and characteristic stylistic features. He uses: continuously alternating meters for highlighting the *parlando* character; rhythmic and metric asymmetry; rhythmic, melodic, and harmonic *ostinato* elements; polyrhythmic and polymetric structures; refined polyphonic textures; large-arched intensifications, gradations, and orchestral *crescendos*; free construction of the form; melodic improvisatory elements; folk music character; predominantly linear thinking; contrapuntal development; continuous linear and vertical chromaticism (many times modal and polymodal chromaticism); harmonic ambiguity; modal, neomodal, neoclassical and expressionistic use of harmony (sometimes polymodal and polytonal); dissonant juxtaposition and superposition of contrasting harmonic layers; melodic and harmonic shifts ('chromatic modulations').

Threnos is an example of how 'tradition', the classical and folk music heritage can be creatively translated and transformed into contemporary music, and how this 'renewal' integrates the newly developed compositional

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[6] Tallián Tibor. *Op. cit.*, p. 429.

techniques and procedures, highlighting at the same time the urge and also the implementation of the compositional 'innovations'. This principle was declared by the author himself in 1960, namely "the bringing together of old and new techniques and expressions, the tradition and the 'present' in a great synthesis. I consider this the only possible solution in this shameful age of intellectual and anti-intellectual barbarism"[7].

The music of Veress reflects once again the main bartókian compositional principle: to capture the ethos of folk music in its acoustic-harmonic system, structure, melody, and rhythm, and to express it in contemporary modern classical music in such a way, that a completely new quality to be born from it. 'Tradition', 'renewal', and 'innovation' in symbiosis, at the end of the first compositional period of Sándor Veress.

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[7] Demény János. *Op. cit.*, p. 45.

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THE EXOTICISM OF OLIVIER MESSIAEN

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SUMMARY. In the final decades of the 19th century and in the 20th century, exoticism and orientalism contributed greatly to the evolution and innovation of Western music composition. Using the rules and techniques of Western music, composers incorporated in their works elements pertaining to or inspired by foreign cultures and their music. The current study continues the investigations brought to attention by the authors in their previous articles: it desires to reveal and analyze the way exoticism and orientalism influenced the creation of various composers, pointing to those aspects that represented innovation brought about by the contact with the music and culture of other cultures than the Western world. The musical language of Messiaen is deeply rooted in the universal musical heritage, comprising elements belonging to the music of the Ancient Greeks, the Orient, Africa, or Europe. The present paper presents and offers examples regarding the way rhythm and melody are organized and employed by Messiaen using means that are inspired by Hindu music: the correspondence between the *deçî-tâlas* (Hindu rhythms) and Messiaen's use of rhythm, as well as the similarities between the Hindu *rāga* and the modes of limited transposition. Apart from the Hindu influences on rhythm and melody, Messiaen was also inspired by the Japanese *Gagaku*, its instruments, and relation between harmony and melody, as well as Indonesian music (Balinese and Javanese), both having an important influence on the way the composer perceives and creates timbre. But apart from striving to create new means of musical expression using exotic elements, Messiaen desired to unveil certain spiritual and theological truths, mirrored in his music and the construction of his musical discourse.

Keywords: exoticism, Hindu, Japanese, Bali, Messiaen

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Introduction

The beginning of the 20th century was marked by scientific discoveries and social revolutions that had an important influence on the evolution of visual arts and music. Certain ideas belonging to the Romanticist view on art were maintained, but a new mentality replaced the aesthetic ideals of the previous century, a mentality which altered the meaning of artistic expressiveness. Foreign elements continued to be employed in Western music, but the idea behind exoticism was not as much related to the concept of *authenticity*, but rather to the *invention* of a novel musical language, that could offer composers the possibility of exploring new compositional techniques, thus striving to equal the scientific innovations of the day. This imaginary exoticism is linked to the representations of alterity, but proves to have a deeper, more complex perspective on this topic. Exoticist features were employed by composers of the 19th century to emphasize the differences between East and West, however beginning with the dawn of the 20th century exoticism offered composers the pretext for inventing their own musical "folklore". Regarding the product of this compositional perspective, Ton de Leeuw argues "*that modern music is not the result of wanting to be different"*, but rather is considered *normal* by the authors of these compositions.[3]

The 20th century gave birth to numerous musical masterpieces, that were unprecedented regarding aspects pertaining to performance, as well as construction, proving the exceptional evolution of music theory and composition. An important figure of the French musical landscape was Olivier Messiaen (1908-1992), composer, pedagogue, and performer. Member of the group *La jeune France*, along with André Jolivet (who founded the group in 1936), Daniel Lesur, and Yves Baudrier, Messiaen shared the ideas of his colleagues, reacting against what was perceived to be extremism, and aiming to create compositions that were less abstract, with a more lyrical and mystical message. Among the composers of *La jeune France*, Olivier Messiaen would gradually come to occupy an important position in the French musical landscape.

Olivier Messiaen's Perspective on the Musical Discourse

Messiaen was deeply interested in various topics related to music, this fascination manifesting in his compositions: Asian art, Greek music, Mediaeval isorhythm, primitivism (perceived as a return to an ideal state of being), and the song of birds, were all sources of inspiration, contributing to

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[3] Ton de Leeuw. *Music of the Twentieth Century: A Study of Its Elements and Structure.* Amsterdam: Amsterdam University Press, 2005, p. 11-12.

the foundation of a novel musical language, that reflected the exceptional evolution of music theory (as response to the remarkable technological or industrial innovations).

The influences that contributed to the crystallization of his musical and compositional style are diverse, ranging from composers such as Debussy, Stravinsky, or Bartók, to integral serialism, Mediaeval cantus planus, and the practices of French organ music. Apart from these Western musical practices, Messiaen was deeply impressed by non-European music (Hindu, Japanese), as well as the sounds of nature (the song of birds). Already with his first compositions, Messiaen's fondness for novel systems of modal organization of the melodic dimension may be observed – the *modes of limited transposition*, which through their aural overlaying convey the impression of a mixture of tonalities.[4] Messiaen would remain faithful to these musical modes throughout his compositional career.

The modal system created and used by Messiaen is based on a tempered system of 12 sounds (the chromatic scale). The seven modes (three main modes and four secondary), consist of symmetrical groups, the last note of each group corresponding to the first note of the following group. Mode 4 resembles the Hindu *ragas* Gânamurti*,* but without the augmented fourth (the note F#), and Jâlavarâli, without the perfect fourth (the note F) – both of these ragas belong to the Carnatic tradition.

E.g. 1
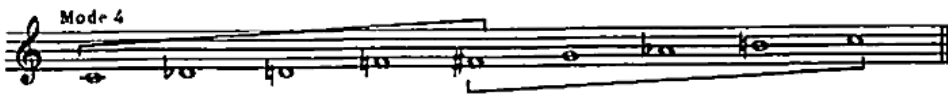
Olivier Messiaen – Mode No. 4

As his compositions and theoretical works prove, Messiaen preferred the rhythmic dimension of the musical discourse over the melodic aspect, a practice that diverges from the traditional compositional pathway of Western music. The expressiveness of his works comes from the way the composer employs timbres and dynamic colors, tempo, and the devised rhythmic patterns, rather than from his melodies. This feature of his music could be compared to the rhythmic diversity of the Eastern musical practices that inspired and influenced him (Hindu, Japanese, or Balinese).

Messiaen was interested in the rhythms of the Ancient Greek and Hindu *talas*, which he either employed in their original form, or altered, thus introducing to his compositions a series of procedures that aim at rhythmic

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[4] Pascu, George and Boțocan, Melania. *Carte de istorie a muzicii*, Iaşi, Editura Vasiliana, 2003, p. 531.

alteration: *rhythms with added value, augmented and diminished rhythms, nonretrogradable rhythms, polyrhythm and rhythmic pedals, rhythmic characters, serial rhythm, duration series.* These techniques unquestionably broadened the meaning of the concept of *rhythm*, partly because the composer addressed rhythm with the same importance as melody or harmony.

Apart from being a prodigious composer during a period of continuous change and search for novel means of musical expression, Messiaen was also a good theoretician, establishing the foundation of a new school of music composition, renowned worldwide. In 1944 he published his theoretical work *Technique de mon langage musical*, a treatise that comprises musical examples and thorough explanations regarding the compositional techniques he employs in his music (the modes of limited transposition, the chords with added notes, the rhythms with added value and nonretrogradable rhythms, the rhythms of the Ancient Greek and Hindu rhythm, plainchant, or bird song).

Hindu Influences on Rhythm

Plainsong and Greek rhythm were among the first "exotic" influences in Messiaen's works, which he began to analyze while still a student at the Paris Conservatoire. However, of utmost importance was Messiaen's acquaintanceship with the writings of the 13th century Indian musicologist, Śārṅgadeva (1175–1247), author of the *Sangita Ratnakara,* considered one of the most important treatises on Indian classical music, comprising information regarding both the Hindustani and Carnatic traditions. The discovery of the 120 Indian *deci tala* (Indian *talas* – rhythms) would influence the compositional techniques and theoretical innovations brought about by Messiaen. The composer studied these rhythmic patterns and compared them to the patterns existing in Western music. He observed that most Hindu *talas* are based on the number five or fifteen, and are dedicated to Shiva or his wife, Parvati.[5] The discovery of Hindu rhythms was of utmost importance, for it aligned with Messiaen's preference for the rhythmic dimension of the musical discourse, enabling the composer to create novel sound structures that could underline the mystical message beyond his music.

Messiaen considered that the Hindus were the first to recognize and employ the principle of nonretrogradation in rhythm and music, at the same time pointing to other principles generated by the *talas*, such as *the addition of a dot*, *the increase and decrease of one value out of two*, *the inexact augmentation*, *the disassociation and coagulation*.[6]

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[5] Samuel, Claude. *Olivier Messiaen: Music and Color. Conversations with Claude Samuel.* Portland, Oregon: Amadeus Press, 1994, p. 77

[6] Samuel, Claude. 1994. *Op. cit,* p. 76.

In his work, *Technique de mon langage musical (The Technique of my Musical Language)*, Messiaen remarks the unexpected, curious melodic outline of Hindu music, as well as the manner in which improvisers repeat and vary these melodic contours, according to certain compositional rules.[7] In the work *L'Ange aux parfums*, for organ, the composer unites Hindu melodic contours with added values – marked by a cross (E.g., 2).

In another theoretical work, *Traité de rythme, de couleur, et d'ornithologie,* an ample treatise published after the composer's death, the composer pays considerable attention to Hindu dance, explaining that through movement the entire body is exposed to various and overlapping rhythms, where every detail is important. Hindu dance becomes a genuine language, where each movement expresses the hidden meaning beyond the words. This manner of understanding dance as a language is closely connected to the way in which Messiaen handles the musical discourse, as a language that operates with various symbols or formulae.

E.g. 2

Olivier Messiaen: *L'Ange aux parfums***, as included by the composer in** *The Technique of my Musical Language* **(vol. II)[8]**

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7 Messiaen, Olivier. *The Technique of my Musical Language.* Paris: Alphonse Leduc, 1944, p. 33.
8 Messiaen, Olivier. *Technique de Mon Langage Musical – Vol. II.* Paris: Alphonse Leduc, 1966, p. 17.

The rhythmic units listed by Śārṅgadeva were a source of inspiration for Messiaen, who uses certain *talas* in his works.[9] In the following, the compositions used within the present research will be enumerated, mentioning the sections or parts of the works that were analyzed, principally those where Hindu rhythms are employed: *La Nativité du Seigneur, neuf méditations pour orgue* (1935), *Quatuor pour la fin du temps* (1942; 1ˢᵗ movement), *Visions de l'Amen (1943*; 2ⁿᵈ, 3ʳᵈ, and 7ᵗʰ movements*) – suite of seven pieces for two pianos, Vingt Regards sur l'Enfant Jésus* (1944; 5ᵗʰ movement) – for solo piano, *Turangalîla-Symphonie* (1946-1948; Introduction, 1ˢᵗ and 4ᵗʰ movements), *Cinque rechants* (1948), *Cantéyodjayâ* (1949), *Livre D'Orgue* (1951-1952; 1ˢᵗ, 2ⁿᵈ, and 5ᵗʰ movements), *Oiseaux Exotiques* (1953 – 1965).

A careful analysis of the above-mentioned works has led to the conclusion that Messiaen uses Indian *talas* in three distinct manners:

1. In their original form, periodically repeated throughout the work.
2. Modified, through augmentation, diminution, recurrence, addition of value etc.
3. Altered due to their combination with rhythmic patterns invented by the composer, or with patterns from other sources.

The following analysis aim to reveal the Hindu influences in Messian's works. The *Nativité du Seigneur, neuf méditations pour orgue* (1935), for example, brought about important changes in organ music, due to the compositional effects employed by Messiaen: the composer employs modes of limited transpositions along with Hindu rhythms.

In the *Quatuor pour la fin du temps* (1942), the composer desires to draw his audience closer to such concepts as eternity and infinity, abolishing time, and drifting away from the idea of past and future, as Messiaen himself confessed in the Preface of his work. The musical language he employs for this purpose is thus *"essentially immaterial, spiritual and Catholic".* The meaning of the work's title should not be understood in a negative sense, for from Messiaen's perspective *the end of time* refers to an infinite space and time, where temporality is set aside. The infinity beyond the end of time refers to the eternal relation with God, an experience that cannot be related to the physical experience of time. The mystical ideas that lies at the core of this work are supported by the compositional techniques employed by the composer.

The rhythmic patterns and structures used by Messiaen in the *Quatuor pour la fin du temps* are varied. The composer employs three Hindu rhythmic patterns in succession: *râgavardhana* – 19/16, *candrakalâ* 4/4, and *lackskmiça* 17/16, in the measure of 3/4.

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9 Samuel, Claude. 1994. *Op. cit.*, p. 75-78.

E.g. 3

The three Hindu rhythms individually depicted

Olivier Messiaen: *Quatuor pour la fin du temps* **(1942)**
I. Liturgie de **cristal (excerpt, m. 1-5)**
Rhythmic pedal comprising the above described three Hindu rhythms

These rhythms have been generated in Messiaen's works in different ways for implementing the techniques of augmentation and diminution. The most effective method the composer used was that of the *constant proportions*, adding a fixed value to all the notes of the original succession. More flexible applications of this method are also encountered, for example the *progressive addition of values* (which renders the discourse variable). The techniques of augmentation and diminution are at times applied in a free manner. Even though these techniques do not seem to be subordinated to an organized system, a careful analysis will reveal a certain degree of mathematical rationalization.[10]

The above mentione rhythms were later employed by Messiaen in the *Turangalîla-Symphonie*, movements 4, 5, 7, and 10, and in the fifth movement from the *Vingt Regards sur l'Enfant Jésus*. In the latter, in *Regard du Fils sur le Fils*, the *rågavardhana* pattern appears modified:

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[10] Sherlaw, Johnson, R. *Messiaen* – revised edition, London: J. M. Dent & Sons, 1989.

The main themes Olivier Messiaen
Vingt Regards sur l'Enfant Jésus **(1944):**
*V. Regard du Fils sur le Fils***, measure 1-8 with the modified *rågavardhana***

explored by the composer in this work are the *theme of God* (the pattern of modified *rågavardhana*), the theme of the cross, and that of the bells. Musically these are depicted through novel techniques of composition, which are based on melodies presented on multiple levels, in the form of a mosaic. The polymodal structure of the work – consisting of three different modes used simultaneously – combined with rhythmic canon and bird song, creates the same atmosphere of timelessness and imponderability like the *Quatuor pour la fin du Temps*. The main theme is based on the second mode of limited transposition and unfolds in cycles in the lower register of the left hand, accompanied by the discant, two harmonic layers in strict rhythmic canon, that will gradually dissolve into the idealized bird song beginning with the

development of the main theme. A perfect symbiosis may be observed between the meaning of the title and the musical discourse employed by the composer in this work.

In his suite for two pianos and ondes Martenot, *Visions de l'Amen,* Messiaen employs polyrhythm and polymodality, in Hindu style: the overlapping of rhythms and timbre creates the impression of organized chaos.[11] In the second part, a Hindu *raga* is included, along with complex rhythmic patterns, harmonic colors, and timbres (bells, birds); in the final section the first piano plays an ornamental discourse, while the second piano plays the Hindu rhythms in succession – *râgavardhana, candrakalâ*, and *lackskmiça.*

In *Oiseaux exotiques* (1953-1965), for piano and small orchestra, the composer employs ancient Greek rhythms along with Hindu *talas*, like *Nihcankalîla* or Gajalîla *(the rhythm of the elephant's step).* The composer studied the *talas* listed in Śārṅgadeva's work, unveiling certain rhythmic rules that lie beyond their construction, as well as the symbolism behind them, related to religious and philosophical concepts.

E.g. 5

Olivier Messiaen: *Oiseaux exotiques – pour piano solo et petit orchestra (1955)*
Excerpt
The use of *Gajalîla tala* in the rhythmic pattern of the measure marked with 3

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[11] Păduraru, Anca Elena. *Analiză și viziune interpretativă în lucrarea Vingt Regards sur l'Enfant-Jesus de Olivier Messiaen*, București, Editura Muzicală, 2020, p.58.

Messiaen explained that the name and symbolism of certain *talas* is reflected in their construction, as is the case with the *Gajalîla tala*, employed in his *Oiseaux exotiques* (E.g., 5)*:* the name of this *tala* means *the rhythm of the elephant's step*, it has four note-values, the fourth dotted, which suggests the heaviness of the elephant's steps.[12]

In *Oiseaux exotiques* the composer juxtaposes Hindu rhythms, the duration of which he alters at times (he diminishes the duration of certain rhythmic patterns when repeated), with Greek rhythms, which he keeps unchanged, opposing this entire measured discourse to the freedom that characterizes the song of the birds, which he also incorporates in the work.

In *Cinque rechants* (1948), a choral work for 12 *a cappella* voices, tribute to the Renaissance composer Claude Le Jeune (1528/30 – 1600), a dark world is revealed, seemingly Expressionist, but obviously surreal in its rhetoric. The work explores the composer's attitude when faced with the harsh, often troubling realities of human and Divine love. Messiaen makes extensive use of Hindu rhythms and nonretrogradable rhythms, thus expressing his admiration because Le Jeune employed rhythm in his works. At the same time, the use of an invented language (resembling Sanskrit and Quechua, the ancient Peruvian language), reflects the preoccupation among 20th century composers to create novel musical languages. The vowels and consonants of Messiaen's invented language correspond to certain rhythmic patterns. The Hindu rhythms identified in this work are the following: *gajajhampa*, *simhavikrama, candrakalâ, râgadharvana:*

E.g. 6

Olivier Messiaen*: Cinque rechants,*
Excerpt from the Vth part

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[12] Samuel, Claude. 1994. *Op. cit*, p. 77-78.

Perhaps one of the most important works of Hindu influence is Messiaen's *Turangalîla-Symphonie* (1946-1948). The title of this monumental symphony in ten parts, oversized in its exceptional length and dimension of the orchestra, stems from two Sanskrit words, *turanga* and *lîla,* the meaning of the first referring to the flowing of time, while the second, *lîla – play*, refers to the divine act of creation, destruction, and reconstruction. Thus, Messiaen's work has a multiple semantic structure: it represents the relentless flow of time and the transitory aspect of life, but at the same time it's the song of eternal love, a hymn dedicated to the act of Divine creation, destruction, and reconstruction (rebirth) of man through love (an idea that reflects Messiaen's fascination with the myth of *Tristan and Isolde*). Here as well a series of *tala* patterns can be recognized, however the present analysis would like to draw attention to the role of the rests within the musical discourse. In Messiaen's conception the rests have the role of highlighting the musical events surrounding these brief moments of silence. Apart from the various themes encountered within the ten parts of the work, four cyclic themes of greater dimension dominate the musical unfolding – among these, the third, the theme of love, is the most relevant. Within these themes all the compositional techniques that are characteristic of Messiaen's style can be recognized: rhythmic characters, nonretrogradable rhythms, rhythms with added value, the modes of limited transposition, etc.

Silence in music may be compared to the empty spaces within a painting, it represents a sound one may feel and understand, even though it cannot be heard. In the following example, within the nonretrogradable rhythmic pattern, except for the first and last notes, the rests replace durations of three-quarter beat and one beat, thus creating the impression of active silence in music – a moment of rest, gained after a process of accumulating tension and relaxation.

E.g. 7

Olivier Messiaen:
Turangalîla-Symphonie – VI. Jardin du sommeil d'amour
Excerpt of the rhythmic pattern containing rests

As in the previously analyzed works, the compositional bases of the work for piano *Cantéyodjayâ* (1949), are Hindu rhythms. The composer includes certain terms that are borrowed from the Carnatic tradition – as is the name of the work. The figuration presented in the opening recurs throughout the work, often mixed with other patterns. Messiaen employs the *tala tribhinna* and the *tala lackskmiça*:

E.g. 8

tala tribhinna

tala lackskmiça

Japanese Images and Sounds Evoked Through Timbre

Messiaen employed Greek and Hindu rhythms in works such as *Oiseaux exotiques*, *Couleurs de la cite celeste*, and even in the *Sept haïkaï – esquisses japonaises* for piano and small orchestra, a work that was inspired by the composer's visit to Japan in 1962. Apart from Hindu rhythms, these sketches were influenced by a type of Japanese classical music, Gagaku, by the music of the Noh theater, and birdcalls the composer had heard in Japan. The composer also strives to recreate the sound of traditional Japanese instruments.

Gagaku had a powerful impact on Messiaen, due to the modern sound and characteristics of this ancient music. The harmonic structure of Gagaku music is often opposed to the melodic line and is not placed under the melody. This feature of Gagaku (full of deep spiritual symbolism), among others, can be associated with Messiaen's approach of harmony in his *Sept haïkaï*.

The instrumental composition of the work is also important, the composer striving to depict through timbre the places he had seen in Japan and have impressed him, the birds he had listened to in the Japanese parks, as well as the sound effects of the instruments employed in Gagaku. *Sept haïkaï* is written for piano, woodwinds (piccolo, flute, oboe, English horn, clarinet, bassoon), brass instruments (trumpet, trombone), strings (violin), and percussion (xylophone, marimba, cencerros, crotales, triangle, Turkish cymbals, Chinese cymbals, gongs, tam-tams). All the instruments were chosen by the composer according to their capacity to evoke the song of various birds. Thus, the timbre of certain Japanese birds is represented by

the timbre of the woodwinds, while the brass instruments suggest the ringing character of certain birds' song.[13] Passages displaying exceptional technical skill, played on the xylophone and on the marimba, as well as the long cadenzas of the piano, may also suggest the sound of birds.

Messiaen's fascination with Gagaku is reflected in the central piece of the work, also entitled *Gagaku*. Here, the composer employs eight violins that should produce grating sounds, thus imitating the *sho* (mouth organ). The trumpet, oboes, and English horn were chosen to suggest the timbre of the *hichikiri* (ancient type of oboe), while the metallic percussion instruments are related to the idea of the bell. The entire construction of the work mirrors the static quality of Gagaku, which invites the audience to ponder on the hidden meaning of the artistic creation.

Messiaen argues that, while Arab music could be considered monotonous, Japanese music is moving and captivating, discovering similarities between his compositional style and Japanese music: *"Japanese music is static, and I myself am a static composer because I believe in the invisible and in the beyond; I believe in eternity. Now, Orientals are on much loser terms with the beyond than we are, and that's why their music is static."*[14]

Balinese and Javanese Influences

Apart from traveling, French musicians and artists could become acquainted with exotic cultures through the series of World Expositions held in Paris beginning with the late 19th century. It was at the 1889 Paris exposition that Claude Debussy (1862-1918) first heard the sound of the Javanese gamelan, an instrument that made a powerful impression on the composer and influenced his subsequent works. Messiaen was familiar with the compositions of Debussy and even though he doesn't make a clear statement about the influence of Indonesian music on his composition (in the work *The Technique of My Musical Language*), he explained in his conversations with Claude Samuel that certain effects he employed in his works can be recognized in the music from Bali. [15]

The editions of 1900 and 1937 of the World Exposition were also hosted by the French capital. Another important event organized in Paris was the Colonial Exposition of 1931, where the diverse cultures and resources of the colonial powers were displayed. During this exposition a pavilion

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[13] Samuel, Claude. 1994. *Op. cit.*, p. 137.
[14] *Op. cit*, p. 103.
[15] Idem, p. 116.

dedicated to Indonesian culture was also built. Messiaen never recounted his participation at this exposition, but it can be presumed that he was familiar with the cultural and political events of his time.

Analyzing the works of Debussy and Messiaen, one may observe the influence of Eastern music on their composition. As other composers of the late 19th century and early 20th century, both Debussy and Messiaen felt restricted by the possibilities of Western tonal music and its limited rhythmic system, considering that their musical ideas needed a different approach to be expressed properly. "Exotic" music and its rhythms, as well as the timbres and instruments employed in the music of non-European cultures inspired European composers to create a novel musical language. They did so by using certain rhythmic patterns or modal structures, using authentic instruments, or striving to recreate the sound of these (see the works of Maurice Delage). Eastern music and philosophy also contributed to creating a powerful relation between the musical discourse and the spiritual domain, as Paul Griffiths observes: *"[Debussy and Messiaen had] the same feeling for time as static or circular and of shared goals in the presenting of mythical stories, the achievement of contact with mental material that has passed unchanged through generations, transcending time."*[16]

A close analysis will reveal several similarities between Balinese art and the works of Messiaen. Freedom of expression is a particular feature of Balinese art, but ironically this freedom is the result of precise rules, that seem highly restrictive. In a similar manner, the works of Messiaen, despite their apparent freedom and complexity, follow precise rules of music composition. In Gamelan music resonance and timbre are of utmost importance. Analogous is Messiaen's inclination towards the concept of *resonance*: the composer developed a series of special chords based on the overtone series and speaks about the effects of resonance in *The Technique of My Musical Language*, giving examples to this concept.[17]

Regarding the use of gongs and tam-tams, Messiaen explains that beyond the exotic sound of these instruments, and the fact that their use allows modern composers to depart from Western traditions, these instruments *"with extended resonance are valuable above all for the harmonies they produce and the complexes of sounds they create"*.[18]

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[16] Griffiths, Paul. *Olivier Messiaen and the Music of Time.* Ithaca, N.Y.: Cornell University Press, 1985, p. 49.
[17] Messiaen, Olivier. 1944. Op. Cit. p. 51.
[18] Samuel, Claude. 1994. *Op. cit.*, p. 221.

The influence of the gamelan can be recognized in several of Messiaen's orchestral works, like *Trois Petites Liturgies* (1943–1944), *Turangalîla-Symphonie* (1946–1948), and *Chronochromie* (1959–1960), as well as in his works for piano, such as *Vision de l'Amen* (1943) for two pianos, *Vingt Regards sur l'Enfant Jésus* (1944) for solo piano, and *Quatre Études de Rhythme* (1949–1950) for solo piano.

In the *Turangalîla-Symphonie* the composer employed certain timbres (a small orchestra within the orchestra, comprising metallic percussion, glockenspiel, celesta, vibraphone, and piano) that recall the sound of the Balinese gamelan[19], while in the *Vingt Regards sur l'Enfant Jésus* Messiaen combines *accelerando* and *rallentando*, obtaining a rare effect that exists only in Bali (E.g., 9), according to the composer:[20]

E.g. 9

Olivier Messiaen:
***Vingt Regards sur l'Enfant Jésus* (1944)**
The combination of *accelerando* and *rallentando* in *"Regard de l'onction Terrible"*, which allows the composer to obtain a special effect, resembling Balinese music.

Conclusions

In the compositions of Olivier Messiaen particularly tone color and rhythm received special attention. Certain elements distinguish themselves, such as rhythm in certain works, or sound and color in others. The asymmetrical rhythmic constructions employed by Messiaen in some instances evoke patterns that are older than the history of Western music, while the theoretical innovations brought about by the composer may be linked to the vitality of primitive arts, a source of inspiration for composers of the 20th century.

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[19] Bradbury, William C. *Messiaen and Gamelan: An Analysis of Gamelan in the Turangalîla-Symphonie*, D.M.A. Thesis, Cornell University, 1991, p. 5.
[20] Samuel, Claude. 1994. *Op. cit.*, p 116.

Messiaen strove to include novel influences in his music and *exotic music and arts* played an important role in shaping his compositional profile. The French composer considered that ancient musical traditions, among these the Hindu, Japanese, and Indonesian, revealed and referred to spiritual aspects that were unknown to Western composers. Apart from striving to create new means of musical expression using exotic elements, Messiaen desired to unveil certain spiritual and theological truths that marked his faith, as Roman Catholic. Human love (inspired by the myth of Tristan and Isolde) and the love for nature (manifested in his fascination with bird song) are the other two important themes that are mirrored in his music and the construction of his musical discourse.

Through the music of Messiaen the concept of *sound* is rediscovered. His music harmoniously blends the French rationalism with Oriental philosophies, the obsession for order and balance with the freedom of hazard. The composer's message, discernible in most of his creations, addresses universal truths, transfigured in musical metaphors of great intensity and great healing power. Nature, God, Love – these are the three dominant elements in the music and theoretical writings of Olivier Messiaen, the supreme values of humanity, which must be kept and guarded with spiritual and intellectual power.

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HIDE-AND-SEEK BETWEEN THE SERIAL
AND THE MODAL IN ANATOL VIERU'S CONCERTI

OLGUȚA LUPU[1]

SUMMARY. After first employing the 12-tone serialism, Anatol Vieru turned to folklore for inspiration and then wrote works based on artificial modes. I was interested in the possible correlations between these periods of his oeuvre. More precisely, I wished to analyze Vieru's concerti as to their use of 12-tone structures and the relations they establish with non-serial configurations. I noticed that, even if he uses the chromatic total and respects the rules of serialism only in a first stage, Vieru very much kept in contact with it, albeit by converting it from a point of departure to a destination, the *direction* of a route seeming to often coincide with the obtaining of the chromatic total or with an asymptotic aspiration towards it. An interesting intersection is thus created, where the modal takes over the serial while the latter will still discreetly remain woven into the former.

Keywords: Anatol Vieru, Serialism, Serial, Modes, Concerti

Introduction

Modal, tonal, serial, and back to modal. The synthetic opening chapter of Anatol Vieru's *The Book of Modes*[2] grasps the main archaeologic strata of the history of music. But these strata are not distinct. Nothing of what has ever existed disappears or is driven into the background without leaving a trace. The archaic pre-pentatonic or pentatonic layer remains visible in the heptatonic folk output, the *G – E* bitonic scale supports the minor

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[2] Anatol Vieru wrote this authoritative work of Romanian musicology, entitled *Cartea modurilor (The Book of Modes)*, vol. I, Editura Muzicală 1980; *The Book of Modes*, vol. I-II, Editura Muzicală, 1993.

third intervallic tie between relative keys. The harmonic essence of tonal functionality reverberates over Messiaen's neo-modal thinking, for instance. And echoes of the serialist-dodecaphonic logic are also felt in music governed by other principles.

Below is an attempt to investigate the intersections between the 12-tone technique and the modal language in Anatol Vieru's works for solo instrument and orchestra, belonging to different periods. I found such intersections in four of the seven analysed works[3]: *Flute Concerto*, 1958; *Violin Concerto*, 1964; *Concerto for Violin and Cello,* 1979; *Concerto per due for Saxophone and Percussion*, subtitled *Wrestling*, 1987.

1. 12-tone Structures

In the whole of Vieru's works for solo instrument and orchestra, 12-tone structures occur very rarely. In fact, they are featured only in his first Concerto, for flute.

All its four movements are built starting from a single series functioning as a theme (Figure 1), which presents four distinguishing features:

Fig. 1

**Anatol Vieru, *Flute Concerto,*
12-tone series extracted from mvt. 1 (b. 1-6)**

i. it exhibits a spiral configuration, in gradual intervallic augmentation (explicit – E.g., 1, or compensating by intervallic compression in the last third part of the series – E.g., 2).

E.g. 1

Anatol Vieru, *Flute Concerto,* solo flute, mvt. 1, [11]

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[3] *Flute Concerto*, 1958; *Cello Concerto*, 1962; *Violin Concerto*, 1964; *Clarinet Concerto*, 1974; *Concerto for Violin and Cello,* 1979; *Symphonie concertante for Cello,* 1987; *Concerto per due for Saxophone and Percussion*, subtitled *Wrestling*, 1987.

E.g. 2

Anatol Vieru, *Flute Concerto,* mvt. 1 (b. 1-6)

ii. it comprises all simple intervals, ordered by the number of half steps they contain, from the minor second to the major seventh (Figure 2).

Fig. 2
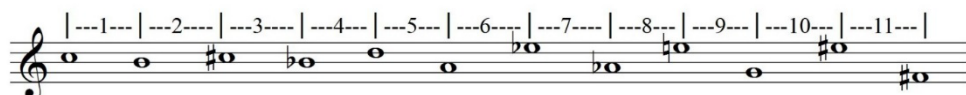
**Anatol Vieru, *Flute Concerto,* the same 12-tone series,
with the number of half steps of each interval**

iii. if read backwards using the intervals' complementarity, the series proves to be non-retrogradable, the prime and the retrograde version being identical as concerns interval succession (Figure 3).

Fig. 3
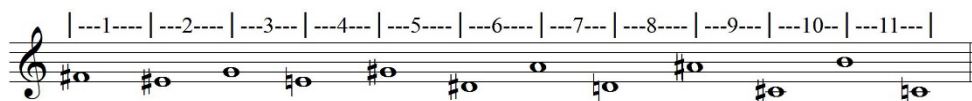
**Anatol Vieru, *Flute Concerto,* the same series in retrograde form,
read with complementary intervals**

iv. the spiral configuration determines a 2-tone micro-units segmentation (see E.g., 1); Vieru often also uses a 3-tone micro-units segmentation (see E.g., 2).

I find it remarkable that in 1958, one year before Nicolas Ruwet's criticism of serialism[4] and 30 years before Fred Lerdahl's study[5], in which the American scholar talks about cognitive constraints justifying the existence of

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[4] Nicolas Ruwet. "Contradictions du langage sériel" (*"Contradictions of the Serial Language"*). In *Revue Belge de Musicologie*, 1959, vol. 13, no. 1/4, pp. 83-97.
[5] Fred Lerdahl. "Cognitive Constrains on Compositional Systems" (1988), republished in *Contemporary Music Review* no.6, part 2, 1992, pp. 97-121.

several viable music writing systems, Vieru avoids or sensibly lessens the difficulties caused using serialism. For example, the segmentation (of Webernian extraction) in 2 or 3-tone micro-units answers to Lerdahl's first condition, which demands that the musical surface be discretized in a sequence of events, based on audibly discernible changes[6]. And, by the way he geometrizes[7] the series, the Romanian composer not only borrows the Webernian model, but adds a clearly audibly discernible evolution within the theme, creating two divergent planes. Webern uses, as we know, cells which are the inversion, the retrograde, or the retrograde inversion of one another[8]. The transformations thus obtained are rather static, of the permutation type, and don't form an evolutional arch. Vieru creates, by the intervallic amplification followed (in most of the forms in which the theme is exposed) by a retreat (see E.g., 2), a *logic of becoming* easily perceptible, based on the implied polyphony principle, as a well-outlined melodic arch, as a whole integrating micro-items, through which the series gains considerable poignancy and recognizability, making at the same time possible a hierarchical structuration formulated by Lerdahl as a second constraint, namely, that the series' culmination should occur in the moment of maximum intervallic amplification[9]. The reiteration of the same evolutional logic every time the series (the theme) is repeated results in the solution, to a great extent, of the problem of time irreversibility signaled by Ruwet as a contradiction of serialism. As underlined by the Belgian linguist, to detect the differences or similarities in relation to structures' return *en-temps*, it's necessary that these be subsumed to an *hors-temps* common pattern[10]. Vieru's series abundantly meets this requirement, since its forms (prime,

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[6] "The musical surface must be capable of being parsed into a sequence of discrete events" (Lerdahl, p. 104).

[7] The preference for geometrization and for imagining various types of symmetries would become a characteristic of his writing style.

[8] For example, in his *Concerto for Nine Instruments*, op.24.

[9] "The musical surface must be available for hierarchical structuring by the listening grammar" (Lerdahl, p. 104).

[10] "Etant donné que la musique se déroule dans le temps, une reprise ne peut jamais être considérée comme une pure et simple répétition. En musique, A n'est jamais égal à A. /.../ Sur le plan de la langue, du système, A est égal à A /.../ sur le plan de la parole, il ne l'est plus. C'est seulement s'il y a des identités sur le plan de la langue qu'il peut y avoir des différences sur le plan de la parole, c'est-à-dire un mouvement, un devenir. A vouloir créer une musique absolument irréversible, on abolirait en fait le mouvement lui-même" („Since music unfolds in time, a reprise can never be considered a pure and simple repetition. In music, A is never equal to A. (…) On the level of language, of the system, A is equal to A (…) on the level of speech, it is no longer so. It is only if there are identities on the level of language that there can be differences on the level of speech, that is to say a movement, a becoming. Aiming to create an absolutely irreversible music, in fact that would abolish the movement itself"). (Ruwet, pp. 87-88).

retrograde, inversion) are extremely related, and can easily be recognized as belonging to the same class of events. As such, by using the series in all four movements (E.g., 1-6), Vieru creates landmarks (or returns) which are requisite on the macro-form level and thanks to which group hierarchization (supported by Lerdahl also)[11] and the comprehension of the whole are possible, although non-repeatability (one of serialism's most important desiderata) is observed.

E.g. 3

Anatol Vieru, *Flute Concerto,* mvt. 2 (b. 2-3)

E.g. 4

**Anatol Vieru, *Flute Concerto,* mvt. 3 (b. 1-6),
prime and inverted form of the series**

E.g. 5

**Anatol Vieru, *Flute Concerto,* mvt. 4 (b. 9-10),
exposition of the series with the repetition of some of the tones**

E.g. 6

Anatol Vieru, *Flute Concerto,* mvt. 4, [23] + 1

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[11] "*Constraint 4:* Projection of groups, especially at larger levels, depends on symmetry and on the establishment of musical parallelisms" (Lerdahl, p. 105).

Vieru then went on to replace 12-tone structures relatively quickly with melodic structures based on traditional modes. A first and very good example is the incisive theme of his *Cello Concerto*[12], containing the specific intervals of acoustic mode 1 (Lydian-Mixolydian). Vieru would later favor melodic structures based on artificial modes, in whose organization his preference for symmetry and geometrization is felt.

2. The Chromatic Total as Ultimate Aim or... "Hide-and-Seek" Around an Idea

In the dodecaphonic serial system, the totality of the tones used in the European equal temperament system represent both the work's starting point and its constant.

Although he uses the chromatic total in the construction of a theme only in the first phase, Vieru very much kept in contact with it, albeit by converting it from a point of departure to a destination or landmark. He would base his 1980 *Book of Modes*[13] on this idea. So that, and as he in fact recommends,[14] in his mature works the chromatic total is reached on larger surfaces – another way of using it, inspired by the music written during[15] or even prior[16] to this current, in which, even when the twelve tones are present (intentionally or not) on relatively small areas, these contain the repetition of some elements, and therefore structure sound information differently.

The procedure is followed, for instance, in the *Concerto for Violin and Cello* (1979), completed just one year before *The Book of Modes* was published. In the first movement, the cello exposes an incisive motif, based on a minor seventh chord (b. 176-188). The motif is transplanted in various steps, the transpositional process ending when the chromatic total is reached (E.g., 7).

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[12] The work was awarded the prize Reine Marie-José (Geneva, 1962).

[13] In which the sounds and intervals of the equal temperament system represent residue classes of modulo 12, and the modes are sets of residue classes (A. Vieru, *The Book of Modes,* Editura Muzicală, 1993, p. 19, 40), the chromatic total being the reference set (p. 41).

[14] Vieru, *The Book of Modes,* p. 41.

[15] Vieru illustrates this with a fragment from Varèse's *Octandre* (*The Book of Modes,* p. 41).

[16] Another example might be Mozart's *Fantasy in C minor,* K. 475, where the chromatic total is reached after only 10 beats.

E.g. 7

Anatol Vieru, *Concerto for Violin and Cello*, mvt. 1 (b. 175-188)

His *Concerto per due* (*Wrestling*) for baritone/alto saxophone in E-flat and percussion (1987) contains, in the middle section (b. 136-141, reprised rhythmically varied on vibraphone and alto saxophone, b. 142-148), a theme which sounds quasi-diatonic, built based on the motivic variation technique. The center continuously shifts, and so the chromatic total is reached in just a 6-bar phrase (E.g., 8).

E.g. 8

**Anatol Vieru, *Concerto per due* for baritone/alto saxophone
in E-flat and percussion (b. 136-141, alto saxophone)**

To avoid excessive stiffness and systematization, Vieru's playful spirit at times steps in. As such, the chromatic total is still aimed at, but asymptotically.

We find such examples in his 1979 *Concerto for Violin and Cello*. In the third movement, by reuniting the pitches of the two diatonic themes exposed by the cello (a theme inspired by the Romanian folk dance *sârbă*, bar 6) and the violin (bar 14), respectively, a scale of 11 tones is obtained (E.g., 9-10 and Figure 4).

E.g. 9

Anatol Vieru, *Concerto for Violin and Cello*, mvt. 3, cello (b. 6-10)

E.g. 10

Anatol Vieru, *Concerto for Violin and Cello*, mvt. 3, solo violin (b. 14-19)

Fig. 4
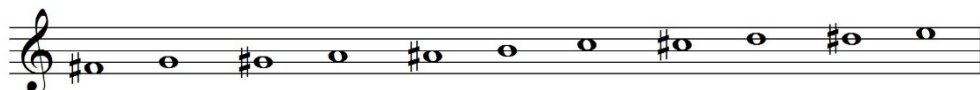
**Anatol Vieru, *Concerto for Violin and Cello*, 11-tone scale extracted
from mvt. 3 (b. 19-23)**

The intention to reunite the sound material of the two melodies is reinforced by the way they are presented: not just as juxtaposition, but also as superposition, b. 19-23, in a typically Bartókian manner of creating polymodal chromaticism through the appearance of diatonic (distantial) chromaticism.

In the second movement, in section B, the major minor seventh chord appears on the solo violin in a way reminiscent of the modal universe (like *tulnic* signals from the Apuseni Mountains) and transplanted from third to third in a manner close to the axis system theorized by Ernő Lendvai in Bartók's oeuvre. A total of eleven tones is reached from this shift (Figure 5). The "missing" sound (F-sharp) does exist in the solo cello's pentatonic scale, over which the solo violin is placed.

Fig. 5
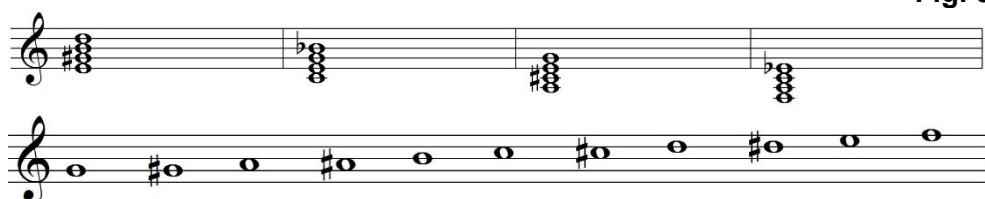
**Anatol Vieru *Concerto for Violin and Cello*, chords extracted from mvt. 2, solo
violin, section B (b. 31-33), and resulted scale**

If using this technique just a year before the release of The Book of Modes is predictable, its presence in a relatively early work, the Violin Concerto (1964) comes as more of a surprise. In a time when folk music scales dominated Vieru's concerti, the first violin's theme is built on a heptatonic mode with the structure 111 22 4 – another quasi-symmetrical

structure (mvt.1, b. 2-5), in which the concept of intervallic amplification is reprised (Fig. 6)[17]. Vieru builds the second movement (which starts at b. 61) by superimposing different transpositions of this theme, in its amplified version, presented in the recapitulation of the first movement (Fig.6).

Fig. 6
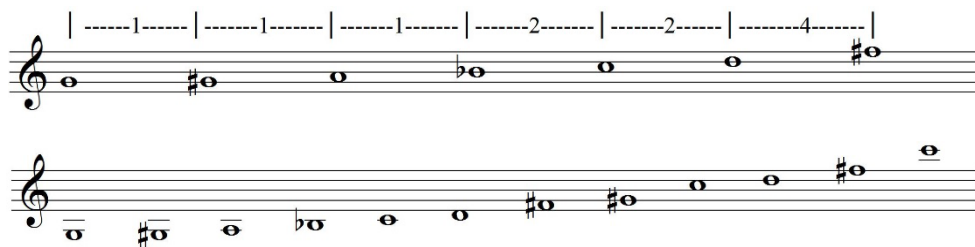
Anatol Vieru, *Violin Concerto*, the pitches of the theme, extracted from mvt. 1, solo violin, initial and amplified version, respectively (b. 2-5; b 51-60)

The pitch distribution (Table 1, b. 61-96) reveals that the sonic information is gradually augmented and contracted, resulting in "waves" made of different pitches, like high and low tides. On the one hand, almost every transposition is *densified* by the canon technique, the main tool that gives the process an oblique dimension, by maintaining or repeating certain pitches (which creates zones where certain pitches prevail). On the other hand, the exposition of the different transpositions is quite *rarefied* in time, so that the chromatic total is both avoided (Table 1, b.75-96, 11 pitches, G# being the missing pitch) and eventually achieved, but over quite large areas (Table 1, b. 61-71 or b. 67-74).

The densest surface results from the superposition of four versions of the theme: 1. on F, inverted, in three-voice canon, b. 96-114, v-ni I; 2. on C, in three-voice canon, b. 100-113, v-ni II; 3. on C, inverted, b. 101-119, vlc. 5-6, then cb. 3-4 (Fig. 7); 4. on G, b. 101-106, cb. 1-2, then vlc. 1-2 (see Fig. 6).

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[17] The idea, present in the construction of the dodecaphonic theme in the *Flute Concerto*, would return in the *Clarinet Concerto* (1974)*.

Table 1

Anatol Vieru, *Violin Concerto*, pitch distribution in b. 61-96 (see explanations below)

Pitch	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
C	v	z			z	z									z	z	z							x			x			x				x	x	x
C#	v	v	v														v						z	z	z									z	z	x
D	z	v	v	v	z				z	z	z		v					z					z	z	z		x									
D#			v	v		v		x						x	x			z	x					x	x		x									
E														x	x				x																	
F				v				x	x								v	x	x	z	z	v				z	z	v	z	x		x		x		v
F#							z	z									z	z	z	z	z	v	z			z	z	v	z	z	z	x	z	x	x	
G						v	z	z	v	x		z	v	z	z	z	z	z	z	z	z	v	z					v	z	z	z					
G#							z	z	v		z	z		z			z	z																		
A											z																	z								x
A#											z	z															x	z	z	x	x	z		x		x
B														v						z					z		v	v	z		z	z	z			v

Anatol Vieru, *Violin Concerto*, pitch distribution in b. 96-119 (see explanations below)

Pitch	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119
C			x	x	xv	w	x	y	x	v		x			y				x		w	z	z	y
C#			x	x	v			v	y	v			v	v	z	z	v	v			w	z		w
D			x	x			x	v	y	v		z	v	v	z	z	y	z						
D#		x	x						x	v		v	v	v										
E		x					x						v					v	v	w			w	
F	x	x			x		x		x			v	v	v		v		v	v	w	y			
F#										y					x					y				
G						y	z	z		z		z		v				vw	z	z	w	z	w	w
G#							y					y				w					z			
A					x		y					x			x									
A#				x	x		xy					x	w				v	v				w		z
B										w						v	v	v						

Explanations:

v - theme on C; w - theme on C, inverted; x - theme on F, inverted; y - theme on G ; z - pitches from other sources (marked only if they are different from any exposition of the theme).

In bar 96 only the pitches that end the two expositions (direct on C; inverted on F) are marked; there is also an E, not marked, as F represents both the end of the theme on C and the beginning of a new exposition of the inverted theme on F.

In bar 107, " G" in the score is probably an error, as the theme's on G next pitch is " G#".

Fig. 7
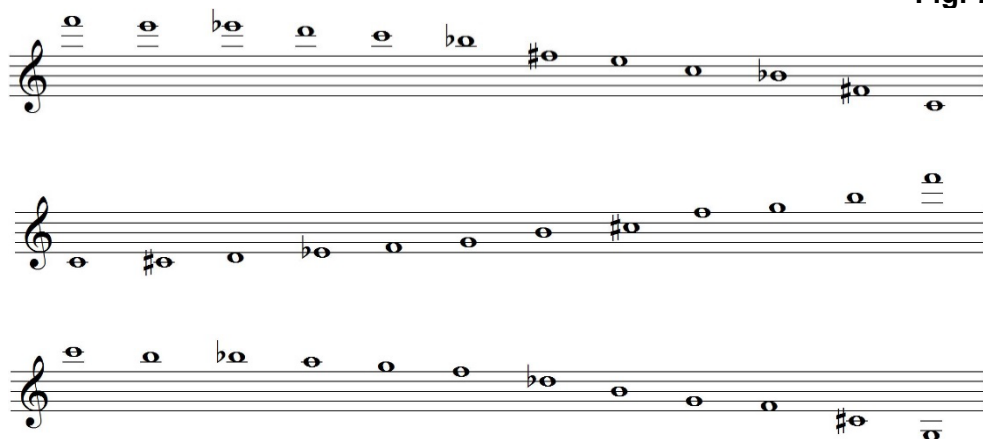
**Anatol Vieru, *Violin Concerto***
1. pitches of the theme on F, inverted (v-ni I, b. 96-114)
2. pitches of the theme on C (v-ni II, b. 100-113)
3. pitches of the theme on C, inverted (vlc. 5-6, then cb. 3-4, b. 101-119)

Even during this dense surface (Table 1), the chromatic total is still reached over fairly large time intervals (the shortest being between bars 96-105, 100-108, 104-111), and it remains ambiguous, almost elusive, since the 12th pitch occurrence is avoided for long periods (b. 96-104, 100-107, 104-110, 105-119) and the completion of the chromatic total does not coincide with the beginning or the end of the theme exposition.

Upon closer inspection, we see that this "hide-and-seek" game Vieru plays with the dodecaphonic system is present as early as the *Flute Concerto*, a work built on the series presented at the beginning of this paper. There, Vieru not only adapts the 12-tone system, emending some aspects likely to cause the listeners problems in their perception of it, but applies both procedures detailed above: reaching the chromatic total on larger surfaces, and an asymptotic tendency towards it.

In the third movement (*Aria*) of the *Flute Concerto*, even if the orchestra begins by exposing the series, the solo instrument contradicts the expectations, for although it appears to conform to them in its reiteration of the series' incipit, it evolves in a classical manner, by repeated variations, sequencings or developments through elimination (E.g., 11), the tones' reunion leading to a total of 11 (without *C-sharp*).

E.g. 11
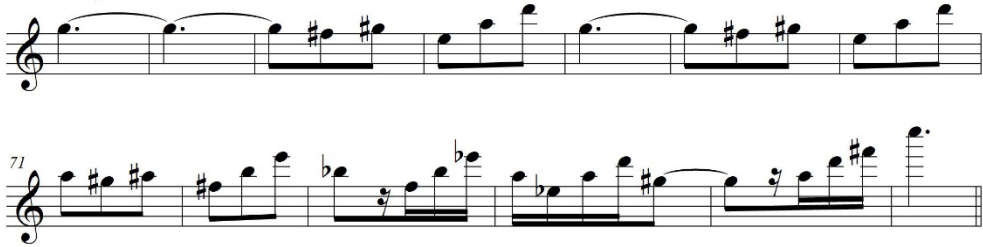
Anatol Vieru, *Flute Concerto*, mvt. 3, [1]

The work's finale also evades the serial universe[18], as Vieru uses not just the series, but also playful alternations between diatonic elements (major or minor arpeggios) and Enescu-flavored chromatic intonations (various transpositions of the *G-E-Es-C* motif, a musical cryptogram frequently used by Enescu[19]), from which he obtains the chromatic total in about three bars (E.g., 12).

E.g. 12

Anatol Vieru, *Flute Concerto*, mvt. 4, [24] + 2

3. Serial and Modal - Intersections

To conclude, it should be noted that, by the way he uses the 12-tone technique, Vieru avoids many of the system's traps, succeeding in adapting it, to a great extent, to the cognitive constraints, especially as regards the series' construction, based on symmetry but also on evolutional logic, and helps the listener's perception by the aural similarities between the series' forms.

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[18] Avoiding being stuck in a certain system can be considered a particularity of the composer, Vieru going on to cultivate a sort of "hide-and-seek" game with his own rules.

[19] G(eorge) E(n)EsC(u).

On the other hand, Vieru creates spaces in which he distances himself from the 12-tone logic. The "hide-and-seek" game he plays with the series is present as early as a 1958 work (the *Flute Concerto*), in which we encounter non-serial islands, from which the serialist principle has withdrawn but which are still governed by the notion of the chromatic total.

Separation of the serial principle from that of the chromatic total underlies the fundamental theory that Vieru builds in *The Book of Modes*. In fact, he moves away from 12-tone "time" and settles in the chromatic total's "*hors-temps*". For the difficulties of the 12-tone system are born only from the sound material being placed in time, and not by the sound material as such.

The archaeological strata Vieru identified in the history of music are thus interwoven in his oeuvre too. The modal takes over the 12-tone territory, and serialism remains inconspicuously infiltrated in the modal world. That is, the influence of serialism is only maintained as a permanent relation with the 12 aural entities which form the sound material of European art music.

From a point of departure and a constant, as it had been in the 12-tone system, the number 12 turns, with Vieru, in an end, an achieved goal or an asymptotic aspiration towards it. The *direction* of a route often seems to coincide with the obtaining of the chromatic total, and this process is sometimes transformed in a play between the impossibility of comprehending the whole and the irrepressible need to reach it.

English version by Maria Monica Bojin

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[CO]EXISTENCE AS INTERSENSORIALITY IN THE
SYMPHONIES OF HAVASI BALÁZS[1]

MARIA-ROXANA BISCHIN[2]

SUMMARY. We often wonder about piano music. And we're not just wondering because it fascinates us, but because it forces us to ask questions about life and the hidden senses of the sounds. For several times the music fills our lives. But how does it fill it? Many times a poem written by William Sharp or by Michael Shewmaker[3] is a question for me as a philosopher. Furthermore, a composed song for piano by Havasi Balázs, makes us think a lot about a poem, or about anything which fascinates our mind. But despite the mind, there are many perceptions which work together to have a right judgement on the perception of the music. If we want to find how the music fulfills our lives with significances, we have to bring a phenomenological method in understanding these meanings. The phenomenology has an unique answer, because it finds out to answer to how the things (these phenomenological objects) are becoming. In this article we will show how the compositions of Havasi Balázs are up to date through the aesthetic sphere of the phenomenology and how they are entities in the phenomenological field of perception nowadays. For these reasons, it seemed essential to us to offer a phenomenological perspective to the symphonies realised by Havasi Balázs.

Keywords: Havasi Balázs, piano, contemporary classic music, phenomenology of sound, perception, conscience.

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[1] This paper was written biligually, in Portuguese and English, during 2018 and 2022 as part of my research. The paper is published with the amazing help of the journal *Studia Musica*. The Portuguese version is still maintained in the research archive of Maria-Roxana Bischin. This research used bibliographical sources from Portuguese and English editions.

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[3] Michael Schewmaker is the author of the poems' book Penumbra, Ohio: Ohio University Press, 2017. He won the "Hollis Summers Poetry Prize".
Doi : 10.1177/102986490500900108.

Introduction

Music has the ability to open up a different world to our visual and mental perceptions. Since classical music has undergone drastic changes in recent times, pianists prefer to maintain a classical but also an innovative style, paving the way for a lot of research on the phenomenology of piano music. Recent studies in the field of philosophy and musicology have shown that there are connections between sounds, perceptions and geometry. What do we mean by 'classical music'? It is necessary to define the aesthetic category of 'classic', from a philosophical point of view. Havasi Balázs[4] is a famous pianist, recognized for being the fastest on the piano keys: "His music is different from what I have heard before; fresh, passionate and fun at the same time" […], "he is a «classical composer from the same country as Liszt and Bartók»[5]".His piano technique was innovated by Béla Bartók in the epoch of European twelve-tone music. Under these circumstances, many artists went to Budapest to take piano lessons under Béla Bartók's wing, in order to maintain a tradition. We can see how 20th century pianist-artists in Budapest managed to create a cultural context in order to maintain a certain aesthetic category of music: classicism combined with realism. To represent my concept of musical culture, I have to start by judging the concept of 'musical culture' and the concept of Classical culture.

I propose, here, two "*alethic*"[6] judgments (related to time) - 'musical culture' and 'classical culture', grafted onto an aesthetic category - the category of 'classical'. The solidity of a classic work of art cannot be redeemed as such, unless it wears a shirt of clean, pure air. Thus, in the original Greek temple appears the light of Hellas (Ancient Greece).[7]

Where does this Havasian classicism come from? From an 'aesthetic judgment' or a moral judgment?[8] The concept of classic must have been defined many times by morality. Unlike the Baroque era, classicism had effects that did not disappear from the aesthetic category of Beauty. It is in

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[4] Havasi Balázs (born, 1975), composer and pianist. His similarities with Béla Bartók led him to create a sophisticated technique that is contemporary and classic at the same time. His success began with *Confessions on Piano* (2001), followed by the big albums *Seasons* (2001), *Sounds of the Heart* (2003), *Infinity* (2007), *Brush and Piano* (2012), *Pure piano*, vol.I & II (2017).

[5] *Idem*, "Pure Piano", volume 1, in *World-permeável,* 10 October 2017, in https://www.havasi.eu/miami2017/, Miami: 2017, accessed on 3 August 2022.

[6] The observations are based on the big philosophical work of Viorel Cernica, *Judecată și timp. Fenomenologia judicativului*, Romanian Edition (trans. *Judgement and Time. Phenomenology of the Judicative*), Iași: European Institute Publishing, written in 2013.

[7] Edgar Papu, *Despre stiluri* (trans. *About Styles*), Romanian edition, Bucareste: Eminescu Publishing House, 1986, p. 418.

[8] *Ibid*., p. 412.

this aspect that we can classify Havasi as belonging to the aesthetic category of classicism. Unlike romanticism, classicism places functional weight on the body of work, which makes a composition exist in itself.[9]

On the album – *Pure Piano*[10] (in two volumes), with a performance released in Miami (2017), Havasi opens up to a world of true art and a world of Beautifulness. I must argue that this is also the principle adopted by Immanuel Kant's scheme of judgment and reconditioned in Viorel Cernica's "*scheme of judgment*"[11]. The "*alethic judgment*"[12] will serve as a pretext for a review in discovery of a differentiation between "musical World" and 'World' of sounds. There is often a congruence between titles of compositions and existential philosophical themes in Havasi Balázs, a creative consciousness constructed by the world of perceptions. The question that arises is: how can we investigate perception? Musical judgment involves an alethic judgment, which means that time has a transcendental determination. If this pure consciousness is self-aware and present, that is, if it is 'enveloped in a field of presence', then we will observe a contradiction between the `real and dissatisfied world` and 'consciousness'. I can say that the presence of the artwork implies a double *alethic* judgment:

> "The world, which is the nucleus of time, only subsists by this unique movement that separates the presented from the present and at the same time composes them, and consciousness, what happens to be the place of clarity, is, on the contrary, the place of equivocation. Under these conditions it can be said, if you like, that absolutely nothing exists, and in fact it would be more accurate to say that nothing exists and that everything is temporalized. But temporality is not a diminished existence."[13]

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[9] *Ibid.*, p. 424.

[10] Havasi Balázs, *Pure Piano World Premiere*, in *Concert in Miami*, 14 February 2017 and http://www.havasi.eu/miami2018/. The volumes of *Pure Piano* were released under label © Havasi Entertainment, 2017. *Pure Piano Vol. I* includes melodies-titles as: "The Storm", "Etude No. 2", "Faena", "Trinity River", "Beside You", "Snowflakes", "Empty House", "Terra Rossa", "Shelter", "Mystic", "Timepiece", "Northern Lights", "Hypnotic", "Wolf", "Freedom", "See Red", "The Duel", "Rise". *Pure Piano Vol. II* includes the melodies: "Dusty Road", "A Hungarian In Paris", "The Lover Of The Sun", "Awakenings", "Cathedral", "Raindrops", "Etude No. 1", "My Homeland", "Sunbeam", "Shadows", "Eliot", "Elinor", "Daisy's Secret", "Abelle, "Hymn, "Lament, "Fairy Dreams", "On A Winter Night".

[11] Viorel Cernica, *Judecată și timp...*, p. 347.

[12] *Ibid*.

[13] Maurice Merleau-Ponty, *Fenomenologia da percepção,* second Portuguese edition by Martins Fontes, and trans. by Martins Fontes, and Carlos Alberto Ribeiro de Mouro, 2nd edition, São Paulo, and Brasilia: Câmara Brasileira do Livro, 1999, p. 445, online version of the book at: https://monoskop.org/images/0/07/Merleau_Ponty_Maurice_Fenomenologia_da_percep%C3%A7%C3%A3o_1999.pdf.

According to the statement presented above, Classicism became contemporized and maintained its spiritual functions in the culture of today's modernityTemporality cannot be limited. If we imposed a limitation on temporality, we would thus be canceling the alethic judgment. And judgment is necessary for understanding the temporal solidity transposed from the inside to the outside of our World, that is, Havasi gives us his World. His World and ours will time within our inner time. What he gives us is a World of a nucleus of time, a 'World' of an *a priori* intuition.

2. A 'World' of perception and intersensoriality

Havasi, similarly to Merleau-Ponty, phenomenologically brought the unity between the creative self and the plenary unity between sounds and musicHe has mentally perceived sounds because they have a judgment of 'being'. That sound 'is'. Once the sounds pass through the filter of thought, they receive from the self-thinking all the derivatives I want to attribute to them, feeding themselves with what the song permits to extract from it. There is, therefore, a difference in magnetic flux between what we hear and what we perceive. As an example, the melody entitled "The Storm"[14] has inside the "intersensory world"[15] about Merleau-Ponty wrote, or that paradigm of "music without text"[16] described by Immanuel Kant. If there is no word (*logos*), we cannot overcome the *alethic judgment*. But into the music

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In the Portuguese edition, the equivalent fragment is: "*O tempo no sentido amplo, quer dizer, a ordem das coexistências assim como a ordem da sucessões, é um ambiente ao qual só se pode ter acesso e que só se pode compreender ocupando nele uma situação e apreendendo-o inteiro através dos horizontes dessa situação. O mundo, que é o núcleo do tempo, só subsiste por este movimento único que separa o apresentado do presente e ao mesmo tempo os compõe, e a consciência, que passa por ser o lugar da clareza, é ao contrário o próprio lugar do equívoco. Nessas condições pode-se dizer, se se quiser, que nada existe absolutamente, e com efeito seria mais exato dizer que nada existe e que tudo se temporaliza. Mas a temporalidade não é uma existência diminuída*" (p. 445).

[14] Havasi Balázs, "The Storm", first, on the Album *{red}*, no label recorded, © Havasi Entertainment Ltd., Budapest, 2008, and © Electrola Label, 2010. "The Storm" was reincluded on the next albums *Symphonic*, by Dohnányi Orchestra Budafok, 2010; *Drum & Piano*, Budapest, 2011; *Symphonic II*, 2013; *Pure Piano Vol. I*, 2017 – all the albums have as label of protection © Havasi Entertainment Ltd., included on *The World Of Havasi* Album, Budapest & Europe: Labels © Havasi Entertainment Ltd., and © Universal Music GmbH, and © Electrola, 2022.

[15] English edition of Maurice Merleau-Ponty, *Phenomenology of Perception*, Colin Smith translator, London and New York: Routledge Classics, 2002, p. 114.

[16] Immanuel Kant, in Rua Frei Luís (ed.), *Crítica da faculdade de julgar,* translated into Portuguese by Ferdando Costa Mattos, Brasil: Editora Vozes, 2016 & Editoria Universataría São Francisco, 2017, p. 70.

happens that the *alethic judgment* can be overcame. Merleau-Ponty insists on the idea of the "absolute reality":

> "I have visual objects [*in our case, regarding music, we are talking about sonorous phenomenological objects*] because I have a visual field in which richness and clarity are in inverse proportion to each other, and because these two demands, either of which taken separately might be carried to infinity, when brought together, produce a certain culmination and optimum balance in the perceptual process. In the same way, what I call experience of the thing or of reality — not merely of a reality-for-sight or for-touch, but of an absolute reality — is my full co-existence with the phenomenon, at the moment when it is in every way at its maximum articulation, and the 'data of the different senses' are directed towards this one pole, as my 'aims' as I look through a microscope vacillate about one predominant 'target'."[17]

Then, what happens when Havasi plays the piano? Merleau-Ponty tells us that there is total body-giving in this mechanism when it comes to reconstruct the abstract significance of the sounds:

> "[…] o the abstract significance of experiences which we have not actually had, for example, to speak of what we have not seen. But just as in the organism the renewed functions are never the exact equivalent of the damaged ones, and give only an appearance of total restitution, the intelligence ensures no more than an apparent communication between different experiences, and the synthesis of visual and tactile worlds in the person born blind and operated upon, the constitution of an intersensory world must be effected in the domain of sense itself, the community of significance between the two experiences being inadequate to ensure their union in one single experience. The senses are distinct from each other and distinct from intellection in so far as each one of them brings with it a structure of being which can never be exactly transposed. We can recognize this because we have rejected any formalism of consciousness and made the body the subject of perception."[18]

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[17] Merleau-Ponty, the English edition, 2002, p. 371.
[18] *Ibid.*, p. 261.

Sensorial experience is brought into the complete thought processes that transform it into unique sound experience and reflexive experience. But the more we integrate this sensory experience into the cultural context to which it belongs, the richer it becomes in terms of sensory data. For these reasons, is necessary to remember the work 'Microcosmo'[19] created by Béla Bartók or *Canon and Gigue in D major* [20] of Pachelbel. The beautiful "Faena"[21] is a journey into the world of sensory-sonorous data.

Havasi's music has a sensorial hermeneutic, there is an acoustic drama in it in contrast to the piano keys. Here we will not speak of co-intentionality, because we cannot have the impression of how something is just because it is not. A state of occultation and unhiding is involved here.[22] The sound's perception depends on the self, and this 'I' (according to Dan Zahavi's phenomenology) perceives different amplitudes. The acoustic crescendo disappears into what Merleau-Ponty named as the 'World' as the core of 'time'. It is no accident that the titles of Balázs' melodies coincide with specific events in any man's life: birth, growth, love, death, renunciation, failure, happiness, silence after the storm etc. The dynamic of the sound of Havasi constructs visual pure experiences and much more than this, a sensorial experience that goes far more into our emotions:

> "Do we know whether tactile and visual experiences can, strictly speaking, be joined without an intersensory experience? Whether my experience and that of another person can be linked in a single system of intersubjective experience? There may well be, either in each sensory experience or in each consciousness, 'phantoms' which no rational approach can account for."[23]

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[19] Béla Bartók, 'Mikrokozmosz', sz.107, 1926-1939, (published in 1940), Montréal: Les Éditions Outremontaises, 2015;
http://imslp.org/wiki/Mikrokozmosz,_Sz.107_(Bart%C3%B3k,_B%C3%A9la).
Doi: 10.2307/901693.

[20] Johann Pachelbel, *Canon and Gigue in D major*, P.37, 16481/8 , Berlin: Staatsbibliothek, 1680.

[21] Havasi Balázs, "Faena", on Album *Pure Piano Vol. I*, © Havasi Entertainment Ltd., 2017, performed at Arena Show 2017, Budapest: Hungarian Radio Studio no. 6, 2017, https://itumes.apple.com/us/album/pure-piano-vol-1/1291912881. "Faena" appeared first on *Hypnotic* album, © Havasi Entertainment Ltd., 2016.

[22] The observation is based on Martin Heidegger, *A origem da obra de arte* (*Origin of work of art*), Portuguese translation by Azevedo da Silva and Manuel António de Castro, Brasil: Edições 70, Ld.a/ Almedina, 2010, p. 141: "*A beleza é um modo como a verdade vigora enquanto desvelamento.*" [Trans. : "*Beauty is a way in which truth prevails as an unveiling.*"]

[23] Merleau-Ponty, English ed., 2002, p. 255.

The composition "Terra Rossa"[24] places Havasi alongside contemporary classics such as Yann Tiersen, Enio Moriccone, Ludovico Einaudi, Ólafur Arnalds, Wim Mertens, Yuja Wang or Alexandre Desplat. We are entering the state of playing our *Dasein*. In Balázs' music, the ontological line is not fractured by certain determinations of *Dasein*, but, on the contrary, is multiplied by them. There is a spiritual-cultural function of music that takes us out of this state of total loss. Ponty used to say that there was a double meaning between the listener and the music itself, because as a listener, the listener "borrows" the 'World' of the melody. This 'World' is a total different 'World' at every moment of Time, through all the sounds that are revealed themselves.

Do we then need to look for sounds that confirm that understanding sound is a way of being? The relationship between the color elements and the scenography in "The Road" performances shows us that we face a poeticized symbolism of existence. This symbolism has deep ontological foundations. The technique through which the sounds are reproduced makes us feel that, at a given moment, our becoming with the performance of the piece will be fractured according to each deeper sound, correlated with the piano flap that attenuates the effect. tragedy of the life represented. In the performance "The Road", as in other pieces by Balázs, there are two types of symbolism: "immanent functional symbolism" and "eleological symbolism"[25]. These terms were first used by Theodor Lipps[26], to express the constant dichotomy existing in the problem of the interior relationship between the basic form and the ornamental form[27]. The basic form is sound and its representation, while the ornamental form is the series of all hearing appearances that we become aware of when we hear them. Due to his technique, Havasi Balázs is the transcendental creator of a fusion between substance, sound and form. If we interpret only the symbols in Havasi's plays, we run the risk of losing the existing "put into existence before establishing"[28].

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[24] Havasi Balázs, "Terra Rossa", on Album *{red}*, Budapest: EMI Music Publishing, 2008, reed. Under © Electrola Label [2010] & © Havasi Entertainment Ltd.. "Terra Rossa" is included, too, on the album: *Pure Piano Vol. I* [2017].

[25] Paul Ricoeur, "Introdução", in book *O Conflito das interpretação – Conceitos chaves em Filosofia. Ensaios de hermenêutica* (*The Conflict of Interpretations: Essays in Hermeneutics*) Porto: Rés Editora Lda Marques de Pombal, 1978, p. 205.

[26] Theodor Lipps, German original edition, *Ästhetik: Grundlegung der Ästhetik* (*Aesthetics: Foundation of Aesthetics*), Leipzig: Voss, 1903. For other details, see too, Theodor Lipps, "Simbólica estética y simbólismo extraestético", in the Spanish edition, *Los fundamentos de la estética* (*The Fundaments of Aesthetics*) Madrid: D. Jorro, 1924, pp. 79–85.

[27] Paul Ricoeur, *op. cit.*, p. 153.

[28] *Ibid.*, 38.

The image's "transposition" [29] into sounds it is what leads to "symbolizing an extra-aesthetic"[30].

There is a synchronicity in the songs for piano by Havasi Balázs; there's no doubt because sounds, unlike words, regardless of the language in which they are rendered, will be the same corporations (the repercussions of Heidegger's sounds), regardless of the cultural space in which they can be reproduced and heard, that is, perceivedThis musical synchronicity led us to create a universal language, accessible to people by manifesting itself through sensory data. The meaning value of a sound cannot be affected in the interpretation. The sound of this hypostasis can be an instrument of knowledge, because the sound or the range of sounds/poles can designate the represented objects represented (in this case, the existential entities that come out of each sound thus rendered)."At this point, we get to the root of the symbolization process" [31] de Havasi Balázs. According to investigations, the musician builds "an instrumental and musical identity"[32] much like a single identity.

The rest that remains of the sound's virtuality is allowed to fluctuate between cogito and hylos, so the context in which the music is heard will make a difference: if it is listened to while drinking a cup of coffee, or while reading poems by William Shewmaker, we will understand the sonrous imagery of the pianist. On the other hand, if we listen to it on the way to work, in a situation of agitation, we will understand something else entirely. Our *Inner World* is, basically, a physical and thermodynamic system of Brownian molecules. All molecules touched by a sound, or by a correlation of sounds, can act differently in consciousness, which will also determine the degree of perception. The poetry of meanings used by Havasi Balázs to establish the musical alive metaphor is a technique superior to the mechanistic technique through which the piano keys are played. In the appreciation of a free beauty (according to the simple form), the judgment of taste is pure [33], and, consequently, the *alethic judgment* would also be pure. Although this kind of judgment tries to be objective, it can be pure when the "object of intuition has the meaning of a judgment's structure"[34], that being, when we can establish a judgment of sounds related to taste:

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[29] *Ibid.*, 154.

[30] *Ibid.*, 158.

[31] *Ibid.*, 94.

[32] Mine Doğantan – Dack, "A Sketch for a Hermeneutic Phenomenology for the Piano", em Mine Doğantan, John Dack, ed., *Music and Sonic Art: Theories and Practices*, Cambridge: Cambridge Scholars Publishing, 2018, pp. 47-49.

[33] Kant, em Rua Frei Luís (ed.), „§ 16. Não é puro o juízo de gosto pelo qual um objeto é declarado belo sob a condição de um determindao conceito", in cited edition (2016).

[34] Viorel Cernica, *op. cit.*, p. 184.

"Even the song of birds, which we can bring under no musical rule, seems to have more freedom and therefore more ' for taste, than a song of a human being which is produced in accordance with all the rules of music· for we very much sooner weary of ' the latter if it is repeated often and at length. Here, however, we probably confuse our participation in the mirth of a little creature that we love with the beauty of its song, for if this were exactly imitated by man (as sometimes the notes of the nightingale are), it would seem to our ear quite devoid of taste."[35]

And what about the silence we feel in Havasi's compositions? How is silence represented and refined through sounds? Havasi uses triads in which only a third of the sound is reproduced, which leads to the speed of execution of his technique. David Sudnow stated in his work *Ways of the Hand* that:

"As my hands began to form constellations, the scope of my looking correspondingly grasped the chord as a whole, seeing not its note-for-noteness but its configuration against the broader visual field of the terrain."[36]

Like Husserl, who used geometries to organize the perceptual layers of consciousness, new studies in musicology also speak of the existence of a geometry of music. Havasi played this symmetry of music, between harmony of sounds and counterpoint. The geometric representation describes the spectral curve in the frequency domain.[37] As we proceeded with our research, we discovered in Havasi's technique elements of the Kantian phenomenological novelty, from the multiple techniques used to create universal harmony. Havasi is not just an innovator of classical music, he is also an innovator of Plato's essences.

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[35] Immanuel Kant, "§ 22. The necessity of the universal agreement that is thought in a judgm nt of taste is a subjective necessity, which is represented as objective under the presupposition of a common sense" [pp. 76-81], in *Critique of Judgement*, translation by J. H. Bernard, New York: Hafner Publishing Co., 1972, p. 80. The comparison with birds, is after the work of William Marsden [secretary to the President and Council of Fort Malborough], *The History of Sumatra*, 2nd edition, London, 1784, pp. 110-125.

[36] David Sudnow, *Ways of the Hand*, edição original, Massachusetts & Cambridge: The MIT Press, 1978, p. 13.

[37] Xavier Rodet, Diemo Schwarz, Capítulo "5.4.3. Geometric Representation", in the book *Analysis, Synthesis and Perceptions of Musical Sounds: the Sound of Music*, editor James Beauchamp, Illinois: University Urbana Illinois Press, 2007, p. 207. Doi:/10.1007/978-0-387-32576-7.

Havasi reproduces, through his techniques, sounds about states that are both unpredictable and unspeakable: the joy of seeing someone again, of walking down a street, sadness, love, life, motivation for life and beauty. These intuitional, sensitive values, in fact, cannot be felt by us like heat or cold, but when my consciousness joins the Havasi soundtracks, they are thrown into the 'World' of external objects and brought back to the World of internal objects.

All this must have unity, otherwise apperception would not be possible, nor my judgment regarding the perception of beauty or sadness. Why can I say that song "Coming Home"[38] is it a mixture of the piano's clairvoyance with the nostalgia of sadness? Because the sound representation of the violin combined with the piano triggers memories in the synthetic unit of my memory. There is yet another argument for claiming that Havasi is a Bergsonian phenomenologist. Furthermore, Havasi manages to bring together in this music the sensorial units of the life lived by the Self. Husserl said that these unalterable forms of sensation are "categorically conceived sensational forms" (beauty, sadness, sound beauty of sadness, sound of beauty), but without a "nominal function"[39]. Categorical perception means that two different types of sounds can be distinguished within the same sound spectrum. Furthermore, all categorical perception also means that someone can distinguish between two different feelings produced by the same sound spectrum. The melodic lines are those that *geometrically* direct a "sensation of increasing consistency", as in the symphony "The Storm".[40] Oriental elements and elements of Renaissance music mark the birth of polyphony. The discrimination function [41] it is what differentiates them and, on the other hand, the similarity function is what creates the unity of the human being with music. There is a phenomenological field of music that we can call intersensory polyperceptionism due to the effects that polyphony produces on the spectator.

Constructing an external sound complex on an instrumental basis and bringing it into unity with the spectator is difficult; creating synesthetic perceptions is even more difficult – and that only a master-artist can achieve

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[38] Havasi Balázs, "Coming Home", on Album *Hypnotic*, Budapest: © Havasi Entertainment Ltd., 2016.

[39] Details in Edmumd Husserl, *Investigações Lógicas: Investigações para a Fenomenologia e a Teoria de Conhecimento*, Forense Universitaría, 2012.

[40] Dmitri Tymockzo, *A Geometry of Music. Harmony and Counterpoint in the Extended Common Practice*, Oxford: Oxford University Press, 2011, p. 99.
Doi: 10.1162/COMJ_r_00108.

[41] Sophie Donnadieu, chapter "8. Mental Representation of the Timbre of Complex Sounds, 3.2.1. Definition of categorical Perception Phenomenon' ", in James Beauchamp (ed.), *Analysis, Synthesis and Perceptions of Musical Sounds: the Sound of Music*, Illinois: University of Illinois at Urbana Press & Springer Academic, 2007, p. 307.

(e.g. "The Road"[42]). Through Havasi, we have the argument that the origin of the work of musical art is music itself, that it is its essence and that Havasi is a Heidegger of music. This complexity of sounds helps to create Categorical perception as a specific language in music.[43]

3. A 'World' of *hyletic* sounds

Edmund Husserl raised consciousness to its phenomenological state. It's pure like a piano sound. Nothing is distorted in the actual reality of things, nor is anything denied, but we remove an absurd interpretation that contradicts the very meaning of that reality. We can start by questioning whether the 'World' imagined by Edmund Husserl is related to sounds. I will try to prove the existence of the hylectic sound in compositions by Havasi Balázs. According to Husserl's analysis, the *hylos* is one of the three beginnings of consciousness.

When consciousness gains direct access to data, it becomes part of the *hylos*. The *hylos* includes impressions, affects of matter and form in sentences: "The tree is green but has violet flowers", "Proust's cake is sweet". Just as an image remains in our memory, so does a piece of music, which gives it a three-dimensional structure of memory. The memory can only be placed between hylos, noema and noesis, between perception and image.

If *hylos* is associated with perceptions, we can say that there is an intersensoriality between perception and the form of memory. Remembrance can be judged, because the action of thinking establishes a connection between natural things and our thoughts. That means we're introducing a judge who judges the trial. This is correlated with the opening mentioned by Kant. Kant tells us that apperception has a "synthetic-original unity"[44]:

> "Consciousness of itself (apperception) is the simple representation of the I, and if all of the manifold in the subject were given self-actively through that alone, then the inner intuition would be intellectual. In

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[42] Havasi Balázs, "The Road", on album *Hypnotic*, © Havasi Entertainment Ltd., 2016, and in *The World Of Havasi*, Budapest & Europe: © Havasi Entertainment Ltd., and © Universal Music GmbH, 2022.

[43] Sophie Donnadieu "3.1. "Studies of the Perception of Causality of Sound", in James Beauchamp ed. cit., 2007, pp. 299–301.

[44] Immanuel Kant, "Da unidade primitivamente sintética da apercepção", in the book *A Crítica da razão pura*, trans. by J. Rodrigues de Merege, Brasil: Acrópolis, 2008, pp. 63-66. And Imm. Kant, *Critique of Pure Reason*, translated into English by Paul Guyer (University of Pennsylvania), edited by Allen W. Wood (Yale University), The Cambridge Edition of The Works of Immanuel Kant, Cambridge: Cambridge University Press, 1998, B157, p. 259.

human beings this consciousness requires inner perception of the manifold that is antecedently given in the subject, and the manner in which this is given in the mind without spontaneity must be called sensibility […]."[45]

We *discover* a song, more than we listen. Perhaps we have not lost the empirical knowledge we gained from the sounds we have heard. For testing the *cogito*, there is a proof that the sounds are part from reality and that they cause different invariable perceptions loaded with emotions. If that weren't possible, we couldn't feel satisfaction through music, and then optical-sound realization (the phenomenon of sounds' visualising) wouldn't be possible either. I cast my thoughts upon the 'World'. Good performance should lead me to the sensory experience. If, on the one hand, perception belongs to sensory experience, on the other hand, sensitivity belongs not only to the inner world of the person who created the work, but also to the listener. Here is the presence of the "involved consciousness"[46] which distinguishes between objective and sensible phenomena of causality:

> "All inner perception is inadequate because I am not an object that can be perceived, because I make my reality and find myself only in the act."[47]

Not because thinking or be sure they exist, but because, on the contrary, the certainty we have about thoughts derives from their real existence. Emotions are not taken for granted as simple ideas of love, or Beuatifulness, but, on the contrary, all its certainty comes from the acts of loving, listening, visualizing. The unification of external things with the conscience and taste's judgment led to the creation of a synthesis of apperception:

> "Namely, this thoroughgoing identity of the apperception of a manifold given in intuition contains a synthesis of the representations, and is possible only through the consciousness of this synthesis. For the empirical consciousness that accompanies different representations is by itself dispersed and without relation to the identity of the subject. The latter relation therefore does not yet come about by my accompanying each representation with consciousness, but rather by my adding one representation to the other and being conscious of

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[45] Imm. Kant, *Critique of Pure Reason*, The Cambridge Edition..., 1998, B68, pp. 189-190.
[46] Merleau-Ponty, edition 2002, p. 464.
[47] *Ibid*., p. 445.

their synthesis. Therefore it is only because I can combine a manifold of given representations in one consciousness that it is possible for me to represent the identity of the consciousness in these representations itself, i.e., the analytical unity of apperception is only possible under the presupposition of some synthetic one [...]."[48]

In order to exist, the *hylos* must communicate with all sensations. Havasi's music (e.g. 'My homeland') was subjected to a heterodyne filter[49] to enter a sound frequency into multiple sound frequencies. This is a filter that creates a harmony of sounds, which gives us the feeling of infinite sound, but at the same time limits it. We cannot forget the sinusoidal amplitude applied by Havasi, as it becomes an argument to frame his music in the phenomenology of perceptions:

"The essential point is clearly to grasp the project towards the world that we are. What we have said above about the world's being inseparable from our views of the world should here help us to understand subjectivity conceived as inherence in the world."[50]

This sinusoidal amplitude, commonly found in symphonies such as "My Homeland"[51], "Lacrimosa"[52], "The Duel"[53], "Spring Wind"[54], or "Rise of the Instruments"[55], is responsible for the unity of apperception:

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[48] Immanuel Kant, *op. cit*., The Cambridge Edition…, 1998, B134, p. 247.

[49] James Beauchamp, "1. Analysis/ Synthesis Methods. 1.1.2. Heterodyne-Filter Methods", in the book *Analysis, Synthesis and Perceptions of Musical Sounds: the Sound of Music*, Illinois: University Urbana Illinois Press, 2007, pp. 5-12. The "heterodyne filter" was invented by Reginald Fesseden in 1901.

[50] Merleau-Ponty, ed. cit., 2002, p. 471.

[51] Havasi Balázs, "My Homeland", on Album *{red}*, 2008 & 2010. "My Homeland" is reincluded, too, on the albums: *Pure Piano Vol II*, 2017, © Havasi Entertainment Ltd., and *Symphonic Live*, © Havasi Entertainment Ltd., 2018.

[52] Idem, "Lacrimosa", on album *Symphonic* [2010], © Havasi Entertainment Ltd., 2010. "Lacrimosa" is next included on the albums *Drum & Piano*, © Havasi Entertainment Ltd., 2011, and on *The World Of Havasi*, © Havasi Entertainment Ltd., and © Universal Music GmbH, and © Electrola, 2022.

[53] Idem, "The Duel", on album *{red}*, 2008 & © Electrola Label, 2010. The "Duel" is included, too, on the albums *Drum & Piano* [2011], *Pure Piano Vol. I* [2017], *Symphonic Live* [2018], *The World Of Havasi* [2022], © Havasi Entertainment Ltd.

[54] Idem, "Spring Wind", also entitled "Spring Wind – Cultural Bridge Symphony", on albums *Symphonic II* [2013], and *Symphonic Live* [2018], © Havasi Entertainment Ltd.

[55] Idem, "Rise Of The Instruments", on album *Symphonic II*, © Havasi Entertainment Ltd., 2013.

"Sinusoidal patterns are extremely effective. Perhaps the most plausible reason is because the ear focuses on the wider sound of the sound spectrum. For example, when there is a strong sound in the spectrum, it tends to cover sounds in the low-energy or low-frequency spectrum."[56]

Even so, sounds are felt. It's like an assumption about how the senses create perfect harmony. What we can never know, is how Havasi had thought those sounds. This is exactly where the phenomenologist's work lies. The creator's state of concealment in his own work is another of the effects of the unity between the creator's consciousness and his work. What do we hear, and feel are two different things. The 'World' of sound's listener, many times, does not coincide with the World of sound of the creator, but what must lead me to the same universe as the creator is the act of consciousness that must bring together all perceptions. Heidegger would say that it is a question of bringing together the acts of the becoming of the Being. And yet, this meeting of meanings in a single substantial 'World' will make the listener infinitely to understand the acoustics of Havasi because of the intersubjective experience as a spectator of the existence of cultural products and life itself. Ponty stated that:

"When I hear a melody, each of its moments must be related to its successor, otherwise there would be no melody. Yet the table is there with its external parts, and succession is of the essence of melody. The act which draws together at the same time takes away and holds at a distance, so that I touch myself only by escaping from myself."[57]

4. Conclusions

Why do we consider Havasi Balázs an innovator? In his technique there are references to high quality compositions, such as the works of Antonín Dvořák and Mendelsohn ("Canções sem Palavras"). These piano compositions underlined the idea that our sounds should be more articulated by words. Sounds should be sent to fascinate the appearance, and the appearance of the word, because only in this way we can be interconnected with what music holds on as the most profound and original. The Romantic

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[56] Scott Levine, Julius O. Smith, chapter "4.1.1. History of Sinusoidal Modeling" in *Supra,* Beauchamp (coord. and ed.), p. 146.

[57] Merleau-Ponty, 2002, p. 474.

style of Erik Satie, together with the Baroque style of Johann Pachelbel, consecrated the symphonies of Havasi Balázs to the category of symphonic romance. Obtaining the 'World' of the infinite work of art through the *hylos* and, once, as a listener, withdrawing impressed from the outside world, there will be a 'third gene' between the pure object of art and the object, the subject increases its purity and transparency.

One of Havasi's statements plays a key role in supporting our arguments. As Havasi himself stated in 2011, he tried to *transcend* music due to limitations: the limits of his hands, the mental limits, the limits of perceptions and the linguistic limits. Time is an ontological *timing* (*sincronização ontológica*), because because we can talk about the idea of «hibernating the sound»[58]. For example, what Franz Liszt composed in the past is reborn today with the correlation of sounds. Sound has the ability to produce a complex and unique feeling. Not only us, but who in this world is unique. As he declares, his favorite song is "The Storm". Probably because those inner experiences in search of pure sound and perfect music managed to coincide with the experiences of '*Worldliness*'. The sinusoidal amplification of the music reflects the soul's struggle to conquer the 'World' through art, the struggle of ourselves, our struggle to achieve the meanings of the phenomenological 'World'. All we can do is let the sounds of Havasi pass us through a spiritual journey – beyond the fictional reality of Time and beyond ourselves.

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[58] "Havasi em TeDX Danubia 2011", Havasi Balázs at https://youtu.be/J3RXzjAOP0I. 2011, accessed on 31 August 2022.

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Entertainment Ltd., and © Universal Music GmbH, and © Electrola, 2022.
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Entertainment Ltd., 2016.
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Havasi, Balázs "The Duel", on *{red}*, Budapest: © Havasi Entertainment Ltd., © Electrola, 2008, 2010. *Reincluded on *Drum & Piano*, Budapest & Europe: © Havasi Entertainment Ltd., 2011; *Pure Piano Vol. I*, Budapest & Europe: © Havasi Entertainment Ltd., 2017; *Symphonic Live*, Budapest & Europe: © Havasi Entertainment Ltd., 2018; *The World Of Havasi*, Budapest & Europe: © Havasi Entertainment Ltd., and © Universal Music GmbH, and © Electrola, 2022.

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EVOLVEMENT OF SYNCRETIC MUSIC: THE AESTHETIC VALUES OF MALAYSIAN POPULAR AND TRADITIONAL MUSIC

MD JAIS ISMAIL[1], FUNG CHIAT LOO[2]

SUMMARY. Malaysian music was influenced by British, Portuguese, Indian, and Chinese cultures, which created syncretic music. Aesthetics values strengthen the existence of syncretic music by molding taste and interest among the listeners. It somehow creates various feelings whether to appreciate, accept, or against the music, further developing musical preferences among individuals. Exploring aesthetic values in popular and traditional music is crucial as many cultures have influenced Malaysia due to colonization, trading, wedding, and migration. This paper reviews on Malaysian syncretic music, the aesthetic values in Malaysian popular and traditional music, and the influence factors of Malaysian music. It is found that there was a confluence of various intercultural musical elements in the early era, while assimilation has taken place due to traditional Malay rhythmic patterns and traditional folk themes. This led to the Malaysian conception of music and musical composition, creating the idea that Malaysian music has drastically expanded its artistic resources since the pre-colonial era. We also found communities living in the pre-modern or modern era have different unique taste in the aesthetic characteristics. Despite this, most remote communities are compelled to participate in postmodernity in some way due to the globalization of media, capital, and mobile networks. These combinations result in many theories, concepts, and discourses that enrich aesthetic values in Malaysian syncretic music.

Keywords: Syncretic music, culture, Malaysian music, aesthetic, music assimilation, traditional music

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Introduction

Music preference is related to the perception of music by the listener and the characteristics of music that contribute to its musical aesthetic. Music philosophy spans many topics, including ontology, morality, epistemology, and sociology, in its broadest meaning[3]. Traditional aesthetics is a subfield of musicology that studies traditional music's aesthetically pleasing characteristics and aesthetic value. Music from India and the Middle East, prominent during the trading period, and music brought in by colonial powers like Portugal and the British, have all significantly affected traditional Malay musical compositions. Malaysian syncretic music emerged by fusing indigenous music with influences from the musical and dramatic traditions of Western, Persia, India, and China to create a new genre.[4] *Zapin, Ghazal, Dondang Sayang*, and *Joget* evolved during the colonial era in which the outside elements have influenced Malaysian music. For popular music, Malaysian contemporary art music is inspired by Western music and culture. One of the famous figures is Malay composer and actor known as P. Ramlee had collaborated with Malaysian musicians in the 1950s to compose and perform popular music by fusing traditional melodies with Western dance rhythms and Western Asian music.[5]

Malaysian traditional music is used along with other performing arts such as drama, martial arts, dance, and theatre. This includes *wayang kulit* (puppet show) and dance dramas such as *Mak Yong*, as well as music for religious activities and wedding ceremonies (Brennan, 2001). Folk music and dance mainly originated in the Kelantan-Pattani region of Malaysia, which has been heavily influenced by the cultures of India and China along with Thailand and Indonesia.[6]

As Chopyak (2007) mentioned, the colonization of the Portuguese into Tanah Melayu (Malaysia) in the 16th century profoundly impacted Malaysian music.[7] Pillai (2013), on the other hand, claims that the presence of European military wind bands and British colonialism had a significant

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[3] De Assis, P. *Logic of Experimentation: Reshaping Music Performance in and through Artistic Research* (p. 260). Leuven University Press, 2018.

[4] Matusky, P., & Tan, S. B. *The music of Malaysia: The classical, folk and syncretic traditions*. Routledge, 2017.

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impact on the local music landscape.[8] The primary purpose of these groups was to provide entertainment for the colonial officials and their families. Instead of fleeing the country, the band members, many of whom came from the Philippines and later India, chose to stay, and marry into the local community. After a while, the musicians got together to form dance and cabaret bands, which played in the *bangsawan* theatres as the background music. Some appeared in Chinese operas staged in their hometowns.[9] Malaysian popular music has a history of globalisation and fusion since the late 1930s. Music at the local cinema (*panggung*) and joget dance hall are considered as popular culture, combined several rhythmic genres including Malaysian, Indonesian, Western, Indian, and Chinese.[10] The *bangsawan, keroncong, ghazal*, and *asli* genres were the most famous traditional forms. There was a confluence of various intercultural musical elements in early popular music.[11] Most of the assimilation may have taken place due to familiar traditional Malay music styles, rhythm and melody being used in the music. As a result, the "musical palimpsest" at that time predominantly displayed a traditional Malay uniqueness, with syncretic elements blended into this prevailing, recognizably Malaysian music.

The Evolvement of Malay Syncretic Music

Malay syncretic music is found since the year of 1400 or known as the era of *Kesultanan Melayu Melaka* (Malacca Malay Sultanate). In this era, Malacca as a part of Malaysia became a significant and rapid progress state. Traders from Arab, China, India and Western countries came to Malacca and spread their cultures and ideologies to the local community. Syncretic music has evolved with the influence of various external musical structure and genre. Music and dance are popular entertainment to celebrate formal and informal events. It is also found that Malay music resembles *Melayu* dancing in that it uses pseudo-Western harmony.[12] Malay music sidesteps momentarily into

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[8] Pillai, S. Syncretic cultural multivocality and the Malaysian popular musical imagination. *Kajian Malaysia: Journal of Malaysian Studies*, *31*(1), 2013.

[9] Chopyak, J. Globalization, westernization, and Islamic influence in music in Malaysia. Paper presented at Conference on Music in the World of Islam. Assilah, Morocco. 2007, 8–13 August. http://www.mcm.asso.fr/ site02/music-w-islam/articles/Chopyak-2007.pdf/

[10] Matusky, P., & Tan, S. B. *The music of Malaysia: The classical, folk and syncretic traditions*. Routledge, 2017.

[11] Johan, A., & Santaella, M. A. (Eds.). *Made in Nusantara: Studies in Popular Music*. Routledge, 2021.

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different keys without modulating, much like how dancers' complicate transitions by repeatedly stepping forward and backward. As a result, while retaining the main Malay characteristics, the music also incorporated other musical aspects.

The rhythmic patterns of the local musical groups began to be influenced by Western cultural influences in subsequent years instead of remaining on the periphery.[13] This merger resulted in local Malay musical bands using primarily Western instruments like pianos and drum sets, which eventually replaced traditional instruments such as accordions, *keroncongs*, and local instruments like the *rebana*. One major factor that sparked this shift was British colonization and the difference of the social hierarchy that existed during that era.

Since then, the Malay melody and rhythm were gradually influenced by western tones.[14] The breadth of this cultural hegemony over the local music scene culminated in the 1960s influence directly on Malaysian music's genre. For example, the 60s music genre or named *Pop Yeh Yeh* which includes many components of worldwide musical traditions could be seen as a manifestation of the cultural competency that relates to cosmopolitanism.[15] Instead of avoiding Western genres altogether, music has recently tended to borrow substantially from them while still preserving *asli* music elements and accommodating them into the Western styles. *Pop Yeh Yeh* was a pop modern genre that accelerated the process of musical merging between cultures. When it comes to Western music, this age marks the beginning of a cross-cultural exchange that will continue for decades to come. Jazz and other hip-hop icons found their way to Malaysian shores in addition to the Beatles. Music videos, or short films that portray the creative imagery of a song, began to have a global impact on Malaysian popular culture in the new century, as opposed to living performances or recordings.

Due to the rise of music videos, cosmopolitanism's effect has widened significantly, especially with easy access to the Internet and video-sharing websites like YouTube. With dynamically smooth process of music composition and improvisation across cultures, cosmopolitanism demonstrates the extent of listeners' perspective from an initial presumption about the music art to an understanding of the diverse musical meanings that develop over time.[16]

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[13] Jiayang, L., & Jia, L. Localization and Westernization of Popular Music in Malaysia in 21st Century. *Frontiers in Art Research*, 2021, *3*(8).

[14] Johnson, W. A. (2017). Sedap cycle: a multi-movement 'compositional tour' of Malaysian cuisine. *Malaysian Journal of Music*, *6*(1), 73-97.

[15] Hussin, H. Cosmopolitan Intimacies: Malay Film Music of the Independent Era By Adil Johan. Singapore: NUS Press, 2018. Pp. xxvii+ 387. ISBN 978-981-4722-63-6. *International Journal of Asian Studies*, 2020, *17*(2), 185-187.

[16] Collins, S., & Gooley, D. Music and the new cosmopolitanism: Problems and possibilities. *The Musical Quarterly*, 2016, *99*(2), 139-165.

The significance of the process depends on the emergence of local identity that is closely related to individual beliefs including the emotional and spiritual factors. It somehow resonates with the musical preference of an individual molding the musical identity and taste of music. Contemporary Malaysian popular music has potential deal with all these concerns.

Besides, the ideology of cosmopolitanism was detected through audio-visual compositions, with particular attention paid to popular music. For instance, Point Blanc is a Malaysian singer has released his most well-known song entitled "Ipoh Mali" in 2007. The lyrics reflect a more cosmopolitan perspective laced with multilocality and intertextuality. The presence of numerous additional inflections inside the song demonstrates a firmly localized ethnic-musical cosmopolitanism, even if this reference may on one level imply an overt Western influence. Many inflections of "Black American hip hop nation linguistic variants" can be observed in the lyrics such as "*yo*," "*holla*," and "*y'all*". However, the cityscapes elements written on the poet's poetic lyrics by the hip-hop musician reflect a profoundly localized consciousness.

Aesthetic Values in Music

It is found that most parts of popular music have been influenced by postmodernist music practitioners who majority focusing in the music aesthetic elements.[17] Migrant subcultures as one of the urban culture orientations, may be predisposed to postmodern aesthetics while maintaining connections to modern and premodern cultural concerns. Subcultures' syncretic popular music which combines postmodern and more traditional traits may reflect these various cultural orientations.[18] Hence the combination of postmodern pastiche tactics with modernist socio-political protest may be seen in punk rock and rap music. Similar scopes can also be identified in the music of various metropolitan migrant cultures or syncretistic music. It includes perceptions of social identity or blending classic traditions with the most modern cosmopolitan styles and structures. Interpretations of such music may necessitate a particularly detailed understanding of the different aesthetic styles that may reconcile within music piece.[19] [20]

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[17] Lochhead, J., & Auner, J. *Postmodern music/postmodern thought*. Routledge, 2013.

[18] Ingalls, M. M. Style matters: Contemporary worship music and the meaning of popular musical borrowings. *Liturgy*, 2017, *32*(1), 7-15.

[19] Manuel, P. Music as symbol, music as simulacrum: postmodern, pre-modern, and modern aesthetics in subcultural popular music. *Popular music*, 1995, *14*(2), 227-239.

[20] Razali, C. S. M. M., & Salleh, M. Composing Music for Puisi Melayu: Exploring the Music Composition of 'Prosa Air Mata'. *Pertanika Journal of Social Sciences & Humanities*, 27(S1), 35-44.

There is a large body of critical music and aesthetics materials, but it tends to fall into two distinct groups, leaving the expressive parts of pop music unidentified. Postmodernism with emphasis on contemporary art's historicity and ironic detachment, as well as depictions of postmodernism as a global condition that effectively abolishes all senses of metanarrative, pre-modern and modern uniqueness, and practice. Musicologists and ethnomusicologists have looked at extra types of traditional musical meaning, including the expressive traits of abstract songs, meters, and melody, and how music serves as a platform to portray social identity in a variety of ways.[21] These different analytical methods may be regarded as conflicting, but it is believed they have all neglected the nuanced interactions and coexistence of postmodern and pre-modern meanings inside current urban popular music. A different approach involves using musical genres and elements for purposes other than music, in which case their extra-musical, referential linkages are usually ignored. For example, jazz musicians play bossa nova songs doing a counterpoint to songs in swing rhythm to imply images of Brazilian beaches. Contemporary pop musicians can also include reggae, samba, and salsa rhythms in their performance, although these rhythmical styles do not necessarily carry any sensitive socio-musical elements. In the other hand, classical musicians from the northern India borrowed South Asian rags like *Keeravani* and *Vachapati* do not do so to arouse images of the Southern music, but rather to render these modes for their own values for example the use of unique scales that are not found in northern classical music.

It is found that musical borrowing can be divided into two categories: embodied and referential.[22] [23] In general, it would be unnecessary to mix the idea of embodied and referential as these borrowing forms may naturally overlay, coincide, and interact in a variety of elusive and intricate ways depending on certain factors such as performance, authorial intent, and the audience's profile and outlook. However, all the kinds of appropriation are modern or pre-modern in the sense that the borrowed features or styles are woven into the top of the host genre to make it remains coherent and continuous. For example, the North Indian musicians mix their music with the South Indian rags would make the rags lose their unique identity. Similarly, Glinka's use of folk songs is not meant to be an imitation or fake but rather an enrichment and evocation of national identity within the circumstances

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[21] Wanjala, H., & Kebaya, C. Popular music and identity formation among Kenyan youth. *Muziki,* 2016, *13(2), 20-35.*

[22] Kozak, M. *Enacting musical time: The bodily experience of new music.* Oxford University Press, 2019.

[23] Manuel, P. Music as symbol, music as simulacrum: postmodern, pre-modern, and modern aesthetics in subcultural popular music. *Popular music*, 1995, *14*(2), 227-239.

and basic aesthetic boundaries of European art music, rather than a pastiche. Musical meaning is defined as being emotionally expressive when both embodied and referential effects are present.[24]

Type of Fusion Music Between Popular and Traditional Music

Research on popular music genre that fuse with traditional from different ethnic groups were conducted since 80s.[25] Malay world are popular with a variety of membrane drums such as *kompang, hadrah, rebana, jido, gendang,* and so forth. On top of the different types of drums, there are also violins, flutes (seruling), gong and serunai instruments in Malaysian classical music. When performed with skits or plays, royal events, festivals or other ceremonial events, Malaysian music imparts a story of happiness and excitement through dynamic expression.[26] The Malay classical ensemble is completed by Gendang or drums and a variety of flutes and stringed instruments. *Gendang* is one of the essential percussion instruments (drum) in Malaysia and the Asian region. At least fourteen distinct types of Malaysian traditional drums are identified, including the *kompang* and *hadrah*. These traditional percussion instruments are constructed entirely of a membrane (animals' skin) or bone-like materials. While *nafiri* and the *rebab*, as well as the *serunai* (a double reed instrument) and *seruling* (flute), are the traditional instruments usually found in palace performance.[27] Since the *Kesultanan Melayu* era, traditional Malay music has been used to narrate tales, recollect life-cycle events, and mark significant celebrations such as harvest. It is associated with aristocrats and the monarchy system and denotes dignity, prestige, nobility, and racial identities. Festivals, celebrations, and key communal events benefit significantly from the presence of music. *Dikir Barat* in Kelantan, for example, performed by singers and musicians are a sight to behold in which it portrays a unique cultural element to be felt by the audience. On the other hand, *Ghazal* in Johor portrays exemplary stories, while *Joget Serampang Laut* and *Dondang Sayang* in Malacca are testing the ability of each singer to deliver *pantun* (Malay poem).

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[24] Leman, M. Music, gesture, and the formation of embodied meaning. In *Musical Gestures* (pp. 138-165). Routledge, 2010.

[25] Dudrah, R. K. Drum'n'dhol 1: British bhangra music and diasporic South Asian identity formation. *European Journal of Cultural Studies*, 2002, *5*(3), 363-383.

[26] Chan, C. S. C. Standardizing and Exoticizing the" Main Jo'oh": The Tourist Gaze and Identity Politics in the Music and Dance of the Indigenous Mah Meri of Malaysia. *Asian Music*, 2015, 89-126.

[27] Rahimidin, Z., & Sutung, U. *Makyung, the Mystical Heritage of Malaysia*. ITBM, 2011.

States in southern peninsular Malaysia such as Johor and Melaka are popular with *Zapin.* Nor (2001) stated *Zapin* is either a dance or music genre that is a combination of many structures and styles.[28] The unique sound of the *Zapin* music is it sounds an expression of Malay cultures, aesthetics, and Islamic moods. This is somehow related to the religious performance of noble Islam (*mujarad*) with the integration of tawhid.[29] In *Zapin* songs, the Malay literary form of pantun or quatrains is employed to construct a conjunct arabesque of abstract themes. It is composed of unique rhyming phrases, in which the two first lines have no relation to the meanings of the two second lines. All the stanzas in *Zapin* are classic, metaphorical, and implying meaningful words through the eight to 12-syllable lines of the *pantun* verse. To put it in another way, each pantun line is a separate component of a song in the *Zapin* style that employs an interlaced ABAB rhyme pattern as its basis for composition. When musicians (such as oud, harmonium, and violinists) or a vocalist (*grenek*), who does vocal ornamentation a type of vocal ornamentation via melisma-based free-improvisation, play zapin music, the 'mujaradness' of the music comes through in the embellishments in the music played by them.[30] Because the soundscapes of Malay-Islamic music are akin to those of *Zapin*'s dancescape productions, *Zapin* music performs the same function as the latter. This results in zapin dancing and music having no distinct beginning or end, but instead being abstract (mujarad) and highly stylized. Dancing, as well as organized sound (music), are both based on repetitive and symmetrical modular arrangements of conjoint modules that are repeated and symmetrical. There are self-contained components in each module that are not linked to one another in any manner. Individual or group improvisations function as ornaments, emphasizing the abstract character of disjunct units and conjunct modules while minimizing their resemblance to one another. *Zapin* music and dance include elements and styles from a variety of cultural backgrounds. Incorporating a variety of dance steps and music styles into the unique portrayal of the arabesque in Islamic cultures has enrich the identification and creation of the *Zapin* as well as giving a realistic manner of integrating it into the Islamic *ummah* (community).

The *Temiar, Temuan, Semangs, Senois, Mah Meri, Kayan,* and *Kenyan* are among the Malaysian indigenous tribes who use a variety of musical instruments, including the *Pensol, Engkeromong, Ginggong, Kereb, Rebak,*

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[28] Nor, M. A. M. Blurring images, glowing likenesses: Old and new styles in traditional dances of Malaysia. *Yearbook for traditional music*, 2001, *33*, 65-72.

[29] Hamid, M. F. A., Nor, A. R. M., Meerangani, K. A., Ariffin, M. F. M., & Sharipp, M. T. M. Penilaian kaifiat zikir tarekat al-sh? zuliyah al-darq? wiyyah pimpinan haji mohd nasir othman menurut al-quran dan al-sunah. *Jurnal'Ulwan*, 2021, *6*(3), 80-98.

[30] Nor, M. A. M. Blurring images, glowing likenesses: Old and new styles in traditional dances of Malaysia. *Yearbook for traditional music*, 2001, *33*, 65-72.

Centong, and *Tambur*. Music is performed in some important events such as rituals, marriage ceremonies, and festivals. Among the songs of Malaysian indigenous music are songs about harvest, battle, shamanism, rituals and accompanying dance.[31] Music and rhythm cover a broad range of genres and highlight the vocal range of the performer. Known as the orang *asli* ("original people") in Peninsular Malaysia, they are a minority indigenous group that resided in the area before the establishment of the Malay kingdoms. The healing ritual songs (*sewang*) of the orang asli are occasionally accompanied by the *buluh limbong*, which is a kind of drum made of two bamboo instruments that are hammered together on a wide piece of wood. The 'Orang Ulu' tribe is a generic word that refers to a variety of ethnic sub-groups found in Sarawak's northern region.[32] Some of these peoples, such as the Lun Bawan, the *Berawan*, and the *Penan*, who dwell in the deep forest, are among the most notable. The dancers and musicians of Orang Ulu are among the best in the world. They execute their particular tune on a Sape, a boat-shaped lute made of wood with two to four strings. Even though Malaysian indigenous people have maintained their musical traditions, they are unable to resist the impacts of the Western music system brought in by colonialism and economic operations.

As for Indian music, both the South Indian and the North Indian style are well-known in Malaysia. They portray the uniqueness of Carnatic and Hindustani music styles.[33] Carnatic music can be heard in Hindu temples, weddings, and religious festivals. Bharatanatyam performances are accompanied by a variety of Raga and Tala. Also popular in Malaysia is Punjabi Bhangra, especially during the holiday and wedding seasons.

Chinese groups in Malaysia are adopting music style in China as a tradition and culture. Over time, the Chinese have had various characteristics to these tunes. Older Chinese immigrants had a longing for their country, but the current generation sees them as a reminder of a bygone period, while the younger ones saw them as an opportunity to celebrate a new nation. Even when a community rejects a piece of music, it nevertheless becomes a part of the collective memory of that community. This collective musical memory serves as another distinguishing characteristic of a group. The music of the Chinese diaspora is becoming increasingly recognizable in the Asian region. Lee and Wong (2017) explained that Chinese popular music in

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[31] Matusky, P., & Tan, S. B. *The music of Malaysia: The classical, folk and syncretic traditions*. Routledge, 2017.

[32] Lumenta, D. A. V. E. Towards transnational Dayak identifies? Changing interconnectedness, identities and nation states–a case study on Iban-Kenyah relations in Sarawak, East Malaysia. *Economic Prospects, Cultural Encounters and Political Decisions: Scenes in a Moving Asia (East and Southeast)*, 1-18, 2003.

[33] Pillai, S. Syncretic cultural multivocality and the Malaysian popular musical imagination. *Kajian Malaysia: Journal of Malaysian Studies*, *31*(1), 2013.

Malaysia serves as a communal experience that brings listeners into emotional alliances with the performers.[34] It is fascinating to note that many Chinese identities like Chinese popular music just as much as the rest of the population. Chinese popular music listening is therefore a cultural activity shared by all Chinese people. Attendance in Chinese symphonic concerts are a sign that Chinese popular music has been accepted by the Malaysian community. Besides concerts, Malaysian Chinese music is also evident in an orchestra.

Influences from China and the Western make up the *Hua Yue Tuan*, sometimes known as the 'Chinese orchestra'. Western polyphony is combined with Chinese melodies in this orchestra. Even though Hong Kong, Taiwan, and China have influenced most of the repertoire in the orchestra, many local Chinese orchestras also play Malay folk melodies regularly, with a variety of local composers attempting to merge parts of Chinese musical cultures with the Malay music elements. They also added *shidai qu* and Cantopop to their repertoire as well as modern Mandarin songs, as Hua *Yue Tuan* grew in popularity. A typical orchestra consists of between 12 and 50 players, mostly funded by Chinese organizations such as schools, associations, and Buddhist societies. There are four types of music instruments family namely as bowed strings, plucked strings, wind, and percussion are typically made up the parts of the Chinese orchestra. Numerous orchestras and opera companies are sponsored by Buddhist and school organizations operating in Kuala Lumpur.[35] Lion Dance performances are often accompanied by percussion ensembles with drums, gongs, and cymbals. In Malaysia, Chinese classical music has also been preserved and the number of exceptional performers is increasing. Most Malaysian virtuoso musicians, on the other hand, get their advanced training in either China or Singapore.

Adapting Western Aesthetic Philosophies in Malaysian Traditional Music

As Westerners debated traditional music aesthetics, much previous research focused on what music can offer to the listener.[36][37] Philosophers such as Mattheson and Hutcheson believed that music influences

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[34] Lee, K. H., & Wong, D. T. K. (2017). Chinese popular music as a musical heritage and cultural marker of the Malaysian Chinese. *International Journal of Heritage Studies*, *23*(10), 989-1001.

[35] Loo, F., C. & Loo, F., Y. The contemporary musical theatre in Malaysia. *International Journal of Asian Social Science*, 2(8), 1339-1358, 2012.

[36] Davidson, J. *The music practitioner: Research for the music performer, teacher and listener*. Routledge, 2017.

[37] Sparshott, F. Reflections on Affektenlehre and dance theory in the eighteenth century. *The Journal of aesthetics and art criticism*, *56*(1), 21-28, 1998.

psychological development and mold emotional expression, primarily the human voice. There are French theorists were opposed the idea that music could express emotion because it lacked the necessary tools. [38] They debates between expressionist and formalist ideology on the function of emotion in traditional music.

Music art is always temporal. According to Peckel and Begand (2015), when we pay attention to music, our minds are forced to move along. Using our minds is more than just listening to new sounds as they appear. In response to the music's motion, the mind is also influenced by it. For instance, musical motion can be perceived as physical motion in traditional music. Differently, the temporal nature of music affects our minds as well. Because it is a natural response, when we hear something, our minds tail the music patterns of what we hear and further incorporate the patterns into our perception of the music. Musical works are not always available, so the order in which we listen to them is crucial to our understanding. There is a clear musical structure along with interpretation through the mood of a song and the complexity of such content vary widely when it comes to traditional music. It indicates that all art music from the early era is much more creative than the current. It is also evident when we listen to traditional music, it takes time to understand the message due to the highly aesthetic value content that existed in the music. Consequently, it is a good effort to listen to traditional music as it enhances our experience and inculcates awareness of culture and heritage.

Furthermore, the aesthetic that existed in a music could be related to the Immanuel Kant's Critique of Judgment as it has significant contribution in the music aesthetic field.[39] It explains that aesthetic views encompass feeling in perceiving a thing of purposefulness, regardless of emotion or preconceived notion of what the thing should look like. In this study context, music is an abstract object which allows imagination and comprehension to interact freely. If it can be sensed, this shows the basis for our pleasure in feeling the beauty of music. It also related to imagination's ability to perceive musical form is comparable to intuition's ability to refer to concepts, which puts it in harmony with understanding.[40] These concepts can be perceived independently of any notion of an object in music. Music is perceived as having a purpose for reflective judgment so long as this is possible. Therefore, music could be considered as a beautiful art.

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[38] Alperson, P. Musical Aesthetics: A Historical Reader, 1: From Antiquity to the Eighteenth Century, ed. EA Lippman (Book Review). *Notes*, 1987.*44*(2), 269.

[39] Sweet, K. *Kant on freedom, nature and judgment: The territory of the third critique.* Cambridge University Press, 2002.

[40] Leman, M. Music, gesture, and the formation of embodied meaning. In *Musical Gestures* (pp. 138-165). Routledge, 2010.

Development of music in the 11th century is often connected with traditional music. However, the modern (21st century) music incorporating more complex compositional norms that are gaining attention especially in some Asian countries. Some improvised traditional songs cannot be considered as 'traditional' because they do not fit into an established tradition of composition, even though the many of Asian art music compositions are classified as "traditional." For example, a traditional Malaysian song entitled *'Empat Dara'* was improvised by infusing modern technological instruments and some rap elements which caused the loss of traditional taste of the song. Additionally, traditional music aesthetics have traditionally focused solely on musical elements. There are loads of aesthetic elements of music pieces derived solely from the music, and non-musical elements are not considered. In traditional music research, it is found most music practitioners have different thoughts from examining the aesthetic characteristics of traditional music containing non-musical elements such as poem and dance. The traditional music aesthetics strongly emphasizes pure or "absolute" music while the conjunction with the non-musical elements is possible.

As a result of a shared Malaysian perspective on music arts during colonial times, traditional music has expanded its artistic resources from medieval polyphony to the pre-colonial eras. However, its compositional techniques evolved after colonialism, and traditional music developed uniquely. It maintained a strong connection with techniques of composition including the development of Diatonic scales and triadic functional harmony used in the late works of this period. Only in late pop music that extended chromaticism begin to erase any sense of the tonic that the basic musical materials and relationships change. Composers' innovations fit with the current tonal system, and their evolvement and extension of resources embedded in that system would make a difference in their composition works. Because of this gradual evolvement within the context of a syncretic aesthetic, tonal harmony's inherent potential is gradually developed, allowing the development of expressive music piece that grow in effective and impactful.[41]

Malaysians experiencing a variety of music genres since the post-colonial era in due to assimilation of external cultures. It contributes to the diversity of music preference and distinguish between local music and syncretic music. Also, in term of musical ontology, traditional and syncretic music impacted the metaphysical nature of a Malaysian artwork forming harmonious musical symbiosis. Since then, music became abstract object that is authentic and prominent related to the theory of.[42]

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[41] Young, J. O. How classical music is better than popular music. *Philosophy*, *91*(4), 523-540, 2016.
[42] Cantabrana, C. *A realist approach to categorizing musical works* (Doctoral dissertation, University of Glasgow), 2022.

Internal and External Factors That Molding Aesthetic Characteristics in Malaysian Music

In the *Kesultanan Melayu* (Malay Sultanate) era, it is found traditional and folk arts dominated Malay popular culture, often with a regional or local flavor and sometimes with more modernized or syncretic viewpoints on classic issues. *Bangsawan* troupes were among those whose performances combined music and theatre. The troupes travelled throughout the nation. *Bangsawan* was developed as a popular urban theatre at the beginning of the 20th century, incorporating elements of Western, Arab, Latin American, Indonesian, Indian, and Chinese cultures. This urban, multiethnic theatre was named *Bangsawan*. *Keroncong* orchestras and albums were popular with Malay and Chinese listeners in coastal areas because of their alluring blend of Portuguese and Indonesian music. *Orkes Melayu* was a popular opening act for bangsawan concerts, especially on the West Coast. These ensembles were highly inspired by music from the Middle East and India. In Johor, the *Ghazal*, which combines Indian, Persian, and indigenous components, has become the predominant musical style.

Asli consists of folk music, pop songs performed in a folk style, instrumental pieces, and dances of several genres, most notably the *joget*. Traditional music in Malaysia has been modernized or commercialized in particular ways. *Asli* is also the name of a lively singing style and a kind of music with distinct rhythmic characteristics. *Bangsawan* was closely related to Asli styles that used Western dancing rhythms in their compositions. Even though they were produced from a blend of indigenous and non-indigenous elements, they are all acknowledged as part of the Malay cultural legacy. In the late 1940s and early 1950s, Western sociocultural influence began to have a substantial impact on a variety of Malaysian customs. *Keroncong, Ghazal*, and *Asli* music are seldom performed or recorded in their traditional forms, however, there are modernized adaptations of these genres. The entrance of Western musical instruments in the Malay area changed the landscape of traditional music and culture, especially in the early 17th century. The popularity of ethno-fusion bands that played Malay music on Western instruments increased.

In addition, Indian cinema musicals and recordings by Chinese musicians from the 1940s, such as Shanghai torch singers Zhou Xuan and Woo Ing Ing, became well-known and well-liked rapidly.[43] Both of these factors influenced the evolution of Chinese music in Malaysia. The establishment of a

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[43] Lockard, C. A. From folk to computer songs: The evolution of Malaysian popular music, 1930-1990. *Journal of Popular Culture*, *30*(3), 1, 1996.

distinctive kind of popular culture was significantly influenced by the evolution of marketing strategies and technological capabilities in mass media. The meteoric expansion of the film industry, which included the creation of Malay musicals in the Indian manner, the spread of radio, and the introduction of new musical and dance genres, had a profound impact on Malayan popular culture and Malay popular music. After World War II, Singapore became the hub of the Malay entertainment industry, which flourished for the next decade. Before the 1960s, just a handful of records were produced in Malaya, but India pressed several recordings of Malayan singers and performers for sale in Malaya. After World War II, new amusement parks in Malaysia and Singapore, such as Bukit Bintang in Kuala Lumpur, New World in Penang, and Great World in Singapore, were significant venues for live music.[44] In the early 1950s, several singer-songwriters came to famous due to the success of their films or records such as P. Ramlee, Saloma, Nona Aisha, R. Azmi, Jasni, and S.M. Salim.[45]

There are songs written during the 1950s addressed the independence of Malaya from colonialism, patriotism, polygamy, and Islam. This was mirrored in several of the songs sung by the singers. Western popular music, Latin American dance music, Hawaiian music, and Indian cinema music were absorbed into Malaysian music in the late of 80s. Strong romantic connotations of Western popular music such as "Your heart, my heart" dominated Malaysian popular music genres. There have been decades of Malaysian songs with the words *sayang* (love), *cinta* (love), and *gadis* (girlfriend) in the title.

There were several advancements in Malay popular music and popular culture during this decade. As a result of Western culture's increasing influence, the sociocultural life of Malaysia has undergone significant transformations, especially in quickly developing metropolitan centers. More people outside the English-speaking globe were exposed to Western popular music via radio and records, and its influence expanded to urban and rural areas. Western social dances (such as the twist) were gaining popularity among young people. The iconic joget halls were built and disseminate syncretic elements to local people. Due to the increasing popularity of television, many amusement parks such as fun fair progressively disappeared during this time. Nonetheless, a Chinese recording business was founded in the region, and local performers such as Poon Sow Keng were highly famous.

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[44] Zhang, B. (2021). *Chinese Theatre Troupes in Southeast Asia: Touring Diaspora, 1900s–1970s.* Routledge.

[45] Lockard, C. A. From folk to computer songs: The evolution of Malaysian popular music, 1930-1990. *Journal of Popular Culture*, *30*(3), 1, 1996.

Zhang Xiaoying, a Singaporean, became well-known among Malaysians of Chinese descent.[46]

Throughout the decade of the 1970s, many unique musical movements emerged. Lockard (1996) mentioned, that to comply with the more jazz-influenced sounds that were gaining popularity in Western pop and rock music, guitar-based bands instantly included keyboards and even horn sections. Many local vocalists drew influence from disco and "a go-go," two renowned Western dance styles. Ancient *joget* clubs were replaced by discos, and by the late 1970s, live music bars were becoming increasingly prevalent in urban areas. During the early half of the decade, some English-speaking bands rose to prominence, including The Strollers, The Quests, and The Falcons. Even though their reputation was declining and several of them had dissolved by the late 1970s, foreign singers who specialized in English songs had loyal fans. Another famous trend is *'Dangdut'*, a style that is heavily inspired by Indian music. This kind of music has been popular in Indonesia since the 1950s, and performers such as Ellya, who is originally from Indonesia and remains there, have also found success in Malaysia. During the 1940s and 1950s, several Malay vocalists, including Abdul Rahman, Jasni, R. Azmi, and even P. Ramlee used an Indian-influenced arrangement.[47] The first decade of Dangdut was characterized by happy songs that exemplified good behavior and emphasized the significance of moral precepts. However, the originality of dangdut has been altered led to the change of *Dangdut*'s aesthetics.[48]

Conclusion

In this study, we explored the evolvement of Malaysian music that were influence by external cultures forming a syncretism element in the Malaysian music. It somehow resonates how an individuum can taste the music based on how the music was composed, played by specific musical instruments. The present study is also consistent with previous work that proved Malaysia is consisted of various races, culture and customs which enrich the taste of its music. This was achieved when there is interconnection of amalgamation between music and culture from the trade and colonization

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[46] Ang, S. C. *The demotic process in Astro star quest contestants from 2006-2016/Ang Shiao Chien* (Doctoral dissertation, University of Malaya), 2018.

[47] Lockard, C. A. (1991). Reflections of change: Sociopolitical commentary and criticism in Malaysian popular music since 1950. *Crossroads: An Interdisciplinary Journal of Southeast Asian Studies*, *6*(1), 1-111.

[48] Setiawan, S., & Susanti, A. Sexuality In Dangdut Lyrics: A Critical Discourse Analysis. *Psychology and Education Journal*, 2021, *58*(1), 3286-3295.

during the early era. We also discussed the evidence from other countries on how the aesthetics values appeared in music works in both traditional and pop music. The study suggests Malaysia as a multicultural country to preserve the uniqueness of its music aesthetics.

We also realized communities and art forms that are nearly completely pre-modern or modern still exist in the modern world. Despite this, most remote communities are becoming compelled to participate in postmodernity in some way due to the globalization of media, capital, and migratory networks. These combinations could be beneficial, or they can be combustible. Even in the industrialized world, postmodernism is an ideological, aesthetics, and discursive framework that interacts continually with tradition and modernity. In relation to syncretism, we found the syncretism elements most strongly in the colonial and post-colonial history of Malaya. It becomes easier to trace and to feel the aesthetic vibrations which must later be found in the form and content of Malaysian popular music. It is often assumed that Arabic-Islamic Malaysian culture is thoroughly Malaysian rather than being a colonial or post-colonial phenomenon. In modern Malaysian music, aesthetic characteristics that exist in the Malaysian traditional and popular music engender the syncretism symbiosis of Malaysian culture.

In this study, we found a clear existence of aesthetic values in Malaysian popular and traditional music. The art of music works, and the interpretations of music (aesthetic selves) are what we take this to mean. This resonates to both general interest in the arts (such as becoming a musician or a music enthusiast) and specific artistic elements. A change in music genre, whether the music is pop or traditional could potentially change the aesthetic characteristics or the taste of music. It is related to the theory of the Aesthetic Self Effect which recommends the ability to transform ourselves through our involvement and preferences in the arts.[49] A particularly interesting area of aesthetics values in this regard is music arts, which combines the music work and expression of songs in a unique way. We believe that artistic elements, custom, and cultural elements could also play a role in mediating the relationship between music and aesthetics values. In the future, researchers should investigate these and other potential avenues.

Acknowledgment

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[49] Fingerhut, J., Gomez-Lavin, J., Winklmayr, C., & Prinz, J. J. The aesthetic self. the importance of aesthetic taste in music and art for our perceived identity. *Frontiers in psychology*, 2021, *11*, 577703.

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MUSIC QUOTATION IN CONTEMPORARY NON-ACADEMIC ART: ASPECTS OF GENRE AND STYLE TRANSFORMATION

VIOLETTA ARTEMENKO[1]

SUMMARY. The problematic field of the article focuses on aspects of genre and style transformation of well-known musical content that is recognizable and stylistically significant. In contemporary non-academic art, the established semantics of the original source is subject to change under the influence of a new creative rethinking, the possibilities of which are only increasing in the context of the technologies of the twenty-first century. These possibilities are embodied in various visual formats: from direct citation to borrowing or processing with its variations. The relevance of this topic lies in the need to study the phenomenon of citation as such, as well as to research and systematize other means of genre and style transformation of musical material. The direct object of the study is mostly music of the so-called "light" genres, music of mass culture, due to more mobile, transparent and visual observation opportunities. The author offers a self-made classification of possible methods of borrowing someone else's text as a means of compositional technique, as well as of individual genres: *cover, remake, borrowing, allusion, sampling.* In the context of the study of the phenomenon of "musical text", the peculiarities of realization and perception of the artistic and integral result are traced. As a result, several types of citation that have become widespread in contemporary music are distinguished.

Keywords: quote, citation, borrowing, autocitation, samples, cover, remake, collage, intertextuality.

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Introduction

Analysis of recent research and publications. The contemporary musical space is characterized by a huge volume of the accumulated "sound library", as well as the possibilities of high speed of distribution, absorption by the listener and, as a result, a high probability of completely new, often unexpected interpretations. In the context of the processes of genre-style transformation in contemporary non-academic art, it is necessary to emphasize the still insufficient musicological coverage of the phenomenon of quotation and citation. There are well-known studies that examine the functional existence of a quote in the text of a musical work, as well as the aesthetic aspects of this phenomenon. We should recognize interesting works in Ukrainian art history, such as O. Antonova's article "Autocitation as a Composer's Look Back: Intentions of the Late Period of Creativity"[2], and B. Syuta's "Status and Types of Quotation in a Musical Text"[3]. The publications offer a definition of a quotation, examine examples of different functioning and recognizability of the material in individual works. In addition, the issues of intertextuality considered in the works of I. Kokhanik[4], as well as studies in related fields of art history, for example, in literary or film studies, are relevant to the proposed problematic: works by A. Bilozub[5], S. Gurbanska[6], A. Kuzmina[7], K. Savelyeva[8], G. Syuta[9], and others.

[2] Antonova, Olena. Autocitation as a Composer's Look into the Past: Intentions of the Late Period of Creativity // Journal of the Tchaikovsky National Music Academy of Ukraine: scientific journal, 2016. No. 1 (30). pp. 4–12.

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[5] Bilozub A. Intertextuality in postmodern artistic discourse. Access mode: http://litmisto.org.ua/?p=9124

[6] Gurbanska, Svitlana. Intertextual connections in postmodern discourse. Access mode: https://doi.org/10.18372/2520-6818.34.11456

[7] Kuzmina, Nataliia. Intertext and its role in the evolution of poetic language. Yekaterinburg – Omsk., 1999.

[8] Savelieva, Elena. Peter Brueghel's "Hunters in the Snow" as a metaphysical dream of the Earth in A. Tarkovsky's "Solaris". Bulletin of the Pushkin Leningrad State University, 2015.

[9] Syuta, Galyna. Linguistic and Cognitive Mechanisms of Citation in a Modern Poetic Text. Ukrainian language. 2014. No. 1. pp. 9 – 22.

The purpose of the article is to identify the types of musical quotation in contemporary non-academic art and to reveal aspects of their genre and style transformation.

Results of the study

Arrays of "scan-music", which are, so to speak, in the auditory foundations of humanity, are so boundless that not every stylistic phenomenon is able to attract the attention of an average person. However, modern means of technical equipment provide opportunities not only to study and comprehend something far from everyday interests, but also - if you have creative thinking - to combine artistic expressions that are different in style and time.

In fact, this fact significantly expands the boundaries of the "corridor" of technological interpretations, it's the case of using of audio and video equipment[10], because, for example, the wave of various memes that has practically become an independent branch of applied art and is spreading mainly in social networks. This is nothing more than creativity based on: a) re-voicing; b) adding textbook video materials with new text in subtitles. These tools give controversial new life to forgotten old texts. A somewhat similar technique in the technological sense is the method of quoting someone else's material. A citation of a work always finds itself in a different context or a different author's presentation, which provides opportunities for access to new meanings. In general, the word "citation", which comes from the Latin "citatum", "citare", means "to name", "to cause". In other words, someone else's material seems to "call to the rescue" the author and the work from which it was taken. In fact, the creation of memes in contemporary media culture is also a kind of quotation based on interpretation. B. Syuta offers the following definition of a quotation: it is "any form of collaboration in music with the participation of a quotation text that is a carrier of a "different" functional and stylistic code <...> or a representative of "different" cultural meanings"[11].

Classical academic music has an interesting and long history of this phenomenon, and it is a matter of citation, not a specific genre of variations or fantasies on someone's theme. The intentional introduction of well-known musical themes is intended to clarify the meaningful and emotional connotations of musical events, whether it is the theme of the Catholic church chant "Dies irae" in the music of Berlioz and Rachmaninoff or the theme from the opera by A. Gretry in Tchaikovsky's "The Queen of Spades". However,

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[10] Moskalenko V., Op.cit., p.17.
[11] Syuta B., Op.cit., p.143.

twentieth-century music turns to quotation in order to reflect the richness of the world around it with the specificity of its new, acoustically organized art. These are the "myriads of music" that surround us today every day and everywhere. As a result, they are reproduced in contemporary scores, resembling a window that opens to the world.

Let's recall, for example, C. Ives, who was generally very fond of quoting completely different sources, from popular American hymns and marches (Third and Fourth Symphonies) to well-known themes of classical music (Second String Quartet - with quotes from Tchaikovsky's Sixth Symphony, Brahms' Second Symphony, Beethoven's Ninth Symphony). Let's also add L. Berio's Symphony, which is at the origins of polystylistics and collage, not least due to its well-known kaleidoscope of classical themes. In addition, quoting well-known material in the context of the musical language of the twentieth century can generally have such a specific texture that obviously leads to a satirical and sarcastic coloring of all current events, for example, in D. Shostakovich's vocal cycle based on the poems of S. Chorny.

However, let's consider the palette of working with someone else's material on the basis of mass, so-called "pop culture" in its broadest stylistic manifestations. Firstly, this branch of contemporary musical creativity provides many interesting examples of the use of citation. Secondly, this diversity is much easier to differentiate and attempt to typologize in the context of music that is absolutely understandable to the general public.

It is in the context of this music that the difference between the use of other people's material within a particular model becomes transparent and "on the surface". After all, in order to understand or even hear the meaning and purpose of a quotation (because it does not seem easy, for example, in L. Berio's score), the listener needs to know the original source and be able to comprehend all the cultural connotations of such a quotation. If the ear does not distinguish the autocitation from Rachmaninoff's "All-Night" in the finale of his "Symphonic Dances", then even a little bit of conceptual content will be out of reach. But in mass pop (rock, hip-hop) culture, the listener mostly recognizes the quoted topics, if they are from the same stylistic niche, of course. For example, in a concert by Rainbow (Munich, 1960[12]) at the beginning of the song "Catch the rainbow" and before the introduction of the soloist Ronnie James Dio at 1'17, Ritchie Blackmore plays the opening bars of the First Prelude in C major from J. S. Bach's First "The Well-Tempered Clavier" Notebook. It is unlikely that all those present recognized this music for sure, but its improvisational and prelude purpose is subtly felt by the performer and, in fact, this citation reproduces the signs of "prelude". They

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[12] https://www.youtube.com/watch?v=XaUB8o_pVB8

emphasize the format of live concert communication, visual creation of music. At the same time, this allows the soloist, everyone present, and the guitarist himself to tune in, because his contribution to the composition is at least parity. The aforementioned example illustrates the unrecognizability of a quote that is distant in the stylistic sense, but demonstrates its textural and genre accuracy. Therefore, we emphasize once again that recognizability of the material is a desirable condition for perceiving the content of the artistic whole, but it is not always present even in the mass segment of musical culture.

Typology of means of citation and borrowing in contemporary mass music culture

In contemporary art - and this applies not only to the musical sphere - there is a widely used means of *holistic interpretation of someone else's text*, of referring to someone else's work as the basis for further creative thinking. Another person's work can be used in a *fragmentary* way, and then this would be an example of the phenomenon of *citation* з with all the consequences of "representing an 'other' cultural meaning"[13] – or someone else's work can be taken in its entirety as the basis for further processing. Of course, in both cases we are actually dealing with an example of "composer's interpretation"[14], but in terms of processing, we can rather talk about the emergence of a new "fantasy" or "variation" on someone's theme.

It is with the aim of separating the varieties and shades of such variation that the following *differentiation of different models of citation and borrowing* is proposed, which is built depending on the criterion of integrity and according to the final aggregate result. The "citation model" will be understood as a combination of the following factors: the scale of citation, the degree of alienation from the original source, and the degree of affinity with the surrounding material. It should be noted that in all of these examples, we analyze only the musical side of the artistic integrity, without delving into the visual angle - whether it is an author's video clip, direct filming of a concert, or amateur overlay of edited photos.

> **1.** The first and, in my opinion, the most transparent for "identification" is such a variety as a *cover.* A cover (as in "book cover") is a way of addressing someone else's text, which musicians themselves define as "re-singing". It should be emphasized that a cover usually preserves

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13 Syuta B. Op.cit., p.143.
14 Moskalenko V., Op.cit., p.16.

the emotional field of the original source and the musical text in general with all its characteristic textural and structural features. For example, in the famous cover of Queen's song "We will rock you" performed by Beyonce, Pink and Britney Spears[15], both the number of verses and the "instrumentation" remain untouched: a cappella singing at the beginning, accompanied by natural instruments imitating percussion instruments. There are no changes in the poetic text. Only the timbre of the voices changes: the male vocals of the original source are replaced by their female counterparts. The voices are very individual, but they fundamentally reproduce exactly the same, extremely energetic emotional field that is extrapolated to the listener from the original source and Freddie Mercury's performance. Therefore, we can state that there were no fundamental changes in the melodic, instrumental, or emotional aspects of the original source. This version of so called "neat citation" can be correlated with the type of "interpretation-translation", according to V. Moskalenko's theory, when the author's musical material is carefully transferred to the conditions of a slightly different instrument, but this transfer adheres to the author's mainstream as much as possible.

Another example is Viktor Pavlik's cover of the Turkish singer Tarkan's song "Shikidam"[16]. Tarkan's original was released back in 1997, followed shortly thereafter by V. Pavlyk's arrangement. In this case, another poetic text is being created. But the text has absolutely no influence on the quality of sound and arrangement of the original source, which, in fact, allows us to define this work with the author's text as a cover. Emotional feelings after listening, based on both the general sound and the timbre of the singer's voice, do not separate us from the author's version at all. If we delve deeper into the difference between verbal series, it is present. The lyrics of Tarkan's song contain a more energetic impulse: the hero is fascinated by his beloved's tank and asks her not to stop. In contrast to this text, the poetic aura in V. Pavlik's cover is more melancholic and nostalgic: he remembers his beloved, but he also remembers his home. So, in my opinion, the poetic lyrics of the cover are even more in line with the dreamy nature of Tarkan's music than the lyrics of Tarkan's song. At the same time, we must state that in this case, the structure, instrumentation, and emotional character of the original source are also carefully transferred.

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[15] https://www.youtube.com/watch?v=-c1zYBeP6ms
[16] Viktor Pavlik – "Shikidam" - https://www.youtube.com/watch?v=5bsAKPUd7aw
   Tarkan – „Sikidim" - https://www.youtube.com/watch?v=exRaVIumBO4

Another example is the cover of The Beatles' song "While my guitar gently weeps" by the famous guitarist Carlos Santana and the American R&B singer India Arie[17]. Of course, The Beatles' masterpieces have an absolutely record number of covers and instrumental versions. This lyrical gem by George Harrison is no exception: there are many covers of this song. In this case, the version differs from the original source by a more developed guitar part (as the outstanding guitarist is one of the main faces of this version), as well as by the female vocal, which is richer in melodic "patterns" (and this is a fundamental difference from the author's text). The soft female voice, which seems to be talking to the guitar, the more active use of *rubato* in the tempo, and the rather eloquent "cadences" of the guitar significantly enhance the lyricism of the genre basis of the statement. It was certainly laid down in the author's version, but it is realized there much softer and more restrained[18]. However, even taking the differences into account, it can be stated that this is exactly a cover, since the original is transferred in its entirety, practically without any losses of any level; there is no alienation in terms of scale or meaning. The situation is quite different with *remakes.*

> ***2.*** According to a common definition, a ***remake*** is a newer interpretive version of a previously released work, one of the most common creative practices with vivid manifestations not only in music, but also in film and literature. The example of a remake actually demonstrates a fundamental difference from a cover in the moment of certain alienation from the original source[19]. Differences in music can vary in their degree. The first phase can be considered the writing of a different poetic text (while preserving all the melodic and structural characteristics of the original), which significantly changes the plot conflict but does not change the general intonation. The second phase is a new text with obvious elements of a new arrangement, often brought in from another style. The third phase is a completely new text, genre, arrangement, tempo, and as a result, such a new energy and new meaning that it is sometimes difficult to identify the original source. This phase demonstrates the final alienation from the original, although the newest version can reproduce its pitch line very accurately. Therefore, the interpretive versions of the same original

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[17] K. Santana - India Arie - https://www.youtube.com/watch?v=L-5M1_DKvb0
[18] The Beatles – "While my guitar gently weeps" – https://www.youtube.com/watch?v=YEMEAxlYL04
[19] A good example in cinema is the movie "The Magnificent Seven" (1960), which is a remake of "Seven Samurai"(1954) is. A. Kurosawa's epic cinematic drama is "reinterpreted" into a western by American director D. Sturges!

work could be classified as "composer's interpretation" according to V. Moskalenko [20], because all three cases resemble certain "fantasies on a theme". From the point of view of performance technique, this is indeed the creation of a fundamentally new product with the use of purely compositional means. However, in the non-academic music space, there is no such thing as a "fantasy" genre, but rather the concept of "remake," which is *genetically* conditioned by relying exclusively on someone else's original material. Hence, the list of formats based on the widespread use of citation can be enriched not only by remake, but also by other technologies reviewed in this article.

As examples of remakes illustrating different phases of alienation from the original source, we can cite some versions of Sting's famous song "Shape of my heart"[21]. This track has gained incredible popularity both as the author's original performance and as many covers and remakes. Here are just two of them. The first is Craig David's version of "Rise and fall"[22]. This version was created with the direct participation of the author, Sting, who took part in the performance, as well as in the official video clip for the remake. Therefore, in a general sense, this interpretive version illustrates the first phase of alienation mentioned above. Despite the new lyrics and a slightly adjusted vocal part, the remake preserves the harmonic and architectonic structure of the song, the tempo of the original and the overall sound of the track to the extent that the proposed version seems to be a traditional variation from the cycle of classical Viennese variations. Of course, in musical works with words, the problem of the correlation between verbal text and melodic line seems to be one of the most important aspects: both from the point of view of building an intonation line, and from the point of view of building a form, and in the general context of poetic correspondence of the image series. So, in this case, both texts - Sting and Craig David - are practically indistinguishable from each other in terms of general intonation. Both texts present a somewhat philosophical view of life, in which Sting sees cruelty, hypocrisy, wars and death disguised by this hypocrisy, and this is "not a shape of my heart" ("That's not a shape of my heart"), and Craig David states the diversity of life, where there are too many losses, and yet the downs are followed by ups, and then vice versa… ("Rise and fall"). Thus, the poetic and figurative identity practically predetermined the imitation of the general intonation of the author's original source.

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[20] Moskalenko V. G. Лекции по музыкальной интерпретации (*Lectures on music interpretation*). (in Russian). Kyiv, 2013.

[21] Sting – Shape of my heart - https://www.youtube.com/watch?v=NlwIDxCjL-8

[22] Craig David – Rise and fall - https://www.youtube.com/watch?v=pU2ukeS2JTE

In the other case, namely, the remake by the American rap singer Juice WRLD ("Lucid dreams") [23], we can observe the second phase of alienation: the recognizable guitar riff of Sting's song becomes a kind of harmonic retina, the basis of a kind of basso ostinato, on which a completely different vocal part is superimposed compared to the original. This is a rap recitative, which is not really sung (according to the laws of the style), but under the magic of Sting's singing lyrics it is still vocalized. In this way, elements of embedding a different style, opposite to Sting's, are manifested: the rock ballad takes on the features of rap. However, the influence of the author's original source is still quite high. The poetic coloring of the new text ("Lucid dreams") with notes of melancholy mood about the loss of love, along with the tendency to vocalize the genre of rap rapping, indicate that there has been no far-reaching alienation. The elements of another style were absorbed by the strong matrix of the "original gene" - the rock ballad. Thus, the general intonation still remained unchanged.

We can trace another story of transformation in the case of the next work, presented below. We are talking about the Mediterranean folk song "Miserlou". Its exact national origin is unknown, as it exists in Arabic, Turkish, and Greek folklore. The text of one of the oldest versions of the performance, which has been preserved and could be considered authentic, tells of nostalgia for the homeland and the girl (love) who remained there. There is an absolutely appropriate content for a wistful lyrical folk song in the aforementioned example [24]: slow tempo and rhythm, which helps to immerse yourself either in the story or in sad emotions; barely perceptible agogic deviations that allow us to admire the tartness of the Middle Eastern harmony in the melodic line; the intensity of the experience, which is reflected in the intensity of the male voice (in terms of timbre and tessitura, tenor, which often conveys the most intense personal experiences). All of these factors leave no options for assessing the generic affiliation of a musical expression. But this song, which is lyrical in its genetic pedigree, has a very interesting history of further creative and interpretive reincarnations.

In 1962, a new version of the song "Miserlou" appeared in the United States as a part of the album of one of the pioneers of surf-rock - Dick Dale [25]. The author of this version, guitarist Dick Dale, was of Lebanese descent, so this song was probably an organic part of his childhood or family listening experience. It's obvious how much the original source has changed in this

[23] Juice WRLD – Lucid Dreams - https://www.youtube.com/watch?v=mzB1VGEGcSU

[24] "Miserlou" - https://www.youtube.com/watch?v=n3tJ_XyBwyE;
https://www.youtube.com/watch?v=LW6qGy3RtwY

[25] Dick Dale – "Miserlou" - https://www.youtube.com/watch?v=ZIU0RMV_II8

version: the main theme shifts to the guitar, and the whole presentation of the song is, in fact, an instrumental transcription of the vocal work. The tempo has changed - it has become faster, the rhythmic accentuation of the leading beat - more emphasized. The *intonation* itself has also changed: from soft, a little bit tearful lyrical vocalization - to harder, determined by the style features of surf-rock (tremolo and reverb - the innovations that made Dick Dale famous), *an appealing rather than a pleading tone.* This fundamentally changes the genus of the statement and its genre format. The song "Miserlou" is no longer a lyrical song, but a dramatic call to battle. This creates a distant alienation from the original: the alienation of the so-called "third phase", when the basic foundations of a musical expression are different in their meaning from the original source, from the material that is quoted, but undergoes a radical creative transformation. It was this interpretive version of "Miserlou" that was used by Quentin Tarantino in his famous movie "Pulp fiction" in 1994, giving this track a new wave of popularity.

The original source underwent even greater changes in the 2006 creative reworking by the Black Eyed Peas. This remake is called "Pump It" [26], being a slang term for "Louder". The original source appears in this reworking as a remake: because it is Dick Dale's guitar riff (which transformed the lyrical original) that becomes the basis for the Black Eyed Peas' work. The sound of this riff is superimposed on the rap recitative of the band members. The trumpet is added to the guitar as a sparring instrument in the conducting of the theme; the tempo is further accelerated, the emphasis is also emphasized by the arrangement (claps, percussion instruments). The text reflects the transformation of the lyrical original into a battle cry: "Pump it! Louder! Turn up the radio! Blast your stereo!". It is no coincidence that this eloquent transformation, accentuated by the warlike, brilliant timbre of the trumpet, became the leitmotif of Luc Besson's "Taxi 4" (2007), but it is difficult, almost impossible to recognize the original in this remake.

Thus, to summarize the analysis of remake as a kind of creative work of a composer based on the principle of citation, we would like to emphasize once again the rather large field of transformation possibilities. This transformation can range from small or the smallest (the first phase of alienation) to conditionally medium (the second phase) and the largest, radically alienated from the original source. All the means of musical expression used by the composer can either contribute to emphasizing the generic nature of the statement as much as possible, or vice versa - change it as much as possible.

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[26] Black Eyed Peas – "Pump It" - https://www.youtube.com/watch?v=ZaI2IlHwmgQ

3. Citation in contemporary music art by the mass media can also be attributed to another category - ***borrowing***. In some cases, this type of citation could be synonymously called ***autocitation.*** Absolutely accurate reproduction of the same musical theme can be found in two songs - Ava Max's "Kings and Queens"[27] and Bon Jovi's "You give love a bad name"[28]. In this case, there is no need to talk about plagiarism, because the music producer of both projects - formerly Bon Jovi and now Ava Max - is a very well-known authoritative figure - Desmond Child. He is also identified as one of the authors of the song "You give love a bad name," so he had the right to use his musical material in another work or project. When autociting, the author does not change the appealing sound of the quoted musical phrase at all: it is presented as a musical loud slogan-epigraph to the entire subsequent performance. And it doesn't matter whether it's a live concert or a music video, the meaning of both pieces of music is a powerful surge of charismatic energy that calls and leads. In the case of autocitation (borrowing), there is not always an identical transfer of the semantic sign (as, for example, in the finale of Rachmaninoff's "Symphonic Dances").

There are other interesting examples of borrowing, such as Antonio Carlos Jobim's "How insensitive"[29]. The outstanding Brazilian composer, the founder of the national style of bossa nova, creates almost hypnotic music. It is interesting that her intonational and harmonic drawings have features of Chopin's music, his famous Prelude No. 4 in E minor. Here, if not a direct borrowing of Chopin's music, then a very strong influence of this particular piece is evident, because the rhythmic pattern of the vocal part (right hand) and the harmonic functions of the accompaniment (left hand) are practically the same. The moment of transition from the first sentence to the second changes slightly, but there is even a pause in the final utterance, which seems to emphasize the inevitable importance of "everything that happened"[30]. We should add that Jobim's marching-sarabandon chords of Chopin's accompaniment, of course, give way to softly syncopated guitar in its pizzicato touches that echo the delicate patterns of the piano. The severity and sharp drama of Chopin's Prelude are "modulated" into elegance and sentimentality thanks to the presence of the velvety timbre of the saxophone.

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[27] https://www.youtube.com/watch?v=jH1RNk8954Q

[28] https://www.youtube.com/watch?v=KrZHPOeOxQQ

[29] Stacey Kent – Antonio Carlos Jobim – "How insensitive" – https://www.youtube.com/watch?v=Gz1zBKoTCf4

[30] The poetic text highlights the bitterness of parting with love and the Beloved. "How insensitive…"

This is not a direct borrowing (citation), but the influence of the famous prelude by the Polish composer on the work of the Brazilian author does take place, so we can talk about an example of an allusion that does not reproduce verbatim someone else's material, but is very similar to it in tone and style.

4. Another very significant type of quotation usage in the pop segment of contemporary music is a ***sample*** (- *a digitized piece of audio information cut or recorded from an existing source*[31]. That is, it is actually an indicator of a quotation in its absolute, "original" form, often with the same instrumentation as the author used in the original. ***Sampling*** as a special creative practice emerged in the second half of the 1970s and is a vivid stylistic feature of hip-hop and rap, in the niche of which it was actually formed. The options for creative processing of samples can be countless, because this is a huge field of possibilities for technological interpretation: recording and re-recording of sound, other speeds, looping, overdubbing, and all other possible aspects of working with sounds. But mostly they can be attributed to two significant trends in use. One trend is the sample as a decorative decoration, as in the song "Toxic"[32], by Britney Spiers, where we constantly hear a short fragment that sounds as if it's played on violins, although in fact, these are not violins, but the Indian musical instrument sarangi. This motif is taken from the Indian film "Made for Each Other" (1981). The sample does not play any particularly important role in the musical fabric, but it adds its unique charm to the music.

Another trend illustrates a deeper comprehension of the sample, its embrace of a new musical reality. In this case, the sample, in fact, becomes the impetus for the creation of a new work, often with signs of a different style. Good examples are: Lightbulb Thieves - "Work It Out (Sugabitch)"[33], Madonna - Hung Up[34], Robbie Williams - Party Like A Russian[35].

In the first of these examples, at the very beginning we hear, like an epigraph, an exact reproduction of the dance of the Dragé Fairy from Tchaikovsky's "Nutcracker" ballet. But then the whole music track is an overlay of hip-hop on the harmonic basis of the Dance of the Fairy Dragee with interspersed with celesta figures. In fact, a completely new composition

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[31] Dictionary of foreign language words - https://www.jnsm.com.ua/cgi-bin/u/book/sis.pl?Qry=%D1%E5%EC%EF%EB
[32] https://www.youtube.com/watch?v=LOZuxwVk7TU
[33] https://www.youtube.com/watch?v=tOd0h0lOvBI
[34] https://www.youtube.com/watch?v=EDwb9jOVRtU
[35] https://www.youtube.com/watch?v=MdYGQ7B0Vew

is created on the basis of an existing sample with a new rhythmic, intonational and textural context that represents a fundamentally different style. The use of sampling - a direct quote of P. Tchaikovsky - in this track is purposeful and justified by the circumstances of its origin, because this song is part of the soundtrack to the film "Street Dance 3D" (2010). The plot of the film tells about a competition between ballet dancers and dancers of the so-called "street" genres: breakdance, hip-hop, and krump. It is the specifics of the plot that led to the use of the sample in the film's soundtrack.

Madonna's song Hung Up (2005) is based on a sample from the track "Gimme gimme gimme (A Man after Midnight)" by the famous Swedish band ABBA. A completely new work appears again, which departs from the known sound (quotes), creating a completely new environment for it. Interestingly, the general disco-dance trend of the original does not change, only becomes more rhythmically emphasized: the style of ABBA's arrangements, despite their tendency to disco, was still characterized by a greater emphasis on vocals, especially their soft female timbres. In her version, Madonna clearly emphasizes the clarity and expressiveness of the dance beat and dance in general. This is also emphasized in the video of the same name.

Thus, to summarize the consideration of the sample and sampling as a specific compositional technique, it should be emphasized that the end result of this creative work is always the emergence of something fundamentally new, often quite different from the original in terms of style. This obviously enriches our perception of the original itself, as we have encountered new possibilities for interpreting it both from a purely technological (rhythm, harmony, texture) point of view and from the point of view of the general content and artistic meaning. It is important to note that in postmodern art, the phenomenon of quoting or referencing as such has become very widespread in various fields of culture. Appealing to texts known in the culture gives rise to intertextuality, a phenomenon that was originally studied in literature, but later became a decoration of literary texts not only in the field of words. Quoting classical works has become one of the most important means of enriching the text as such, as well as enriching the consumer's artistic experience.

Conclusions

In the light of these observations, we can state several options for the transformation of musical material when it is used as a source text for creativity. These variants differ in the degree of alienation from the original source, as well as the level of connection with the surrounding material. The following types are distinguished: *cover, remake, borrowing, allusion, sampling.*

These terms, common in contemporary music making, denote different quality of work with someone else's musical text. *A cover* does not introduce fundamental changes; a remake implies the possibility of varying degrees of *re-intonation:* from a slight re-arrangement to an absolute change in the poetic imagery and general intonation of the work; *borrowing* can occur within the work of one composer (producer) and often does not mean a fundamental transformation; *samples and sampling* as a *partial* use of someone else's material, similar to an application in an alien environment, which, in turn, opens up many semantic possibilities in the light of intertextual connections.

These are just a few examples that demonstrate the extraordinary use of quotation (or artistic reference) as a specific and quite meaningful artistic tool in contemporary art. Above, we noted that recognizing a quote in a new context adds meaningfulness to the overall semantic emphasis or connotations. Of course, when recognition does not occur, it may not be of great importance in comprehending the overall artistic content, but adding the factor of recognition enriches the listener in understanding the subtext, in a more subtle interpretation of the context, and in joining the world library of the greatest artistic achievements of mankind.

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A PERFORMANCE INTERPRETATION OF THE VIENNESE CLASSICS BY THE EXAMPLE OF FANTASIA FOR PIANO, CHORUS AND ORCHESTRA IN C MINOR, OP. 80 BY LUDWIG VAN BEETHOVEN

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SUMMARY. *The relevance* of the study is determined by the need to cover the significance, uniqueness and means of performance of one of the masterpieces of the Viennese Classical School — Fantasia in c minor, op. 80 for mixed choir, piano and orchestra by Beethoven. *The aim* of this publication was to study the problems of performance interpretation of the legacy of the Viennese Classical School using the example of L. Beethoven's Fantasia for piano, soloists, mixed chorus, and orchestra. *Research methods* were: creation of an information background; comparative analysis and structuring of information; identification of the categories that make the basis of the problem; generalization of obtained data. *The materials* based on audio and

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video recordings of the work by prominent representatives of the performing arts were used. The literature on the stylistic and compositional atmosphere of the era of Viennese classicism, as well as on features of the genres of the work was also used. *The results of the study* revealed the interrelationship of all components of the problem being studied. They evidenced the inseparability of such elements as genre, musical form, instrumentation, manner of performance, a certain historical period, as well as the stylistic orientation prevailing within it. Its main categories were identified while studying the chosen topic, as well as their dependency on the temporal, stylistic, individual, and psychological (performers' personalities) context was established. These facts became a theoretical and methodological contribution to art science, history of performance, as well as music pedagogy. *As a conclusion* of the study on performing interpretation of the Viennese classics using the example of Fantasia by Beethoven, its genre stylistic and compositional technical universality was determined; the process during which the piano becomes a solo concert instrument; the role of improvisation in the large-scale synthetic genre; development of a single performance concept by the conductor, pianist and choirmaster, diversity of artistic and psychological types of performance while preserving the main author's idea. The research of this topic has wide prospects in the future, thanks to its volume, multi-vector nature, connection with a wide range of musical subjects, and sensitivity to individual styles of interpretation in the context of different epochs. This is emphasized by the value of classical heritage, the need to preserve and popularize it.

Keywords: performance interpretation, genre uniqueness; author's performance; improvisation; synthesis of musical forms; solo concert instrument.

Introduction

The relevance of the chosen topic is determined by the need to preserve, study, and popularize the heritage of the composers of the Viennese classical school. Fantasia for soloists, choir, piano and orchestra in c minor, op. 80 by Ludwig van Beethoven is one of the masterpieces of the era of classicism, representing a unique idea from the point of view of composition, genre, style, and manner of performance. It is necessary to preserve the works of such a significant, bright cultural and historical era, separated by two centuries from the present time. It contributes to the expansion of the artistic outlook of young people, the involvement of humanity in the classical masterpieces of world musical culture, as well as the embodiment of the universal traditions of art in the current conditions.

The issue of a detailed study of Beethoven's work becomes relevant. It provides several directions. The first of them is theoretical, which consists in the analysis of genre nature and compositional technical structure in the context of musicology. The second combines the practical and methodological aspects of revealing the peculiarities of the performance of the work in different periods, in various styles, schools, and artistic cultures. Fantasia is a unique musical phenomenon from the perspective of structure, means of expression, performance interpretation and history of its existence in concert practice. This work combines several large-scale independent genres and forms. It acts as a kind of prediction of the flourishing and popularity of a solo concert performance in the 19th century, and the genre of "Concerto for a solo instrument and orchestra", respectively. Beethoven also ingeniously predicted the overture's coming to the forefront of the musical art of the era of romanticism as a separate work, and the revival of choral genres, particularly the oratorio, in the 20th century. All these categories of one of the masterpieces of the Viennese classical school have not been studied profoundly in the context of modern musicological science and journalism, methodology of performing arts, music pedagogy and psychology. This factor caused the authors of this publication to turn to the issue under consideration. This factor caused the interest of the authors of this publication in the issue under research.

The aim of the study is to identify the peculiarities of the performance interpretation of the great German composer's brilliant work, as well as the stylistic principles of Beethoven and the prophetic meaning of the main components of Fantasia for soloists, choir, piano and orchestra. The predictions of creative discoveries of the future include: improvisational style of the solo instrument; concert interpretation of the material presented by the soloist; a powerful combination of orchestral and choral sounding as a result of musical development, the independence and relief of the content of the genres included in the composition; harmonious synthesis of large-scale forms within one work; the formation of the concert start in the instrumental episodes of the work.

The research objectives are the following:

- identify the peculiarities of style, artistic achievements of different historical periods, in which Beethoven's Fantasia was played;

- discover the principles of interpretation peculiar to the composer;

- describe the performance style of great masters of piano art, conductors, choirmasters, related to the interpretation of this work;

- analyse the content and reveal the significance of Beethoven's Fantasia in the context of the late classicism era and subsequent times;

- determine the role of the work in the formation and development of genres of the next direction — romanticism.

The results expected from the fulfilment of the objectives are:

- obtaining academic information about the interaction of the intonation range and artistic aesthetics of different eras with the ideas of Fantasia, the nature of its music and images;

- identification of the characteristics of interpretation founded by Beethoven;

- taking a complete picture of executive decisions related to Fantasia from the standpoint of different names, artistic manners and styles;

- the vision of this work as an outstanding phenomenon of musical art, from the perspective of architectonics and synthesis of different genres;

- determining the prospects embodied by Beethoven in his masterpiece for compositional and performing creativity.

This is the procedure of studying the issue of interpretation of the works of the Viennese classical school using the example of Beethoven's Fantasia for soloists, choir, piano and orchestra.

Literature review

Researchers from different countries raised the issue of interpretation of the works of the Vienna classical school and Beethoven's Fantasia for soloists, choir, piano and orchestra. Each of them focused on a certain aspect of this issue. The process of creating Fantasia was also an important part of it.

Bonds notes a profound relationship between the living environment (all its manifestations) and artistic creativity in Beethoven's music. According to the researcher, the composer expresses relationships, feelings, analysis of reality and a philosophical view of it through emotional breadth of musical images. His works, including Fantasia for soloists, choir, piano and orchestra, appear as a kind of cycle of variations on the theme of the main motive of Beethoven's life — victory over the severity of fate and its challenges. The musician's strength of mind and indomitable will were manifested both in his outwardly concentrated gloomy image and in the indomitable outburst of dramatic waves[6].

In his research, Erfurth pays special attention to diseases that caused Beethoven suffering and complicated his life. He touches upon the problem of the influence of the disease manifested by the gradual deterioration of

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[6] Bonds, Mark Evan. Ludwig van Beethoven: A Very Short Introduction, 2022. https://www.researchgate.net/publication/360841485_Ludwig_van_Beethoven_A_Very_Short_Introduction

hearing on the composer's natural temperament. The researcher claims that this fact in no way affected the quality of creativity and its productivity. After the 1800's, when deafness was especially evident, Beethoven created ambitious works that gained popularity all over the world, including Fantasia for soloists, choir, piano and orchestra[7].

In his publication, Jareño makes a psychological biography of Beethoven, which focuses on the analysis of his personality from life situations experienced by the composer. The researcher studies letters, diaries, records in conversation books, the text of Beethoven's will to gain a deeper understanding of the nature of the images and characters reflected in his music, in particular, in Fantasia. He reveals the process of forming a strong and independent personality by this example, as well as the factor of uniqueness of the author of The Symphony No. 9. It is known that the chorus from its finale based on the Schiller's poem later became an anthem of European solidarity[8].

Eisinger studied the involvement of lead found in the composer's hair strand in the death of L. Beethoven. The researcher tries to trace the course of the disease, its consequences for the musician's creative activity, in particular, Fantasia for soloists, choir, piano and orchestra. The researcher concludes that lead did not affect the progress of Beethoven's deafness and did not cause his death at the age of 57[9].

Perciaccante et al. focused their study on hearing aids and the processes of their improvement in the times of Beethoven. They note the production of hearing trumpets and a resonance plate designed by the engineer Johann Nepomuk Maelzel and the piano maker Conrad Graf. These devices, as well as a drumstick made of wood, were provided to facilitate the composer's creative activity, in particular Fantasia[10].

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[7] Erfurth, Andreas. Ludwig van Beethoven—a psychiatric perspectiveLudwig van Beethoven – eine psychiatrische Perspektive. Wiener Medizinische Wochenschrift, 171, No. 4, 2021. https://www.researchgate.net/publication/353645760_Ludwig_van_Beethoven-a_psychiatric_perspectiveLudwig_van_Beethoven_-_eine_psychiatrische_Perspektive

[8] Jareño, Abigail. Ludwig van Beethoven in a Snapshot: Exploring His Own Words. The Journal of psychohistory, 48, No. 4, 2021, pp. 316-328. https://www.researchgate.net/publication/350382743_Ludwig_van_Beethoven_in_a_Snapshot_Exploring_His_Own_Words

[9] Eisinger, Josef. The lead in Beethoven's hair. Toxicological and Environmental Chemistry, 90, No. 1, 2008, pp. 1-5. https://www.researchgate.net/publication/250894633_The_lead_in_Beethoven's_hair

[10] Perciaccante, Antonio, Coralli, Alessia, Bauman, Neil G. Beethoven: His Hearing Loss and His Hearing Aids. Otology & neurotology: official publication of the American Otological Society, American Neurotology Society [and] European Academy of Otology and Neurotology, 2020. https://www.researchgate.net/publication/342498929_Beethoven_His_Hearing_Loss_and_His_Hearing_Aids

Modern cultural figures face the issue of financial sponsorship of classical music performers, including those who perform Beethoven's Fantasia for soloists, choir, piano and orchestra. As Isakovic states, such a practice has a positive impact on the life of society, contributing to the improvement of its mental health, the growth of the cultural level and progress in general. The patron, in turn, finds a living advertisement of his charity activity in the interpreters of works of classical art. The Golden Wreath award, established in 2011 by the Ministry of Culture of Serbia for contributions to the development of culture through sponsorship and donations, is an example[11].

Modern literature also considers the historical period during which L. Beethoven created Fantasia for soloists, choir, piano and orchestra. Emphasis is placed on its uniqueness, as the era of classicism was replaced by a new large-scale cultural, historical, artistic, and aesthetic direction — romanticism. The nature of the images of Beethoven's music, filled with strong feelings, passion, heroic spirit, and the greatness of a personality capable of overcoming the heavy influence of time and harsh fate, is covered. The range of main themes for the composer is identified: a titanic will, a call to people about brotherhood and unity. The reformist orientation of the musician's creative activity in the field of such genres as sonata and symphony; concerto for solo instrument and orchestra; one-movement programmatic orchestral overture is studied. There is a synthesis of the last two genres, as well as the concert-type oratorio in Beethoven's Fantasia for soloists and choir, piano and orchestra[12].

The legacy of Beethoven and his Fantasia for soloists, choir, piano and orchestra is known and especially popular among outstanding interpreters of the 20th century. Their names are known all over the world. These are Gilels, Richter, Yudina, Kempff, Gould, Arrau. They are attracted by the philosophical depth in the sounds and images of the composer's music[13].

There are different ways of interpreting the music of the great German composer: classicist (Oborin and Gilels); romantic (Neuhaus, Yudina, and Richter); anti-romantic (Schnabel and Brendel). Goldenweiser draws attention to the principle of preserving the rhythmic pulsation, which contributes to the

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[11] Isakovic, Smiljka. Classical music in the new millennium: Return of philanthropy. Zbornik Matice srpske za drustvene nauke, 147, 2014, pp. 323-336. https://www.researchgate.net/publication/287414747_Classical_music_in_the_new_ millennium_Return_of_philantropy

[12] Hoboetc.com. Viennese classics: Haydn, Mozart, Beethoven, 2018. https://uk.hoboetc.com/iskusstvo-i-razvlecheniya/14877-venskie-klassiki-gaydn-mocart-bethoven-venskaya-klassicheskaya-shkola.html

[13] Hoboetc.com. Ludwig van Beethoven: works, 2018. https://uk.hoboetc.com/iskusstvo-i-razvlecheniya/15339-lyudvig-van-bethoven-proizvedeniya.html

consolidation of the form of the work and its integrity, gives a unique interpretation of appliqué and pedalization. Schnabel A. aims to show the integral sweeping form of Beethoven's works, explores the subtlest nuances in the change of tempo and meter, perceives the appliqué as a means of correct instrumental phrasing. Power and Martienssen also dealt with the problem of editing Beethoven's sheet music[14]. However, the greatest range of revisions, which were not recorded as a scholarly publication or a pianist's notes, can be found in the practice of performing Beethoven's works, including the Fantasia for soloists, choir, piano, and orchestra.

It is interesting that the opening part of Beethoven's Fantasia for soloists, choir, piano and orchestra, which serves as an introduction (cadence for the soloist), was not recorded as music before the premiere of the work in December 1808. This happened in the following year — 1809, when the material performed by Beethoven at a concert as an improvisation was put on paper. The main theme of Fantasia, which is based on the material of the youth song (Seufzer eines Ungeliebten und Gegenliebe (Lament of a man unloved and mutual love)), created by the composer earlier, involves the chorus melody from the finale of The Symphony No. 9, where the text of Schiller's Ode to Joy is presented[15].

However, the study on the issues of different interpretation of Beethoven's Fantasia for soloists, choir, piano and orchestra is still incomplete. The multiplicity and originality of performance decisions related to such a large-scale and innovative style of the work prompts their study, analysis, and systematization.

Methods and materials

The methods that constitute the theoretical and practical areas of study were used when researching the issue of performance interpretation of the works of the Viennese classical school using the example of Beethoven's Fantasia.

The theoretical part involves making concepts that derived from the analysis of scientifically proven information, as well as audio and video records.

The practical part is represented by the collection, examination and research of archival records with the interpretation of Beethoven's Fantasia by various performers.

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[14] Interpretation of Beethoven's works. Editorial offices, 2017. https://lektsii.org/16-16534.html

[15] Beethoven's works. Fantasy for Piano, Orchestra and Choir Opus 80 by Ludwig van Beethoven: an analysis by Philippe Lemoine, 2022.
http://www.lvbeethoven.com/Oeuvres_Presentation/Presentation-ChoraleFantasy.html

Research design

The main stages of studying the performance interpretation of Beethoven's Fantasia were:

- description of the aspects of the stage interpretation of the piano part from Fantasia by L. Beethoven in the historical and temporal context;

- analysis of stylistic regularities of performance interpretation in relation to this work;

- determining the main aspects of creating a composition, its genre orientation and timbre composition;

- understanding of the style and peculiarities of performance of Fantasia for soloists, choir, piano and orchestra by various artists;

- identifying the basis of the interpretative style inherent in the era of the Viennese classical school;

- outlining musical genres that Beethoven integrated into Fantasia for soloists, choir, piano and orchestra.

Sampling

The interpretation of Beethoven's Fantasia for soloists, choir, piano and orchestra was the object of research in this article. In particular, the material for the analysis of this topic was the recordings of its performance by famous musicians of the past and present centuries: pianists M. Yudina; S. Richter; L. Shugom; V. Ptushkin; Pierre-Laurent Aimard; Yu. Novikov; Elian Rodriguez; Hélène Grimaud; Leif Ove Andsnes; Kristian Bezuidenhout; Bertrand Chamaille; choirmasters and conductors O. Sveshnikov, A. Syrotenko; Yu. Chekhlata; K. Sanderling; N. Harnoncourt; Esa-Pekka Salonen; Yu. Yanko; V. Oliinyk; Pablo Heras-Casado.

Many performance versions selected in this study is determined by the content, scale, and uniqueness of the ideological and genre solution of the composition. This factor became the primary reason for a wide range of famous musicians who have gained worldwide performance fame to play this work. In turn, this fact prompted the authors to make a comparative analysis of individual artistic concepts from the perspective of the interpretation of L. Beethoven's Fantasia.

Methods

The authors of this research used the following methods: creation of an information background; comparative analysis and structuring of information; identification of the categories that make the basis of the problem; generalization

of obtained data. The first of these methods was used to create a foundation of scientific concepts, which is necessary for a deeper understanding of the issue of interpreting Beethoven's Fantasia. The second method enabled determining the research vectors on the issue under consideration. The third method was applied to reveal the issue under research as a solid, multifaceted, and integral phenomenon, which is based on several important components. The fourth method contributed to the formation of a generalized panoramic overview of the problem.

The method of practical study of the archive of musical classics was also used. The authors collected and listened to recordings of the performance of Beethoven's Fantasia for soloists, choir, piano and orchestra by musicians of different periods and countries. These materials were the basis for a study of interpretation styles in the context of the individual artistic aesthetics of each of the artists, as well as within the historical period and environment that coincided with the performance of the work.

Results

The performance interpretation of works of the Viennese classical school by the example of L. Beethoven's Fantasia for soloists, choir, piano and orchestra is one of the symbols of the brilliant concert practice of different times, which combines historical, stylistic, ideological, figurative, and thematic, artistic, and technical aspects.

This work is unique due to the composition of the performers (piano solo, mixed choir, soprano soloists (2), viola soloist, tenor soloists (2), bass soloist and orchestra, which included: flutes, oboes, clarinets, bassoons, horns, trumpets, timpani, and string instruments), individual author's dramaturgy and interpretation of the piano part. The last of the mentioned phenomena requires an extended and more detailed description.

Table 1 presents the significance of the interpretation of the piano part of the work, from the perspective of the era to which it refers.

Table 1

Life period of Beethoven	The piano replaces the harpsichord, opening opportunities for composers to shape musical thoughts texturally more richly (imparting them the chord composition), as well as dynamically (facilitating the render of a wide range of feelings and moods). At the premiere of the work, the composer performed its piano part, actively using improvisation elements (in the opening section on a solo piano).
The period of creativity of romantic composers	The piano occupies a leading position on the stage. Its mission is to convey to the listener the material that was previously controlled by the orchestra. The Hungarian composer and virtuoso pianist of the Romantic era F. Liszt (1811–1886) made a concert performance of Beethoven's Fantasia for soloists, choir, piano and orchestra, showing the scale of his piano part in terms of tonal content.
Concert practice of the 20th century	A variety of performing schools, a series of brilliant names of piano artists distinguish the period under consideration. There was a desire to interpret the classics in the context of urbanization and the expansion of the technical support of society. Richter is one of the titans and heralds of profound ideas of Beethoven's legacy, who breathed new life into the piano part from Beethoven's Fantasia. He showed its music in its original form, without layering previous manners, schools, and styles.
Performing arts of the new era (end of the 20th - beginning of the 21st centuries)	There is a desire to support the brilliant achievements of performing practice of previous periods. The interpreters of the piano part of Fantasia act as keepers of classical traditions and modern virtuoso artists who have an individual creative style.

Aspects of the stage interpretation of the piano part from Beethoven's Fantasia in the historical and temporal context

Table 2 lists the various stylistic contexts formed in certain eras and the corresponding sounding of Beethoven's Fantasia for soloists, choir, piano and orchestra.

Table 2

Classicism	The composition of the performers of Fantasia for soloists, choir, piano and orchestra was not typical for the traditional style of this era, it was distinguished by its innovative interpretation. The performance of the piano part was distinguished by concert brilliance, author's individuality, a wide palette of emotional shades, richness of image and, most importantly, improvisation, as a hallmark of Beethoven's performance style.
Romanticism	The interpretation of the piano, the principles of playing the piano part in general are in full, close, and harmonious interaction with the traditions of this style. This is manifested in the innovative use of timbre elements of the instrument; exposure of his role as an independent pop concert one; in the implementation of means of interpretation characteristic of virtuoso pianists, which became a symbol of the artistic culture of romanticism.
20th century and stylistic diversity (neoclassicism, neoromanticism)	The combination of polar trends: the search for innovative solutions in the field of tonal composition of works, methods of sound creation, means of interpretation, and at the same time the desire to revive the old style, in particular the traditions of the era of classicism. The emergence of the neoclassical trend, which called for interpretation of the works of the Viennese classical school, in particular, Beethoven, from the perspective of a modern sense of melody, rhythms, and tempo in the context of a multipolar world of culture.
21st century — the era of postmodernism	The globalization processes and the wide spread of information and communication technologies create the ground for a comprehensive vision of Beethoven's Fantasia for soloists, choir, piano and orchestra, considering all the previous epochal and stylistic layers that were reflected in its interpretation. There is a desire for a new, individual, unprecedented, and unique performance interpretation of famous music.

Stylistic regularities of performing practice of L. van Beethoven's Fantasia

Figure 1 explains the interrelationship of the category: the composition of the participants of Fantasia; its concert basis; the situational and stylistic atmosphere in which this composition was created.

Figure 1
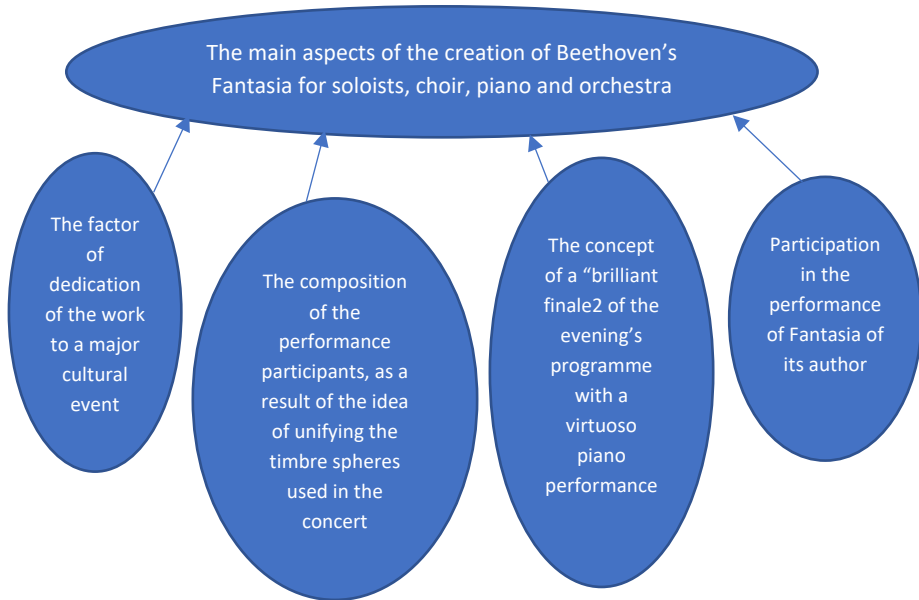
Aspects that led to the creation, performance, genre and timbre composition of Beethoven's Fantasia

Table 3 provides a comparative analysis of individual performing approaches to the interpretation of Beethoven's Fantasia.

Table 3

L. van Beethoven (1770 - 1827)	Beethoven's interpretation style is characterized by: an improvisational beginning; creation of music and its structural formation on stage during performance; orchestral thinking; large-scale dynamic waves; "Albert basses", which become a boiling figuration; overturning of melodic and rhythmic figures; textural mastery based on the juxtaposition of extreme registers; massive chord sounds; expressive pedal; showing the beginning of the conflict — opposition and synthesis; appealing intonations, clear rhythms; *rubato*; internal dynamic build-up with slowing of the tempo; the melodies speak, shout, whisper. According to A. Schnabel, Beethoven, while recording his opuses, arranged leagues and accentuations without any strict system and regularities. This fact leaves the performer (pianist) freedom of choice. The composer made almost no instructions regarding fingering and pedalization either.

F. Liszt (1811 - 1886)	Brilliant concert style; virtuosity of performance; a wealth of shades of expressiveness and an arsenal of technical methods; passion and drama; revealing the possibilities of the grand piano as a large-scale stage instrument, which concentrated the timbres and possibilities inherent in a symphony orchestra. Understanding the genre as a symbol of the era not only of late classicism, but also of the next trend — romanticism.
M. Yudina (1899 - 1970)	Yudina's style consists in the manner of playing everything insightfully and dramatically, singly, clearly, preferring slower tempos.
S. Richter (1915 - 1997)	The pianist's interpretation is distinguished by striving for authenticity; simplicity, naturalness; totality; the synthesis of music and other types of art, expressed through a love of musical theatre, the ability to think with the images of painting and literature in performance. Clarity, logic, expressive presentation of a thought in music; mastery of varying the dynamics and timbre of sounds; pure sound, not coloured by sensuality; the orchestral vision of the work and the prospects for the development of its initial thematic material; scale of performance; large dynamic contrasts are also characteristic for Richter. He conveys the conflict between Beethoven's images and themes, the dynamism of their development. At the same time, Richter is an artist who conveys powerful, gigantic passions.
M.O. Yeshchenko (1923-2000)	The pianist's style is characterized by monumentality and philosophical depth. Her approach to the performance of works is characterized by the desire to cover the composer's work in its entirety, to open unknown pages of his heritage.
L. Shugom (1946 – 2017)	Shugom's interpretation style is characterized by restraint and nobility, a reflection of a philosophical view of the world and a wise balance of emotions and feelings. The pianist reflects the entire spectrum of figurative characteristics embodied by Beethoven in Fantasia. This process is not sudden, but smooth, matte.
V. Ptushkin (1949 – 2022)	The pianist translates the classical clarity, even the asceticism of the artistic revelation of the ideas and characters of Beethoven's Fantasia. His approach to the performance of this work is distinguished by a bright display of dynamic contrasts, the brilliance of the piano technique (both filigrees fine fingered and massive chordal).
Yu. Novikov (born 1952)	A combination of velvetiness in light, graceful, moving episodes, and openness of expression of drama in pages saturated with chordal passages.

Pierre-Laurent Aimard (born 1957)	The main spheres of the performer's artistic activity are the classics of Viennese authors, through the prism of the Messianic era. Tempo restraint and contemplativeness are one of the distinguishing features of the artist's interpretation.
Elian Rodriguez (born 1959)	The position of a manifesto, an appeal to the listener is felt in the pianist's performance of Beethoven's Fantasia. The perfection of the technique and the deep revelation of the composer's style are combined with a subtle manifestation of the artist's natural temperament.
Hélène Grimaud (born 1969)	The style of monumental dramatic compositions by Beethoven and Brahms is an element and sphere of interest of the performer. The flexibility of rapid transitions from forte dynamics (fortissimo) to piano (pianissimo), from fast passages to restrained episodes. The pianist conveys the meditative nature of the images that she realizes when interpreting the images.
Leif Ove Andsnes (born 1970)	The core of stylistic preferences is the music of the romantics and, first, Grieg. However, the range of the artist's repertoire is huge: Viennese classics — Bartók. In the performance of Beethoven's Fantasia, revealing the brilliance and richness of the technique, preserving the traditions of the classical style, the pianist reveals himself as a romantic artist, when the expression of feelings, tension of emotions and passions, as well as sophisticated lyrics and meditation are expressed openly and in relief.
Kristian Bezuidenhout (born 1979)	Turning to the stylistic forms, atmosphere and timbres of the Baroque is a distinctive feature of the musician's artistic interests. The pianist is characterized by a recitative, rhapsodic style of presentation, even though he can easily convey the wide panorama of feelings and emotions reflected by Beethoven in Fantasia for soloists, choir, piano and orchestra.
Bertrand Chamayou (born 1981)	Impetuousness, rapidity, emotionality, and the ability to make a sharp transition from one image and emotional state to another, sometimes the exact opposite, as well as brilliant technique, silvery sound and its inner strength are qualities that characterize the pianist's performance of Beethoven's Fantasia.

**Performers of Fantasia for soloists, choir, piano and orchestra.
Their style and features**

Table 4 provides a historical retrospective on the interpretation of Beethoven's monumental composition by conductors of different countries and cultures.

Table 4

O. Sveshnikov (1889 – 1980)	A choral conductor who conveyed the depth and scale of monumental classical and contemporary works. He brilliantly conveys the images of heroic spirit in Beethoven's Fantasia, thus revealing one of the composer's main ideological and imaginative spheres.
K. Sanderling (1912 – 2011)	Symphonic and choral conductor. His performance style is characterized by intellectualism, strict adherence to what relates to the author's music. He shows in relief all the timbre (both vocal and orchestral) lines of Beethoven's Fantasia. Each of them sounds distinct. At the same time, they are all united in a monolithic instrumental and choral space, which conveys the mood of the triumph of light forces.
N. Harnoncourt (1929 – 2016)	The performance palette of an opera and symphony conductor ranges from Monteverdi to Berg. He is one of the bright representatives of authentic performance (he masterly played viola da gamba). In his interpretation, he brings the spirit of the baroque atmosphere, the relief of the themes of the composition. In Beethoven's Fantasia, he synthesizes sounding features at a high artistic level, which are characteristic of classicism (transparency of the texture, display of each of the timbre groups, lightness of sounding, spectacular tuttis) and romanticism (episodes of lyrics, painting).
Esa-Pekka Salonen (born 1958)	A conductor who devoted his creative life to the performance of modern music (Bartok, Stravinsky, Messiaen, Shostakovich). However, the works of the Viennese classics, in particular, Haydn and Beethoven, received his individual interpretation. Each timbre line of Beethoven's Fantasia by has its own dramatic plot. He tends to the type of performance, which is close to rhapsody. However, all components of the choral and orchestral textures act as components of a single system, complementing each other.
Yu. Yanko (born 1961)	The conductor turns to works of different times, cultures, schools and styles. He is distinguished by a perfect knowledge of the characteristic features of styles of the composers of the past and the present centuries. In the performance of Beethoven's Fantasia, the emotionality

	of Yanko as a conductor is deeply connected with the clarity of gestures, which reflects the high level of the performer's artistry.
V. Oliinyk (born 1974)	A conductor of the younger generation who works successfully in various genres: opera, ballet, oratorio, cantata, symphony, instrumental concert. In Beethoven's Fantasia, he clearly shows the stages of formation of a single dramatic line of the work. At the same time, he deeply unites the orchestral and choral parts in this space.
A. Syrotenko	The conductor and choirmaster translate the composers' ideas in scale forms (C Orff's Carmina Burana; Beethoven's Fantasia). He subtly and vividly reveals such aspects of the works as the internal dynamics of development, the lyrical character of themes. The choirmaster pays special attention to the principles of nuance in the interpretation of the music.
Pablo Heras-Casado (born 1977)	The conductor works in various, as a rule, large-scale genres of world classics, which include instrumental, choral and opera music. In Beethoven's Fantasia he conveys the immensity and depth of images. As for the performance of Beethoven's Fantasia, he expresses dynamism, lightness, liveliness. This applies both to individual timbre lines and to the texture as a whole.
Yu. Chekhlata (born 1987)	The conductor and choirmaster, whose area of interest is the disclosure of voluminous works, dramatic and diverse in nature (Beethoven's Fantasia; Polovyi's Solemn Mass). They are distinguished by a philosophical concept and, at the same time, broad lyricism, which is complemented by bright genre elements.

Beethoven's Fantasia in the interpretation of conductors

So, the conductors (choral, symphonic), pianists who took part in the performance of Beethoven's Fantasia, developed a single performance concept, which is based on the desire to show the greatness, scale, and depth of the work's images. This is evidenced by several examples of successful and highly artistic co-operation of performers of different parts of the work.

Sanderling (conductor of the orchestra), Sveshnikov (choir director) and Richter (pianist) brilliantly reflected the heroic spirit of the titan composer's work. Courage, fortitude, the mood of triumph, which comes when the light forces win — these are the main images of their interpretation of Beethoven's Fantasia. Even the lyrical episodes (in the parts of the piano, choir, orchestra)

differ in dynamics, the desire to reveal the heroic beginning, as one of the features laid down by the author. This idea united all participants of the performance.

Communication between the conductor, pianist, orchestra, choir and solo vocalists is very important in the creation of performance interpretations of Beethoven's Fantasia. When a choral group is invited to perform Fantasia, its director works with it, while in other cases the conductor of the orchestra works with the artists invited to perform the choral component of the work.

Harnoncourt (conductor of the orchestra, who also worked with the choir) and Aimard (pianist) vividly convey the classical features of this work (clarity, accuracy of each timbre line, transparency of the texture, lightness of sound, which are changed by the richness of the pages that translate the triumph of light forces), and the artistic principles of subsequent romanticism (a rich and expressive visual and psychological palette, a wide scale of dynamic shades, a focus on episodes of lyricism and silence). As for the performance interpretation of the choral part of Beethoven's "Fantasia", Harnoncourt will adhere to the principle of a relief display of solo parts (in the form of expressive melodic and thematic echoes between male and female voices) and unification, where a variety of timbre colors is preserved. In this regard, Aimard supports the conductor's position, as he brilliantly conveys the brightness of the sound of the solo piano and its inseparableness from the orchestral and choral texture in episodes where all parts (piano, choral, orchestral) act as a monolith.

Salonen (conductor of the orchestra, who also worked with the choir) and H. Grimaud (pianist) reveal a wealth of dynamic nuances to the listeners. The style of their performance is similar in nature to rhapsody. The lyrical episodes of Beethoven's Fantasia resemble meditation islands.

Yanko Yu. (conductor), A. Syrotenko (choirmaster) and V. Ptushkin (pianist) conveyed to the listeners the version of the interpretation of the classical piece that is closest to the authentic sound. This is reflected in the clarity of the sound of each of the timbre layers of Beethoven's Fantasia, the asceticism and transparency of the translation of the textural background in general, the mastery in revealing the images of deep drama, tender lyrics, and triumph.

Oliinyk V. (conductor), Yu. Chekhlata (choir director) and Yu. Novikov (pianist) conveys dramatic tension, which is the sphere opened by the composer in the most versatile way. They reveal the various stages of its formation when the piece is sounding — from hidden anxiety to the final triumph. In this regard, the pianist, and the conductor (who directs the orchestral and choral parts of the performance) act as artistic like-minded people, which contributes to the vivid individual interpretation of a well-known work.

In a harmonious tandem, Casado P. (conductor) and K. Bezuidenhout (piano) showed the emotional (more broadly, pathetic) world of Beethoven's music in many aspects.

As the analysis of different types of interpretations of L. Beethoven's Fantasia shows, the performers (orchestra conductors, who also took on the mission of choirmasters in the rehearsal process, directors of choir and pianists) acted as a single team, embodying an interpretation adequate to the composer's idea. In each of the examples, the artistic attention was concentrated on a certain side of the composer's boundless thinking (heroic spirit; dramatic tension; the triumph of light forces, which were interspersed with philosophical reflections, were warmed by lyrics, and were also accompanied by images of the struggle for the ideal of brotherhood, the unity of mankind). However, each of the examples became a reflection of the collective worldview and realization of its nuances in music.

As for the vocal (solo and choral) part of Beethoven's Fantasia, in the process of studying the work and performing it under the conductor's guidance, the choirmasters tried to convey the principle of a bright, relief presentation of the thematic material, which appears as a broad chant. The beauty of the lyrical cantilena reflects the main content of the text, which praises the greatness of nature, which gives people the gift of creation and the power of unity in love, which God gives. The main technical methods of forming the musical fabric in this case are complementarity (call-up between solo, ensemble, and choral groups) and unification in imitative episodes and massive full-tone harmony (rhythmic unison).

Table 5

Collective instrumentalism	Balanced timbre composition of the orchestra.
Solo instrumentalism	The acquisition of the piano as one of the leading roles in the field of performing arts, its rise to the position of a concert instrument.
Vocal and choral component	The three-dimensional sound of the choir, as a significant, multifaceted (due to the mixed composition) part of a large-scale work. Deep disclosure of timbre shades not only of vocal groups, but also of soloists. Translation of the brilliant possibilities of the opera singing technique in the context of a composition that combines several complex genres.
Performance transformation	A gradual transition from the technical arsenal characteristic of the harpsichord to the set of interpretive methods inherent in the modern grand piano.

Principles of shaping performance manner	Clarity, rationalism, alignment of elements, filigree.
Tempo	Referring to a moving and rapid speed of sound (*vivace, allegro, presto*).
Nuancing	In accordance with the atmosphere of "storm and onslaught", the melodic is massive and calls out, declares an idea that expresses the pathetic element, affectation.
Timbral palette	A transition from the sonority characteristic of a harpsichord to its variant characteristic of a grand piano, and then — an orchestra. The mixed composition of the choir ensures the relief of the sound. It is enriched by the principle of complementarity between groups of female and male voices (both choral and solo), which are united at the end.
Metro-rhythm	The foundation of binding the form, its integrity and stability of dynamic development, organization.

Aspects of the interpretive style of the Viennese classical school

Figure 2 shows that three major genres, which had a sweeping content, significance and role in certain periods were united in Fantasia for soloists, chorus, piano and orchestra.

Figure 2
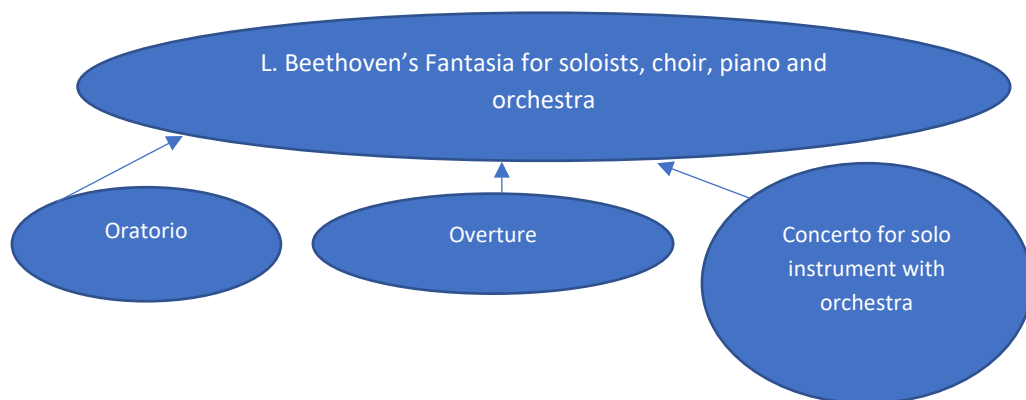
Musical genres integrated by Beethoven in Fantasia for soloists, choir, piano and orchestra

Table 5 shows the characteristics of these genres during the period when the analyzed work was created (1808).

Table 6

Concert oratorio	Having reached its heyday and artistic heights in Baroque music (Händel), the oratorio provides an opportunity to occupy a leading position in musical culture to the genres of instrumental (solo and symphonic) music. It preserves its traditional structure, undergoing the enrichment of melodic as a result of the establishment of the major-minor system, folk sources. In Fantasia, Beethoven strives to revive the oratorio genre, to realize it in a new quality — as a herald of the ideas of the new time, while integrating into the sphere of instrumental genres that flourished and became very common in the 19th century.
Programmatic overture	A genre that became extremely popular in the work of romantic composers. It was the programmatic overture that turned out to be an artistic laboratory for the creation of programmatic music, which Beethoven provided for in Fantasia for soloists, choir, piano and orchestra. The brilliant overtures of W. Mozart to his operas The Marriage of Figaro, Don Juan, The Magic Flute were also the reasons for that. In the 19th century, the orchestral overture appeared as an independent work and became widely used on stage.
Concert for solo instrument with orchestra	Genre, like the orchestral overture, which reached its heyday and peak in the 19th century. Reflecting the progress related to the technological evolution of the piano, it became a symbol of the concert performance of the era of late classicism and, mainly, romanticism. In Fantasia, Beethoven reflected the significance of the piano as a solo stage instrument, revealed its scale and limitless potential from the perspective of timbral colors. In general, the composer predicted the importance of the piano concerto genre and its brilliant prospects for subsequent eras and styles.

**Oratorio, overture, and piano concerto at the beginning
of the 19th century**

So, in Fantasia for soloists, choir, piano and orchestra Beethoven became one of the founders of concert pianism, as well as the genres of programmatic overture and solo instrumental concert and continued the development of the oratorio genre. This opened unlimited possibilities for the composers of the initial period of romanticism when he wrote his masterpieces. Beethoven reformed the system of concert interpretation,

expanding its scope, enriching the content, and modernizing the style and manner of performance. The author's artistic achievement was a harmonious synthesis of large independent genres into a single whole. There are many variants of performing interpretation of this work. All of them, through the prism of the individual, unique and inimitable style of the pianists who played it, convey the scale, depth of content and greatness of Beethoven's creative achievements in such areas as genre, performance art, modernization of the traditions of these areas.

Discussion

The music of the composers of the Viennese classical school, in particular Beethoven, as a large-scale cultural and historical phenomenon attracted and continues to attract the researchers' attention.

Pohoda O. studied the nature of the development and content of the chamber and vocal art of Germany in her publication. The genesis of the historical and stylistic interaction of music and text in the process of interpreting this work is analyzed on the example of Beethoven's Fantasia[16].

According to the academic opinion of Pohoda, Fantasia combines compositional, genre features of free form and sonata in L. Beethoven's creative work. His large-scale work (Fantasia for mixed choir, piano and orchestra) is a harbinger of the symphonic fantasies of the Romantic era. At the same time, it is a brilliant example of processing a vocal composition created by a classic earlier. Pohoda also explores the historical specifics of fantasia as a genre in the works of the Viennese classics; different points of view on its individual and stylistic interpretation and consideration in the context of the concepts and functions developed in the same period in philosophy, literary and poetic creativity, and fine art; its construction[17].

Zymohliad focuses on the factor that the piano art of Ukraine of the 20th century, in particular, the activity of Yeshchenko, who brilliantly performed the piano part in Beethoven's Fantasia, helped to preserve the classical

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[16] Pohoda, Olena. Fantasies for piano as genre constant in creative heritage of L. Beethoven. Problems of the interaction of art, pedagogy and the theory and practice of education, 45, 2015, pp. 219-231. http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?I21DBN= LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_ meta&C21COM=S&2_S21P03=FILA=&2_S21STR=Pvmp_2015_45_20

[17] Pohoda, Olena. Piano fantasies of Viennese classics in the context of philosophical and artistic concepts of imagination at the turn of the 18th-19th centuries. Abstract of the dissertation for obtaining the scientific degree of Candidate of Art History, 2009. I. P. Kotlyarevskyi Kharkiv State University of Arts.

traditions of enlightenment, compositional, performing, and pedagogical creativity[18].

Hanson and DeNora consider the phenomenon of "genius" in the context of new social paradigms. The authors focus on such a phenomenon as "serious musical culture". The works of Beethoven, in particular, Fantasia, are considered from this perspective as examples of the "higher genre"[19].

Rehfeldt et al. examine the factors that made Beethoven's music, in particular, Fantasia, widely popular throughout the world. In their opinion, this was facilitated by the traditions of the Viennese classical school, which the composer sought to develop, enrich, and modernize. The style he developed helped to create music even when he became almost deaf. The success and popularization of his legacy were also based on the symbols and ideas that he embodied in sounds and melodies, rhythms, and dynamic waves. They became a reflection of the values of freedom and democracy[20].

Martin-Castro and Úcar study the problem of tempos used by Beethoven, based on the marks made by the composer. He left them in the manuscripts of his works, as he responded to the technical innovation of the beginning of the 19th century – the metronome. In 1815, it was patented by Maelzel. The researchers point to the fact of discrepancy in the tempos practiced by modern performers and those recommended by the author. In their opinion, the reason for this phenomenon is that the choice of the optimal performance speed relates to the phenomenon of perception, which is formed in a certain cultural context[21].

Noorduin also studies the nature of tempos used by Beethoven. He lists the most common variants during the composer's lifetime. The researcher encourages musicians and researchers in the field of performing arts to deeply study Beethoven's artistic practice. According to him, this will help

[18] Zymohliad, Natalia. National Piano Music as a Factor of Development of Pianistic Culture of Ukraine in the Mid. 20th Century. Culture Of Ukraine, 50, 2015, pp. 102-112. http://rio-khsac.in.ua/culture_files/cu50.pdf

[19] Hanson, Alice, DeNora, Tia. Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803. Notes, 53, No. 3, 1997, pp. 798.
https://www.researchgate.net/publication/270264417_Beethoven_and_the_Construction_of_Genius_Musical_Politics_in_Vienna_1792-1803

[20] Rehfeldt, Ruth Anne, Chan, Stephanie C., Katz, Brian. The Beethoven Revolution: A Case Study in Selection by Consequence. Perspectives on Behavior Science, 44, No. 2, 2020, pp. 1-18. http://dx.doi.org/10.1007/s40614-020-00271-x

[21] Martin-Castro, Almudena, Úcar, Iñaki. Conductors' tempo choices shed light over Beethoven's metronome. PLoS ONE, 15, No. 12, 2020, e0243616.
http://dx.doi.org/10.1371/journal.pone.0243616

reveal its historical background and open wide horizons for conductors and soloists for experimental works with the tempos of the Viennese classic[22].

Noorduin examines the quantitative indicator of Beethoven's published works. He emphasizes the importance of the materials provided by the Beethoven-Haus website. In particular, the researcher focuses on scanned versions of valuable manuscript sources, as well as on links that allow finding images of input data (manuscripts)[23].

Noorduin addresses the discussion topics and issues related to the appropriateness of creating another new record of Beethoven's monumental works. Many performers hold the opinion that the classics must be performed and popularized. There is also an opinion that there are already perfect versions of its interpretation, where the Master of Musical Art have done everything possible and we, as their heirs, can enjoy the sound at the peaks of performance[24].

Noorduin analyses the instructions of Beethoven's closest associates regarding the interpretation of his works: Carl Czerny and Ignaz Moscheles. He raises the issue of the autonomy of their judgments, and even the possibility of performers, in particular, modern ones to individually interpret the composer's wishes, from artistic-aesthetic and ideological-technical tasks[25].

In his Doctor of Musical Arts (DMA) thesis, Roberts draws stylistic and genre parallels between the work of Mozart and Beethoven. As an object of research in this direction, the researcher chooses three large-scale and unique works of the composer: Piano Concerto No. 1 in C major (op. 15); his only opera Fidelio (op. 72) and the monumental Missa Solemnis (op. 123). In these works, as well as in Fantasia for soloists, choir, piano and orchestra, L. Beethoven saw his genius mentor in Mozart, whose testaments he embodied in his own music in a deeply individual way[26].

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[22] Noorduin, Marten. The metronome marks for Beethoven's Ninth Symphony in context. Early Music, 49, No. 1, 2021. http://dx.doi.org/10.1093/em/caab005

[23] Noorduin, Marten. Is There Any Scope for Another Edition of Beethoven's Piano Sonatas? Nineteenth-Century Music Review, 17, No. 2, 2019, pp. 1-12. http://dx.doi.org/10.1017/S1479409819000053

[24] Noorduin, Marten. Why Do We Need Another Recording of Beethoven's Ninth Symphony? Nineteenth-Century Music Review, 18, No. 3, 2020, pp. 1-9. http://dx.doi.org/10.1017/S1479409820000026

[25] Noorduin, Marten. Re-examining Czerny's and Moscheles's Metronome Marks for Beethoven's Piano Sonatas. Nineteenth-Century Music Review, 15, No. 02, 2017, pp. 1-27. http://dx.doi.org/10.1017/S1479409817000027

[26] Briggs Roberts, Jeremy Ryan. The influence of Wolfgang Amadeus Mozart on the creative life and output of Ludwig van Beethoven: a cross-genre investigation. https://www.researchgate.net/publication/33521786_The_influence_of_Wolfgang_Amadeus_Mozart_on_the_creative_life_and_output_of_Ludwig_van_Beethoven_a_cross-genre_investigation

Baldassarre considers the problem of recording the music performed, as an improvisation, on paper. He emphasizes the complexity of this process and the deep responsibility towards musicians and listeners on the part of specialists who carry it out. Beethoven's Fantasia for soloists, choir, piano and orchestra also contains an opening section, which is responsible for the manner of performance and structure, improvisation. As is known, the composer himself made its notation, but he left his interpreters the opportunity to vary some nuances of the sound at their individual artistic discretion[27].

Teachout investigates the factor of transformation of performance style during the transition to sound recording practice. The audio heritage of the outstanding pianist Schnabel (1882-1951) serves as a laboratory for the analysis of this problem. According to the experts' testimony, this musician was the only interpreter of the works of the Viennese classical school of his generation. He was given the opportunity to record most of his concert repertoire, in particular, the cycle of Beethoven's piano sonatas. The importance of this issue is determined by the value of audio and video recording of the composer's outstanding works, in particular, Fantasia for soloists, choir, piano and orchestra. They provide an opportunity for an in-depth study of interpretive manners and styles based on the context of the national instrumental school, historical period, and stylistic traditions[28].

Gülke touches on the issue of Beethoven's implementation of his own ideas with the help of the author's performance of his works. Fantasia for choir soloists, piano and orchestra may be one of the clearest examples of this fact. The researcher reflects on the "irrationality of feelings" characteristic of the composer, which became a reflection of both the aesthetics of the period of the composer's life and work, as well as his ideological, artistic world and aesthetics[29].

Goebl et al. investigate the phenomenon and principles of expressive music performance. They monitor live performances and listen to audio recordings. The experts established the fact that expressiveness is one of the main values for achieving the interpreter's goals. Pianists contributed their own vision and embodiment of the intensity of dynamic waves, tempo, sounding time, and articulation to the written music of the Vienna classical school, including Beethoven's Fantasia. Sometimes the performer's movements

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[27] Baldassarre, Antonio. Text, Sound and the Freedom of Interpretation Observations on Beethoven's Music. MusikTheorie, 28, No. 4, 2013, pp. 325-350.
https://www.researchgate.net/publication/282721507_Text_Sound_and_the_Freedom_of_Interpretation_Observations_on_Beethoven's_Music

[28] Teachout, T. The Great Schnabel, 2007.
https://www.researchgate.net/publication/293371568_The_Great_Schnabel

[29] Gülke, Peter. Zum Verhältnis von Intention und Realisierung bei Beethoven. Auftakte — Nachspiele, pp. 54-72, 2006. http://dx.doi.org/10.1007/978-3-476-00165-8_8

during the concert, his plasticity help to reveal the process of interaction of the musician with the instrument and the audience[30].

Pati et al. note that the performance of the same work, including Beethoven's Fantasia, can differ from the perspective of dynamics, articulation, and tempo. They also presented the relationship between the pitch of sounds, the speed of music performance and the quality of emotions it expresses. The researchers determined the role and significance of the performer as the main translator of the composer's ideas[31].

Huang et al. explore the possibilities of artificial intelligence to perceive live music, in particular, Beethoven's Fantasy for soloists, choir, piano and orchestra. The researchers consider three of its models: a convolutional neural network; combined embedding model; a matrix that uses distance patterns between the contours of the key and the score. Their value lies are in the function of evaluating the quality and content of the sound of works[32].

There is data on the historical factor of public perception of Beethoven's Fantasia for soloists, choir, piano and orchestra at the premiere, as a concert composition where the piano plays the role of the leading instrument. The orchestra and choir are later added to the soloist to enhance the effect of solemnity and grandiosity. The composer himself says that he created Symphony No. 9 with the choir in its finale in the same way as Fantasia, but on a grander scale. The contents of the texts written by the vocalists of both works are also deeply related to each other by glorifying the ideas of love, the greatness of nature, the brotherhood of all peoples of the earth, their unity[33; 34].

Current information sources contain interesting historical facts about the premiere of Beethoven's Fantasia for soloists, choir, piano and orchestra. In particular, the memories of Prince Edouard de Lobkowicz (Beethoven's patron), who was present during the first performance of the piece, are of

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[30] Goebl, Werner, Dixon, Simon, De Poli, Giovanni, Friberg, Anders. Sense in Expressive Music Performance: Data Acquisition, Computational Studies, and Models. Sound to Sense - Sense to Sound: A state of the art in Sound and Music Computing, pp.195-242, 2008. Berlin, Logos Verlag. https://www.researchgate.net/publication/261946103_Sense_in_Expressive_Music_Performance_Data_Acquisition_Computational_Studies_and_Models

[31] Pati, Ashis, Lerch, Alexander, Arthur, Claire, Gururani, Siddharth. An Interdisciplinary Review of Music Performance Analysis. Transactions of the International Society for Music Information Retrieval, 3, No. 1, 2020, pp. 221-245. http://dx.doi.org/10.5334/tismir.53

[32] Huang, Jiawen, Ning Hung, Yun, Pati, Ashis, Gururani, Siddharth, Lerch, Alexander. Score-informed Networks for Music Performance Assessment, 2020.
https://www.researchgate.net/publication/343415328_Score-informed_Networks_for_Music_Performance_Assessment

[33] Sofia Philharmonic. The Fantasy (Fantasia) for piano, vocal soloists, chorus and orchestra, op. 80. https://sofiaphilharmonic.com/en/works/ludwig-van-beethoven-the-fantasy-for-piano-vocal-soloists-chorus-and-orchestra-op-80/

[34] Britannica. Choral Fantasy in C Minor, Op. 80 work by Beethoven. https://www.britannica.com/topic/Choral-Fantasy-in-C-Minor

interest. The duration of the concert and some technical difficulties of its performance did not prevent him from feeling the innovation, grandeur, and power of the work[35].

The researchers focused and showed a deep research interest in various areas related to Beethoven's creative work, in particular, his Fantasia for soloists, choir, piano and orchestra. However, the performance interpretation of this work as a solid, multifaceted, and integral phenomenon has not been analyzed. This topic is relevant and promising for research now and in the future. This is determined by the importance of understanding the heritage of the era of Viennese classicism and preserving its achievements for future generations.

Conclusions

The object of this research — Beethoven's Fantasia for soloists, choir, piano and orchestra is a relevant field of study for musicology, art studies, and performance practice. The following aspects were identified while researching the problem of performance interpretation of the works of the Viennese classical school using the example of Beethoven's Fantasia:

- aspects of the stage interpretation of the piano from Beethoven's Fantasia in the historical and temporal context;

- stylistic regularities of performing practice that relate to Beethoven's Fantasia;

- factors that led to the creation of the composition, genre and timbre composition of Beethoven's Fantasia;

- the style of performers of Fantasia for soloists, choir, piano and orchestra;

- characteristic features of the interpretive style of the Viennese classical school;

- musical genres united by Beethoven in Fantasia for soloists, choir, piano and orchestra;

- features of the oratorio, overture, and piano concerto genres at the beginning of the 19th century.

So, the issue of performance interpretation of the legacy of the Viennese classical school and Beethoven's Fantasia for soloists, choir, piano and orchestra appears as a complex unified system. The main categories of this system are:

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[35] Hollywood bowl. Choral Fantasy. Ludwig van Beethoven.
   https://www.hollywoodbowl.com/musicdb/pieces/261/choral-fantasy

- piano as a solo concert instrument;
- synthesis of piano, orchestral and choral parts;
- the performance manner of the era of Viennese classicism;
- the uniqueness and originality of Beethoven's Fantasia in terms of genre, compositional and technical direction;
- variety of styles of performance interpretation of Fantasia for more than two centuries;
- the main vectors of performance interpretation using the example of Fantasia;
- genre of Fantasia.

The research findings can be used in the field of concert performing practice. They are relevant for the researchers in the field of interpretology, history of pianism, genres, and musical form. They will also be effectively applied in the subjects of secondary and higher music educational institutions: Piano Teaching Methodology, History and Theory of Choral Performance, Analysis of Musical Forms, Psychology of Performance. The real problem is promising for researchers, as it appears as a complex, multifaceted phenomenon, the categories of which, while preserving the internal content, will be updated with the help of new performance interpretations.

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INTERPRETATIVE TRENDS OF BEETHOVEN'S ORNAMENTATION

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SUMMARY. Outstanding representative of the classical music composed in the transition period from XVIIIth to XIXth centuries, Ludwig van Beethoven remains memorable in the history of music through the strength, audacity, and remarkable rhetoric of his musical discourse. With the mastery of a demiurge, he coalesces in the texture of his thematic ideas' heroic, pathetic or pastoral configurations, making the most of the technical-expressive possibilities of the epoch's instruments into a authentic instrumental-interpretative manner. Advocate of a prevailingly monumental interpretation, Beethoven will perfect his instrumental style through authentic details which are the subject of the varied attack modes, of ornamentation, articulation, pedaling, etc., which are the personalized elements of a challenging technique. Approaching the aspect of Beethoven's ornamentation, the present article will bring into focus the identification of the dominant ornamental components and their treatment from an interpretative viewpoint with emphasis on the authenticity of the artistic representation.

Keywords: Art & Music, piano, Beethoven's language, ornamentation, interpretation, authenticity

1. Introduction

A musical work can acquire through authentic interpretation a valuable image and offer, at the same time, sheer professional satisfaction to its conductors. Viewed from another perspective, the sonorous outcome

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of a musical creation can reflect an arguable interpretative manner with an uncertain thematic message that can distort the creative image that the composer desired to outline. Nobody wants to fail in his/her interpretation, every instrumentalist valuing the beauty and significance of their artistic performance. A successful interpretation is utterly dependent on a thorough theoretical and instrumental knowledge of the approached work. The final image of the musical creation is the result of several materialized analytical filters, of the acquired instrumental skills, as well as of the stylistic background specific to the musical trend, historical epoch, and respective composer. The details and particularity of the composer's musical language are among the most important artistic coordinates that underlie an exemplary interpretation. The respect shown to the interpreted work, to the composer, audience and artistic performance requires on the instrumentalist's part a deeper understanding of this aspect. Irrespective of the magnitude of the artistic manifestation in which they perform, instrumentalists must approach in their interpretation the authentic elements of the musical language that bestow uniqueness on the work.

Bringing a radical change to the musical language at the turn of the XIXth century, Beethoven is the composer who was mark classical music with a profound musical discourse, outlined by strength and expressiveness. All were various ideas that he dressed in daring and surprising conceptual clothes. Employing the physical-emotional complexity as the cornerstone of his monumental work, Beethoven opens the doors to horizons oblivious of Haydn's predictable comfort and Mozart's unaffected universe. Although chronology ties him to classicism, the novelty of language perceived from a structural and interpretative viewpoint makes its way towards the moving Romantic trend. Nor can one neglect the significant contribution that he made to the improvement of instruments, the intensely emotional perspective from which the composer looks at the musical phenomenon particularly enhancing their expressive qualities.

2. The guiding marks of an authentic interpretation of Beethoven

Challenging even for the most illustrious pianists, Beethoven's repertoire demands of instrumentalists, aside from faultless pianistic skills, a thorough knowledge of the composer's stylistic-interpretative particularity. By combining language elements with timbre effects, typical of an orchestral vision, and various tones of touch personalized through multiple differentiations, Beethoven's interpretative manner can be considerably put to account. The late XVIIIth century witnesses a particular technique that, as Czerny asserts,

casts a shadow on the era's characteristic non-legato in favor of legato's uninterrupted way of touch. "While we were exercising, my attention was particularly drawn to his ability to play legato in a way that could not be broken, and which all pianists of the time thought to be impossible to perform at the piano."[2] Therefore, centered on the legato, whose sonorous outcome spurs the melodic musicality, Beethoven's piano technique results in the development of the expressive side of the instrumental discourses, the interpretation being dominated by a romantic kind of emotion.

Predictable for the epoch's conservatism, the new approach was criticized, Mozart's supporters disapproving of Beethoven's manner of interpretation with such terms as *imprecise, extreme, indelicate,* an interpretation lacking the luster and elegance of the majority of the era's pianists. It was natural that the old school interpretation with its clear and clean execution of the musical text, often in a graceful manner, with the Allegros commonly interpreted in staccato, should conflict with the legato and cantabile manner adopted by Beethoven, a technique that was, as Czerny argues, utterly strange to the contemporary pianists. "The legato and cantabile on the piano were unknown at that time, and Beethoven was the first to discover new and grand effects on that instrument."[3] The original vision sets the tone of a new stylistic era, profound and noble, which, as Andre Watson points out, offers the interpretation an escalating expressiveness, a new tone whose cantabile profile gives weight particularly to the deep slow movements. "The expressive quality of Beethoven's own playing, according to Czerny, was distinguished by passionate strength, alternating with all the charms of a smooth cantabile, strict legato of chords, a new type of singing tone and many hitherto unimagined effects, characteristics which would be mirrored throughout his creative life, especially in his many profound slow movements."[4]

In the history of classical music, Beethoven will be known as a supporter of an interpretation marked by expressiveness and character, in which high sensitivity takes precedence over the epoch's elegance and balance. The perspective from which he looks at the musical phenomenon makes a great difference for the evolution of classical music, the seeds of the Romantic movement springing along with the characteristic emotion of his creation whose intensity increases in the works of his last two production periods.

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[2] Prod'Homme, Jaques, Gabriel. translation Bălan, George. *Beethoven văzut de contemporani,* (*Beethoven Seen by His Contemporaries).* Humanitas Publishing House, Bucharest, 2007.

[3] Kullak, Franz. *Beethoven's piano playing,* Dover Publication, Mineola, New York, 2013.

[4] Watson, Angus. *Beethoven's Chamber Music in Context.* Boydell & Brewer Press, Woodbridge, 2010.

3. The melody and its ornaments – a general view

A perfect interpretation of a musical work involves the instrumentalist's compulsory acquisition of a plurality of elements specific to the composer's musical language, among which the melodic ornamentation – "secondary notes used to embellish the main notes of a melody."[5] Apparently a minor detail as compared to the dynamic and agogic elements or the expressive interpretation of the musical discourse, the melodic ornamentation can seriously damage the stylistic aspect of the musical work or even impinge on "the true spirit and character of a composition"[6], as stated by Frederick Neumann. A shallow approach to this aspect can give the work a stylistically confusing image of the creation period and, at the same time, can oversee certain particularities that can define the composer's own way of expression. The ornamental elements, of which some are structurally secondary, embellish the melody, giving the musical ideas a design that is unique, or characteristic in certain circumstances. At the same time, the ornamental elements, though of a melodic character, can emphasize the individuality of a rhythmic formula, whose attribute can carry a thematic weight in a certain musical context. Dating back to the XIIIth - XIVth centuries, the ornamental notes acquired a final form along with the establishment of the pre-classical trend, which tested their utility particularly out of the desire to replace the short duration produced by the sounds of the harpsichord. The baroque melody, dedicated to the harpsichord, practically aimed through rich ornamentation to prolong certain fundamental notes, whose structural significance required their mental support in the absence of their graphic representation. At the same time, the melodic diversity, because of the rich ornamentation, deprives the text of a work composed for the harpsichord of a possible monotony of the musical discourse, the deficiencies of the instrument bringing their own contribution to this aspect. Of these, one can mention the lack of dynamics, the metallic timbre, a low volume, as well as the impossibility to realize an expressive tone. The role of ornaments in the context of the baroque melody does not limit itself only to the sonorous intensification of the main notes, as the linear aspect resulting from the unification of several ornamental elements contributes to the embellishment of the musical phrases, feature that places them in the category of melodic ornaments. The harmonic properties of the melody can as well be influenced by certain ornamental aspects, the ornamentation – viewed from the perspective of

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[5] Popovici, Timotei. *Dicționar de muzică, (Dictionary of Music).* Publisher Musical Grafoart, Bucharest, 2015.

[6] Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque.* Press, Princeton University, New Jersey, Oxford, 1983.

its sonorous verticality – being possibly responsible in certain situations for the dissonant particularization of the musical discourse.

In time, along with the evolution of instruments and compositional conceptions, ornamentation will experience new states and its approach will be much closer to the structural quality of the melody. Ornamentation tends to occupy a well-defined place in the melodic structure of the works, becoming an integrating part of the musical thinking, an ideology adopted by the grand masters of the XIXth century like Chopin and Liszt.

3.1. The melodic ornamentation seen from the perspective of Beethoven's language

Born in antithesis to the abundance of decorative elements, to the luxuriant design and the rich melismas representative of the XVIIth century and the first half of the XVIIIth century, classicism imprints new features on cult music. Balance, simplicity, and control are the labels of the new trend that reflect on all musical language elements, particularly on melody. It is the era of instrumental music, which, in key with the new tendencies, offers the instruments the possibility to develop significantly, the acme being reached at the turn of the century. Chronologically identified as a period in which Ludwig van Beethoven perfected his compositional qualities, the era bears the mark of the great composer's vision. The evolution of the instruments is the result of Beethoven's need to sonorously materialize the varied and novel ways of expression. Beethoven's freedom of language and the systemic greatness of his vision represented the most considerable challenge, particularly for the piano manufacturers, for whom the composer's insistent requirement as to the exploitation of the expressive qualities of the instrument was a priority.

Because of the classical influences, ornamentation will experience certain limits, the need to use abundant constitutive elements having less resonance as compared to the stylistic tendencies of the preceding period. Dealt with in a more decorative manner by Haydn or Mozart, ornamentation will carry with Beethoven an expressive connotation as well, some components being an integral part of the melody, figures interpreted as thematic elements in certain contexts. The aspects related to the interpretation of the melodic ornamentation from a Beethovenian perspective are rooted in the methodical sources that accompanied the composer's educational path. The influences of Carl Philipp Emanuel Bach or Leopold Mozart, whose second violin method was edited exactly in the composer's birth year, were assuredly acquired under the guidance of his teachers Eeden, Pfeiffer and Neefe. The latter "[…] himself was educated in the strict Leipzig school, and likewise that

he taught his pupil, Beethoven, according to Philipp Emanuel Bach's school."[7] Beethoven's language identifies from an ornamental point of view such dominant elements as appoggiaturas, turns, and trills, which are frequently used in his musical creations. The list can be completed with freer grouping of grace notes, mordents, *arpeggiato* or fioritura, which is an element adopted from the Italian ornamentation, unfolded at the end of the musical phrase, placed between two main notes of the melodic lines (see E.g., 1) like the ones encountered in the opus 27, no. 1 sonatas.

E.g. 1

Ludwig van Beethoven, Sonata op. 27, no. 1, part IV, measure 265.

As a common denominator of both sonatas, the cadential recitative aspect of the fioritura precedes personalized passages through agogic changes, the ornamental element thus creating a bridge between the respective fragments and, at the same time, emphasizing the agogic particularity of the moment. The technical realization of the ornament is not restricted metrically, the framing of the component notes rather answering an interpretative freedom dominated by the expressive aspect of the created atmosphere. Although it is an episode characterized by virtuosity, a debut in rubato is indicated, as it marks even more suggestively the specific cantabile feature of the measure, the extended rhythmic initiation of the ornament finding its correspondence in the evocative extension of the fermata on the first beat of the measure. Harnessing the value of the fioritura will observe the relation between the graphically represented times, the three-quarter notes with which he ends his discourse being measured according to the preceding sixteenths. As compared to the appoggiatura, trill, or mordent, the fioritura is an infrequent ornamental element like the *arpeggiato* that Beethoven employs even more sparingly. Though few, the *arpeggiato* moments carry a suggestive weight such as the one that resides in the type of accord with which the piano sonata opus 31, no. 2, starts (see E.g., 2).

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[7] Kullak, Franz. *Beethoven's piano playing.* Dover Publication, Mineola, New York, 2013

Ludwig van Beethoven, Sonata op 31, no.2, part I, measures 1-2

Like the fioritura, the *arpeggiato* element belongs to the recitative ornamental category, expressiveness asserting itself as an interpretative condition. To paraphrase Robert Hatten, the mystical quality of the chord can have rhetorical qualities with, at the same time, timbral connotations, the illusion of a harp through whose chords the wind breathes offering the instrumentalist an image of a moving and expressive beauty, which accords with an exemplary interpretation. "The mystical quality of the rolled chord implies a 'Fantesie'- like discourse, and its extended and durationally delayed upper arpeggiation also suggests a play with overtone sonorities-or an allusion to the Aeolian harp."[8] Excelling in expressiveness, the recitative ornaments complete the dominant elements, the high frequency with which they are used in context developing certain patterns in execution. Appoggiaturas are among the most common components.

3.1.1. The ornamental patterns of Beethoven's appoggiaturas

Graphically represented through miniature notes placed before the main tones, appoggiaturas are ornaments that serve, as stated by Neumann, "to set off the structural elements to greater aesthetic advantage, most typically by imparting to them more grace, elegance, smoothness or variety."[9] According to the number of the component notes, appoggiaturas can be classified as simple, double treble or even multiple, the simple ones breaking down as short and long, the name depending on its metrical framing during the execution. Beethoven's works reflect the composer's preference for a more

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[8] Hatten, Robert. *"*Interpreting Beethoven's Tempest Sonata through Topics, Gestures and Agency" in *Beethoven's Tempest Sonata: perspectives of analysis and performance.* Peeters press, Leuven, 2009, pp.163-180

[9] Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque.* Press, Princeton University, New Jersey, Oxford, 1983.

intensive use of the simple appoggiaturas in comparison with the long ones. Regarding the manner of their execution, some suspicion may be aroused as the vagueness of Beethoven's graphic representations does not guarantee the interpretative authenticity of elements. One cannot ignore the fact that in the absence of the stroke across the stem, as William Newman stated, the editors, who were obviously uncertain, could have solved the problem resorting to their own experience to the detriment of authenticity. "Beethoven certainly gives no help in his notation, for he uses the eighth or sixteenth note quite indiscriminately, with or without a stroke across the stem, leaving editors even more nonplussed that with his dots and strokes for staccato."[10] As for the long appoggiaturas, elements that the composer employed sporadically as compared to Mozart, there is evidence that confirms the authenticity of execution. Referring to the piano sonata opus 10, no. 3, Czerny argues that Beethoven always interpreted it as a long appoggiatura, its duration being observed precisely due to the value it represented. "For that [the second theme of the opening movement in Sonata op.10/3] use we have Czerny's specific remark that the grace note is "a long appoggiatura."[11] The respective moment is the subject of the secondary theme (see E.g., 3), with whose debut it identifies itself. Analyzed from the perspective of voice leading, the linear aspect of the secondary theme places the appoggiatura among the melodic ornaments as it particularizes thematic discourse through fluency.

E.g. 3

Ludwig van Beethoven, Sonata op. 10, no.3, part I, measures 53-55

Known as a lover of bantering humor, Beethoven tastes the irony of the secondary thematic motive by placing the appoggiatura dissonantly from the perspective of the harmonic verticality. We witness an ornament with a double role, Beethoven turning to account both its melodic and harmonic attributes. The short appoggiaturas are the subject of several musical moments,

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[10] Newman, William. *Beethoven on Beethoven Playing His Piano Music His Way.* W.W. Norton & Company, New York, 1991.
[11] Idem.

their states emphasizing certain particularities of these moments. The only evidence referring to the significance of Beethoven's short appoggiaturas is provided by the same Carl Czerny, his disciple. The references are related to the Rondo of the first piano and orchestra concert whose refrain Czerny suggests that it should be initiated through short appoggiaturas for qualitative sonorous reasons, which agree more with the dancing character of the fragment. The ornamental emphasis of certain rhythmic particularities appears to become a pattern for the short appoggiaturas, a pattern that can outline and clarify the pointed rhythmic formulas such as the ones in the development of the sonata op. 31, no. 3 and, at the same time, the syncopated formulas, an example being the main theme of the famous Waldstein sonata. The short appoggiaturas are favored by the fast tempos, their execution speed rather fitting the energy and virtuosity specific to them. The circle closes with the register change, the composer preferring to resolve the appoggiatura through a leap to a usually ascending octave due to the timbral diversification of the musical discourse and to the emphasis of the main notes.

3.1.2. Beethoven's turn and its belonging to the contextual features

Paraphrasing Neumann, "turn is a collective name for a group of graces that is related to one principal design."[12] Formed around a main note, the turn is the ornament that composers favor mostly in the componence of the lyrical melodic lines. Typical of slow movements, these vibrate with the recitative aspect that the turn can approach during the interpretation. At the same time, the moderate tempos allow for the generous execution of the component elements particularly of those rhythmically positioned on the small note values.

Manifesting predictability, Beethoven's vision relates the turn more to the sentimental discourses in the works of his first period of creation. An analysis of the piano sonatas reveals the composer's lack of interest in the use of the ornament starting with the second period of creation, with a tendency to complete absence throughout the last works of this kind. The turn's profile does not limit itself in the Beethovenian sense only to the slow movements, particular situations drawing the attention also to the fast parts, the challenge of the execution rising with the quarter time states of the ornament. A discussion follows of the piano sonata op. 10, no. 2, which hosts such a situation in the context of development. As also results from example 4, the turn is positioned in measure 72 on the second quarter time. Its execution

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[12] Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque.* Press, Princeton University, New Jersey, Oxford, 1983.

begins with the main note, Beethoven employing the ornamental element to emphasize it in the respective fragment. Its importance carries a tonal connotation, the context identifying it as a leading tone element of the new tonality. Harmonically, it offers stability to the semi cadence of this first phrase in the development. Its diatonic position in the harmonic variant of the tonality completes the respective chord. Given the phrase dynamics and its semantic belonging to the ethos of the minor mode, one can attach to the turn expressive attributes that grant freedom of expression to it from a rhythmic point of view. The emotional weight residing in the melodics of the developing debut finds a common denominator in the recitative kinetic representation of the ornamental elements rather than in its technical and precise execution. Approached suggestively, the turn integrates into the emotional universe of the development, a state which may motivate a rhythmic imbalance or a delay of some values.

E.g. 4

Ludwig van Beethoven, Sonata op.10, no.2, part I, measures 72-73

Contrary to the expressive aspect, the quarter time turn can also be encountered as the rhythmic ornament that highlights a particular formula like the one in the Rondo of the piano sonata op. 22. As a component element of measure 22, it embellishes the musical discourse of the first couplet and is executed according to the model that is representative of the pre-classical standard turn. As a result, it will start with the upper tone of the main note, the visibly rhythmic character of the phrase being scrupulous with its precise realization. Beginning with the upper note, the number of constitutive tones is lower, the chances of a precise representation increasing.

3.1.3. Schneller in Beethoven's language

Of all the ornamental elements approached by Beethoven throughout his creation, the *schneller* – the so-called Beethovenian trill – is by far the composer's favorite. Simple or double, cadential or integrated into the melodic lines, the trills complete Beethoven's ornamental vision and embellish with their

specific vivacity the design of certain musical discourses. As for interpretation, from an authentic perspective, the approach to Beethoven's trills first treats the starting note. Consequently, this aspect will be analyzed here vacillating between the dissonant initiation of the ornament with an adjacent note as a promotor in execution – just like Bach's model or the pianistic treatises of that time – and the debut prevailingly on the main note of the trill, seldom contrary to the harmonically natural consonance. As a short digression in this regard, the sonata op. 27, no. 1, in measure 26 of the *Adagio con espressione*, initiates the trill with the main note being aware of its dissonance, which represents the seventh note of the dominant chord of the E-flat major. Despite all the influences of Bach's school, of whose ornamental vision he has a disciple, Beethoven made his choice in most situations, the realization of the trills beginning with the main note. The pro arguments are closely tied to the graphic representation of this ornamental element according to the manuscripts or first editions. They are reflected in the graphic absence of the auxiliary note, written as an appoggiatura preceding the trill and the fingering directions that undoubtedly invoke the debut on the main note. Fingering like "3-4" and "1-2", mentioned by Beethoven himself in the original edition of Bagatelles op. 119, the first two measures of no. 7 or "2-3" in the coda of the WoO 40 variations for piano and violin as well as "1-2" in measure 112 of the last movement of the sonata op. 111, confirms, as Kullak stated, that " Beethoven began the trill on the principal note."[13]

Having clarified the issue of the debut, the following discussion will focus on the end of Beethoven's trill, an aspect with controversial states in certain musical contexts. The end of the trill becomes debatable given the lack of graphic representation of the suffix notes. If these notes are written down, interpreters know how to address the end. But how do they proceed when they are not represented? Do they resort to the rules specified in the epoch's treatises, which argue as stated by Newman that "a trill may be rounded off, or tailored, with a suffix whether one is indicated or not"[14], or do they finalize it on the main note, the kind of note with which it usually starts? It is indicated that the approach to the suffix notes be related to the respective context as they have an important contribution to the realization of the melodic or harmonic objectives representative of the fragment in question. Thus, in the case of a cadential trill, the suffix underlines and completes the effect that the ornament has on the fragment, the interpreter facilitating the technical realization of the harmonic authentic concatenation. At the same time, the existence of the suffix is welcome in the situation of a chain of

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[13] Kullak, Franz. *Beethoven's piano playing*. Dover Publication, Mineola, New York, 2013.
[14] Newman, William. *Beethoven on Beethoven Playing His Piano Music His Way*. W.W. Norton & Company, New York, 1991.

descending trills like the ones in the sonata op. 31, no. 3, the component notes realizing a bridge between ornaments, or in the case of a dynamic support such as the one that anticipates the end of the fugue in opus 106. Ending the trill with a suffix is avoided in the fast tempos, the limitation of the number of ornamental notes being required by the great technical difficulty of certain passages.

4. Conclusions

The interpretation of a musical work in as truthful a manner as possible presupposes a deeper theoretical-practical knowledge of the particularities that are representative of the respective epoch and composer. The details related to the ornamental aspect are significant for an authentic and quality interpretation, although they do not have a prominent place regarding discerning the language elements specific to the studied composer.

Beethoven's language is known for its complexity as well as for the controversial stylistic aspect that defines it. Seen as a radical and being an innovator of those times, Beethoven managed to fundamentally change the perspective of cult music along with the artist's status in society for the first time in history. He elevated instrumental music to art because of the compositional vision born from his inner needs as a creator. The states of the melodic ornamentation record in Beethoven's music a clarity of the volume of representations unlike his predecessors and contemporaries, the number of the component elements decreasing with the maturation of the compositional conception. If their existence is notable in the first creation period due to Bach's influences, in the second and third periods his interest in the ornamental elements diminishes systematically. Their integration into the melody is closely related to the respective context, reasons of harmonic, rhythmic or semantic nature taking priority over the decorative feature. The analysis of Beethoven's works mirrors the composer's preference for the short appoggiaturas, which are important for defining and highlighting the rhythmic formulas. At the same time, it is worth remarking that Beethoven prefers to approach turns in an expressive manner, particularly throughout the slow movements of the sonatas. Trills are not treated shallowly either, both their beginning and last part being connected to the melodic-harmonic particularities of the respective context. A precarious approach to ornamentation will not define the interpreter's representation as authentic, the details of this aspect being an integral part of a whole that outlines the composer's originality of his compositional vision.

Translated from Romanian by Remus Stoian

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ARTISTIC ENERGY OF THE PERFORMERS IN THE MIRROR OF THEIR REPERTOIRE PREFERENCES

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SUMMARY. The problem field of this article consists of learning the essence of the phenomenon of artistic energy and understanding the performing repertoire as one of the ways of its objectification. Each component of the specified subject of study has its own problem, which is also subject to development. The choice of the proposed subject of scientific cognition is motivated by the desire to understand the phenomenon of the subject of performing interpretative activity. An important factor in its study is the disclosure of the artistic properties of the pianist's personality, which contributes to the establishment of contact between the concert performer and the listening audience. A little-studied aspect of the analytical consideration of artistic energy remains the question of methods of its objectification, which is the subject of the proposed article. It is stipulated by the perspective of the direction of modern musicology related to the scientific development of the performing repertoire. The location of the selected research subject at the intersection of the named scientific contexts is designed to understand the various properties of the subject of the performing activity as a component of a single system. Therefore, the purpose of this article is to substantiate the idea of the performers' repertoire preferences as a reflection of their artistic energy.

Keywords: pianist-performer, artistic energy, piano repertoire, interpretation, performing style.

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Introduction

The choice of the subject of scientific cognition proposed in this article is motivated by the desire to understand the phenomenon of the subject of performing interpretative activity. An important factor in its study is the disclosure of the artistic properties of the pianist's personality, which contributes to the establishment of contact between the concert performer and the listening audience. Here, two research paths are revealed, one of which has a conceptual orientation, the other is aimed at the objectification of evaluative judgments concerning the characteristic features of the image of the performer that arises in the "collective unconscious". In the first case, an understanding of the specifics of the artistic energy of the subject of performing activity as such is ensured, in the second case, conceptual ideas acquire objective, material reinforcement.

One of the promising ways of objectifying established/spontaneous thoughts about a specific performing personality is the repertoire preferences. The inherent need for pianists to expand their creative spectrum is dialectically connected with the existence of some "treasured worlds" in which they feel most comfortable, and their interpretative solutions turn into true self-expression. Thus, the repertoire preferences of the concert performer turn out to be marked by the stamp of his/her artistic energy. Thus, the problematic field of this article consists of learning the essence of the phenomenon of artistic energy and understanding the performing repertoire as one of the ways of its objectification. Each component of the specified subject of study has its own problem, which is also subject to development.

The purpose of this article is to substantiate the idea of the performer's repertoire preferences as a reflection of their artistic energy.

The research methodology is based on a combination of historical, theoretical, and psychoanalytical approaches to the study of performance as a special sphere of human creative activity. Historical anthropology is gaining importance as the most important method of cognition that studies a human in all manifestations of existence.

Review of the latest publications on the topic

Today, the performer has become almost the most important figure in the process of functioning of musical art. Not only how the legacy of the past and present is interpreted, but also the very possibility for the newest composer to attract the listener's attention depends almost entirely on him/her. The name of the performer, as a rule, becomes decisive when the public needs to make a choice whether to go to a concert hall, listen or not to this or that

piece of music[6]. Under such conditions, the artist's creativity, and its product, which is called performing interpretation, are doomed to be at the center of musicological research.

Even though many works are devoted to the specifics of musical performance, the issues of performing style and pianistic typology are insufficiently developed and, as before, require deep and comprehensive study. This happens because today in the world "musical and performing arts schools have been actively developing; the creative work of representatives of these schools presents a fairly wide range of style research"[7]. This process continues even now since the individual style of the performer cannot be considered without the interaction of other style parameters and the system that forms the entire style hierarchy[8]. Any artistic style as "organizing and controlling musical suggestiveness – the taxonomy of musically expressible emotions"[9] – consists of an endless variety of creative manifestations of its representatives.

Meanwhile, the cognition of the phenomenon of the subject of performing activity involves finding out the criteria for its evaluation. In scientific knowledge, there is a lack of a single position on this issue, because of which a spectrum of different opinions arises. For example, K. Martienssen chose technique as a manifestation of their "sound-creating will" as the principle of typology of performers, marking them with stylistic categories and characterizing each according to the proposed criteria. The scientist conventionally divides piano technique into three main types: classical – static, romantic – ecstatic, expansive – expressionistic[10]. Such a schematic distribution does not allow to reveal finer gradations and does not reflect the individuality of a specific musician of a certain pianistic type, leading to psychophysiological features of the performer.

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[6] Syryatska, Tetiana. Performer Interpretation in the Aspect of Psychology of Music Performer. Thesis for Academic Degree of Candidate of Musical Art. Kharkiv: Kharkiv I.P. Kotlyarevsky State University of Arts, 2008; Palmer, Caroline. Music Performance. Annual Review of Psychology. 1997. 48: p. 116.

[7] Govorukhina, Nataliya; Smyrnova, Tetiana; Polska, Iryna; Sukhlenko, Iryna; Savelieva, Ganna. *Style as a Topical Category of Modern Musicology and Music Education*. In STUDIA UBB MUSICA, LXVI, 2, 2021 (p. 49 – 67), DOI: 10.24193/subbmusica.2021.2.04

[8] See about it: Kapliyenko-Iliuk, Yuliya. *Dynamics of the Level Formation of Style Hierarchy in Musical Art*. In STUDIA UBB MUSICA, LXVII, 2, 2022 (p. 57 – 74) DOI: 10.24193/subbmusica.2022.2.03; and Garaz, Oleg. *The Origin of the Concept of Style in European Musical Thinking*. In STUDIA UBB MUSICA, LXVII, Special Issue 2, 2022 (p. 7 – 19) DOI: 10.24193/subbmusica.2022.spiss2.01

[9] Garaz, Oleg. *The Origin of the Concept of Style in European Musical Thinking*. In STUDIA UBB MUSICA, LXVII, Special Issue 2, 2022, p. 7 DOI: 10.24193/subbmusica.2022.spiss2.01

[10] Martienssen, Karl. Die individuelle Klaviertechnik auf der Grundlage des schöpferischen Klangwillens (The individual piano technique based on the creative will to sound). Leipzig: Verlag Breitkopf & Härtel, 1930.

A. Gabrielsson suggests evaluating the interpretation "according to the physical characteristics of the performer"[11], emphasizing that "excellence in musical performance includes two main components: a true understanding of the essence of music, its structure and meaning, as well as full mastery of instrumental technique"[12].

In some studies, the individuality of performers is studied by comparing recordings of the same composition, using mathematical methods. Thus, Madsen, ST and Widmer, G. propose to create "performance archetypes" based on the analysis of the SOM algorithm[13], based only on the comparison of agogic and dynamic gradations. Another group of authors, led by K. Kosta[14] developed a method of matching dynamic nuances as one of the main tools of expressiveness of the performance. At the same time, "a machine learning approach" was applied to "44 recordings of performances of Chopin's Mazurkas, each by 8 pianists"[15]. As a result, the authors concluded that "loudness expression can be a matter of the performer's idiosyncracy"[16].

In modern musicology, the energy approach to the phenomena of musical art is updated, in connection with which the concepts of "energy layers" (V. Syriatsky)[17], "synergy", "energy sound intonation form" (I. Yergiev)[18] and others appear. All of them in one way or another derive from the terminology of E. Kurth's[19] energy theory. Choosing the last of the above concepts as the key to the issues of this article, we offer its following definition: "artistic energy is the phenomenon of the performer's manifestation of will during the music-making through the expression of the strength of his/her temperament and spiritual influence on the Other (recipient)"[20]. By artistic energy here and in

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[11] Gabrielsson, Alf. The Performance of Music. The Psychology of Music. Cognition and Perception (Second Edition), 1999, p. 501.

[12] Ibid., p.501.

[13] Madsen, Soren Tjagvad & Widmer, Gerhard. *Exploring pianist performance styles with evolutionary string matching*. International journal on artificial intelligence tools 15 (4) Aug 2006, p. 495.

[14] Kosta, Katerina; Ramirez, Rafael; Bandtlow, Oscar F.; Chew, Elaine. *Mapping between dynamic markings and performed loudness: a machine learning approach*. Journal of Mathematics and Music 10 (2) SI, 2016, pp. 149-172.

[15] Ibid., p. 149.

[16] Ibid., p. 149.

[17] Syriatskyi, Viktor. Mystical research technologies in musicology and their use in modern music education. Music and theatre education in Ukraine: historical and methodological aspects. Kharkiv: 1998. pp. 42-46.

[18] Yergiev, Ivan. Performance synergy as the main system-forming element of the artistic universe. Scientific Bulletin of the P. Tchaikovsky National Music Academy of Ukraine. Kyiv, 2013. Vol. 107. pp.28-40.

[19] Salvesen, Christian. Musik als Bewegung: Die Energietheorie der Musik von Ernst Kurth. Tredition, 1st edition, 2020.

[20] Syryatska, Tetiana. Performer Interpretation in the Aspect of Psychology of Music Performer. Thesis for Academic Degree of Candidate of Musical Art. Kharkiv: I.P. Kotlyarevsky Kharkiv State University of Arts, 2008, p.7.

the future, we will understand those exciting waves of emotions and inspiration that come from the performer during the playing of a specific repertoire and are transmitted to the listener, forcing the latter to closely monitor and experience each intonation.

A little-studied aspect of the analytical consideration of artistic energy remains the question of methods of its objectification, which is the subject of the proposed article. Its choice is stipulated by the perspective of the direction of modern musicology related to the scientific development of the performing repertoire. The location of the selected research subject at the intersection of the named scientific contexts is designed to understand the various properties of the subject of performing activity as a component of a single system.

Discussion

Despite the high level of study of historical and theoretical problems of performance, another point of view was the study of the activities of outstanding musicians-interpreters in the field of personality psychology, its influence on the creative process[21]. According to D. Deutsch, psychology also "contributes to the understanding of music by characterizing the processing mechanisms of the listener"[22].

The interaction of subjects in the process of musical performance is an objectively existing mechanism of psychological self-expression of a creative personality[23]. Based on this ontological guideline, it can be assumed that the characterization of the performer as a subject of creativity fully reflects the peculiarities of his/her performance in a psychological sense. The natural accentuations (according to Leonhard)[24] of the character of the musician-artist in many ways direct the quality and orientation of the performance

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[21] Kyjanovska, Luba. *Psychological portrait of the composer as a source of knowledge of his individual style*. Ukrainian music: Scientific journal. Lviv, 2014, 3 (13). pp. 52–57; Varnava, Ruslana. Psychological portrait of the composer as a source of knowledge of the author's "image" (on the example of Borys Lyatoshinskyi and Vasyl Barvinskyi): diss. ... candidate of art studies. Lviv, 2017; Syryatska, Tetiana. Performer Interpretation in the Aspect of Psychology of Music Performer. Thesis for Academic Degree of Candidate of Musical Art. Kharkiv: I.P. Kotlyarevsky Kharkiv State University of Arts, 2008.

[22] Deutsch, Diana. *Psychology and Music* in: M. H. Bornstein (Ed.) Psychology and its Allied Disciplines. Hillsdale: Erlbaum, 1984, p.181.

[23] Kretschmer, Ernst. Körperbau und Charakter. Untersuchungen zum Konstitutionsproblem und zur Lehre von den Temperamenten (Physique and Character. Studies on the problem of constitution and on the theory of temperaments). Berlin. Julius Springer, 1921; Jung, Carl Gustav. Man and his Symbols. New York: Doubleday, 1964.

[24] Leonhard, Karl. Akzentuierte Persönlichkeiten (Accentuated Personalities). Berlin. Verl. Volk und Gesundheit, 1968.

interpretation, constitute its prerequisite and influence the typological features of the performance semantics. Exciting waves of emotions and inspiration that come from the performer during the music-making and are transmitted to the listener, forcing the latter to closely monitor and experience each intonation, are artistic energy that has a leading role in the formation of an individual performing style.

When a piece of music ceases to be intoned by the author, the final product of the composer's process – the musical text, which was entrusted with the role of a material carrier of the author's thoughts and feelings, becomes a dead vessel. However, as soon as performing energy is poured into it, it becomes alive again. This way its program is reactivated. However, the energy differences of the interpretations are greater when the performers are less like each other. Energy not only revives the physical body of the composition, but also changes it. Under its influence, it contracts or expands, vibrates stronger or weaker. It can also be destroyed or unexpectedly acquire new elements. In this regard, the concept of "interpretation" has been firmly established for the performer as a creative individual, the interpreter of a musical composition. In essence, all performers search for the only correct musical truth during their creative activity. In this connection, we would like to mention the Viennese pianist F. Gulda's statement that there is some kind of "ideal interpretation" that should be strived for, even though it is unattainable. The difference between the versions of the same composition is explained only by the fact that certain performers progressed differently along the path of "faithfulness to the composition". Let "this last statement be an incentive for us to continue our movement on this path, if even we realize that it has no end."[25]

Performing energy directly depends on the peculiarities of the artist's temperament. Let us immediately note that not only energy. According to psychological studies, the entire complex of a person's natural musical and artistic talent is determined by temperament. However, not just any temperament can become the necessary natural circumstance that gives rise to an outstanding artistic talent. Of course, with the help of certain methods, one can compensate for something that nature did not add. And all the same, students of even the most outstanding teachers achieve creative results not only of the highest ranks precisely because they have different natural gifts. In this sense, the question arises, with which composition does the performer have more chances to realize his/her natural abilities and find the same "right way" of a successful interpretation? Does each composition have a chance to be embodied in the closest way to the author's intention? Answers to these questions require an appeal to the phenomenon of the performing repertoire.

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[25] Gulda, Friedrich. *"Zum Vortrag von Beethovens Klavier- Sonaten"* (For the performance of Beethoven's piano sonatas). Österreichische Musikzeitschrift, vol. 8, no. 10, 1953, p. 290

The modern pianist's repertoire includes compositions of various eras, styles, and directions, namely, classical composers, romantics, composers of the 20th and 21st centuries. Repertoire trends are in the process of constant changes and transformations, which is stipulated by the cultural level of both listeners and performers. According to N. Rudenko, a pianist "must have a large repertoire (this is how he/she improves the skills), supplement it, spread it, accumulate it. Professional creative search, interest, and inspiration during the period of work on the composition contributes to a stronger memorization of it and successful performance on stage. A real performer should have a certain number of compositions that he/she can use, composing various concert programs, performing regularly and quite often"[26].

Today, the piano repertoire, both philharmonic and educational, mostly includes the compositions of universally recognized luminaries of academic classical art, which shows the repertoire's conservatism of views, limitation, and narrowness of interests both among the listening audience and among the performers. The reason for this is the overly narrow focus of a certain performer on a specific repertoire, which is related both to his/her personal feeling of the inner world and to the already created general assessment of society.

The creative individuality of the performer reflects the value system of an individual and determines the characteristic image of the musician, which distinguishes his/her playing from that of others. Communicating with the listener through musical expression, the modern performer is an interpreter of other people's compositions, conveying the composer's idea to the listener through his/her own emotions, listening and understanding. The expression of his/her own inner world in this case is secondary. But the choice of the repertoire still belongs to the performer, who has certain personal preferences regarding the compositions, the content of which correlates with his/her artistic role.

The question arises: should a musician go beyond the circle of his/her desires and expand the boundaries of the performing role? The answer is unequivocal: if the performer is on the path of becoming, of course – yes. At the stage of the apprenticeship, the role of the teacher, who must help his/her student to maintain interest in the new repertoire, is decisive. With each new composition, the skill of the young musician will grow, his/her horizons will expand, which will raise his/her skills to a qualitatively new level. Perhaps, under such conditions, the artistic role will also change somewhat since the

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[26] Rudenko, Nina. *Repertoire as the basis of a student's mastery. Some issues of its accumulation.* Music in the system of art education: relationships and countermeasures: materials of the All-Ukrainian Scientific and Pedagogical Advanced Training in the Field of Art History, Musicology, and Music Pedagogy, Odesa, March 15 - April 23, 2021. Odesa: Helvetica Publishing House, 2021, p. 219.

new repertoire is able to influence the development of some features of his/her personality.

The problem of expanding and updating the concert repertoire by addressing the unknown or underappreciated pages of the creative heritage of composers of the past and present is very relevant today, as its solution contributes to the enrichment and expansion of the performer's horizons and skills. In this sense, it is worth turning to the experience of Maurice Hinson (1930-2015), an American pianist and musicologist, a professor who devoted many years to the creation of an anthology of the piano repertoire. Starting from the 1960s, M. Hinson became interested in working on an annotated guide to piano music. Subsequently, the work acquired fundamental importance. Thus, in 1973, the "Guide to the Pianist's Repertoire"[27] appeared. Ten years later, M. Hinson came to the conclusion that the repertoire needed to be periodically reviewed and supplemented, and already in 1987, a second edition appeared, in which the piano compositions of 1,800 composers were presented in alphabetical order, including information about the authors[28]. The list had been expanded by new representatives of various national schools, including female composers, representatives of African American countries, as well as compositions that have appeared in recent years, including minimalist, atonal, for prepared piano, etc.

The American pianist J. Banovets admired this edition as "the most important bibliographical source book relating to music for solo piano in the English language"[29]. He also noted that "Hinson's massive new Guide to the Pianist's Repertoire is not only an enormously valuable bibliographical reference work, but a huge body of knowledge from a master musician which lends itself to being a tool for unravelling many difficulties and problems found in performance and teaching"[30].

In 2001, the world saw the third edition of the mentioned guide, which was announced by M. Rogan. He wrote: "Hinson is admirable for his breadth of taste as much as his breadth of knowledge"[31]. Increased by another 120 composers, it already had almost two thousand authors. The fourth edition of 2014, prepared for publication by M. Hinson together with W. Roberts, was expanded with the compositions of another 250 composers[32]. All compositions

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[27] Hinson, Maurice. Guide to the Pianist's Repertoire. Indiana University Press, 1973, 831 p.

[28] Hinson, Maurice. Guide to the Pianist's Repertoire, second edition. Indiana University Press, 1987, 856 p.

[29] Banowetz, Joseph. *Guide to the pianist's repertoire* [2nd edition]. Piano Quarterly 36, no. 140 [winter 1987-88]: p. 63.

[30] Ibid., p.63.

[31] Rogan, Michael. *Guide to the pianist's repertoire*. NOTES 58 (4) 2002, p.852

[32] Hinson Maurice & Roberts, Wesley. Guide to the Pianist's Repertoire, Fourth Edition. Indiana University Press Bloomington & Indianapolis, 2014. 2408 p.

are classified into 4 groups according to the degree of complexity. The editors left their comment: "This book is dedicated to pianists and piano teachers from around the world who have inspired us. With admiration and appreciation"[33].

This colossal work is an invaluable aid to the modern pianist interested in expanding the repertoire. Practically after each issue of the collection, announcements appeared in the scientific press, giving the opportunity to learn about the appearance of a new issue to as many people as possible[34]. However, considering different compositions in one group of complexity, we can note their exceptional diversity, regarding the stylistic component, features of pianistic embodiment, figurative content, etc. How can a musician orientate himself/herself which piece will turn out better? Let us try to analyze some psychological features based on research on the interaction of temperament and personality traits of a musician.

It becomes obvious that it is the temperament that defines the main features of one or another performing style. However, a certain combination of accented traits of temperament gives rise to dominance in the artist's interpretations of one or another performance goal, on which the style of interpretation directly depends. Thus, D. Rabinovich[35] rightly divides pianists into four groups: the first strive to impress before expressing, the second – above all and no matter what it costs to express and infect the audience with their high-voltage emotions, the third – to convince with the objective harmony of reasonable perfection that is coming from the music itself, finally, the fourth – try to represent well-known music in a way that no one has ever heard it before, and play not for the audience and not even for its sake, but as if together with it, comprehending in this joint music-making the meaning and the beauty of immortal masterpieces. The given classification makes it possible to propose a typology of performing styles. According to D. Rabinovich, the performers of the first of the listed groups gravitate towards the virtuoso type of interpretation, the second – towards the emotionalist, the third – towards the rationalist and the fourth – the lyrical-intellectual[36]. In general, we can only speak of the dominance of, albeit essential, but still individual features that specifically color the interpretation.

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[33] Ibid., p. 5.

[34] Banowetz, Joseph. *Guide to the pianist's repertoire* [2nd edition]. Piano Quarterly 36, no. 140 [winter 1987-88]: 63; Rogan, Michael. Guide to the pianist's repertoire. NOTES 58 (4) 2002, pp.851-852. DOI 10.1353/not.2002.0094; Dumm, Robert. Guide to the pianist's repertoire. CLAVIER 41 (5) 2005, pp.28 -28; Manildi, Donald. *Guide to the Pianist's Repertoire*, Fourth Edition. NOTES 71 (2) 2014, pp.312-324.

[35] Rabinovich, David. Artist and style. M: Publishing house "Classic-XXI", 2008.

[36] Ibid.

A choleric temperament with high sensitivity is an indispensable physiological basis on which a real acting talent can blossom. Such musicians can combine different types of activities, for example, performance and composition, etc. After all, extraordinary concentration, bright power of experiences, captivating audience, the instant acceptance of many different decisions that affect the quality of interpretation, super-fast transfer of attention from one object to another (let us mention, at least, multifacetedness, polypersonality), the most sensitive response to what happens in the creative process and around – and all this in a stressful situation, which without any exaggeration a performance on stage is – this is subject only to a sensitive choleric (G. Gulda, Ar. Rubinstein, etc.).

Representatives of other temperaments from the first steps of mastering the acting profession will be inferior to choleric in these qualities and will gradually fall behind in creative indicators. Yes, sanguine people will lack the temperature of emotions due to their balance, and phlegmatic and melancholic people will also lack mental mobility, etc. It is clear that here and further we are talking about outstanding acting talent, and not mediocrity. One thing is certain, individuals who belong to the choleric temperament are not the same at all. They can be quite clearly different from each other in terms of strength, imbalance, speed of reactions.

Of course, there are few choleric with a low sensitivity threshold. Probably, that is why there is a shortage of talented actors. In addition, to become an actor, a sensitive choleric must have some accentuated temperament traits, without which performing creativity is impossible at all. We shall agree to call the accented traits (according to K. Leonhard) those that openly dominate others and give an individual a unique originality, brightly coloring the entire behavior [37] . Accentuation is not pathology, because a person capable of becoming a creator will differ from a "normal", unremarkable person without an expressive face.

Among the accentuations of the personality that contribute to the formation of performing talent, let us first pay attention to hyperthymia. According to K. Leonhard, hyperthymic persons are those who are full of optimism and reject any disturbing thoughts[38]. Due to their increased activity, they can achieve outstanding creative results. This thirst stimulates initiative in them, constantly prompts them to search for something new. The features of hyperthymia to one degree or another are revealed in V. Horovyts – a performer of the universal type, who, as is known, has an incredibly wide repertoire.

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[37] Leonhard, Karl. Akzentuierte Persönlichkeiten (Accentuated Personalities). Berlin. Verl. Volk und Gesundheit, 1968, pp. 32-36.
[38] Ibid.

Another accentuation characteristic of actors is called emotivity. Such people are distinguished by sincerity, exceptional sensitivity, focus on compassion and deep reactions in the zone of subtle emotions. In performing creative work, emotional actors reveal themselves most fully in lyrics, to which they gravitate throughout their lives. Among outstanding performers, whose temperament undoubtedly had pronounced emotive traits, we will name first the performance art of A. Corto – one of the most outstanding Chopinists of his time.

Returning to the problem of choosing a repertoire, it should be noted that every musician, starting from a student and ending with a mature master, regardless of the talent and level of development, should strive to master high artistic samples of the piano repertoire, reveal the maximum of his/her abilities and owing to this, organically improve and enrich his/her individuality.

Today, observing the repertoire of some world-famous pianists, one can notice that their programs increasingly include music that is not very popular, but rich in content and artistic filling. Thus, for example, a significant part of F. Mendelssohn's compositions remains unpublished and exists in autographed versions kept by the German State Library in Berlin. These manuscripts became available to Western European musicians only in the 1990s.

R. Prosseda (b.1975), a famous Italian pianist, laureate of many international competitions, should be considered the performer and researcher of F. Mendelssohn's unpublished compositions; according to him "F. Mendelssohn still remains an underestimated and misunderstood composer of the 19th century"[39]. In 2006, R. Prosseda planned and carried out the "Mendelsohn Discovery Tour", a cycle of solo concerts in famous European concert halls (including the Berlin Philharmonic, Leipzig Gewandhaus and London Wigmore Hall), presenting more than 20 world premieres of F. Mendelssohn's unpublished compositions[40].

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[39] Roberto Prosseda. Playing Heart, Soul and Feet. The Wall Street Journal. https://www.robertoprosseda.com//en/writing.php?section=90 accessed on February 4, 2023.

[40] All unpublished piano compositions of F. Mendelssohn can be divided into 4 groups: polyphonic compositions, compositions of large form, compositions of small form and transcriptions. Among the polyphonic compositions there are 6 preludes and fugues, and the Kleine Fugue in B minor. The Kleine Fugue, dated September 18, 1833, is one of several fugues that F. Mendelssohn wrote during his lifetime, and although the piece is small in volume, it shows a way of using chromatic counterpoint. Large-scale compositions are represented by 4 early sonatas (1820), One-movement sonata in E-dur (1821), Fantasy in D-dur – c-moll (1823), Fantasy in d-moll for piano four hands MWV T. The modern pianist's repertoire includes the 48 Songs without Words included in the old Breitkopf edition, but there are also many others that have been published recently. One of them, for example, is Lied ohne Worte F-dur, written in 1841 and dedicated to Doris Löwe. The first edition was printed in a recent anthology published by Bärenreiter (BA 6568, edited by Michael Töpel).

MARIANNA CHERNYAVSKA, IRYNA IVANOVA, KIRA TIMOFEYEVA,
TETIANA SYRIATSKA, OKSANA MITS

Music of the 20th and early 21st centuries is an important factor in the expansion of the performing repertoire. Creative mastering of its samples poses several special problems for the performer. In addition to the actual pianistic tasks, they require the musician to understand their language, structural features, the essence of compositional technique, and sometimes also the graphics of the musical text. Without solving these questions, it is impossible to understand the spiritual content of the performed compositions, therefore, to find in them those meaningful overtones that correspond to the individual artistic energy of the pianist. As evidenced by today's musical culture, performers successfully master this layer of compositional practice and attract the listening audience to it. The compositions of the New Vienna artists, D. Ligeti, G. Crumb, and others are systematically heard in almost all the prestigious concert and opera halls of the world, including Carnegie Hall, the Sydney Opera House, the Champs-Élysées Theatre, the Palais de UNESCO de Paris, at the festival in Cannes and receive many awards. They are included in competitive programs and occupy a significant place in the repertoire of pianists. The study of performing preferences regarding the music of the 20th – the beginning of the 21st century in the context of that artistic energy, which is reflected in the interpretation of certain musicians of examples of classical – in a broad sense – creative work, is promising.

Conclusions

The scientific material presented in this article is designed to reveal the typical that comes from the artistic energy of the performer, determined by his/her temperament. Therefore, the stunning energy potential of the virtuoso type (when passages, cadences, colors, dynamics, agogics, articulation, as well as the character of thinking, thoughts, feelings of the performer are filled with virtuosity) can be based only on exalted affectivity, in which joyful emotions prevail over painful ones, in combination with ambivalent orientation, frank demonstrativeness and unconditional, although not presiding over everything, paranoia of temperament (F. List, F. Busoni, V. Horovyts, M. Argerich, etc.). An affective-exalted temperament in combination with frank introversion with predominance of demonstrativeness over ambition is a natural ground for energy tension of the emotionalist type with its imperceptible playing technique during volcanic interpretations of musical compositions (Y. Hoffman, A. Rubinstein, A. Corto, R. Serkin, G. Neuhaus et al.). Hyperthymia with moderate introversion and an obvious predominance of paranoid traits over demonstrative ones forms the psychological foundations of rationalistic type energy (G. Byulov, M. Polini, G. Kremer, etc.). Finally, emotivity with a high level of

introversion with the obvious presence of ambition and demonstrativeness stands out as the innate foundation of energy of the intellectual type, which seeks empathy and co-creation when reading the composition in a necessarily original way, as well as the penetration of feelings into thoughts (A. Shnabel, V. Kempf, E. Fischer, J. Demus, P. Badura-Skoda, Fr. Gulda, etc.).

Let us emphasize that the performing type is not identical to the performing style. These categories belong to the so-called correlational dependent concepts. A type in our understanding is a product of internal, psychological prerequisites, while a style is an adaptation of a type to a specific surrounding cultural environment. The performing style of a pianist is formed in the process of upbringing and practical activities. The formation of an artistic role with the help of the repertoire is of great importance in this. The main sources of its replenishment are appeals to undeservedly forgotten compositions, additions of modern composers, and updated publications of the compositions of ancient masters. A skillful, harmonious combination of modern and classical music makes it possible to reveal the most important features of the future performer in the best possible way, influencing the formation of his/her artistic taste and repertoire preferences.

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EXPLORING LEARNING AND UNLEARNING IN SINGING TECHNIQUE (BREATH)

CRISTINA RADU-GIURGIU[1]

SUMMARY. The future belongs to those who will never stop learning[2] - this is a very modern mindset. Learning is a lifelong habit. It is a process, a work in progress for a lifetime. This process can have many stages and I want to explore them in this article, because becoming aware of them we can improve our knowledge and our benefits from learning. This information can be useful in pedagogy but also in the self-control of professionals, because this article is regarding the professional singer's development, focusing on the breathing technique in singing. The society we live in is an extremely dynamic one, changes are happening faster and faster, and knowledge is a must, a continuous process that does not stop with the completion of studies. Discovering one's own ignorance[3] can be the start of progress. The most modern learning process admits and embraces the dynamic between learning, unlearning, and relearning - at whatever professional stage we are. The present article is not intended to be a new breathing technique proposal, nor an exposition or a debate of the multiple existing breathing techniques... but to state the main objectives of the optimal breathing of a professional singer and the possible defects that must be corrected. The focus of this article is the availability of learning, experimentation and permanent discovery of one's own body and mind - corelating them with the functionality of the technique, under the guidance of a teacher or in the individual study of each singer - in short, an invitation to make the rehearsals much more flexibles.

Keywords: learning, unlearning, relearning, singing technique, breath

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[2] Simon, Stefania, *The Future Belongs to Those Who Never Stop Learning*, Minimalist Brain, Medium, 2021.

[3] "The greatest scientific discovery ever was the discovery of ignorance. Once people realized how little they knew about the world, they suddenly had a very good reason to seek new knowledge, which paved the way for scientific progress." (Harari, Yuval, *Homo Deus*, Polirom 2018, p.190)

Good breathing in singing is what is called a key competence for developing a lyrical career. It is necessary to become aware of our body-instrument and to prepare it for singing like a high-class Stradivarius violin, by vocalizing but also by physical exercises, sports, swimming, proper nutrition, the conscious[4] assimilation of information and the acquisition of correct reflexes.

How we breathe influences all our body[5] and is fundamental to develop the capacity of our lungs and all the breath management strategies and mechanism to achieve a professional career in singing.

Breath management consists of many techniques and exercises for an efficient inhalation and exhalation of the air, good posture, and good coordination of thoraco-abdominal muscles, to an optimal dosage, pressure, speed, and a good air support. Also, in more refined procedures, for mastering the apnea.

When we study a new score, it is not enough to memorize the music, the rhythm, the words and all the details of the score; it is equally important to fix in the memory of the body the breaths and the areas that will require a more intense support of the musical phrases. We note the breaths in sheet music at the very beginning of the study, as some milestones, and we will repeat identically every time to train our body to learn the musical phrases according to these breaths. The memory of the body also fixes the areas of intensive pressure on the air (for the necessary support in the difficult musical passages of coloratura or of a higher tessitura, for example) and of voluntary apnea.

Another aspect which cannot be neglected about singing training is the fact that everybody is different, and the students will react differently to training! Some techniques may be great for someone but harmful to another. The uniqueness of each student stands out from the biological peculiarities to his (hers) mental patterns, and to his (hers) level of training. Thus, the teacher's answers and approaches can be consistently different from student to student. This situation requires flexibility and creativity on the part of the teacher and the desire to know and experiment on the part of the student.

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[4] Radu, Cristina, *O viziune modernă asupra formării cântărețului de operă* (A modern perspective on training the opera singer), Editura Muzicală, Bucureşti, 2017, p.258.

[5] "How we breathe affects all things. breathing in different patterns really can influence our body, weight and overall health. Yes, how we breathe really does affect the size and function of our lungs. Breathing allows us to hack into our own nervous system, control our immune response, and restore our health." (Nestor, James, *Breath -The New Science of a Lost Art,* Penguin Random House, UK, 2020, Introduction, p.xix)

Breath, the Fundamental Element of Singing

Since ancient times, it was known that the art of singing is the art of breath. Inseparable from the mastery of conducting the air, the singing is more refined as the breath management is clearer and more functional. "The vibration of voice is inseparable from the using of breath, which plays a very important role in the singing skills of pronunciation, articulation, continuity, and integrity of the whole song. When singing, the different pitch, volume and the tension of the sound require different speed and depth of the breath that puffs the vocal cord. Only when the breath is full and stable, the resonance can be full, the tone can be unified, the emotion can be delicate, and voice and sentiment can be rich. It is the lifeline of learning vocal music, because if we leave it, everything is of no use."[6]

Breathing is an action that is regulated by the autonomic nervous system. Many of the actions of the autonomic nervous system are involuntary (heart rate, respiration rate, digestion, salivation, perspiration, urination, sexual arousal); but some, including breathing, work in tandem with the conscious mind and can be performed with conscious control: we can actively control our breathing, stopping it and starting it at will, choosing how much air we will inhale or exhale in a given breath or deciding how rapidly or how slowly we will perform each phase of the breath cycle.[7] There are many differences between the singing-breath and the breath we commonly use to take while when we needed to speak. From the larger volume of air required in singing, inhaling quickly, and exhaling slowly, to the use of muscle control and coordination in supporting the work of the diaphragm, to obtain the high-pressure levels required in exhalation, the constant pressure, or prolonged apnea – all indispensable in professional singing. And all this we can achieve through training, by actively developing our breathing skills.

Breath management strategies for singing can be very different from singer to singer[8]. There are many techniques used in pedagogy of singing

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6   Jiang, Shansha, *Discussion on the Correct Method of Using Breath in Singing*, Proceedings of the 2nd international conference on culture, education and economic development of modern society (iccese 2018), Advances in Social Science Education and Humanities Research, Volume 205, p.697.

7   O'Connor, Karryn, *Correct Breathing and "Support" for Singing*, SingWise Academy, 2022.

8   "Breath management is without doubt among the most examined elements of singing pedagogy and voice science. Consensus of optimal breath management technique proves elusive. Viewing a single performance at a major opera house will confirm that successful singers do not all employ the same breathing strategy. Wide variations exist in the action of shoulders, thorax, abdomen, back, pelvis and buttocks." (McCoy, Scott, *Breath Management: Gender-Based Differences in Classical Singers*, Folia Phoniatrica et Logopaedica, 2005, p.246)

and in the professional's performances[9]. The present article is not intended to be a new breathing technique proposal, nor an exposition or a debate of the multiple existing breathing techniques... but to state the main objectives of the optimal breathing of a professional singer and the possible defects that must be corrected.

The essential landmarks in singing-breathing

Air inhalation[10]

- Deep large breath – the ability to inhale large quantities of air. This allows singers to sing for extended periods of time, to perform long musical phrases in a controlled and relaxed manner. How we efficiently store air in the body: some call the procedure deep, Costo-Diaphragmatic breathing; others refer to Diaphragmatic breathing or abdominal breathing. Whatever you call it, it's the opposite of shallow shoulder breathing. "It turns out that when breathing at a normal rate, our lungs will absorb only about a quarter of the available oxygen in the air. Most of that oxygen is exhaled back out. By taking longer breaths, we allow our lungs to soak up more in fewer breaths."[11]

- The ability to snatch a good breath quickly – to be able to grab a good, whole breath in a fraction of a second. This procedure can be crucially important to singing, especially when there is little time to breathe between quick sentences/phrases in a song, or you need to get enough air during a 16th or 32nd note rest to finish the phrase comfortably.[12]

- Nasal breathing more frequently used than mouth breathing – because "inhaling air through the mouth decreases pressure, which causes the soft tissues in the back of the mouth to become loose and flex inward, creating less space and making breathing more difficult. Mouth breathing begets more mouth breathing. Inhaling from the nose has the opposite effect. It forces air against all those flabby tissues at the back of the throat, making the airways wider and breathing easier. After a while, these

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[9] "The incredibly intricate and complicated muscular coordination required of professional singers. The exact balance of each of the muscle groups will vary from person to person, body type to body type, and teacher to teacher. Though the end result is often a similar muscular coordination there are, indeed, "many roads to Rome." (McCarther, Sean, *A Review of the Breathing Mechanism for Singing: Part I Anatomy*, Rider University, 2021, p.9)

[10] "As the volume of the lungs increase, a vacuum is created, causing air to rush in and fill the lungs. This is called inhalation." (McCarther, Sean, p.2)

[11] Nestor, James, op.cit., p.81.

[12] Peasgood, Emily, *Vocal Technique for Singers: Breathing and Breath Control 101*, Sound Artist & Composer, 2014.

tissues and muscles get "toned" to stay in this open and wide position. The nose is crucial because it clears air, heats it, and moistens it for easier absorption."[13]

- Mute (non-sonorous) versus sonorous (expressive) inhalation: Silent (inaudible) technical breaths are used in singing. Sound breathing is used only for dramatic, expressive purposes, to create tension, suspense, or other effects.
- Right posture: finally, we are interested in the singer's posture for correct breathing. "The first step in developing vocal technique is to establish good posture for singing. Your body is your instrument and poor alignment, or unnecessary tension can affect how well you sing. Good posture enables good breathing."[14]

Air exhalation[15]

- Long exhalation with constant air pressure – The ability to control the escape of breath, the continuity of vibration and the dosage of air expulsion results in a constant pressure in the sound emission.
- The full exhalation: the long and complete exhalation of the air transformed into a sung sound. It is necessary to exhale all the air before taking another breath to avoid hyperventilation. "Carl Stough spent a half century reminding his students of how to get all the air out of our bodies so that we could take more in. He trained his clients to exhale longer and, in the process, do what had long been considered biologically impossible. Emphysemas reported almost total recovery from their incurable conditions, opera singers gained more resonance and tone in their voices, asthmatics no longer suffered from attacks, and Olympic sprinters went on to win gold medals."[16]
- The ability to use more efficient the breath should result in less breathiness or 'airiness' in the tone.
- The ability to concentrate or widen the volume of air during emission of sound – for different technical purposes (to obtain focus, speed, and agility in coloratura passages, versus legato singing in Bel Canto phrases).
- The ability to give a direction of the air in sound emission (imagining a perpetual progress, as a continuous advancement) and to controlling

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[13] Nestor, James, p.27,39.
[14] Peasgood, Emily, op.cit.
[15] "As the volume of the lungs decreases, air within the lungs is pushed out. This is called exhalation. Expelled air from the lungs passes through the trachea, past the vocal folds, into the back of the throat and out the mouth or nose." (McCarther, Sean, p.2)
[16] Nestor, James, op.cit., p.209.

the speed of the air's exhalation in different vocal registers – to obtain fluency and the flow of musical phrasing.

Breath support

- In daily life, good breath support is how we regulate and coordinate airflow for different activities, from walking fast to running, swimming, or doing yoga, or to other activities like playing instruments or singing songs. In professional singing, the skill of breath support is in high demand to achieve. It is a way of using other parts of the body (the abdominal muscles for example) connected to the work of the lungs and larynx to produce better tone and to access the ability to sing extended phrases and sustain notes for longer. The successful connection between the musculature of the body (the abdomen and back primarily) and the larynx (for sound and tone production) is often referred to as "support", "breath support" or "supporting the tone"[17]
- The breath support is responsible for an optimal emission of sound and for just intonation. It is necessary for a correct air pressure in each vocal register (especially in the upper register) and obtaining an adequate speed of the sound wave.
- Appoggio [from Italian verb appoggiare, 'to lean on', 'to be in contact with' or 'to support'] is a breathing technique that involves slowing down the ascent of the diaphragm. It involves a concerted action on diaphragmatic movement by the muscles of the chest and the abdominal wall (the transverse abdominis, the internal oblique, the external oblique, and the rectus abdominis, although to a lesser extent). It results in better control over the breathing mechanism through training the muscles and enables the singer to pace the breath more efficiently and elongate the breath cycle during singing.[18]
- There are many breathing support techniques[19], debates and sometimes opposite practices in the opera world. But one certainty is clear: the highest

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[17] O'Connor, Karryn, op.cit.

[18] O'Connor, Karryn, op.cit.

[19] The famous American opera singer *Renée* Fleming confess in her book *The inner voice, The Making of a Singer* (Viking Penguin, 2004, p.41): "How I hold my breath is relatively simple to explain, but in practice it's a difficult process to really coordinate. Once I've inhaled that optimal breath, and my abdominal wall is open, out and extended, along with as much of the rest of my torso as possible, I resist allowing these muscles to collapse again. "Resist" is the key word: if I keep pushing out, I'll lose breath connection and create tension in my throat; if I let it all collapse quickly, I'll have a broken tone and not enough air to sing even a short phrase. Another essential part of this formula is to keep the intercostal muscles out and prevent the chest from collapsing. I learned this particular technique by observing other

level of singing, the nuanced phrasing, the amazing performances, and vocal virtuosity cannot be imagined without breath support.

Apnea technique

- Like in swimming underwater, we need to know and use the power of apnea in singing practice. Apnea, the process by which someone holds his breath for a few seconds up to a few minutes, can be useful in singing practice, with moderation. In the beginning of long musical phrases (for a proper air dosage) or in coloratura technique (for more brilliance, speed, and accuracy) – the apnea is one of the most useful strategies in breathing management. There should be no tension in using of apnea – the throat should be relaxed as though in a surprised position.[20]

Learning …to Breath

I believe in the power of a mindset oriented to lifelong learning. This mindset seems to be more necessary than ever in our world. "The capacity of the human being for learning, unlearning and relearning is essential to scope with our fast-changing technology-driven world and he underlines the fact that change will be the only certainty: What worked for me yesterday may not work for me today and we don't have the luxury to get complacent"[21] Also, as a musician, you have to be open to the permanent education or continuing formation, a lifelong learner[22] - being in contact with conductors, directors, other singers, teachers or colleagues, in productions of opera or other musical projects which involves a lot of creativity but also high standards.

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singers, and there's a good reason why caricatures of opera singers so often depict them as pigeon-chested. When I sing comfortably, I can imagine my torso and breath doing all the work, while my neck is completely relaxed. Years of practice and experimentation have led me to this optimal combination, which allows me to play high-pitched pieces that are not inherently comfortable for me."

[20] Peasgood, Emily, op.cit.
[21] Schuckmann, Jelto, *Learn, unlearn, and relearn*, The Digital Transformation People, 2021.
[22] "This is an intrinsic feature of the profession. S(he) incessantly accomplishes his/her personal learning techniques and procedures, accepting withal his/her colleagues' good ideas, useful suggestions, as well as beneficial influences from any other activity, even from personal experience. There is about an unlimited sphere of innovation, of creative attempts, of personal, individual syntheses. A high-performance instrument player is continuously progressing and transcending his/her ever more higher limits, aiming at attaining the excellence of the live artistic act, taking place in concert, with audience." (Drăgulin, Stela, *Viability of didactic principles in contemporary piano education*, STUDIA UBB MUSICA, LIX, 1, 2014, p. 136)

However, the willingness to learn should be counterpointed by moments of silence and self-awareness, accompanied by the critical reflex of discernment. The openness to change the perspective, to a reevaluation of the acquired knowledge, of the reality in which we live (permanently changing) and even the availability for a reset of our mental patterns of thinking and our perception filters... I think they are part of mental and behavioral hygiene, indispensable for an authentic learning process. To observe the connection of the mind with the body (through the emotions) is also fundamental in order not to get lost in abstractions and rumination of thoughts. Silent exploration, meditation and observation are good ways to renew and refresh the mind. I think it's good to not impose our "agenda" on everything, but to keep our awareness awake to the smallest details and changes... we can be surprised, even wonder, of new discoveries!

There are many methods, but we can define two major categories for learning (Stefania Simon): repetitive learning by association (or physical learning, that our unconscious mind can do when there's no need for an abstract model: cycling, driving, and so on) and abstract learning (superior learning which consists of creating abstract models about the world and using them in future situations). We use both in learning to sing.

We start singing naturally, without questioning ourselves too much about the entire process, using our physical ability and instinct, our innate musicality and the pleasure that singing itself gives us. When the rigor of professional singing interferes and the difficulties of musical scores arise, we begin to be more preoccupied with the technical mechanism of singing, like breath management. The teacher explains to students the fundamental elements of vocal techniques (abstract learning – the concepts, mechanism, information about anatomy and so on) and after exemplifies each model (of breathing, emission). But in singing abstract learning without repetitive learning does not function. It takes a long time of hard and constant physical training to transfer the know-how (the concepts about the vocal technique, assimilated by abstract learning) in our bodies and to obtain a proper and quick response. It takes a significant amount of time to create correct reflexes related to breathing or the correct emission in singing. Then associative or so-called stratified learning[23] takes place. And the most exciting process begins, after

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[23] "We are capable of memorizing texts or formulas for a short-term period like we do when we have an important example or interview, but we instantly forget it afterward. To achieve the desired results when learning, we must link the new things we discover to the information that is already in our memory, and ideally that we care about. On the topic of passions, whenever we read a book, an article, or listen to a podcast related to the passion(s) we have, it instantly remains in our memory because connections are made between the new idea and something we already care about emotionally. This process is called stratified learning, where pieces of information are placed progressively on top of each other." (Simon, Stefania, op.cit)

mastering the vocal and technical procedures you can dedicate your study to in-depth documentation, musical score interpretation and creativity.

It should be mentioned, however, a very important aspect related to the training of a young performer. The guidance by a teacher is indispensable, but the process of learning and assimilating information is both a guided path and assumed individually, as self-taught. Hours of individual study, experimenting and rehearsing in solitude are essential in the training of any musician. The artist is both self-taught and active participant in his own musical training. "The principle of the active and conscious pupil/student participation in the educational process conveys the actual essence of learning in a modern view and decisively contributes to the formative efficiency of education. Under the teacher competent guidance, the pupil/student will succeed in discovering, by his/her own powers, the characteristic features of the musical pieces under study, their content, as well the means of optimally solve the technical difficulties of the score/musical text."[24]

The teacher's experience is also relevant as "you can only teach what you really know and apply in practice. And, to really know, you must have gone through multiple shaping experiences, nourished by your dedicated time, energy, and genuine curiosity. (…) We should not teach our children anything that we cannot do ourselves."[25]

Teachers also must deal with their own limit of knowledge[26], being open to improve and update the information they teach and to be creative enough to permanently adapt their teaching method according to the native data and the level of each student.

A good teacher will always teach his students how to learn by him(her)selves and will always stimulate in his/her student the development of an authentic artistic personality and the formation of critical thinking. Critical and analytical thinking, together with a trained discernment[27], are essential in the learning process throughout life. They can give us awareness and remove us from the harmful circuit of the process of operating on autopilot.

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[24] Drăgulin, Stela, op.cit., p.134.

[25] Baconschi, Theodor, *Averea bunei educatii* (The wealth of good education), Ed.Univers, 2019, (p.57, 59)

[26] "And over time, I not only learned about how my students constructed the issues, but I also exposed the limits of my competence, the extent of my uncertainty, and the arrogance of some of my assumptions. In short, my own education as a teacher educator evolved with my ability and my willingness to call into question not only my students' assumptions and practices, but also my own. Over time I learned that taking an inquiry stance on my education as a teacher educator involved both learning and a great deal of unlearning." (Cochran-Smith, Marilyn, *Learning and unlearning: the education of teacher educators*, Pergamon, Teaching and Teacher Education 19 (2003), p.25)

[27] "Internet culture - the natural environment of digital natives - opens up all human knowledge, but it cannot give you discernment. You are in a labyrinth, only devoid of any Ariadne thread." (Baconschi, Theodor p.53)

It is inevitable to mention here an important aspect of the learning process, which if we do not become aware of, in time we can fall into the trap of various blockages and limitations that can arise from it. We are tempted to learn what we already know[28], due to the prejudices and mental patterns we have, which automatically discern and triage through the large volume of information, on autopilot. "The internal model" (as the French neuroscientist Stanislas Dehaene called it), stipulates that in cognitive science learning consists of forming an internal model about the outside world. "Basically, when we learn something, our brain builds an abstract model that our conscious mind can process, based on the experiences we lived, seen, and perceived, that can be reused in a new context."[29] That is why it is necessary to keep an alert mind, trained in critical thinking and open to face other ways of thinking, other solutions and information outside of its sphere of competence. And because we live in the body, and the body is our instrument in singing, we must experiment in our training as carefully as possible and choose the optimal technical and interpretive solutions.

The training for professional singing is a complex one, involving both the mind and the body. The mind - through attention, focus, taking over and assimilating information, articulating clear and coherent tasks and commands; and the Body - by concretizing the intentions dictated by the mind. It is important to be aware of the slow answer of the body, compared to the high speed of the mind in processing information. The body needs time to be "taught" new habits, to form new reflexes, to respond adequately and quickly to the demands of a performance song. For this, time and consistency are needed to "build" new reflexes, to increase lung capacity, to decrease response time and to synchronize the mind with the body.

I mentioned above the essential landmarks in singing-breathing, necessary in supporting the demands of professional singing. To achieve these goals, a lot of physical training is necessary, for it being known that a new reflex needs almost a month of daily training to form (a new neuronal network). The problem is that the young people of "the digital age" are more and more absorbed in the virtual space and less willing to devote physical time to study routine exercises that require a lot of time, patience, and

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[28] "We are more subject to our biases and prejudices than we might realize. And these biases play an important role in coping with the enormous wave of information that overtakes us every day. The human mind does an outstanding effort to withstand this ood of information... To deal effectively with this ood of information, we unconsciously and unintentional use lter mechanisms such as the confirmation bias. The confirmation bias helps us to process information by looking for and interpreting, information that is consistent with our existing beliefs. This helps us in our decision making, but this often results in ignoring inconsistent information. The task here is to consciously switch off our autopilot thinking at times and to question seemingly clear circumstances more deeply, and logical to make more conscious decisions." (Schuckmann, op.cit.)

[29] Simon, Stefania, op.cit.

alertness. While becoming addicted of their electronical devices, their ability to concentrate has dropped drastically and they can keep their attention and curiosity awake for a relatively short time, after which a state of fatigue, boredom, reactions on auto-pilot sets in... That is a mental atmosphere totally unfavorable to learning or studying. You must be passionate and in love with what you do, or very ambitious, to find the motivation to turn off all electronic devices and stay active, awake, and available in the study room for several hours, training your body and the mind for a performance career. "The boundary between what all our ancestors perceived as reality and the virtual world is becoming more blurred. Virtual reality tends to colonize physical reality or even subordinate it. We already spend more time in the digital dimension of our existence (for business, studies, or relaxation) than in the physical one."[30]

Unlearning and Relearning

In our days, unlearning and relearning are just as important as learning. It's no longer about continuous, acquisitive learning. Unlearning is giving up what is no longer true, or relevant, or helpful. In the dynamic process of learning - unlearning is one of the most difficult moments, especially if we talk about singers and body reflexes formed for breathing management or for the sound emission mechanisms.

If in a piece of music, you memorized a passage or entire phrases incorrectly, you can go through the unlearning and relearning process to correct it. You must split everything: to break down each phrase into its smallest component parts, to work sound by sound if necessary to (re)construct a passage, to study each part separately, to correct it and then to re-unify the entire musical phrase. With the help of concentrated training, patience, and acuity, you can restore the justice of a passage/phrase and relearn it correctly.

As for wrong reflexes in the breathing or emission mechanisms, that involve the participation of the body in singing process, their unlearning is much longer and more difficult.

The rewriting of correct reflexes can only be done after the subject has realized which habits are wrong, useless, or potentially damaging and he/she consciously wants to change them. It is very difficult to modify an old neural network (an already formed reflex), which performs certain commands in the body on auto-pilot-mode. But the good news is that nothing is impossible. We can learn at any age, and recent neuroscience studies talk more and more about the neuroplasticity of the brain and its ability to form new neural networks and new habits. However, a lot of will, perseverance and conscious

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[30] Bachonschi, Theodor, op.cit, p.69.

training, with clear mental commands, capable of creating answers and new mechanisms in the body are necessary. "Unlearning is not about forgetting what we know, but it's rather the ability to choose an alternative mental model in which we operate. If we want to learn and grow steadily, we must step out of our often-unconscious mental models. We must get over old convictions and embrace new information which doesn't always fit in our existing thought pattern. A fundamental part of this learning journey is recognizing our biases and mental models. We must acknowledge other ways of thinking and other opinions. To learn, we must be ready to be challenged by others through conversations and unlearn our current ways of doing things or the way we think. When we achieve this, all paths are open to us to be successfully prepared for the future. But unlearning is an uncomfortable endeavor. Unlearning requires us to get out of our comfort zone and we all know how hard this can be and how unsafe that can feel.[31] So, unlearning demands a very aware and courageous attitude. It is an approach reserved for truly mature people, aware of themselves, willing to evolve and reach a higher level[32] in the profession they practice or in their abilities and state of consciousness and presence in the world.

Unlearning process is not identical to U-shaped learning[33], when information forgotten by the brain is recalled or rediscovered after a while in a new light. Unlearning is a difficult process, achievable in full awareness, in an active and conscious mode.

Unlearning Process Tips & Steps:

- Be open. Renew your mindset, be open to being challenged and to unlearn.
- Look for what is unfamiliar.
- Challenge your confirmation bias, mental models who can make you less open to discovering new ideas and ways of doing things.

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[31] Schuckmann, op.cit.

[32] "The aim is to get out of our cozy comfort zone and thriving towards the growth zone which will help us to set new goals and feel more at ease more often in your life. To go on the journey of personal growth we need to set new goals and find a purpose, which drives us in our daily actions. The challenge is to expand our comfort zone and getting into the learning zone to gain new experiences by keeping control and the feeling of security. This is a continuous tightrope walk, but worth doing it for our self-development." (Schuckmann, op.cit.)

[33] "U-shaped learning is a learning behavior in which the learner first learns something, then unlearns it and finally relearns it. Such a behavior, observed by psychologists, for example, in the learning of past tenses of English verbs, has been widely discussed among psychologists and cognitive scientists as a fundamental example of the non-monotonicity of learning. Previous theory literature has studied whether U-shaped learning, in the context of Gold's formal model of learning languages from positive data, is necessary for learning some tasks." (Carlucci, Lorenzo; Case, John; Jain, Sanjay; Stephan, Frank, *Memory-limited U-shaped learning*, Lecture Notes in Artificial Intelligence, Springer-Verlang Berlin, 2006, p.244)

- Do things differently and try new behaviors.
- Be aware and present here and now: shut down the auto-pilot-mode!
- Develop a growth mindset.
- Use your mistakes as learning opportunities.
- Learn from others and engage in meaningful discussions, dialog and feedback.
- Write your ideas.
- Be consistent, experiment the new ways and create new reflexes in the body.

In the training experience of singers, very often there are mistakes or habits acquired incompletely or wrongly, which over time make their effort ineffective or can even cause irreparable damage to the vocal cords and dramatically impact vocal longevity. Referring to the breathing of singers, here are some defects that must be discovered:

- Mouth breathing. Although in singing we breathe through the nose, through the mouth or mixed, the healthy and preferable one is breathing through the nose (see James Nestor).
- Clavicular (chest) Breathing - Superficial breathing[34], at the level of the chest and shoulders, when the singer allows shoulder girdles and clavicles to rise as he/she breathe. This method of breathing causes chest displacement, collapsing of the sternum, and a loss of contact between upper and lower torso muscle groups. There should be minimal displacement of the chest during inhalation (including breath renewal) and during phonation. The rib cage should not collapse at the end of every phrase. Though the upper body should not remain rigid, it should retain its 'noble' position throughout the breath cycle." [35] Clavicular breathing is often accompanied by poor body posture and body tension.
- Mistakes in the inhalation and the direction of breathing (clavicular breathing; abdominal breathing) and in air support techniques, which can be unnatural to the body, unhealthy, and ineffective.
- Lack of support: Lack of control over the exhalation of air – which can lead to many anomalies, from the shortening of musical phrases, faulty intonation, capretto or too wide vibrato, premature wear of the voice, inability to make nuances, rigidity in leading the voice, inability to achieve

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[34] "About breathing, I'm sure you don't have to breathe high. I am not a singing teacher, but I know that it chokes you. You have to breathe lower, completely with the diaphragm. It's easy to say and hard to do, of course, but that's the basics of any good technique." (Callas, Maria, *Leçons de chant, Master classes a la Juilliard School 1971-1972*, transcrites par John Ardoin, Les Maitres de Musique, Fayard/ Van de Velde, 1991, p.119)

[35] O'Connor, Karryn, op.cit.

passages of coloratura and to approach a wide repertoire. "As the diaphragm controls how quickly we exhale our breath, our goal is to learn how to slow this process down. If exhalation occurs too quickly it can create tension as we won't have enough breath to make a solid and consistent sound. This is where many vocal technique problems occur, and these problems are often referred to as lack of support.[36]

- Tension in the body is not desirable in singing – it leads to forcing the voice, straining, lack of malleability in the sound and decreases the efficiency of breathing. The lack of training of the abdominal muscles and the rib area – who are responsible for correct support – leads to a poor use of them and the choice of alternative, defective ways of support (frowning of the eyebrows and forehead, tightening of the cervical, abdominal and trunk areas, stiffening of the mandible, or tightening of the tongue). In the end, all this can produce too much pressure and damage to the vocal chords... "In well supported singing, there is a complex balance between relaxation and antagonism between the various muscle groups that support the breath. Breathing for singing does require relaxation. Singers cannot support their voices well while there is excess tension in their bodies, or if they are attempting to force their breath out in unnatural ways."[37]

- Overventilation. It is useful for singers to learn to sing with less air, consuming it until the end. Thus, they will not be tempted to inhale too much air or to take additional air over the already existing and not fully exhaled air from the lungs.

The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn.[38] Flexibility in learning is not a skill available to everyone. The willingness to learn decreases considerably in many people after a certain age. And the content of knowledge assimilated and repeated endlessly creates mental and behavioral patterns that people tend to attach to and confuse over time with their own thinking. A constant reevaluation of knowledge, biases and mental models is fundamental for those who want to truly explore reality. A confrontation and humble acceptance of one's own ignorance can be the way out of a blockage. Usually, this reevaluation occurs when a deadlock is reached: when the results are not

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[36] Peasgood, Emily, op.cit.

[37] O'Connor, Karryn, op.cit.

[38] The original quote belongs to American writer Alvin Toffler (1928–2016): "By instructing students how to learn, unlearn and relearn, a powerful new dimension can be added to education…Tomorrow's illiterate will not be the man who can't read; he will be the man who has not learned how to learn." (Toffler, Alvin, *Future Shock*, 1970)

what was expected, the evolution stagnates or, in more serious cases, some diseases have set in - affections of the vocal cords or the phonatory system. In this case, a temporary break of the vocal training helps the singers; sometimes this is also necessary for recovery from various occupational diseases, caused by the wrong use of the vocal instrument. An evaluation of the stage in which they are and of the causes that led to the various problems that arose – is necessary.

The next step, relearning, involves resuming the research and training process, with an open mind and the determination to re-approach the desired target, from another perspective, with other methods, exploring with other techniques.

As I wrote above, in the case of singers it is double training: mental and physical. Then fixing the re-learned information can be done by helping your body to assimilate through a sufficient sleep, physical exercise, or short walks; teaching or telling other people about the things we have just learned.[39]

Conclusions

As in any human activity, there are good and bad habits on singing-breath. The current article focused on the availability of continuous learning, which inevitably involves re-evaluations and optimization of knowledge and unlearning of possible wrong habits that lead to wrong breathing manners.

Taking on the process of discovering and recreating new skills and reflexes may become necessary at certain stages of the training of a professional singer. As for continuous polishing of the breath technique - this is a work in progress for a lifetime, even when the singer has reached high levels in his artistic career. This perpetual training is necessary because the human body is a living organism that has daily state variations, and with time it inevitably ages. This fact brings permanent challenges to the singer, forcing him to constantly adapt to new conditions. The lung capacity and the flexibility of the thoraco-abdominal muscles decrease with age, which destabilizes the breathing mechanisms in singing.

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[39] "A very useful trick is sleeping well and long enough, at least 8 hours a night even as adults because sleep facilitates this transfer of information from short-term memory to long-term memory. Physical exercise or short walks can also be efficient, as there are several case studies with famous thinkers who used to take walks during their creative work breaks. One of the most important strategies can be teaching or telling other people about the things we have just learned. The social process of passing on information helps people learn much deeper because anything we live in a tribe or group has a bigger impact when it comes to learning than what we live alone. In a large-scale context, we should change our perception and relationship with the subject of learning." (Simon, Stefania, op.cit.)

A common cold for an ordinary person can be a small disaster in the life of a singer, sometimes forcing him to cancel opera performances or concerts for the preparation of which he sometimes worked for months. The good news is that a good breathing and support technique, doubled by constant training, can significantly help the singer to cope with these daily fluctuations in his body's condition, even in illness (when they are not too serious).

A mindset oriented towards knowledge, experimentation, and improvement; open to the idea of learning & unlearning; passionate about art and confident in his ability to evolve, but aware of his own level of ignorance and vulnerability - this is necessary for the contemporary singer, who lives in a constantly changing world.

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MODIFYING PROCESSUALITY OF EMOTIONS OF A MUSICIAN-PERFORMER

VITALII ZAIETS[1], OKSANA ZAIETS[2]

SUMMARY. The essence of this research is to understand the professional and creative specifics of the emotional thinking of a musician-performer. The idea arose from the experience of performing activities, teaching and scientific research in the context of the traditions of performing arts and the theoretical opinion of experts in the field of musicology. The main task consists in substantiating the methodological and theoretical principles, methods of approach to determining the functional features of the emotional tone of a musician-performer as a tool for the formation of professional thinking of a creative personality. In such formulation of the question, it is necessary to proceed from the fact that the problem of human thinking is generally constantly active, meaning that it is in a procedural state as both, an individual person and his/her natural environment, assimilate and generate new emotions (feelings), and, therefore, directly carry out influence on the flow of mental processes. The processuality of this dual dynamic psychological modification is endless, and the disclosure of regularities here also has a timely processual and continuously renewed character.

Keywords: feelings, emotions, performance tone, intuition, thinking of a musician-performer.

Introduction

Modern processes in society that are focused on the continuous professional formation of a person determine the relevance of the problem

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of studying and researching the potential opportunities that music education and music training have for becoming a modern specialist. After all, it is known that a person who has experienced the joy of creativity even to the smallest degree deepens his/her life experience with a chain of reflexes and becomes different in terms of mental composition.

This problem definitely requires a special and voluminous study, in which the necessary qualities of the modern professional competence of the individual as well as the possibilities and prospects of the process of music education in this area would be studied more broadly and concretely.

Interest in the optimal understanding of the characteristics of human talents prompts scientific research to determine their origin and development. This, in particular, constitutes the relevance of consideration of a number of fundamental problems of music and performance art, one of which is the topic of psychophysiologal components of the technological thinking of a musician-performer.

Music and performance art has its own specificity of realizing the natural abilities of a specific individual and requires a detailed study of the specific professional versatility of the practical formation of a musician-performer's personality.

Music performance practice proves that the unity of emotional and rational factors of sensory and analytical thinking is adjusted by the temperament and character of a particular musician-performer.

A complex hierarchy of cognitive processes in the mind of a creative person requires the following: an appropriate methodological concept of revealing the dialectic of mental processes in general and separately; awareness of the specifics of creative searches; forecasting the next possibilities of manifestation and implementation of the subject's creative thought.

The criteria of aesthetic assessment of artistic reality by a musician-performer should not be left out of research observations as theoretical awareness of practical performing experience opens up new opportunities for finding the most objective content of it.

Literature Review

The main stages of the centuries-old history of instrumental music pedagogy characterize the stages of formation and development of performance musicology, which are determined by the levels of theoretical understanding of two factors: performance itself in its specifics (comprehensive technology, psychotechnics, conceptual-interpretive and emotional-artistic thinking) and in music pedagogy in its methodical settings. This is confirmed by the

numerous works of outstanding pedagogs, methodists, and reasearchers aimed primarily at identifying, borrowing and further introducing all productive and innovative aspects into pedagogical practice with the aim of increasing the level of fundamental professional training of future specialists in the music industry.

An overview of the majority of publications (research: A. Adamyan[3], M. Davydov[4], O. Kopina[5], I. Lyashenko[6], V. Medushevskiy[7], V. Moskalenko[8], I. Pyaskovskiy [9] , V. Samitov [10] and others) demonstrates the focus of performance musicology on the awareness of the processes of formation of musician-performer's professional thinking as a key component of the formation of a creative personality. At the same time, researchers do not consider at all, or insufficiently, the emotional component of executive thinking. This leads to the main goal of our research, which is awareness of the specifics of the emotional thinking of a musician-performer as a technological process.

Discussion

Considering the emotional spectrum of experiences of a person engaged in music and performing arts, one must touch on his/her general emotional state as music art is connected with the perception and reflection of reality. A person who is engaged in a certain type of activity (in this case - music and performing arts) reveals specific manifestations of the flow of emotions (contrasting, procedural, modifying) specific to this type of art.

Emotions have a timeless character, i.e., in the time process of performing creativity they are transformed, enriched, modified, etc. The modifying processuality of emotions in the creative process is obvious.

How do new emotions appear? On the basis of what has already been acquired (which were embedded in specific experiences), do the new

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[3] Adamyan, Arshak. *Questions of aesthetics and theory of art.* Moscow, Art, 1978, 301 p.

[4] Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist.* Kyiv, Musical Ukraine, 2004, 240 p.

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[9] Pyaskovskiy, Igor. *The logic of musical thinking.* Kyiv, Musical Ukraine, 1986, 180 p.

[10] Samitov, Viktor. *Theoretical foundations of professional thinking of a performing musician as a criterion of professional skill.* Lutsk, Volyn regional printing house, 2011, 272 p.

emotions represent a new psychological formation which is not based on the previous emotional experience of the musician-performer?

Performance practice unequivocally confirms that the lack of accumulated experience of psychological tests, emotional memory assets limits the performer's ability to master new emotions.

Analytical consideration of emotions as a phenomenon of the corresponding human composition of the psyche leads to a conditional division of emotions into situational and artistic ones.

The performer is constantly in the process of searching, i.e. various emotional states arise, which the performer intuitively or consciously decodes through mental operations. Situations regarding the emergence of various emotional states are accompanied by feelings that are somewhat common to situational and artistic emotions. From the point of view of formal logic, artistic emotions should be formed on the perception and awareness of artistic creativity. From the point of view of dialectical logic, elements of beauty can be found in all manifestations of life.

Situational emotions accompany each person throughout his/her life, which means that the accumulation of emotional perceptions and emotional memory occurs continuously. In this sense, situational emotions have a constantly active character, and therefore, situationality is defined as a continuous process from the moment of human birth. Therefore, a person with established views and a stable emotional state does not exclude the course of situational emotions, which can affect the general stable emotional state and which are defined as periodic sudden dynamic outbursts. Thus, situationality can be defined as a process and also as suddenness.

As a result of numerous discussions and scientific and experimental studies, psychologists came to the conclusion that the conditional distribution of *emotional* aspects and *character* is illegitimate as *character*, being formed in the process of life, is inseparably connected with *emotional* aspects and is also influenced by it. The conclusions are unequivocal: by influencing the *character* one gets rid of the negative qualities that belong to the *emotional* aspects and, conversely, by influencing the *emotional* aspects one gets rid of the negative qualities of the *character*. Similar conclusions apply to the *situational* aspects of a phenomenon and the *artistic* aspects of figurative quality.

The age qualification of a student of a higher music institution is characterized by a certain degree of formation, stability in the situational and artistic aspects in which awareness prevails over unconsciousness. This period is characterized by the variability of the purposeful balancing of the situational and the artistic aspects.

During this period of formation of a musician-performer as a master and as an individual one can conventionally divide situational emotions into

geneticly continuous (constantly present in all spheres of activity) and situational (spontaneous, sudden, arising in the process of professional activity).

Some experts believe that accompanying spontaneous emotions have a negative emotional tone associated with problematic situations in performance technology. Namely, emotions arising from unsolvable tasks (situational problems of the physiological kind), failures at concert performances, etc. Therefore, they have the character of dissatisfaction.

At the same time, situational emotions also have a positive emotional impact in executive practice. For example, a successful concert performance or when in the process of working on the details of a music material, a previously impossible task is solved by itself (insight), and the emotional tone suddenly changes from negative to positive. These phenomena indicate the lability of the emotional tone in minute-by-minute situations.

The lability of situational emotions depends and is regulated by many factors. If we draw a parallel with genetic emotional impulsivity (the speed with which an emotion becomes a kind of driving force for actions, which prompts without prior thinking and a conscious decision to perform them), then the connection between situational and geneticly continuous emotions is clear, they both are instinctive and uncontrollable.

Problematic issues of situational emotions are solved successfully under the condition that a person who possesses a large amount of knowledge, various types of information, and experience is able to manage his/her own emotions when receiving new information. Therefore, the accumulation of a stock of knowledge (mental information) and professional skills (peripheral information) changes the center of the higher nervous system, leads to stability, ability to adjust, and to mastering the management of situational emotions.

Music performance under conditions of joint activity in various forms (conscious and spontaneous) is connected with conditional reflex activity. Musical and performance movements, the culture of muscular and tactile sensations, which is formed in parallel with musical and auditory representations and assimilation of information, in a complex form a system of mutual influences of simple and complex, conditional and unconditional reflexes, which mutually enrich each other in interactions with the system of concepts and signs; the first one enriches by concepts and the second one due to sensations and, thus, acquire a common human experience in an individual. Therefore, it is interesting to see the concept of physiological understanding in its sensory content.

The conceptual aspect of mental activity is not limited to understanding the adequacy of reasoning and conclusions recorded in words, language, and the adequacy of perception of the logical structure of these reasoning and conclusions in the mind of a person. A more difficult problem is the

disclosure of sensory information embedded in generally accepted sign systems (language, noto-graphic, etc.), which cannot be equivalent to feelings due to the ambiguity of their perception by each person and the impossibility of fixing subtle nuances of sensory origin. In other words, "the task is to show that we not only interpret works of art differently, but also experience them differently"[11]. According to A. Einstein "concepts and sentences acquire meaning or meaningfulness only due to their connections with sensations. The connection of the latter with the former is intuitive and illogical in origin. Scientific truth differs from empty fantasy only by the degree of reliability with which it is possible to make this connection, or intuitive comparison and something else... The content of the truth in the system is determined by the reliability and completeness of its correspondence to the set of sensations"[12].

A system of concepts or what we call logical thinking (concepts in a detached state can have a formal or, in a better case, a formal and logical meaning), depending on the sensory affinity of concepts and associations, exists as a system precisely due to the connection with sensations as hierarchy. In our opinion, the coefficient of sensuality combined with the total volume of conceptual content constitutes a form of dialectical thought.

As already mentioned, the connection of concepts with feelings and, therefore, with deep feelings of illogical origin is intuitive. Continuing the reasoning of A. Einstein, we note that the generally accepted understanding of intuition applies to all spheres of human activity.

Intuition is a comprehensive phenomenon which has an instinctive and associative basis regardless of professional direction.

Intuition, first of all, is a phenomenon of emotional origin: in the beginning, there are vulnerable feelings, then (as a processuality) new emotional impressions and the analysis of awareness of these phenomena in a sensory-associative way. This is followed by an analytical and mental justification of previous impressions. Intuition provides an assessment of the previous with consequences, possibilities of the future. Thus, intuition in time is a direct link between the past, present and future.

In relation to the threshold of sensitivity, intuition has special characteristics, in particular, the feeling of receptivity that defines general (in relation to a given individuality) actions regarding the search for creative intentions.

The unconditional essence of the intuitive aspects is a synthesized understanding that unites many mental processes as such, which associatively cause reactions, emotions, experiences. It should be noted that intuition

[11] Vygotsky, Lev. *Psychology of art.* Moscow, Pedagogy, 1987, p. 42.
[12] Einstein, Albert. *Collection of scientific papers.* Moscow, Nauka, 1967, p. 262-263.

cannot appear by itself. It is based on sensory-intellectual experience, which works differently for each individual. In music performance practice, intuition can sometimes arise in some performers, in others it is present at all stages of work on musical compositions and at concert performances.

Some performers' intuition is voluminous and covers the perception of all means of musical expressiveness at the same time. Such performers belong to the artistic type. Working on a piece of music at the initial stage (familiarization with the sheet music text), the artistic type of performer intuitively feels the stylistic features of a given composer; thus, intuition prompts him/her to select the necessary means of expression as a result of feeling the composer's concept of a piece of music. As a result of a complex intuitive and stylistic feeling, the artistic type of the performer also intuitively has the correct ideas of tempo, metro-rhythm, dynamic plan, etc. already at the first stage of familiarization with the musical text.

A performer of a different artistic type, who has a brilliant technical base, quickly masters other means with the help of muscle-tactile sensations and memory. However, if such a performer does not have very developed internal auditory representations and the intuitive prompting of the analytical talent component is not sufficiently developed, the consequences of playing "from the keyboard" are possible. After all, experience shows that the pace can be accelerated due to the motor mobility of the performance apparatus and, as a result, a violation of the metro-rhythm, intonation vagueness, etc. can occur. When such phenomena occur in different works, it leads (with a program of different styles) to a performance stylistic devastation.

Analytical performers do not have as much intuition as artistic performers. As a rule, they begin their acquaintance with a musical work by analyzing the general data of the musical material and determine specific areas of work. This does not mean that it cannot be the other way around (from the specific to the general). Therefore, some performers of the analytical type, having good auditory ideas, from the beginning of working on a piece of music, work without an instrument in order to grasp the general context and the whole concept of the piece of music.

It is necessary to pay attention to the fact that in the process of life activities (education, upbringing, conditions for creative work, etc.), an artistic type of performer can acquire the features of an analytical type of performer, and, on the contrary, an analyst can acquire the features of an artist. At the same time, a creative relation to each individual is necessary in order to preserve the genetic abilities that exist continuously.

It is extremely important to choose a repertoire for each personality, taking into account emotional and technical needs. Physiology has scientific data on the effects on the emotional state of a person, as a result of which

shifts in motor actions occur. The performer's emotional fascination with the process of learning a piece of music should become a permanent psychological background that combines all performance factors. "Only in this case, the student's homework becomes a necessary stage of psychological preparation for performing on stage. The performer acquires the skills to replace the harmful influence of situational emotions with artistic ones, i.e. precisely those that are in the course of the unfolding of musical drama. Therefore, in the process of working on technical challenges he/she must find a modifying performance tone corresponding to the development of the work"[13].

Masterpieces of world music classics have always been and remain a great asset for musicians of various specialties. They cannot be excluded from concert practice and even more so from the educational repertoire during the process of formation and upbringing of a musician/artist who is capable of deep and diverse thinking and feeling and for whom music is an open book of the human soul in all its richness and diversity of emotional expression. Therefore, the best examples of classical heritage (their translations, transcriptions) and modern music as a means of forming the artistic intelligence and culture of feelings of young musicians should be kept in the educational (concert) repertoire.

In our opinion, the search for positive emotional states is inextricably linked, first of all, with the performer's ability to self-regulate his/her own psychological states while working on musical works at various stages of their mastery.

At the first stage (acquaintance with the musical text), the performer is in a state of searching emotions meaning that he/she discovers something new for himself/herself, which was previously unknown. This state is uncontrollable in internal conditions as the emotional and informative novelty determined by the musical material creates various emotional modifications. Also, it is precisely in such emotionally modifying situation that the performer must control his/her emotional state because further motivational and emotional directions depend to the greatest extent on this initial acquaintance with the musical text, and this is precisely what forms the artistic and figurative content of the interpretation of a musical work.

With regard to the second stage of work on a musical piece, the emotions of a purposeful searching nature prevail here as the directions of realization and incarnation of the concept of a musical piece in the mind of the performer have already been determined. The task is to find the necessary performing means of expression (instrumental and non-instrumental) for the

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[13] Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist.* Kyiv, Musical Ukraine, 2004, p. 254.

realization of the composer's idea. The emotional tone at this stage is characterized by the analytical and emotional orientation of searches.

As for the stage of independent work on a musical piece, the emotions of physical labor and artistic satisfaction prevail here. The emotional state here is constantly connected in assimilation relations (muscular-tactile, auditory-motor, pictorial-artistic), which means that we have a complete set of attributes procedurally modifying the performer's emotional tone.

Regarding the stage of concert performance, we note the following:

- a constantly present rational control over the quality of the performance and at the same time over the implementation of the intended interpretive artistic and figurative concept of the musical work in the form of artistic self-expression;

- situational pop emotions regarding the quality of performance in front of the listener dominate;

- there is always a communicative attitude to operational emotional meaningful feedback with the public.

Thus, all stages of work on a piece of music involve a processual variable and versatile spectrum of emotional states of the performer, which is, in our understanding, a modifying performance tone as an indicator of the specific artistic psychotechnique of the musician-performer.

Conclusions

While summarizing the consideration of the emotional aspect of the professional thinking of a musician-performer, we must draw conclusions that will direct further considerations regarding the specifics of the formation of performance skills.

1. The modifying processuality of the musician-performer's emotions is obvious.

2. Artistic emotions, as evidenced by everyday performance practice, always have a positive emotional tone.

3. Despite the organic connection of artistic emotions with situational ones, we state the following:

- active communication with music is communication with the great emotional assets of Humanity;

- when working on musical works, we consciously or unconsciously accumulate the emotional experience of many generations (this is the emotional value of a diverse repertoire);

- stylistic features of each composer reflect his/her emotional and aesthetic inner world, thoughts, experiences;

- scrupulous attitude to musical text (along with intuition) opens up the sphere of sensory multiplicity for the reproductive enrichment of one's emotions and the formation of professional emotional thinking;

- on the synthesis of accumulated (reproductive) emotions, the creative personality's emotional tone is formed as genetic emotionality assimilates with emotions acquired from the outside.

4. The specificity of musical art imposes the following requirements on the performer:

- to raise the level of the culture of one's feelings to the author's, and the level of intellect to the understanding of the ideas and aesthetic principles of the era in which the performed musical work was created;

- to be well-versed in literature, art, and history, without which emotional and intellectual penetration into the figurative system of musical works of various genres and styles is impossible.

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VOCAL IMPROVISATION – A COGNITIVE AND A PSYCHOLOGICAL PROCESS

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SUMMARY. The purpose of this article is to compare the neurophysiological processes of the brain during vocal improvisation and the psychological implications of a spontaneous composition of melody. By taking command of the present, while at the same time bringing forward to the audience an extensive amount of musical knowledge and specific vocal techniques, vocal improvisation is an extensive field of interest for jazz singers and jazz voice educators alike, and its distinct processes are yet to be fully understood and explained. In my years of studying and practicing vocal improvisation, I have sought to understand the balance between these two components – the cognitive and the psychological coordinates of the vocal improvisation and the implications of these coordinates on our everyday life, outside the performing arts frame. The reasons why a singer makes certain musical choices when creating spontaneously, while avoiding others, together with the reasons why improvisation is important in our everyday lives, these reasons make the object of this study.

Keywords: vocal improvisation, spontaneous creation, psychological process

1. Introduction

Creativity is the driving force that ensures human evolution and the key element in every art, but its specifics and its dynamic are still a subject of research and wonder. Improvisation is a form of creativity that is even

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more intriguing and thus more obscure, because it implies spontaneity in creativeness, a field almost unexplored, due to its densely unidentifiable silver lining.

Recent research and experiments on trained jazz musicians have revealed that during improvisation, the brain of the jazz musician is surprisingly deactivating certain portions of the cortex, while activations occur in the sensory areas of the cortex, at the same time attenuating activity in limbic and paralimbic areas.

According to a study on spontaneity and creativity that took place at the Johns Hopkins University that used MRI to understand the brain processes during improvisation, with the help of six highly proficient jazz musicians as volunteers, scientists have concluded that *"the dissociation of activity in medial and lateral prefrontal cortices is attributable to the experimentally constant feature of improvisation and may be a defining characteristic of spontaneous musical creativity".*[3]

Improvisation is an important feature of the human brain, with implications outside the music spectrum, one of the main tools in human evolution, that facilitates adapting to environmental changes, helps us to solving problems and communicating actively using tools of improvised speech.

Vocal improvisation is a jazz singer's tool that takes human evolution even further because it also involves the physiological coordinate of the brain control, besides cognition and creativity.

The importance of these implications makes this study on vocal improvisation and its processes a matter of interest.

2. Discussion

During the extensive study performed by the researchers at the Johns Hopkins Institute, scans of the brains performed on musicians while improvising revealed that certain areas of the brain slowed down in activity, while others increased. The intriguing discovery showed that the front of the brain that extends to the sides, the part of the brain responsible with self-censoring and planning actions, slowed down, while the center of the frontal lobe, the part of the brain that controls self-expression and individuality, showed an increase in activity. In simple words, an improvisation could be defined as the most uncensored expression of the self, in spontaneously created music.

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[3] Limb CJ, Braun AR, *Neural Substrates of Spontaneous Musical Performance: An fMRI Study of Jazz Improvisation*, February 2008.

While this research is immensely important to neuroscience and music science alike, the study was performed on six professional right-handed jazz pianists, a very specific study group, that did not include other types of instrument performances or vocal improvisations. Had it been performed on vocalists, the physiological aspect of the research would have been included, as well, along with the cognitive and psychological study directions.

The voice is the first musical instrument, and the vocal improvisation is a neurophysiological and cognitive process, with a psychological component as well. The improvised melody of the singer is the response to other musicians' ideas, the audiences' spontaneous reactions, as well as resonant response to their own body and emotions.

The physical mechanisms during an improvised vocal performance include eyes closing, voluntary and involuntary movement of the arms, swinging of the body, among other gestures specific to each individual.

During an improvised "scat", jazz singers often close their eyes, for several reasons:

- **To numb one of the senses, gaining focus and better control on the hearing**. This facilitates better interplay with the band members, the singer thus immersing himself in the performance and blocking away the visual stimuli or the distracting image of the audience.
  Numbing the visual sense increases hearing attention because it also involves blocking away distracting imagery, those details in the environment that could potentially alter the vision in the mind of the singer, may those details be visual, or even smells, interactions between members of the audience, any specific details that could create a different flow in the musical vision.

- **To access memories and ground the performance in a precise remembered moment**. This gives the improvisation higher emotional support and thus, the phrasing of the melody is more colorful and meaningful. Often, personal memories are difficult to evoke, to express verbally, but scat singing is the perfect tool to speak words in an encoded manner, to use unintelligible syllables to express deep emotions, to root the melody in a memory and ground the scat in an emotion.

- **As a voluntary choreographed act, with the purpose of inflicting emotions upon an audience**. This is, indeed, a matter of stage presence, but it also enters the realm of vocal improvisation's cognitive processes. Just like an actor, a singer's performance must be wisely staged and carefully designed to seduce the audience, to make

them a part of the performance. Closing the eyes doesn't shut away the connection with the audience, but instead, the process encourages the audience to close their eyes as well, to pay more attention to the sounds, than to the visual aspect of the performance.

When a singer's eyes are closed while improvising, the body doesn't necessarily stop from moving. A state of self-dissociation overlapping self-immersing leads to certain body movements that make a singer look like they are in a trance. Their body swings, hands are moving in the air and their face expression seems uncontrolled and the deep level of embodiment makes the singer look almost as though they are flowing.

Every improvisation is unique, even if it can be assembled from the same music quotes collection, from the same universal jazz vocabulary. Each improviser has their unique set of licks and patterns, scales, and intervals, that they opt for instantaneously, spontaneously.

Two improvisations can never be the same, if they are spontaneous, although the use of similar phrases may occur, when two musicians improvise together, if the communication between them is at a very high level of musical empathy and the musicianship of both instrumentalists is based on communion. In this case, the effect of the mutual improvisation upon the audience and the performance itself is only increasing the ethos of the performance.

On a fixed chord progression, limitless options for melody exist, but an improvisation is more than just melody. In the study mentioned above, a number of musicians within the study group were asked to perform a melody after hearing it first, while other musicians within the study group were asked to improvise spontaneously.

Reproducing parts of personal improvisations or other musicians' improvisation in a common practice in jazz improvisation, quoting and paraphrasing is a part of the jazz musician's routine. But spontaneous improvisation, although it can also include quoting, is a spontaneous musical expression of the present emotions a musician feels, while repeating a previously played or sung idea is very much like playing classical music. One already knows all or most of the motes, only adding emotion, whereas the other is spontaneously creating a never before heard music construction.

Here are the two improvisations, one with some general idea about the melody that is to be played, a controlled improvisation, to the left of the image, and the other one, completely spontaneous, on the right side of the image:

E.g. 1

**Controled improvisation of a scale, controlled
improvisation on a 12-bar blues**

E.g. 2

**Spontaneous improvised scale,
spontaneous improvisation on a 12-bar blues**[4]

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[4] Limb CJ, Braun AR (2008) *Neural Substrates of Spontaneous Musical Performance: An fMRI Study of Jazz Improvisation.*

We can easily notice the rhythmic complexity of the spontaneous improvisation, as well as the interesting choice of intervals used, when we are playing a simple C major scale.

A previously heard melody doesn't allow the brain to detach from the cognitive process, but instead uses the portions of the brain dedicated to control tasks. These pictures allow us to clearly notice the rhythmic component of the spontaneous performance, as well as the dynamic of the intervals chosen when improvising.

We can thus understand that spontaneity brings about complexity, a more interesting choice of intervals, on melody, of rhythm, almost like avoiding the simplicity or the formal playing.

Improvisation can be spontaneous or rehearsed, but different from a jazz musician to another, always.

A simple chord progression can offer various options for the improvising musician to tackle. The difference between improvisations is the technical difficulty and the emotional charge they carry. On a simple II-V-I chord progression, limitless options exist, for the improvising musician to tackle. Let's look at this II-V-I progression in Bb major:

E.g. 3

First four bars of a simple II-V-I progression in Bb major

Charlie Parker, one of the most important figures in jazz history, did the following solo on these three chords:

E.g. 4

Charlie Parker's solo on "Confirmation", bars 16-20

Because Charlie Parker is probably the most important figure in jazz improvisation history[5], who not only created some of the most difficult and surprising improvisations, but also wrote a large number of compositions that

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[5] Carl Woideck, *Charlie Parker: His Music and Life* (Anne Arbor: The University of Michigan Press, 1996), 110.

became jazz standards and defined an entire genre, the bop (or bebop)[6], it is imperative that some insight be sought on this amazing jazz musician and composer, to understand the music patterns in jazz improvisation.

3. Jazz improvisation, a spontaneous creation

The ability to improvise derives from intense study and technique, and any jazz musician should start practicing scales on simple chord progressions, first.

If we listen to jazz music's highest-level improvisers, Charlie Parker should be the role model for any aspiring jazz improviser.

Charles Parker Jr. (August 29, 1920 – March 12, 1955), known as "Bird", was a saxophone player and a jazz composer, whose influence on the bebop and bop music was paramount. His virtuosity and highly advanced technique still is one of the most influential presences among jazz musicians throughout the world.

Every singer should transcribe and sing as many versions of improvisations on the same jazz standard as possible, for each of them offers different solutions, different solving ideas for various music situations, for various interval options. Starting with Charlie Parker's improvisations should be the logical way to begin learning the jazz improvisation strategy, philosophy, and technique, for any jazz musician, regardless of their instrument.

Just like Charlie Parker is one of the most important improvising jazz instrumentalists, Ella Fitzgerald is one of the most important improvising jazz singers of all time, her instrument-like scat singing proving vocal technical proficiency as well as dynamic, vocal flow and a very personal timbre.

Here is the transcript of the first five bars of her improvisation on All of me, in the key to Bb Major, as recorded in 1962, on the album "Ella Swings Gently with Nelson":

E.g. 5

All of Me, Ella Fitzgeral solo, 1962, bars 1-5

As we notice, Ella Fitzgerald starts on the 3rd of the chord, and comes back to the fundamental, fixing the first pattern in the phrase, which is a pretty common practice in her vocal improvisations.

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[6] Ross Russell, *Bird Lives! The High Life and Times of Charlie (Yardbird) Parker*, New York: Charterhouse, 1973.

When an improvisation starts with a good melodic pattern or lick, the improviser will remember that melody and will repeat it almost the same, every time they play that jazz standard, as a set off for the improvisation.

Let's look at the first bars in the scat on "Take the A Train", from the collaboration with Duke Ellington orchestra, one improvisation that began with the same notes on the first four bars, in 1957 (on the album recorded with Duke Ellington – "Ella Fitzgerald Sings the Duke Ellington Songbook"), as in 1965 (live at the Crescendo in Copenhagen):

E.g. 6

Take the A Train – Ella Fitzgerald's solo, 1957, bars 1-4

Ella Fitzgerald kept the same ideas in her improvisation in different interpretations, just like Charlie Parker did, because it was a good composition, the first time it was improvised. It doesn't take away from the spontaneity throughout the improvisation, but it does change the paradigm of improvisation. While it is still a strong jazz scat, the spontaneity of the composition isn't as strong as it would be, had it been completely start anew.

4. Spontaneity in jazz improvisation

The study routine and the regular practice of scales, licks, patterns, intervals, and arpeggios, as well as the phrasing, rhythm, the swing feel, the straight and the laid-back feel, these are all aspects that make an improvisation a stronger vessel for the musical and emotional message towards the audience. However, over-learning scales and patterns doesn't ensure a genuinely improvised chorus. And it doesn't stand for spontaneous musical creativity.

There is an underlying question in the previous paragraph: how does an improvising jazz singer keep a steady study routine, while avoiding repeating oneself in melody and phrasing? How does one avoid the pattern clichés, while continuing to improve in licks and scales?

I believe the answer is in the quality of the performance and the progress of the spontaneity.

Spontaneity is relevant not only to the significance of the performance, to its effect upon the audience, but it is also important to observe the perception of spontaneity in human behavior[3]. The sensitivity to spontaneity

may help us judge someone's behavior towards us, may help us assess and decide, much like a musician assesses and decides when they choose certain notes for the improvised melody and leave aside others. An improvising singer may choose to hit notes that are meant to impress by their pitch, their strength, their color, their phonation, their relationship with the previous and succeeding note. Everyone makes their own choices, as much as we make our own choices in everyday life. Prior experience helps us make those decisions, as well as the sensitivity to spontaneity.

Spontaneity can be nurtured by continuously practicing, much like with the practice of speech, because the richer the vocabulary, the more impactful the spontaneity.

A singer's scat singing vocabulary consists of interesting intervals, interesting choice of syllables, personal touches in consonants and vowels, good timing and rhythm, body reactions and facial expressions. All these components can be studied, and should be studied intensely, to master control and proficiency in a personal and inspired improvisation.

The physiological component of the vocal improvisation is paramount to the effect upon the audience. The facial expression of a singer allows the audience to identify the emotions behind the melody and connects the melody to its coded meaning. The reference to the original melody is not important, which means that the emotions behind the lyrics in the melody are not an object of this analysis, because the vocal improvisation within a song can be completely different in style, phrasing, intention, and rhythm. It is important, however, to know the facial reactions and the facial expressions during performance, so a continuous practice of self-analysis and studying of video recorded live performances is crucial to self-development of a singer.

Facial expressions depend on the intended emotion, and they emphasize the emotional message, but also influence how the audience perceives music, because every facial expression accompanying a music text gives it closure[7]. Completing the message, facial expressions are necessary for a substantiated vocal improvisation.

5. Conclusion

Every improvising experience we live, whether it's a musical experience or not, improves our identity and our relationship with the surrounding environment. By improvising, we evolve as human beings.

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[7] Annerose Engel, Peter Keller, *The perception of musical spontaneity in improvised and imitated jazz performances*, Frontiers in Psychology, 2011.

Vocal improvisation is the first form of human speech, the primal root of verbal expression and the most exploratory form of creative singing. Through vocal improvisation, a singer becomes an instrumentalist and an active composer, a spontaneous creator of music content. From previous research on spontaneous improvisation, we can conclude that jazz is an individualistic art form, an introspective and a daydreaming practice that can apply to daily attributes of human interactions, such as deciding the flow of words in a specific conversation or talking about oneself. Vocal improvisation is the musical portrayal of the self, a melodious expression of the inner most hidden emotions. Through vocal improvisation, a singer explores the potential of the voice and aims to achieve and overcome that potential. While portions of the cortex slowdown in activity and other portions activate, the body of the singer has the capability of moving the music from the outside inwards and vice-versa, in a cohesive and spontaneous form of art, the art of improvised singing.

Vocal improvisation cannot happen in the absence of a prolonged study of harmonic structure, patterns, licks, and transpositions, it's a long process of learning and understanding music, before spontaneously creating your own. A singer who improvises is a spontaneous composer, so all the rigor and the requirements we expect a composer to meet, are also expected from a singer as well. A good vocal improvisation can mesmerize the audience, as well as satisfy the singer who performed it, and the musicians playing next to them on stage. In the absence of lyrics, a good improvisation can take the audience to peaks of imagination, can drive the thought to wonderous places, even if, in the mind of the singer, simple situations might be the cause of interesting intervals, licks and musical choices.

When asked about what he is thinking of while improvising, Bobby McFerrin responded: "I sing about how my day begins, I get up about 6, read, get the kids up, make breakfast, get my wife up. It's a happy time, it makes a good song."[8]

The importance of teaching improvisation in vocal jazz classes cannot be stressed enough, but there aren't comprehensive methods to explain the internalization process of the singer's music vocabulary, because we focus on the musical vocabulary, and not this internalization process. Understanding and expressing musical ideas is a focus, whereas sung improvisation should be a correlation among all the aspects of a performance: knowledge of music theory, previous musical practice, memorizing music, ear-training and sight-reading skills. The higher the proficiency in either of these directions, the higher the difficulty level of the improvisation.

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[8] *(Sheldon, 2002; Waterman, 1990; 2008).*

This is also applicable to the ability to converse, because the richer the vocabulary, the more fluent the conversation and this can have a very strong effect on the outcome of any important conversation – whether it may be a job interview, an oral exam, a public speech and so on.

In conclusion, vocal improvisation is a physiological and a cognitive complex of processes that aims to achieve eudaimonia, the *"quality of life derived from the development of a person's best potentials and their application in the fulfillment of personally expressive, self-concordant goals"[9].*

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MUSIC MEDIATION ON STAGE

DALMA LIDIA TOADERE[1]

SUMMARY. The scope of this paper is limited to music mediation in the context of specifically designed concerts, hence the title "on stage", with a focus on performances for children. In addition to research findings, the main part of the presentation will be devoted to insights gained from more than a decade of personal practical experience in moderating and conducting more than 120 educational performances for children. With the professionalization of music mediation, the many different approaches and strategies that can be used to best serve the goal of creating access to classical music have been studied and classified. The most important of these will be presented in the context of the concert. They will be illustrated with examples from the study of practices in different music institutions worldwide.

Keywords: children's concerts, music mediation

In recent decades, an increasing number of professional arts organizations – museums, theatres, opera houses and orchestras - have been working to make the arts more accessible to wider audiences. Many orchestras and opera houses in various countries have created special departments of education and community outreach. To develop the necessary programs, the field of cultural mediation, and in particular music mediation, has become increasingly professionalized. Music mediation is now offered as a degree course at several Universities and Conservatories in many countries.

Without going into detail, the rather tedious issue of the definition of music mediation needs to be mentioned briefly. While the term is now well established in many languages (in German-speaking countries under the

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equivalent name Musikvermittlung), it is not used at all in the English-speaking world. In the UK a music mediator is called an animateur and in the USA a teaching artist. I am using the English form "music mediation", which is used by the University of Montreal (in the French-speaking part of Canada), whose Faculty of Music offers the only specialized program in music mediation in the country.

Music mediation is one of the forms of cultural mediation for which I will quote an abbreviated version of the definition given by Bruno Nassim Aboudrar, Professor in the Department of Cultural Mediation at the Sorbonne Nouvelle University in Paris: "We call 'cultural mediation' a set of actions which aim, through an intermediary – the mediator, [...] – to put an individual or a group in touch with a cultural or artistic proposal (a singular work of art, an exhibition, a concert, a show, etc.), in order to promote its apprehension, its knowledge and its appreciation." 2 As far as music is concerned, this "set of actions" has become increasingly diverse in recent decades. I will limit the scope of my paper to music mediation in the context of concert performances – hence the title "music mediation on stage" – and, in particular, to performances designed for children.

However important cultural mediation is for all generations, many specialists believe it is crucial to take advantage of the so-called 'open ear' age, and so do I. In an article on the development of aesthetic responses to music, published in 1982, Hargreaves used the concept of 'open ears', which was and still is widely used in academic literature in forms such as open-earedness (in English) or *Offenohrigkeit* (in German).[3]

As a conductor and music mediator who stands on stage in front of an audience of children, I am an advocate of abandoning the traditional name of "educational concert", which has an overly didactic connotation, in favor of one of many creative titles. Think of the London Philharmonic Orchestra's *BrightSparks* concerts or the name *Lollipops* used by several American orchestras[4]. Simple names like *Young People's Concert* for the New York Philharmonic series, made world famous by Leonard Bernstein, *Children's Concert* or *Family Concert* seem much more appealing to me - and to the children, I am sure.

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[2] Aboudrar, Bruno Nassim, and François Mairesse. *La Médiation Culturelle* (*Cultural mediation*). QUE SAIS-JE, 2022, p. 3. „On appelle « médiation culturelle » un ensemble d'actions visant, par le biais d'un intermédiaire – le médiateur, […] –, à mettre en relation un individu ou un groupe avec une proposition culturelle ou artistique (œuvre d'art singulière, exposition, concert, spectacle, etc.), afin de favoriser son appréhension, sa connaissance et son appréciation."

[3] Hargreaves, David J. "The Development of Aesthetic Reactions to Music." *Psychology of Music*, no. Special issue, 1982, pp. 51-54, p. 51.

[4] Charlotte Symphony Orchestra, Cincinnati Symphony, Greenville Symphony Orchestra, Utah Symphony, Grand Rapids Symphony. Richmond Symphony, The Little Orchestra (New York)

Let's take a look at the toolbox of a mediator, which can be used for children's concerts. With the professionalization of music mediation, this toolbox is full of different approaches and strategies that can be used to best serve the goal of facilitating access to classical music. Several excellent books[5] and countless examples of good practice provide valuable information for both the beginner and the experienced professional in the field. In the process of conceiving and planning a children's concert, the music educator must carefully choose the best tools for the given program.

Verbal explanation

The oldest and most common form is the host's speech. Regarding speaking the first pitfall to avoid is the tendency for the script to be too long and too verbose, full of information and unnecessary or unexplained technical words. Allowing parts of the verbal presentation to be delivered by different musicians taking part in the concert, in a so-called 'ping-pong' style, adds to the liveliness of the talk. Changing speakers also keeps the audience's attention. It also involves the musicians more in the unfolding of the concert beyond the performance of the music. Unfortunately, it is not uncommon, especially at children's orchestra concerts, to see some of the musicians on stage projecting an attitude of inattention and disinterest in the concert. Enthusiastic stage presence is of paramount importance in engaging the audience, especially young audiences.

Even a well-written and well-performed script can be greatly enhanced by turning some of the talk into a question-and-answer dialogue with the audience - a rather simple but highly effective form of interaction with young audiences. A well-planned and skillfully coordinated dialogue can result in getting the information you want from the audience, replacing an explanatory monologue with an activity that engages them and makes them proud.

During the educational concert "What is American music?" (Young People's Concerts), Leonard Bernstein gathered information from the audience about some of the musical works of the national schools of composition. Bernstein asked the audience what the music they were about to hear reminded them of, conducted an excerpt from Maurice Ravel's *Spanish Rhapsody*, and the audience unanimously answered that it was Spanish music. For the next two excerpts (from Johannes Brahms's *Hungarian Dance*

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[5] For example: Booth, Eric. *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*. Oxford UP, 2009; Wallace, David. *Engaging the Concert Audience: A Musician's Guide to Interactive Performance*. Berklee Press Publications, 2018; Stiller, Barbara. *Erlebnisraum Konzert. Prozesse der Musikvermittlung in Konzerten für Kinder.* Regensburg: ConBrio, 2009.

No. 5 and from the Finale of Pyotr Ilyich Tchaikovsky's *Fourth Symphony*), the audience response was correct each time, so the information about whether the music was Hungarian or Russian was provided by the audience[6].

Music examples

Showcasing selected short excerpts from the piece to be performed is also a traditional part of educational concerts. The musical example can illustrate the verbal explanation by showing a main theme, an instrument or an important musical characteristic of the piece the audience is about to hear. It is also a unique opportunity to show the different layers of a composition by having the audience listen to them separately before performing them together in their original form. As well as drawing the audience's attention to one or more crucial moments in the piece to follow, listening to the music examples has another benefit: it familiarizes the audience with the excerpt. "Multiple listening facilitates a deeper understanding of musical works"[7], and recognition of the melody has a positive effect on the audience's response to the piece.

In the family concert called "The Magic Wand" we used musical examples to illustrate the families of instruments and the multiple layers in Tchaikovsky's *Miniature Ouverture* from *The Nutcracker Suite*. We showed the audience first the theme played by the violins, then by the woodwinds, and then we played the violin theme with accompaniment by the violas.

A more sophisticated form of musical example is the use of another, simpler piece to introduce a particular feature of a more complex work. David Wallace calls this strategy "using one performance as a 'warm-up' for the next work".[8] Leonard Bernstein used this technique to illustrate the Dorian mode before playing an excerpt from Sibelius's *6th Symphony* in the concert titled "What is a mode?"[9] He first demonstrated the major scale, the minor scale and the arrangement of the tones and semitones on the piano for the Dorian scale. Then a group of instrumentalists from the orchestra sang a plainsong chant, after which Bernstein played the song *Along comes Mary*

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[6] "Leonard Bernstein at 100." *What Is American Music? | Young People's Concerts | Television Scripts | Lectures/Scripts/Writings | Leonard Bernstein*, leonardbernstein.com/lectures/television-scripts/young-peoples-concerts/what-is-american-music. (Accessed 20 June 2023).

[7] Wallace, David. *Engaging the Concert Audience: A Musician's Guide to Interactive Performance*. Berklee Press Publications, 2018, p. 45.

[8] Wallace, 2018, *op. cit.,* p. 45.

[9] "Leonard Bernstein at 100." *What Is a Mode? | Young People's Concerts | Television Scripts | Lectures/Scripts/Writings | Leonard Bernstein*, leonardbernstein.com/lectures/television-scripts/young-peoples-concerts/what-is-american-music. (Accessed 20 June 2023).

recorded by the American pop group *The Association* on piano and voice, all in the Dorian mode.

In several concerts for school groups featuring Dvorak's *9th Symphony "From the New World",* we highlighted the main theme of the slow movement, which uses the pentatonic scale. The English horn played the pentatonic scale, after which we used the well-known Hungarian children's song *Rossz a Jézus kiscsizmája* to tune-in the audience to the sound of pentatonic music. The song was first performed by a baritone alone and then as sing-along for the audience.

E.g. 1

Rossz a Jé-zus kis csiz-má-ja sír a köd-mö-ne,

Á-zik, fá-zik meg-ve-szi az Is-ten hi-de-ge.

Hogy-ha vol-na kis csiz-mám, Jé-zus-ká-nak o-d'ad-nám

Bá-rány hő-rös köd-mön-kém-mel jól he-ta-kar-nám.

Hungarian children's song

Comparative listening

Music examples can also be played side by side for comparison. This strategy helps the audience experience the differences between instruments, differences in tempo, dynamics, or character.

In his concert *What is orchestration?*[10], Bernstein explained how difficult a task the composer faces when having to choose among all the instruments and their multiple possible combinations. The audience got to listen to the beginning of Johann Sebastian Bach's *Brandenburg Concerto*

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[10] "Leonard Bernstein at 100." *What Is Orchestration? | Young People's Concerts | Television Scripts | Lectures/Scripts/Writings | Leonard Bernstein,* leonardbernstein.com/lectures/television-scripts/young-peoples-concerts/what-is-american-music. (Accessed 20 June 2023).

No. 3, performed in the original version for string orchestra and then in an arrangement for brass ensemble.

In our concert "The Magic Wand", the various instruments playing the Russian folk song theme *Little Birch* at the end of Tchaikovsky's *Fourth Symphony* separately demonstrated how the theme sounds on each instrument. The trumpeter and tuba player came forward to demonstrate, adding a visual aspect to the sound. The orchestral accompaniment to the various variations of the theme was also demonstrated. To help the children notice the changes in the instrumentation of the melody and accompaniment, the conductor suggested associations with different characters that they could identify. The three musical examples from the finale of the symphony are presented in tabular form below:

Table 1

Instrumentation of the theme	Instrumentation of the accompaniment	Suggested character	Bars
oboe, bassoon, triangle	*pizzicato* violin, viola, cello	silvery sound dreamy atmosphere	60-67
wind instruments	string instruments	playful melody	10-17
tuba, trombone, double bass	small values played by the rest of the orchestra	ominous sound danger	84-91

Musical examples from the finale of P. I. Tchaikovsky's *Fourth Symphony*

In our school concerts featuring Dvorak's *9th Symphony "From the New World"*, before the performance of the second movement, a baritone, accompanied by the strings, sang the song "Going home", which has a negro-spiritual-like text added to the theme. For a while after the song gained popularity, the melody from the slow movement was believed to be a spiritual or gospel hymn quoted by the composer in his symphony, when in fact it is his original composition to which one of his students, William Arms Fisher, set the words. We also showed the audience how the main theme of the second movement was born. Dvorak had initially composed it for clarinet, in a traditional major key. (E.g., 2) He then changed it into a pentatonic melody. (E.g., 3) In the final version he entrusted the melody to the English horn, believing that its timbre was closer to the voice of his black student in New York, who had introduced him to spirituals.

E.g. 2

Clarinet theme in traditional major key

E.g. 3

Clarinet theme changed into a pentatonic melody

Particularly popular with children are the comparative listening activities, which take the form of competitions between instrumentalists, with the audience acting as the jury. David Wallace calls this "musical audition", as various instruments "audition" to perform the melody.[11] Before playing the donkeys (*Personnages à longues oreilles*) from Saint-Saens' *Carnival of Animals,* we asked the children to vote for the best instrument to play the donkey's hee-haw, choosing from piano, double bass, and violin. The pianist and the bassist played the descending sixth twice, deliberately choosing a version that would make the children think they were "wrong": piano in the hyper-high register, bass in the hyper-low register. The violinist then offered to imitate the donkey, saying that his instrument was best suited to the role, and played the first two bars from the work by Saint-Saëns. After listening to the three versions, the children agreed that the violin version was best suited to the voice of the donkey.

Focusing auditory attention

We all must face and accept the fact that children's attention span in general, and their auditory attention span in particular, have been decreasing over the last few decades. It is important to take this into account when choosing repertoire, which must have a good balance between longer and shorter works. Giving the audience a listening task is a good strategy to focus their auditory attention.

Listening can sometimes be turned into a physical assignment. Camille Saint-Saëns' "Cuckoo in the Depths of the Woods", scored for clarinet and two pianos, lasts about two minutes and has the dynamic indication *sempre pianissimo* for the pianos. It should be noted that the *forte* dynamic indication for the clarinet should be understood in conjunction with the indication that the clarinet should play in the backstage (*dans la coulisse*).

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[11] Wallace, David. *Reaching Out: A Musician's Guide to Interactive Performance*. McGraw-Hill Humanities/Social Sciences/Languages, 2008, p. 28.

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To help the children concentrate on listening, a kinesthetic activity was used to focus their attention on the clarinet motif (cuckoo song), introduced in the form of a "game" in which the children took on the role of a cuckoo hiding deep in the forest, coming out from behind a tree each time they heard the cuckoo. The palms of the hands were raised in front of the eyes and the parallel forearms represented the tree from behind which the children had to briefly peek their heads out to each cuckoo call. Covering the eyes focused attention on the auditory stimuli by interrupting the reception of visual stimuli and helped the audience to respond to each appearance of the clarinet motif. Over the course of the piece, the clarinet motif is repeated 17 times. By focusing their attention on the clarinet motif, the children were able to follow the whole piece in a concentrated way, so that they could play the part of the cuckoo at the right moment. Due to the overall *pianissimo* nuances of the piece and the desire not to miss the musical motif to which they had to respond through movement, the activity unfolded in a silence that exceeded all expectations. In all the performances of the "Carnival of Animals", the activity went as expected and was a great success with the children and their delighted teachers.

To focus the attention of the children, visual elements can be added to a concert. It is important to keep in mind that the focus of the children needs to be directed toward a musical aspect. Occasionally, visual elements are added to children's concerts without a direct connection to the music itself, for enhancing the entertainment value. This might well keep the children's attention directed to the stage, but not to the music. Serious music mediation should avoid that kind of gimmicks and keep in mind Leonard Bernstein's warning "It's a concert, not a show!"[12]

For the opening piece of the *Carnival of the animals*, in which Saint-Saens depicts the lion with a royal march, the composer uses tone painting and lets the lion roar in the low register of the instruments. We asked the children to recognize this roaring and helped them focus their auditory attention with a visual element, shown at the right moment in the score. The musical motif used by the composer to imitate the lion's roar was visualized by a lion's head cut out of cardboard. By raising it from behind the piano at each of the six times the motif appears, the audience's attention was drawn to the musical motif, which was easily recognizable.

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[12] Rose, Brian. *Televising the performing arts. Interviews with Merrill Brockway, Kirk Browning, and Roger Englander*, Praeger Publishers Inc, 1992, p. 137.

E.g. 4

Lions roar from Camille Saint-Saëns: *Introduction & Royal March of the Lion* from *The Carnival of the animals* (No. 1), m. 34-36

Modelling

Modelling or piece simulation is a term for the activity in which the music mediator interacts with the audience to create or perform together something similar to the piece of music they are about to hear. Depending on the work, various aspects of the music can be modelled: the rhythm, the character, the musical form, some descriptive elements of program music.

In the children's concert "What's So Great About Mozart?" which David Wallace designed and presented at the Bridgehampton Chamber Music Festival, he introduced the children to the finale of Mozart's Flute Quartet in D major, K. 285 by creating a piece in the form of a rondo. As a recurring theme, the quartet played the theme of the rondo, while the audience provided the episodes: a volunteer playing on a metallophone, the audience singing "Happy Birthday" together, and another volunteer playing on the drum. Wallace summed it up for the audience as follows: "So our rondo will go musicians/ metallophone scales/ musicians/ "Happy Birthday" /musicians/ drum/ musicians.[13]

In the "If I Had a Little Violin" concert for children which we structured as an imaginary journey through several historical periods, we introduced the concept of tempo with an activity mimicking travelling with vehicles at various speeds. We used the tune of the famous *Sailor's Hornpipe* as the leitmotif of the journey. In the tradition of Henry Wood's *Fantasia on British Sea Songs* the theme of the hornpipe is played in increasingly fast tempi, including a huge accelerando at the end. The children modelled the different tempi by imitating the movement of the wheels of a carriage and of a locomotive, as well as of the propellers of an airplane with the rolling of the forearms. The audience was then asked to "travel" at different speeds together with the music. With the slow

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[13] Wallace, 2008, *op.cit.*, p. 71.

performance of the tune, the wheels of the carriage turned very slowly, the locomotive started slowly and accelerated gradually, and the propellers of the plane turned very fast. This activity introduced children to the concept of musical tempo and especially to the rather difficult concept of *accelerando* through direct kinesthetic experience, without the aid of theoretical explanations.

Participation in performance

Music mediation strategies that actively involve the audience in creating and/or presenting musical content are particularly effective. Moments involving the participation of the audience should be chosen so that they have a clear link to the concert program. A judiciously chosen participatory activity can either focuses the audience's attention for concentrated listening of the following music, or give them the opportunity to perform along with the musicians on stage. Participation can be done in a variety of ways: vocal participation, body percussion or instrumental participation. "One of the major achievements of perform-along is that they demolish the delineation between listeners and performers. For a moment, audience members enjoy the thrill of being equal partners with great musicians."[14]

In our family concert "The Magic Wand", before performing the final movement of Tchaikovsky's *4th Symphony*, we familiarized the audience with the music by teaching them the Russian folk song *Little Birch*, which the composer quotes in the symphony. The children first learned the song with translated lyrics line by line and were then invited to perform together with the solo trumpet.

In our school concert "Invitation to the Dance", the orchestra played the mazurka from the ballet *Coppélia* by Delibes. The children in the audience were invited to perform along, interpreting a typical "oom-pah-pah" accompaniment with body percussion. They slapped their thighs on the first beat and clapped their hands on the second and third beats. This fun activity helped them intuitively grasp the triple meter.

In our children's concert "The Bremen Town Musicians", based on the Grimm Brothers' tale, the character of the donkey was illustrated with music from Mendelssohn's *A Midsummer Night's Dream*. Prior to listening to the excerpt, the audience was asked to sing the well-known children's song "Old McDonald had a farm", in dialogue with the bassoon playing the donkey's hee-haw from Mendelssohn's music.

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[14] David Wallace, 2018, *op. cit*., p. 27.

E.g. 5

Musical dialogue between the audience and the bassoon

The strategies for music mediation on stage described and exemplified above must be harmoniously integrated into a well-conceived and attractively presented script for an educational concert. They must be chosen in such a way as to facilitate the musical-pedagogical objectives of the concert and to correspond to the way in which the concert theme is approached. Particular attention should be paid to participatory elements. From my own experience with young audiences, I have found that audiences of 5–10-year-olds are the most enthusiastic about participatory activities.

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Performances

What is American Music? (Orchestral program), Young People's Concerts Series, New York Philharmonic, conductor and moderator: Leonard Bernstein (1 February 1958)

The Magic Wand (Orchestral program), educational concert for families, Notes & Ties Orchestra, conductor and moderator: Dalma Toadere (2 December 2012)

What Is a Mode? (Orchestral program), Young People's Concerts Series, New York Philharmonic, conductor and moderator: Leonard Bernstein (23 November 1966)

From the New World (Orchestral program), educational concert for school groups, Cluj Hungarian Opera, Transilvania Philharmonic, Dinu Lipatti Philharmonic from Satu-Mare, Oradea Philharmonic, conductor, and moderator: Dalma Toadere (first performance 13 April 2022 at the Cluj Hungarian Opera, followed by 11 additional performances in several Philharmonics in Romania)

What is Orchestration? (Orchestral program), Young People's Concerts Series, New York Philharmonic, conductor, and moderator: Leonard Bernstein (8 March 1958)

Carnival of Animals (Chamber music program), *Do Re Mi START!* educational programme, children's concert for school groups, Gheorghe Dima National Music Academy, conductor and moderator: Dalma Toadere (first performance in 2012 followed by 10 additional performances in several cities in Romania)

What's So Great About Mozart? (Chamber music program), Bridgehampton Chamber Music Festival, moderator: David Wallace

If I Had a Little Violin (Chamber music program), *Do Re Mi START!* educational program, children's concert for school groups, Gheorghe Dima National Music Academy, Dinu Lipatti Philharmonic from Satu-Mare, conductor, and moderator: Dalma Toadere (first performance on 7 April 2015 followed by 20 additional performances in several cities in Romania)

Invitation to the Dance (Chamber music program), *Do Re Mi START!* educational program, children's concert for school groups, Gheorghe Dima National Music Academy, Dinu Lipatti Philharmonic from Satu-Mare, conductor and moderator: Dalma Toadere (First performance on 5 December 2015 followed by 9 additional performances in several cities in Romania)

The Bremen Town Musicians (Chamber music program), children's concert for school groups, Dinu Lipatti Philharmonic from Satu-Mare, conductor and moderator: Dalma Toadere (7 March 2023)

TAPPING INTO UNKNOWN MUSICAL AREAS
ANALYSIS OF A MEDIEVAL BOHEMIAN MUSICAL MANUSCRIPT

SZABOLCS MÁRTON[1]

SUMMARY. This research presents a medieval musical manuscript that has not yet been analyzed in detail. Catalogued under the name of Graduale Latino-Bohemicum, and currently held in the Batthyaneum Library of Alba Iulia, it has many peculiarities in comparison with other similar codices from the Transylvanian area, hence also compared with other Czech manuscripts. We offer analysis around the date of its creation, then debate different naming options. To create the proper context of understanding for the analysis, we present a brief historical background of the time and place in question, that is the turbulent 15th and 16th century of Europe, with special focus on Transylvania. We continue with the physical aspects of the manuscript that guide us through the colorful world of medieval codices. From a structural standpoint the work has two delimited parts. The bilingual manuscript starts with chants written in Czech and finishes with melodies in Latin. The existence of the Czech language, as well as many other clues govern us to set up hypotheses regarding its provenance. During the content analysis we dedicate a subchapter to the later page inserts that contain additional notes for the chants, wherefrom we can further conclude theories about the usage of the codex, authors of the later annotations, and so forth. We offer a more in-depth analysis of the musical notation where aspects like rhythm, staff, neumes used and special solutions are shown. Finally, we conclude all major, raised questions related to the name, origin, and genre.

Keywords: Graduale Latino-Bohemicum, musical manuscript, codex, medieval, paleography, Gradual, Cancional, Antifonal, Hussite, Czech, Latin, Gregorian, unison, polyphony.

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The focus point of our research is a Transylvanian "Graduale", currently held in the Batthyaneum Library of Alba Iulia, Romania, namely *Graduale Latino-Bohemicum.* While researching Transylvanian Graduals in general, this manuscript raised our attention after several research trips. The material had not been researched in detail up until now, so we are approaching this unknown valuable musical material.

The manuscript was first studied in the context of Roman Catholic graduals, specific to this area, but it showed a great number of differences in terms of form, content, religious ideology, and musical aspect.[2]

> **This manuscript stands out in the particularities of its form, content, religious ideology and musical aspect. It is an unkown treasure ready to be revealed.**

1. Creation date

The dating of the manuscript raises doubts, as each of the few referral sources mark different eras as the time of creation. Most reliable sources mark the 16th century as the creation period[3], while other resources indicate the 15th century. Webographycal references are inconsistent as well, because data found in the (Romanian) National Digital Library states that the manuscript was created in the early 16th century[4], in contrast with another known digital library[5] that categorizes the codex between 1300 and 1400[6].

We are guided by a short note in the manuscript, written in Latin, executed with careful calligraphy, most likely by a different person than author of the Gradual. The annotation dates from the 15th century and we consider it as an important clue about its time of creation: "Manuscrip. Sec. 15 Slav.

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[2] Márton Szabolcs, *"Cantate Domino canticum novum" (Sing to the Lord a new song)*, Cluj-Napoca, Editura Verbum, 2019, p. 32-36.

[3] Elemér Varjú, *A gyulafehérvári Batthyány-Könyvtár (Batthyány Library in Alba Iulia)*, Budapest, Editura Athenaeum, 1899, p. 197.

[4] Images of the manuscript are published on the web page of the Romanian National Digital Library: http://digitool.bibnat.ro/R/VHYH6Q62UHU1SA2I6IDE6GHUUXL16MHJKFU6S2S2JVP4 HVCGJ704241?func=results-jump-page&set_entry=000081&result_format=002, Manuscript number: 88, accessed on 10.02.2021.

[5] Data source: https://usuarium.elte.hu/book/1420/view Accessed on 18. 08. 2022.

[6] We suppose that this is a mistake, because at the description of the codex is dated between 1300-1400, but then in the title of the manuscript (Graduale) it appears the year 1420. We found no reference of this dating.

et Lat."[7], which without abbreviations is read as: "Manuscriptum Secoli[8] 15 Slavicum et Latinum", that is "Manuscript from the 15th century, in Slavic and Latin (languages)".

Figure 1
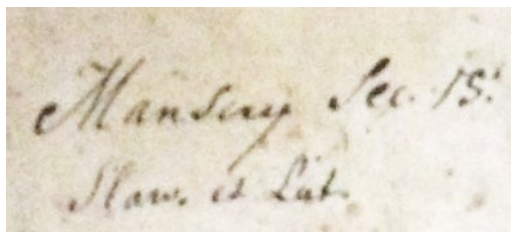
Note from the inside cover [9]

Three other researchers briefly mention the existence of this manuscript that we are aware of: Róbert Szentiványi[10], Elemér Varjú[11] and Zsigmond Jakó[12]. It is quite interesting that all of them ignore the above note from inside the manuscript and they date it from the beginning of the 16th century[13]. It may happen that the extra annotation was inserted after they researched the material, or they considered it as incorrect, or they simply neglected it. Varjú describes the manuscript[14] as being executed on large sheets of papers, neatly written, with „beautiful initials and leafy wind ornaments". The ornamentation is indeed executed artistically: at the bottom of the first sheet there is a coat of arms in blue, two knife blades pierced into each other. This confirms that he indeed studied the material physically. However, both Varjú, and then Szentiványi offer a very brief description of the material.

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[7] ***, *Batthyanem Library, op. cit*., p. 197.

[8] From the way the latin word "saeculum" is written we deduce that the writer was a classicist, because it was a medieval practice to write this word like "seculum".

[9] Source: http://digitool.bibnat.ro/R/VHYH6Q62UHU1SA2I6IDE6GHUUXL16MHJKFU6S2S2JVP4 HVCGJ704241?func=results-jump-page&set_entry=000081&result_format=002, Manuscript number: 88. Access date: 10. 02. 2021.

[10] Robertum Szentivány*, Catalogus concinnus librorum manuscriprorum Bibliothecae Battyányae*, Szeged, Editio Quarta Retractata Adaucta Illuminata, 1958, p. 20.

[11] Elemér Varjú, *A gyulafehérvári Batthyány-Könyvtár (Batthyány Library in Alba Iulia)*, Budapest, Editura Athenaeum, 1899, p. 259.

[12] ***, *Biblioteca Batthyanem, op. cit,* p. 197.

[13] Elemér Varjú, *Op. cit*., p. 259.

[14] Elemér Varjú, *Op. cit.,* p. 260.

Figure 2

Design elements from the manuscript [15]

2. Naming

At its current location, the Batthyaneum Library from Alba Iulia it is categorized in several ways. According to Róbert Szentiványi it is called as *Graduale Latino-Bohemicum*, as per Elemér Varjú as *Antiphonarum Latino-Polonicum,* while Zsigmond Jakó[16] mentions it as *Graduale et Antifonale Bohemicum et Latinum.* These naming differences that refer to the genre of the codex raised our curiosity to dig deeper, analyze, and finally come up with our own conclusion regarding the genre of the manuscript. In the following part we analyze the form, content and the musical value added by the manuscript and compare it with other the like.

3. Historical background

To properly analyze the manuscript, we need to understand first its historical and cultural background. Hence a brief retrospective. The 15th century of Europe was full of social turmoil where the Roman-Catholic church was losing ground because of the abuses of power and wealth. It's not only the peasants who wanted freedom without burdens, or the poor citizens, but even some nobles felt used by the clerical upper class. All these made them turn away from Catholicism and determined them to organize new congregations. This led to the appearance of new, alternative religions.

The one that is crucial from the perspective of our manuscript is the Hussite Reformation, led by Jan Hus[17]. Hus, born from a poor family, became priest, also having a bachelor's in arts and preached in Prague. He was not

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[15] Source: http://digitool.bibnat.ro/R/VHYH6Q62UHU1SA2I6IDE6GHUUXL16MHJKFU6S2S2 JVP4HVCGJ704241?func=results-jump-page&set_entry=000081&result_format=002, Manuscript number: 88. Date of accession: 10. 02. 2021.

[16] ***, Biblioteca Batthyaneum, *op. cit*., p. 197.

[17] He may also be referred to as John Hus or Huss or Iohannes Hus or Huss.

totally against Catholicism, but opposed many aspects of it, thus he was judged a heretic by the Council of Konstanz in 1416 and sentenced to death by burning at the stake[18]. This was the spark that triggered a strong wave of protests throughout Europe and later contributed to the well-known Protestant Reform. The incident evolved into large protests locally, in the Kingdom of Bohemia (currently Czech Republic). Because of the execution of Jan Hus, his spirituality began to work and spread even more strongly. All reinforcements and bans proved to be in vain, as they provoked even more violent reactions amongst the Czechsand, and gave tremendous spiritual strength for the oppressed. This way the religious movement gradually grew into a national anti-feudal movement.

Two major groups were formed: 1. The Utraquists[19], also known as the Calixtinians[20], who were a peaceful group, not even denying the Catholic religious dogma at first. 2. The Taborites[21], the more aggressive group formed by the radical Hussites, who represented the military line[22].

The response from the Church was rather hardline and initiated bloody wars against the Taborites that implied great human sacrifice. The so-called Hussite Wars lasted almost two decades[23]. Hus' death proved to be only a catalyst and his doctrines found more and more followers. After many failures by the German-Roman emperor Sigismund, who attacked them in the name of the pope[24], the bloody Battle at White Mountain fought with Catholic forces on 8 November 1620 finally marked the end of Hussitism[25].

> **As seen throughout the history, hard times, including wars paradoxically have a positive impact on culture, with many cultural works being born in these dark times. Thus, the emergence of Hussitism has enriched us with a multitude of valuable manuscripts.**

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[18] Gusztáv Gecse, *Vallástörténeti kislexikon (Dictionary of religious history)*, Budapesta, Kossuth, 1971, p. 121.

[19] From the Latin "sub utraque specie", meaning they were divided in two ways.

[20] From the Latin word "calix", meaning chalice.

[21] Named after the town of Tabor, where the movement was headquartered.

[22] Tóth-Szabó Pál, *A cseh-huszita mozgalmak és uralom története (History of the Czech-Hussite movements and ruling)*, Budapest, Hornyánszky, 1917. p. 45.

[23] Karl Heussi, Az egyháztörténet kézikönyve, (Handbook of Church History), Budapest, Osiris, 2000, p. 259.

[24] Ibidem.

[25] Karl Joseph von Hefele, A katolikus egyháztörténet tankönyve (Textbook of the Catholic church history), Volume II., Timișoara, Csanád-Egyházmegyei Könyvnyomda, 1905, pp. 29-34.

By the above historical summary we created a good enough context for the codex to be analyzed.

4. Physical aspects of the manuscript

The manuscript bears the typical aspects of Czech codicils from the late 15th and 16th centuries, respectively.

It has a considerable size of 450 x 320 mm and weighs over 7 kg. Its monumental size was appropriate to be placed on the ambo[26], wherefrom a group of singers (schola) sang even from a greater distance, thus serving the musical part of the liturgy. The Gradual contains 341 folios, including some sheets of paper later inserted. The binding of the book is typical to the codices of the period: the base is made of wooden boards, which are covered with reddish-brown leather and provided with a rectangular frame.

The edges of the covers are bordered by metal strips, which are fitted with two metal buckles to protect the manuscript. We find traces of other protective elements on the cover: round metal marks[27], that were placed at the 5 key points on the book cover (4 in the corners and one in the middle), to protect the leather from exposure and wear.

Inside the cover there are some added notes and sketches:
- an older catalogue number (Ms. I-7.);
- a musical system with text (executed in black), which seems to be an attempt of a composition;
- a few hard-to-read letter, with lines crossed over;
- the most significant sketch is the one mentioned above, which refers to the manuscript's creation date: "*Manuscrip. Sec. 15 Slav. et Lat.*".

Surely, after centuries of use, or even just as the time passes by, the material becomes outdated, and no matter how well the book has been cared for, the material becomes vulnerable to damage. However, given the circumstances, the manuscript has been protected to the extent possible, and is therefore currently in good enough condition.

Its significant weight required careful handling during research: it can only be examined in a room with a certain humidity, can only be touched with sterile surgical gloves and wearing a protective mask.

The text, often abridged, as well as the notated melody are relatively easy to read, even though there are torn and crumpled pages in several places in the book. The manuscript also contains initial letters, mostly executed in red or blue at the beginning of each song.

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[26] The Ambon is an elevated platform for reading and singing in church.
[27] These "buttons" were around 220 mm in size, currently missing. We can only see their traces.

There are also 11 exquisite, meticulously painted initials in larger sizes, which are well complemented by leaf ornament designs executed on the edges of the respective pages.

Figure 3.

Decorative initials from the manuscript[28]

The scriptor used *gothica bastarda*[29], while the neumes reflects late form of Czech notation, which is not very angular, as it usually was in those times. For example, the custos symbol appears in three different ways:

1. usually in the monophonic chants most of them are realized by square heads with a vertical dash;

2. in monophonic chants that appear on the page insertions, the square head becomes a little more concave and have a vertical dash;

3. in polyphonic pieces the head appears in wavy form, with a dash drawn 45 degrees upwards to the right.

The staff is relatively large, most likely for practical reasons. If the manuscript was used by a large group of singers, it would be readable even from a greater distance. The five red lines of the staff contain, among other things, the C and F clefs in various forms, and even the G clef, which appears only once in this codex. The notes are most frequently executed with black ink, except for some representative chants (usually also accompanied by a nice miniature-like ornamented initial, like presented above) that uses, at least partially red or blue. In the note additions we also find four-line staffs, even in combination with five lines, with notes usually in black, and in some rare examples the text is even highlighted with green ink.

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[28] Folio no. 19v, folio no. 31v, folio no. 91v.
[29] For a comparative paleographical study we used the following source: http://paleography-hexe.co.uk/gothic_minuscule/bastard_gothic/index.html, accessed on 11. 09. 2022.

> **It is particularly interesting that this medieval manuscript contains polyphonic pieces. Moreover, we see not only Gregorian rhythm with its usual syllabic and neumatic, but also chants with mensural notation.**

We are awestruck by the combinations of different types of musical notations like syllabic-neumatic, belonging to the Gregorian notation type, as well as mensural notation with notes having underlying values, also having different modal structure, and different physical aspects.

5. Structure of the manuscript

The structure of the manuscript differs from the Roman-Catholic Graduals of the same period that may serve as a comparison base. Although it begins with the Advent period[30], as we have ordinarily seen in other Graduals, it develops differently along the way. Apparently, the structure of the manuscript is not standardized.

Looking at their themes, most of them consist of songs praising the Virgin Mary[31] and Jesus Christ, including songs with a general meaning for the Creator-God[32]. There are also chants composed on the theme of various saints or prophets[33].

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[30] The first song is "*Antifony przed rorate*", meaning Antiphon before the Rorate. The first impression is that it relates to the beginning of the church year, deduced from the word "rorate" (dew) that symbolizes the Advent period. In the Roman Catholic tradition, the church year begins on the first Sunday of Advent. According to the Roman-Catholic rite the 4th Sunday of Advent begins with a processional song (Introitus), namely: *Rorate Coeli desuper* (i.e.: "Dew, O heavens, from above"), so the song can be associated with this period. However, as we will see later, this Advent antiphon has no connection with the church year, so this situation seems to be merely coincidental.

[31] Some chants praising the Virgin Mary are: *Marya wssi milosti plna Hospodin stebau* ("Rejoice Mary, the Lord is with you"), *Zdrawa buď Marya* ("Hail, oh, Marie"), *Zdrawa Marya a milosti plna* ("Welcome Mary, full of grace"), *Angelus ad Virginem* ("Angel to the Virgin"), *Ave Maria angelorum* ("Rejoice, Mary of the angels"), and others.

[32] Some chants written in praising the God: *Gloria* from the mass ordinary (in Czech), *Antifony przed rorate: Swaty, swaty, swaty* (Antiphon before Rorate: "Holy, holy, holy are You"), *Antiphony: tent nemaly bude ale weliky a Syn neywyssiho Boha* (Antiphon: "He shall not be small, but great, the son of the high God"), Venit Rex noster ("Our King is coming"), *Dominum laudemus voce* ("Let us praise the Lord with a loud voice"), *Ave Maris stella* ("Star of the sea, welcome"), and others.

[33] For example, some chants to the prophet Isaiah: *Izajáš, Adventnüro: Rorate Ewangelia natrzi* ("Isaiah, Advent: Rorate the Gospel of Birth"), *Okliczi Dawiduw a huol domu Izrahelskeho* ("David, successor of, the house of Israel") and many others.

It is a bilingual manuscript, and it commences with a large part written in Czech, and it ends with chants in Latin.

6. Provenance

Returning to our analyzed codex, we propose some hypotheses regarding the origin of the manuscript and how it reached the Library of Bishop Ignác Batthyány.

1. The basis of the library comprises of about 5000 volumes that Bishop Batthyány had bought from an Italian library. On this occasion he acquired many valuable incunabula and manuscripts from the 12th to the 15th centuries [34]. Our analyzed manuscript may be one of them. Given the historical and religious situation at the time, it is possible that the manuscript comes from a Calixtin Hussite community. This statement will be argued below through a comparative analysis.

2. Historical sources claim that our region was not spared from Hussite attacks, so besides Bavaria and Austria, Transylvania was also hit by Hussite attacks. Presumably during the Hussite attacks parishioners came to proclaim the word, and so the manuscript would have reached Transylvania, and later the Batthyaneum.

3. A third hypothesis is that the Hussites, after being repulsed by the troops of the papal army, fled to Moldova[35], where they could have taken the manuscript with them, together with the translations of the Bible[36], to protect them. According to historian Gh. I. Năstase, there was a Hungarian community of Hussite Csángós who settled in Huși around 1460[37].

In the following we argument the Hussite origin of the manuscript. We have accessed reliable sources of Czech Hussite manuscripts to draw similarities between them and our manuscript. Therefore, we present a comparative analysis through which images of different fragments are dissected. We use identical passages to effectively demonstrate the similarities between the manuscripts. With the aid of a deductive analysis, we compare these document parts in detail, in this example the letter "K".

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[34] Ibidem, p. 49.
[35] The founding of the city of Huși (Moldova, part of Romania) can also be related to this.
[36] György Galamb, *A Huszita biblia és a ferencesek (The Hussite Bible and the Franciscans)*, Sárospatak, Maxima Cs-A. Publisher, Volume 10, nr. 2., 2009, pp. 3-12.
[37] Năstase I. Gheorghe, Ungurii din Moldova la 1646 după „Codex Bandinus" (Hungarians in Moldova in 1646 according to the "Codex Bandinus"), Volume IV, Chișinău, „Tiparul Moldovenesc" Publisher, 1935, p. 81.

Figure 4.
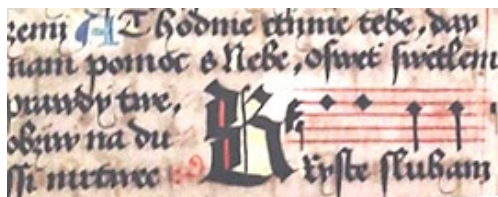
Graduale Latino-Bohemicum[38]

Figure 5.
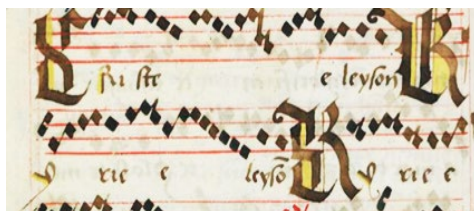
Antiphonale E. P. Ad Usum Utraquistarum[39]

Figure 6.   **Figure 7.**   **Figure 8.**
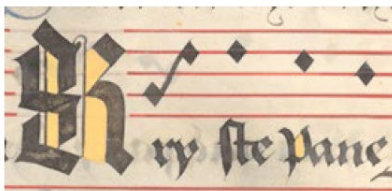
Latin-Czech Gr.[40]   **Czech Gr. from Chrudim**[41]   **Czech Gr. from Litomyš**[42]

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[38] *Graduale Latino-Bohemicum.* Image source from (Romanian) National Digital Library: http://digitool.bibnat.ro/R/VHYH6Q62UHU1SA2I6IDE6GHUUXL16MHJKFU6S2S2JVP4 HVCGJ704241?func=results-jump-page&set_entry=000081&result_format=002, Manuscript number: 88. Accessed at: 10. 02. 2021.

[39] *Antiphonale E. P. Ad Usum Utraquistarum.* Image source from *Biblioteca Ecclesiae Metropolitanae Strigoniensis* (Library of the Cathedral from Esztergom) with catalogue number: Ms. I. 313. Accessible:
http://esztergom.bibliotheca.hu/scan/ms_i_313/index.html, Accession date: 06. 01. 2023.

The letters "K" appears in the same context (Kyrie, Kryste), therefore comparable. We see the initial "K" with angular execution, with Bastard Gothic[43] font, with an authentic Gothic shape and a yellow background in all five resources. There is an obvious similarity between the five images as they share the same stylistic characteristics. An additional feature can be identified in image no. 3, where the initial is completed with a red ornamental line. The similarities between the texts are clear, however images 4 and 5 best justify the common roots.

As for the musical notation 5 red lines are used in almost all manuscripts, however the head of the neume punctum shows a slight difference in some sources. The neumes follow the tradition of Czech notation, but there are small stylistic differences, which we present in the below comparative table:

Table 1

Comparative elements	Figure 4	Figure 5	Figure 6	Figure 7	Figure 8
System of 4 red lines		✓			
System of 5 red lines	✓		✓	✓	✓
Similar clefs	✓	✓		✓	✓
Custos	✓	✓	✓	✓	✓
Angular notehead	✓			✓	✓
Less angular notehead		✓	✓		
Signs of alterations	✓	✓	✓	✓	✓
Decorative elements (miniatures, coloured initials, etc.)	✓	✓	✓	✓	✓
Rounded text		✓	✓		
Latin language	✓	✓	✓		
Czech language	✓		✓	✓	✓

Comparative table of similar Czech notes[44]

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40 Gradual Latin-Czech. Image source: Manuscrisptorium Digital Library of Written Cultural Heritage, of the National Library of Czech Republic. Link: https://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIGNKCR__ 59_R_5133___48VER83-cs#search, Date: 21. 01. 2023.

41 Czech Graduale from Chrudim. Image source: Manuscrisptorium Digital Library of Written Cultural Heritage, of the National Library of Czech Republic. Link: https://www.manuscriptorium.com Date: 21. 01. 2023.

42 Czech Graduale from Litomyš. Image source: Manuscrisptorium Digital Library of Written Cultural Heritage, of the National Library of Czech Republic. Link: https://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIGRML___ R203PRC10419064AD51-cs#search Date: 17. 01. 2023.

43 Associate professor dr. Mihai Maga in his courses on the evolution of the Bastard Gothic font: https://www.mihaimaga.ro/dh/pdf/Pal-07-sec14-beamer-Ro.pdf, Accessed on 03.03.3023.

44 Source: Author's own processing.

In conclusion we see a great similarity in these manuscripts, from which we deduce that our manuscript has the same origin. Moreover, our manuscript (Figure 4) might have come from the Czech Republic and was probably made for the Hussites in the same workshops, using very similar execution methods.

7. Content analysis

The content of the manuscript is varied: it includes both hymns, parts of masses and songs, called *cantio sacra*. The most frequent and beloved theme of the pieces is inspired by Virgin Mary, but there are also pieces about Jesus Christ. Surely, in minor cases the songs also celebrate other well-known saints. So the codex authentically represents the field of sacred music. Its content is classified very specifically, so we unequivocally delimit two large parts.

The first part, which represent most of the codex, is written in Czech[45]. It consists of 233 songs in total, most of which are monodic songs, but we also find some composed for two, three or four equal voices, as follows:

- 182 unison songs;
- 5 works for two voices;
- 45 works for three voices;
- 1 work for four voices.

The second part is written in Latin[46], with different voice structures. It contains only 68 works, all with Latin text, in equal voices, as follows:

- 18 unison songs;
- 1 work for two voices;
- 49 works for three voices.

From a morphological standpoint, the different genres, like hymns, *cantio sacra* songs have a syllabic-neumic (Gregorian) musical body, or "rhythmic" (unison), respectively. Often without, and in some cases with indication of measure. The polyphonic pieces all contain indication of measure.

Graduals typically contain songs in unison. So, the manuscript's greatest peculiarity is the presence of polyphonic songs, which even compared to the few other similar Czech polyphonic examples, proved to be complex.

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[45] Interesting to note that only the Czech part contains illuminated illustrations, so this is for sure the main part of the codex from all points of view.

[46] The Latin part contains only decorative initials, as opposed to the rich illuminated illustrations from the first part.

> **The greatest peculiarity of the manuscript is the integration of early polyphony. Moreover, these chants are more complex than the few other polyphonic examples of similar Czech manuscripts**

The content of the Gradual shows a rich variety from musical[47], religious[48], or even linguistical standpoints[49]. The physical material of the manuscript also shows complexity. The sheets of the codicil are not homogeneous, as extraneous elements appear that were probably added later.

7.1. Page insertions

At the beginning of the codex there are three sheets bound together (with songs for the Christmas feast), which at first glance seem to be organic part of this codex. The font of the text is identical indeed (with minor differences in shape), but on a closer examination we notice other differences. The most striking difference is the styling of the handwritten musical notation (neumes) of the Czech notation. Hence, we can say that the three pages were made by another person, with a different notation. The later insertion of these pages is further proven by the pale color of these pages, as well as some glue marks.

A similar phenomenon is found in the middle of the book, between pages 126 and 127, but further analyzing the codex, we find many such cases. All these later insertions are usually executed with different handwriting, on different (usually smaller) size papers that became paler over time, facts that further prove the later supplementation.

Let us generalize the similarities and differences between the body of the codex and the later additions.

Text and font: The handwriting of the text clearly differs. The letters in the appendices are of the same type but reduced in size. We see a different arching of the letters, which are slightly slanted.

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[47] Several musical genres can be found in the codex.
[48] As we will develop later, the codex resembles the Catholic liturgy, but does not originally follow it.
[49] Content available in Czech and Latin.

Musical notes styling: We see differences in this sense as well. There is a more simplistic curvature of the neumes, and the notes are smaller and flatter in size than those found in the "parent" material.

Design and illustrations: the additional pages lack any illuminated illustrations, although the main body of the manuscript is quite rich in these, as it has 11 abundantly decorated initials. Instead, there are only decorative initials[50] in the appended pages.

Our assumptions for the later insertions are:

1. these songs were not planned from the inception, and with the development of the Hussite rite, there was an arising need for more religious songs in the ceremony;

or

2. the original sheets, which would have contained these musical materials, were destroyed, or torn from the manuscript (as happened in the case of the Cluj Gradual and many others), then a later replacement was necessary.

In conclusion both the text and the musical notes show signs of different handwriting than those in the main body of the codex, so we affirm that these originate from different authors. There is a total of 18 different sized insertions at/between the following folios: 1, 19-20, 29-30, 31-32, 32-33, 36-37, 51-52, 54-55, 60-61, 84-85, 91-92, 92-93, 105-106, 111-112, 112-113, 119-120, 126-127. At the end of the manuscript 2 folios are appended (in Czech) as full pages under folio number 337-338.

The lack of decorative elements, the succinct manner of presentation, as well as symbols like * + are all signs of their functional, rather than artistic scopes. We suppose that these additional pages were intended to help the Hussite liturgy, which underwent continuous changes in those times.

7.2. Chants written in Czech

Unlike most medieval manuscripts that used the common language, the Latin, this is a bilingual Gradual that commences with songs written in Czech. Moreover, this segment represents the greater part of the codex. It is important to note that this is the sole part that contains illuminated illustrations, 11 by number, whereas the rest of the Gradual contains only decorative initials. From a musical perspective most chants follow the usual

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[50] The first letter of the song is made with colored ornamentation.

Gregorian style and appear in monodical form (usually neumatic, some syllabic- melismatic, and the so-called "rhythmic-Gregorian chants"[51]) and in polyphonic edition (composed in two, three and four equal voices). This part contains basically all[52] the inserts presented above, for example the three bound-together pages from the beginning of the codex, in random places.

We continue the analysis focusing on musical aspects, like the neumes used in the main codex in comparison with the annotations. While both use the Czech notation, one can easily observe their different notation style, due to the peculiarities of the different authors. The Do clef is realized in a more gothic manner in the main manuscript (MM[53]), while a bit rounded in the page insertions (PI[54]). The custos has a simple rectangular head in the MM, and a concave shape in the PI. Other neume groups bear signs of differences as well. For example, *Torculus* shows different ways of connecting the neumes (especially between the first and the second note): in the MM the first two neumes are connected by a short, 45-degree sloping line, while in the PI the neumes are connected by a longer, vertical line. The MM uses 5-line red staff, usually with black, sometimes with blue or even red ink notes, while the PI uses a greater variety: it frequently uses 5-line black staff, sometimes 5-line red staff, but even combined with 4-line ones.

In conclusion the analyzed manuscript starts with its most important and massive part, the one written in Czech. This book was surely used in practice, proven also by the (practical) annotations that are specific to this part (as well as at the end of the entire book), all in Czech language. This probably means that the Czech section played a more important role than the pieces written in Latin, as the former were used more frequently. Its importance is further underlined by the fact that only the Czech part is decorated with beautiful illustrations[55]. These illuminated[56] pages are enriched with border decorations, nice initial letters, or frame illustrations on a whole page.

The Czech part ends with the last song being *"Wieleny w život Marye"* (Mary's incarnated Christ, Savior of the world) on folio no. 256v, then the manuscript continues with the Latin part.

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[51] This phenomenon is a kind of syllabic solution, but the rhythm is realized with notes from mensural notation that offers a standardized, metrical rhythm formula.

[52] The last additional pages are found at the end of the Latin part, which is the second part of the codex, but these inserts are also written in Czech.

[53] Main body of the manuscript abbreviated hereinafter as MM.

[54] Additional pages abbreviated hereinafter as PI.

[55] There are 10 pages with decorative illustrations: folio no. 19 recto, folio no. 37 recto, folio no. 53 recto, folio no. 71 verso, folio no. 91 verso, folio 112 verso, folio no. 132 verso, folio no. 147 recto, folio no. 241 recto, folio no. 313 recto.

[56] John Bradley, *Illuminated Manuscripts*, London, Bracken Books Publisher, 1996, p. 27.

7.3. Chants written in Latin

The second part of the manuscript contains songs written in Latin. It starts with folio no. 257r. Although this is the shorter part, from a musical point of view the Latin chants are also valuable and outstanding. There is, however, a significant difference between the two parts, namely that the one in Latin contains more polyphonic works, so from the point of view of musical construction, it raises our attention even more. We find 68 pieces in Latin, with different voice structures:

- 18 unison songs;
- 1 work for two voices;
- 49 works for three voices.

This part is also rich in chant genres and their themes as it contains hymns, mass parts and *cantio sacra* songs, most of which were composed in honor of the Virgin Mary, then a significant part in praise of Jesus, and we also find remarkable works on human mortality or on other saints.

From a musical standpoint the most fascinating songs of the Latin chants are polyphonic works. Songs composed in three equal voices in Latin bring the typical compositional customs of the era. The aesthetics of the musical spelling and the high quality of the composition are remarkable.

Titles of the polyphonic works, according to the order in the manuscript are as follows:

Hac nube inorante; Leta promat; Vita mundo prodiit; Universi pangamus; Salve virgo nobilis; Dominum laudemus voce; Virgo nobilis genitrix; Ave celsi conditoris; Ave candens thronus celse; Omnes cum gaudio; Regi rerum; Vigilanti jam animo; Vitae dator; Optimus rerum conditori; Venite dei cultores; O mirandum commercium; Nos mortales; Salve filii matris; Memorantes Christi; Vox angeli; Pie Jesu gloriose; Ave speciose; Missus ab aethero; Sed laceratum; Venit in mundum; Ave genitrix superni; Supremus rerum; Unigenitum parentis; Mirifica res et nova; Os almi telegati; Venit tempus; Christicolis; Aurorem lucis visitat; Virtuosissime matris filium; Venter quem tulit; Misericordis Christe; O conditor rerum; Virginis nunc filium; Agne Dei patris; Verbum hoc incarnatum; Vertamus nunc cantica; Virgo preclarissima; Virginis caste uterus; Confluentes in Dei; Unanimi voce; Magni parentis matrem; Concinet vox Christicolarum; Aurorem orbis; Magna Dei summi; Ave Maris Stella.

The last work in Latin is Ave Maris stella, however the manuscript ends with a song composed for two (equal) voices in Czech. This is also a later insert, like the ones mentioned above. The different text style, as well as the shape and color of the applied musical writing obviously differ from the original

manuscript. This is the last inserted material in the manuscript, with dimensions in line with the original codex, with constitutes the end of the Gradual.

8. Analytical aspects of the musical notation

In this manuscript we find remarkable musical solutions. The biggest challenge represents the unison chants, where the application of mensural notation rules creates ambivalent situations. Monody often appears metrical, becoming the so-called "rhythmic Gregorian"[57], with or without[58] time signature.

Polyphony manifested in two, three, or even four (equal) voices form a massive part of this material.

Regardless of the genres or the language used, the musical notation of the songs is executed on a five-line[59] red[60] staff, in which the key of C or F and the key of G are applied without exception. Notes have various colors as well, as expressed above, most frequently with black ink (both black and white notation), or even with red or blue ink. At the end of each staff, we see the usual custos symbol, and an ornamental double bar at the cadence of the work.

Another peculiarity that we find in several songs - either belonging to the monophonic or polyphonic category – is that often the chant is somehow unfinished. Even though there is a custos at the end of the staff, there is no new staff started with the continuation, but rather starts a new chant. In the absence of literature for official reasoning of this phenomenon, we surmise two theories:

1. The next page with the continuation of the song was torn from the book (although no tearing marks are visible).

2. The most likely theory: the song or melodic material in question with which it would have continued was so well known that it did not need to be further noted, but the first 2-3 notes were only used as a mnemonic aid. In case the latter was true, it could have been probably for reasons of saving paper and ink.

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[57] Some unison chants have notes that indicate duration, hence we may interpret them in metrical context. We are talking about the presence of the following neumes: breve, semibreve, and minima. Their rhythm is relative because at the beginning of the songs there are typically no indications of measures that would be standard for the metrical notation (e.g. tempus perfectum, which is indicated by the sign), so the performer chooses the tempo, and in some cases also the duration of the notes sung, particularly at cadence.

[58] Most often we do not find an indication of measure.

[59] As exceptions we find 4-line staffs as well.

[60] In some exceptional cases – presumably because of the lack of red ink – the authors used blue or black color.

Let us present one such example at the *Victoria aeterne mortis et Gehenne* chant where the musical material is interrupted at the cadence, according to the circumstances mentioned above.

Figure 9.
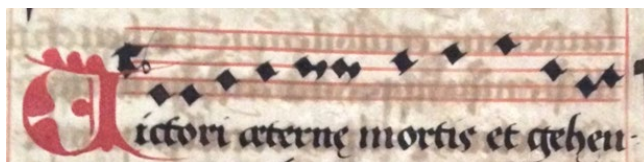
Original chant example - Victoria aeterne mortis et Gehenne[61]

This is a melodic outline that we can easily reconstruct from a famous hymn that is still used today in the Roman-Catholic liturgy. It is the hymn *Ave Hierarchia*, written in the honor of the Virgin Mary:

E.g.1

Techno edited musical example – Ave Hierarchia[62]

This hymn dates from the 15th century, but we need to share some information to clearly understand the phenomenon. The first score of this century appears in 1508, in the Codex from Nador, which means that before the melody was written down, it had been living for centuries by word of mouth. This hymn was used intensively until the end of the 17th century in this form, and later appeared with other texts through which the melody has survived to the present day. The famous hymn appears in several well-known

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[61] From Folio no. 316v.
[62] Author's own processing.

manuscripts and incunabula, such as the Czech Canticle[63], Cantus Catolici[64] (1651) or in the Book of Songs from Oradea[65] (1566).

This song is just one instance that well exemplifies the particular musical manifestations present in this manuscript.

9. Conclusions

The *Graduale Latino-Bohemicum* is an outstanding manuscript from many points of view. We have encountered valuable songs written in one or more voices, composed in two different languages (Czech and Latin), which were often inspired by melodies of known Catholic songs that have survived through the centuries. The manuscript has a total of 301 chants, out of which the majority, 233 are in Czech, and the rest of 68 in Latin. Tha vast majority of the book contains unison chants, 200 in number, but surprisingly we have examples of polyphony as well, with 6 songs for two voices, a spectacular number of 94 for three voices, and 1 for four voices.

This manuscript does not meet the criteria of the standard graduals of the Roman Catholic rite, neither in terms of music, nor in text or form. Since the book contains several genres of songs (mainly antiphons and responsories, but also hymns, psalms, *cantio sacra*, verses, and psalm tunes), we believe that none of the names encountered during the research cover the true nature of the manuscript. With professional humility though, we therefore suggest a different name for the manuscript, that is *Cantionale Bohemico-Latinum*.

Translated from Romanian by Dóra Márton

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[63] Guido Maria Dreves, *Cantiones Bohemicae Leiche, Lieder und Rufe des 13., 14. und 15. Jahrhunderts,* Leipzig, Fues Press, 1886, p. 34.

[64] The technoedited example is the first hymn in the book (that appears on page 3), which is titled "Other Old Chants" and is categorized under the church year of Advent.

[65] Szabó Katonáné Judit, Harmat Artúr "*Szent Vagy, Uram!* népénektár filológiai feldolgozása" (Philological processing of the hymn "You are Holy, Lord!"), Budapest, Doctoral thesis at Franz Liszt Musical Academy, 2007, p. 67.

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ANALYTICAL ASPECTS IN *MISSA DE BEATA VIRGINE* BY JOSQUIN DES PREZ

APOLKA FÁBIÁN[1]

SUMMARY. Josquin des Prez has composed at least 20 masses. This article focuses on the presentation and analysis of compositional techniques in *Missa de Beata Virgine* used by Josquin des Prez. He used different techniques from the XVI. century: paraphrased *cantus firmus* melody*, tropus*, imitative and polyphonic techniques. His early style testifies to the influence of Guillaume Dufay and Jan van Ockeghem. Following his Italian experience he mastered the homophonic compositional technique, which strengthened the text-music relationship in his works.

Keyword: Renaissance music, Josquin des Prez, mass, church music, cantus firmus

Introduction

Josquin des Prez (1450? -1521) was born in Burgundy and died in Condé-sur-l'Escaut, where he sang in the choir of the cathedral of St.Quientin, after which he became a disciple ofJan van Ockeghem in Paris. He served the Sforza family in Milano, after which he was a member of the Papal choir for 12 years. In 1503 he became conductor of the French Royal Court of Louis XII, and in 1515 he returned to his native land.

He was a highly regarded composer, Martin Luther himself said that Josquin was "the master of sounds", but his work has not been studied in any detail, we do not know thechronology of his works, much less the works

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composed in his youth, and it is possible that they have disappeared. Of his works, we know of 20 masses, 100 motets, 70 chansons and instrumental fantasies. His works were published thanks to the Petrucci (Florence) and Attaignon (Paris) publishing houses, but most of his works were not printed until after his death.

Josquin des Prez was considered by his contemporaries *princeps musicorum*, a mysterious person: neither the year nor the place of his birth is known, even his name was discovered later - Jossequin Lebloitte dit Des Prez.

The sacred music of Josquin des Prez

The Mass is a musical genre that consists of five parts of the Roman Catholic liturgy: *Kyrie, Gloria, Credo, Santus-Benedictus, Agnus Dei.*

There are three types of Masses:

1. *Cyclic Mass:* uses the technique of its predecessors; it is based on a *cantus firmus* through: Gregorian melodies, secular melodies, Gregorian and secular melodies, or proper melodies. In some masses, Josquin uses Dufay's technique with a strict plan in which he arranges the *cantus firmus* entry with different rhythm. For example, when the borrowed melody is formed from syllabic solmization and in this form hides the name of a person. This technique is called *Soggeto Cavato*[2].

We know of two Masses composed with this technique: *Ercole d'Este* written for the Duke of Ferrara, *Missa Hercules Dux Ferrariae* (re ut re ut re fa mi re)[3]*,* and *Missa La-Sol-Fa-Re-Mi* inspired by an Italian melody. *Soggeto Cavato*'s themes can be encountered later, for example the theme B-A-C-H made up of letters, indicating the name of Johann Sebastian Bach.

2. *Paraphrase Mass*: free use of the *cantus firmus*, not appearing in its entirety during the mass,but defining the thematic material in some voices, e.g., the last three masses by Josquin des Prez: *Missa de Beata Virgine, Missa Sine Nomine, Missa Pangue Lingua.*

3. *Parody Mass:* the composer uses his own melody or a foreign melody, which will be extended in some respects. The compositional technique of the parody mass:

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[2] This innovation technique was named by the theorist Gioseffo Zarlino in 1558 in his work *Le institutioni harmoniche as soggetto cavato dalle vocali di queste parole*

[3] Her-re, cu-ut, les-re, Dux-ut, Fer-re, ra-fa, ri-mi, ae-re

3.1.- taking a voice/melody from a song to which a transposed voice is added.

3.2.- taking an opening theme/introduction from a play, which will continue through your own inventions.

3.3.- taking a main thematic material and translating it into its own musical material. For example: *Missa Ad fugam*, *Missa Sine Nomine* are based on canonical cycles. In the *Missa Ad fugam the* thematic unity shows that each part begins with a variation of the same melody. In *Missa Sine Nomine,* each part begins with its own theme. These compositional techniques are also found in the works of Bach and Handel.

Josquin des Prez's motives are irregular, and ternary and binary units follow. The compositional technique used in the mass aims at the construction of the musical text, the musical material appears only with new fragments. Josquin forms an autonomous structure, in which the phrases are arranged in a cadential hierarchy with motivic similarities, and at the same time the music accompanies the form of the text.

"Continuing the tradition of the *Franco-Flemish School*, the *cantus firmus* remains on the tenor and the voices are extended or expanded over the voices, breaking down so that the mass iscomposed of several basic melodies. Because of the length of the text of the mass, the composer shortens some words so that they cannot be used as in the motet."[4]

Josquin des Prez's originality was more evident in the field of motets than in masses. The text of the motets is more varied than that of the masses because they deal with different personalities or relate to different celebrations. He even composed music for some fragments of psalms or different texts from the Bible. Those compositions were novelties at the time.

In motets the polyphony between voices and the elastic links between fragments (*cantus firmus* sections remain subordinate or even disappear) are rooted. In the construction of motets, the triple ABA (ternary form) fragmentation appears, between the harmonies we notice the tonal cadence at the end of the phrases. Here we can recall Josquin's rich harmonies, we notice the importance of the relationship between text and music, "I descend weeping into the depths" - melody and harmony show a significant descent[5].

The text of the motets is accompanied by a main theme. This theme may be polyphonic, homophonic, or homophonic-polyphonic. Some themes may be enriched with melismas, and in addition to long melodies there may be short motifs or declamatory fragments. Throughout the piece, the themes do not return.

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[4] Brown, Howard Mayer, *A reneszánsz zenéje (Music in the renaissance),* Budapest, Zeneműkiadó, 1980, p.140

[5] catabasis or descension in rhetoric

Josquin cultivated the art of motet composition throughout his life. According to Howard Brown's study: "An analysis of a few of his pieces shows that Josquin continued his career as a follower of Dufay and Ockeghem. His compositional maturity became evident later, during the years when he was based in Ferrara. The motets composed later did not show any fractures, the tendencies already sensed in earlier pieces are evident, e.g. *Miserere mei, Deus.*"[6]

In his motets he uses all the compositional procedures of the period, many of them are based on *cantus firmus,* others paraphrase Gregorian melodies, while in the others there is no borrowed material, and they are built according to the possibilities given by the text.

In some motets, *the cantus* firmus is set to an inner voice, the other voices are composed of simpler rhythmic values. Often the *cantus firmus* is given a different text and is not related to the other voices, or there are pieces in which the borrowed melody is based on secular musical material.

Gregorian melody is less often paraphrased in Josquin's motets after the model of Dufay or Dunstable, when one voice of the motets becomes an ornamented variation of the discant.

Analytical aspects

"For Catholics and Protestants, the most important liturgy is the *missa* or *messa,* in French and German *messe*, and in English *mass*, the equivalent of the Orthodox liturgy. The *Mass* is defined as a predominantly choral musical genre, based on texts from Catholic worship and, musically, variants of Gregorian chants" [7]

The name comes from the Latin *ite missa est, a* formula used by the priest at the end of the service. In the Middle Ages this was an invitation to those who were not baptized to leave the church: *missio* - mission, with the mission to preach the Holy Scriptures.

Masses, composed by composers over the centuries, have formed a tradition in the West and have subsequently defined a specific genre in music. As time went by, composers moved away from the main musical source - the Gregorian chant - but reworked the liturgical text in different ways, usually in Greek (*Kyrie*) and Latin (the rest of the parts), formed in five fixed parts (*Ordinarium Missae*). The structure of the liturgical chants falls

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[6] Brown, Howard Mayer, *A reneszánsz zenéje (Music in the renaissance),* Budapest, Zeneműkiadó, 1980, p.154

[7] Bughici, Dumitru, Dicționar de forme și genuri muzicale *(Dictionary of musical forms and genres)*, Bucharest, Editura Muzicală, 1974, p. 173

into two groups: *Ordinarium Missae*, whose text is invariable, and *Proprium missae*, whose text is variable, being proper to each feast and day in particular: according to the ritual celebrations of the liturgical year or certain ceremonial circumstances.

The *Ordinarium* pieces: *Kyrie, Gloria, Credo, Sanctus, Agnus Dei* is constant as text in all Masses.[8]

Proprium pieces*: Introitus, Graduale, Alleluia/Tractus, Offertorium, Communio- Communion.*

Josquin's last three Masses are the *Missa de Beata Virgine, Missa Sine Nomine and MissaPangue Lingua.* To determine how the Mass *De Beata Virgine* fits into Josquin's work, an analysis of the stylistic development is necessary. The fact that *the Missa de Beata Virgine* is older than the other two is evident from the conduction of the individual voices, which gives it an old-fashioned character. The abundance of melismas (in text-rich phrases) and the appearance of changes and landino clauses give the mass an archaic stylistic effect. The way in which the Gregorian melody is composed fits into this picture: whereas in the *Missa Sine nomine cantus firmus* is treated very sovereignly, in the *Missa Pange Lingua* it is used, merely as thematic material for the development of imitative technique*. The Missa de Beata Virgine*, in the old compositional style, successively runs through the given melody, colouring and expanding it slightly.

The *Missa de Beata Virgine* by Josquin des Prez is made up of parts of the *Ordinarium Missae. Kyrie* and *Gloria* are written in 4 SATB voices, and *Credo*, *Sanctus-Benedictus* (SSATB) and *Agnus Dei* (SATTB) in 5 voices. We can define this work as a *paraphrase Mass*, which means, that the *cantus firmus* melodies are not presented in full, only in part, but the characteristic motives are present in all parts of the mass. An interesting thing in this mass is that Josquin des Prez uses the *cantus firmus* paraphrase, but in each part, he chooses a new melody.

E.g., *the cantus firmus* in the *Kyrie* and *Gloria* are taken from Mass IX. of the *Liber Usualis*[9], themelody in the *Credo* from Mass I., and the *Sanctus* and *Agnus Dei* are inspired by Mass IV. of the *Liber Usualis*.

In Josquin des Prez's Mass, Kyrie expresses the prayer at the beginning of the work ina ternary form sequence (ABA). The *Kyrie* part is written for 4 SATB voices in binary meter.

Part A consists of two fragments, the first fragment begins with canonical imitations, corresponding to the introduction of the theme, the second fragment is a repeated *tutti*, leading tothe cadence (V-I). Theme *1/Dux* appears first in the voice of Superius and Tenor, in G, and *comes* a fifth apart in Altus and Bass, in D. After the introduction of the themes the

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8 Kyrie, Sanctus, Agnus Dei is sung in all Masses during the week.
9 The Roman Catholic Church has a document which contains all the Gregorian melodies.

voices join in a form of repeated cadence. At the end of the cadence, compared to the other voices, the writing of the bass is atypical both musically and textually, showing a fracture by writing a pause in the middle of the word *eleison:*

E.g. 1

Josquin des Prez - Missa de Beata Virgine-Kyrie[10] (m19-24)

The Gregorian melody paraphrased is taken from *Missa IX* of *Liber Usualis*:

E.g. 2

Gregorian melody from Missa IX of Libers Usualis
Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 1-5) paraphrased melody from the Gregorian mass

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[10] Des Prez, Josquin, *Missa de Beata Virgine*, Möseler Verlag Wolfenbüttel, FriedrichBlume, 1936.

Section <u>B</u>, *Christe eleison* begins with canonical imitations, the *dux* begins in D, the upper fifth comes in A. The themes are first presented in Bass and Tenor, and later, the Altus and Superius voices take over. These canonical imitations are completed to a cadential *tutti* in D, the cadential construction is carried out gradually, beginning with the TBAS entry, and ending with a 6-5 delay in Tenor, which prepares the <u>A1</u> section entry.

E.g. 3

Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 30-37)

The Gregorian melody borrowed and paraphrased also from the IX Mass:

E.g. 4

**Gregorian melody paraphrased from mass IX in
Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 1-3)**

Section <u>A1</u> follows the outline of Section <u>A</u>, by presenting the themes and developing the motivic theme to the final cadence.

Gregorian melody from the IX Mass, from *Liber Usualis*:

E.g. 5

**Gregorian melody paraphrased from mass IX in
Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 1-4)**

The cantus firmus/dux is presented in all voices (ASBT), *the comes* consists of three variations.

The motif is imitated, counterpointed[11], turned upside down, and through its gradation wereach the final cadence, which is realized in an imitative *tutti.*

E.g. 6

Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 42-47)

The presence of syncopation in the three sections is defining, because the words *Kyrie* and *Christe* are emphasized expressively by emphasizing syncopation.

"The Gloria-song of glory, also called *hymnus angelicus* or *great doxology (song ofpraise)*-consists of a series of acclamations that develop the biblical text of Luke's Gospel: Glory to God in the highest heaven,

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[11] The term counterpoint appeared at the beginning of the 14th century, becoming from *punctus contra punctus*, i.e., note against note.

and on earth peace to those on whom his favor rests. (Luke 2:14). It is not sung on weekdays, nor during the Christmas and Easter fasts."[12]

In the Gloria, a few foreign texts are added to the usual ones. These are called *tropus - trope,* which adorn *the Gloria* with various acclamations, praising the miracles God has done with the Blessed Virgin. As we know, until the 16th century the *Gloria* was sung on every feast of the Virgin Mary with these tropes.

Tropes appeared between the 8th and 15th centuries, but due to the Counter-Reformation,they were banned by decision of the Council of Trent[13]. They specified that *the Gloria in excelsisDeo* must be sung as written in the *Missale Romanum[14]* of 1570, even in the Marian Masses, thus abandoning these additions of texts.

The text can be divided into 5 sections:

*Sections containing tropes have been *italicized:*

Table 1

Text *Odinarium missae*	Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis.
Praise and thanksgiving to God	Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cœlestis, Deus Pater omnipotens.
Hymn to Christ *Spiritus et alme* trop	Domine Fili unigenite, Jesu Christe.
	Spiritus et alme orphanorum Paraclete.
	Domine Deus, Agnus Dei, Filius Patris.
	Primogenitus Mariæ Virginis matris.
Hymn to Christ Spiritus et alme trop	Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecatiónem nostram, a*d Mariæ gloriam.* Qui sedes ad dexteram Patris, miserere nobis.
Glorify - tropes	Quoniam tu solus Sanctus, *Mariam sanctificans.* Tu solus Dominus, *Mariam gubernans.* Tu solus Altissimus, *Mariam coronans,* Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

5 Sections of Gloria which include the Marian tropes

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[12]Șorban, Elena-Maria, Muzica și paleografie gregoriană *(Gregorian music and paleography),* Editura MediaMusica, 2007, p. 31

[13] The Council of Trent, also known by its Latin name *Concilium Tridentinum*, was the nineteenth ecumenical council (recognized only by the Catholic Church), held between 1545 and 1563, to clarify the problems that arose with the Protestant Reformation.

[14]*Missale Romanum* is the liturgical book, which contains the texts and the rubrics for the celebration of the Liturgy in the Roman Catholic Church.

In the *Gloria*, the *cantus* firmus is also taken from the Mass IX, but compared to the other parts it follows the borrowed melody in its entirety in all sections, no thematic elements of its own are added, all the themes correspond to the Gregorian melody.

The part is written for four voices: Superius, Altus, Tenor, Bass and is structured in four large sections. Section A͟ begins with the Gregorian intonation *Gloria in excelsis Deo,* then the choir enters:

E.g. 7
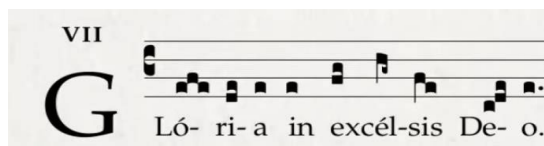
Gregorian intonation from Mass IX

This section is the longest due to the presentation of the *Spiritus et alme* trope. In this part the *cantus firmus* response is presented in the voice of Superius and Tenor and remains original, not transposed to the quintet as in the other parts. We can structure section A͟ into four small fragments, corresponding to the ABCD form.

Table 2

Fragment 1 - Et *in terre pax hominibus*..	M 1-50
Fragment 2 - *Domine Deus Rex celestis*.	M 50-82
Fragment 3 - Spiritus *et alme – Domine Deus Agnus Dei*	M 82-107
Fragment 4 - Primorgenitus *Mariae*	M 107-127

Section A͟ with *Spiritus et alme* trope

Section B͟ is based on imitations between voices, the texts in this section are highlighted by alternating between binary and ternary. The final cadence of this section is presented between the bass, altus and tenor voices, which prepare the transition to ternary of the next section. Form of section B͟: A-A1-B-C.

Section <u>C</u> starts with a ternary spelling and returns to binary when the tropes appear. We can find alternating groups of imitative voices, between S+A and T+B. Form of section <u>C</u>: ABC. Josquin in this section composes several homophonic moments, with which the Marian trope more clearly highlighted:

E.g. 8

Josquin des Prez- Missa de Beata Virgine-Gloria (m84-94)

The <u>D</u> section is written in ternary meter, the main themes appear in all voices, starting with Altus and a fifth apart in the Superius voice, and the imitation comes in Tenor and Bass with the same form. The fragment *in Gloria Dei Patris* is first presented in Altus, then switches to Superius, Bass and Tenor.

The fragment *Amen* is first composed imitatively with S+A and B+T voice groups, and at the end presents an imitative *tutti* in the form of a descendingsequence, which corresponds to the final cadence in G of this part. Form of section D : ABCD

E.g. 9

Josquin des Prez – Missa de Beata Virgine – Gloria (m. 20-27)

The *Credo* is the only text that is not really a prayer (i.e., it is not addressed to God), but a confession of faith, made up of the truths of faith, established by the Council of Nicaea (325), respectively, of Constantinople (381), originally intended for the baptismal ceremony. Although mentions of its presence in the Mass appear from the early 6th century in Constantinople or late in Spain, it is not musically noted until the 11th century, and its presence in manuscripts is usually rare. It is sung only on Sundays and major feasts."[15]

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[15] Șorban, Elena-Maria, Muzica și paleografie gregoriană *(Gregorian music and paleography)*. Editura MediaMusica, 2007, p. 31

The *Credo* part is written for 5 voices Superius, Tenor, Altus1 Altus2 and Bass. Due tothe different bass ambit and distribution of voices, this part differs compositionally from the rest of the Mass parts.

The Gregorian melody is taken from Mass I., the part begins with an intonation, then the choir enters.

E.g. 10

Gregorian intonation from mass I

The theme throughout the part is found in the Tenor, the answer comes in the Altus2, the other voices only intonate a theme head. Structurally, we can divide it into 3 sections:

Section A begins with a dissonance between Tenor and Superius. In section A and section B we can identify different compositional techniques - canonical imitations, alternating groups of voices in antiphonal type and homophonic fragments.

In section C the theme is reversed, i.e., it is presented in Altus2 and the answer in Tenor. Also, in the third section we can identify heterometry at the end, and the text *Qui cum Patre et Filio* is composed on a large triplet, resulting in an expressive polyrhythm and polymetry. The syncopations in the three sections are made so that the text and the meaning of the words are clearly highlighted. (For example, *Jesum Christum* m. 30.)

An interesting study is made by musicologist Valentina Sandu-Dediu, with the title "Mannerist symbols in the music of Josquin des Prez". She states that in the Credo, the coloringof the mensural notes means, at one point: *"qui cum Patre et Filio (simul adoratur)-the* visualized *image* of the Holy Trinity: only 9 (3X3) brevis notes of the *Superius* are blackened (in the original);"[16] the 9 brevis notes are evident in the following example, taken from the modern edition of the Mass *De Beata Virgine*:[17]

In the *Sanctus-Benedictus* part, the text of the first part comes from the Old Testament (Isaiah 6:3) and Benedictus from the New Testament (Matthew 21:9). The form of the *Sanctus-Benedictus* part is ABCDC, the sections have ternary and binary articulations. Section C is identical in both

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[16] Sandu-Dediu,Valentina, Iposteze stilistice și simbolice ale manierismului în muzică *(Stylistic and symbolic interpretations of mannierism in music),* București, Editura Muzicală a Uniunii Compozitorilor și Muzicologilor în România, 1997, pag. 68-69

[17] Möseler Verlag Wolfenbüttel (Heft 42), 1936, m.25-30

text and composition, the former at the end of the *Sanctus* and the latter at the end of the *Benedictus* (*Hosanna ut Supra*). The section is written for five SSATB voices. *Cantus firmus* is paraphrased from the IV. Mass: Section <u>A</u> is written in ternary meter, the main themes throughout the part are presented in Tenor and the theme's response to the quaver in Superius 2**.**

E.g. 11

Gregorian melody paraphrased from mass I

First theme on tenor:

E.g. 12

Josquin des Prez – Missa de Beata Virgine – Sanctus (m. 1-5)

Superius1 and Altus have a theme head, after which the melody is developed with melismas.

E.g. 13

Josquin des Prez – Missa de Beata Virgine – Sanctus (m. 1-5)

The second theme first appears in its original form in both voices (ascending major third),the second time it is presented reversed (descending minor third).

These two themes build section A, theme 1 also appears as a theme head, but only paraphrased.In addition to the main themes, which are in the foreground, the other voices counterpoint melismatically with complex rhythmic formulas. In the cadenza, only the secondary voices remain with melisma, leading into a plagal cadence (IV-I).

Section B is written in binary meter and the introductory musical theme is placed in the voice of Superius, Altus and in the quintet of Bass, after the introduction of the theme, the distribution of voices remains the same as in section A, the main theme appears in Tenor and Superius2. We can identify a theme head, which is not presented in full, only paraphrased. The final cadenza ends with the imitation of the voices of Altus and Bass.

Section C, *Hosanna,* is written in ternary and is composed in a single articulation, the themes remain in Tenor and Superius2, the main theme is imitated, turned upside down, presented in mirror. The writing is isorhythmic with antiphonal fragments. At the end, due to the accentuation of the text *in excelsis* and *Osanna,* a hemiola appears in the voices S1AB.

Section D, *Benedictus,* as opposed to *Sanctus,* is different in character. It is written in binary; the compositional construction is given a different context. We can divide this section into 3 fragments: ABC + cadence.

In fragment A the theme is presented between the voice groups S1+A, T+B and S2+A. Fragment B corresponds to a transition or bridge between fragment Aand C. The second theme has the same structure as in fragment 1, alternating between voice groups T+A, S1+S2, B+T. In cadence the second theme appears at Superius2, and the other voices are presented with canonical imitations leading towards the end of the section. The identical return to *Hosanna* (*Hosanna ut supra*) gives a majestic character to the end of the *Sanctus-Benedictus* part.

The Agnus Dei reflects a threefold address/prayer of the Lamb of God, on the text taken from the Gospel (John 1:29), in the form of a ternary form *Kyrie*. The *Agnus Dei* was to be sung during the breaking of the bread, which in the early Christian centuries took quite a long time, because it also had to be distributed to the participants. Around the 9th century with the restriction of the bread-breaking rite (the consecration offerings being prepared in advance) the number of invocations was reduced to three. Over time, due to the gesture of peace being exchanged between the faithful present at the celebration (the kiss of peace), the last invocationwas replaced by *dona nobis pacem* instead of *miserere nobis.*"[18]

The first and third sections are written for 5 voices Superius1, Superius2, Altus, Tenor, Bass; the second section is written for two voices, Altus, and Bass. The first section is written in ternary and the others in binary C.

E.g. 14
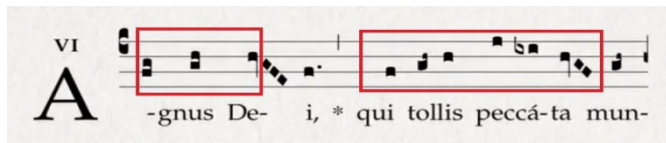
Gregorian melody paraphrased from mass IV.

The themes are taken from Mass IV. of *Liber Usualis*. The first theme can be found in section A and Av1, as an introduction to the sections, while the second theme appears only in thefirst section.

E.g. 15

Josquin des Prez – Missa de Beata Virgine – Agnus Dei (m. 1-5)

Section A is written in ternary and is constructed from two themes, the first being an introductory theme to Tenor, the answer to the quintet presented in Superius2. This theme is first counterpointed in the Bass with melismatic

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[18] Spătaru, Florin, *Istoria muzicii sacre catolice (History of Catholic sacred music),* Iași, Sapienția, 2012 pag. 49

variations, which prepares the answer to the quaver. The response is counterpointed with a canon-like construction in the Bass and Tenor. This theme, with its accents, creates a hemiola rhythm at the very beginning of the part:

E.g.16

Josquin des Prez-Missa de Beata Virgine-Agnus Dei (1-5)

Superius2, the other voices Bass and Altus counterpoint throughout the section. There are some more complex rhythmic formulas in the Altus, corresponding to triplets, which we have also encountered in the *Credo.*

The second section A1, is called/titled by the composer *Duo,* and is composed for Altus and Bass. The voices are presented with canonical imitations. At the end of the section the voices are composed with an ascending imitative sequence, and the motivic cadence of *Kyrie* and *Gloria* appears.

In the third section the theme1 is processed on Tenor and Superius2, the answer to the fifth appears on Bass and Altus, while Superius1 counterpoints the theme. After the introduction of the theme, he brings in a series of variations on the text *qui tollis peccata mundi*, a transition occurs leading to *dona nobis pacem.* At *dona nobis pacem* the main theme is presented as in the first section (Tenor, Superius2, Superius1), the voices Bas and Altus counterpoint. We can identify a tonal thought at the end of the part, *dona nobis pacem* is composed with main steps I- IV-V-I, and at the final cadence it returns to the plagal world with an IV-I ending.

Conclusion

In the 15th and 16th centuries, vocal-polyphonic music based on the rules of counterpoint, and the representative genres were the mass, the motet and other musical genres were composed on secular text. The Renaissance musical language in French territory was formed by Guillaume Dufay together with several prominent musicians in the 15th and 16th centuries. They implemented the new results of Italian music. The use of the *cantus firmus* compositional technique remained the focus of attention until the late 16th century. Stylistically, this technique resulted in whole series of imitations, which, due to alternation, are interrupted by a chord fragment that brings sonorous contrast. Musicians, to take advantage of the freedom of musical expression, had to abandon the traditional methods of the Middle Ages and build the voices one by one around the *cantus firmus*.

Josquin des Prez`s composition does not demonstrate virtuosity of style; his works are made from an idealistic background. He was one of the few composers who was able to enjoy the publication of his works during his lifetime.

In Josquin des Prez's mass, in the Kyrie part, the Christe section forms a marked contrast with other sections. Kyrie and Gloria show a motif in the cadences, which is not shown in the other parts. In the Gloria and Credo movements, the first phrase is a Gregorian melody intoned by the priest, with the polyphonic compositions following only afterwards. In the Sanctus and Benedictus movements, the Hosanna (ternary pulsation) is set only once, so that the same music is played after the Pleni and Benedictus parts. The second part of the three Agnus Dei contains fewer solo parts (Altus, Bassus), which sets the stage for the contrast in the third part.

When analyzing the *Missa de Beata Virgine*, we can discover the following aspects about the Mass: due to its many sections, the *Kyrie* and *Gloria* is closely related to the Gregorian Mass, while the last two parts seem to have been based on other liturgical melodies; the Gloria and Credo parts are the most extensive. The Credo shows a compositional technique far too complex compared to the other parts. The asymmetry among the five parts in compositional technique, length, and distribution of voices, leads to a conclusion: we can assume that *the Gloria* and *Credo* were composed earlier and later attached to the other parts *Kyrie, Sanctus-Benedictus and Agnus Dei.*

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"ADIEUX À BACH"

SÁRA AKSZA GROSZ[1]

SUMMARY. The *Capriccio sopra la lontananza del fratello dilettissimo,* BWV 992 was written not only in youth and in search of compositional identity, but also in a period when several meanings and musical genres overlapped under the term of capriccio. Moreover, among specialists, there is still no full agreement on the date and dedicatee of Bach's work. Who departures and from whom? Is he a family member or a friend? Due to the extra-musical program of the movements' subtitles, besides the formal and rhetorical analysis psychology-related concepts might help to highlight these questions. However, by farewell sometimes new perspectives open, and other possible influences and models become clear either, within family for a father's son (Carl Philipp Emanuel Bach) or outside of it, in a composer generation distance (Ludwig van Beethoven).

Keywords: J. S. Bach, capriccio, programmatic keyboard music

Towards the Baroque Capriccio: Origins and Overlaps of Genres

Etymologically, the noun *capriccio* derives from the Italian *capra* and suggests the uncontrolled jumps of the goat. In *Examen de Ingenis para las Ciencias* (1575) by J. Huarte de San Juan, the adjective *capriccioso* appears in relation to behavior and personality: ingenious and stubborn people who prefer to follow their own way.[2] Also in Renaissance but in fine arts, the term gains aesthetic hints. Capriccio or *grottesche* are called the decorations of

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[2] Stembridge, Christopher. "Most Capricious Ovid, Giotto and other creative wits. In *Organists' Review*, 2015 September, p. 17.

the framework of a larger composition, or the surrounding frame of the title page to Frescobaldi's *Secondo Libro di Toccate* (1628). *Capricciose inventione* are ornamental figurations as well, but often made improvisatory and at high speed. Thus, as *grotto,* capriccio relates to Dionysian cult. Giorgio Vasari in his *Vite de' più eccellenti architetti, pittori et scultori italiani* (1568) labels with the *capriccioso* term Giotto, Mantegna and Alberti. In Cesare Ripa's *Iconologia* (1618) *capriccio* is represented by a youth, while *capricci* are extravagant forms characterized by instability and variety, present in both fine arts and music.[3]

In music, the term appears for the first time in the title of *Primo, secondo e terzo libro del capriccio* (1561) by Jachet de Berchem – settings of 93 stanzas from *Orlando Furioso* by Ludovico Ariosto.[4] Other composers equalized this term with *canzona,* for instance Ottavio Bariolla in *Capricci, overo Canzoni* (1594) or Banchieri in *Fantasie, overo Canzoni alla francese* (1603).[5] Praetorius in his *Syntagma musicum* (1614) related the capriccio or spontaneous fantasy to the free fugue, determined only by the mastery and personality of the composer.[6]

In the Baroque, the capriccio term was also associated with melancholy, a fluctuant mental state between ups-downs symbolized by the leaps of the goat. To this tradition belongs *Capriccio del primo tono* (with *Malinconico e largo* indication) by Giovanni Salvatore, or *Capriccio di durezze* and *Capriccio cromatico* (monopartite, dissonant, slow) from *Il Primo Libro di Capricci* (1624) by Frescobaldi. The latter collection of 12 harpsichord pieces also includes *Capriccio Terza sopra il Cucu* – regarded as the earliest instrumental piece based on the imitation of the cuckoo.[7] The onomatopoeic capriccio belongs to 17th-century's Italian and South-German fashion.[8] The last movement of Bach's *Capriccio BWV 992* imitates the post horn, while the finale of the D major *Sonata BWV 963* bears the *Thema all'imitatio Gallina Cuccu* subtitle. In the French harpsichord school, one can find several other examples, as the famous *La Poule* from the G major Suite of *Troisième Livre de pièces de clavecin* (1727) by Jean-Philippe Rameau or *Le Coucou* from Suite *no. 3* of *Pièces de Clavecin* (1735) by Claude Daquin.

In his *L'Arte del violino* (1720) Locatelli denominates *capriccio* the extended virtuoso passages of the solo violin. Vivaldi likewise includes unaccompanied virtuoso episodes in his violin concerts, but instead of capriccios,

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[3] Op. cit. pp. 17-18.

[4] Op. cit.

[5] Schwandt, Eric. "Capriccio." In *New Grove Dictionary of Music and Musicians.* Online. https://doi.org/10.1093/gmo/9781561592630.article.04867 (accessed on 12 January 2021)

[6] Stembridge, Christopher. Op. cit. p. 19.

[7] Op. cit. pp. 20-21.

[8] Jones, Richard D. *The Creative Development of Johann Sebastian Bach.* vol. I, Oxford University Press, New York, 2007, p. 27.

he calls them cadenzas.[9] Other composers designate with the term of capriccio chamber works – *Capriccio stravagante* (1627) by Carlo Farina – , or instrumental suites, where it even appears among dances as in the case of *Varij e diversi capricci per camera e per chiesa* (1669) by Cazzati or *Bizzarie armoniche overo Sonate da camera* (1693) by G. B. Brevi.[10]

According to Antoine Furetière's definition from his *Dictionnaire universel* (1690), capriccios are musical, poetical, or pictorial works based rather on imagination than on strict rules.[11] Imagination and fantasy do not limit only to dreams, but also to nightmares, such in the case of Francisco Goya's set of 80 prints, *Los Caprichos* (1797-1798), thus opening at the same time the way to Romanticism.

The capriccio as a musical genre and capricious, in its literary sense and in the sense of extravagant, can capture the essence of Romanticism and Baroque as well, hence etymologically the Iberian *barocco* signifies an irregular, bizarre pearl.

The Capriccios of Johann Sebastian Bach

This genre occupies little space in the oeuvre of the composer, including only the *Capriccio sopra la lontananza del fratello dilettissimo* BWV 992, *Capriccio in honorem Johann Christoph Bachii Ohrdruf [iensis]* BWV 993 and the last movement (*Capriccio*) of the second Partita in C minor BWV 826. Even if not entitled as such, one can find capriccios in concerts as well. The long intervention of the harpsichord in the first movement of the 5th Brandenburg Concerto BWV 1050, though marked solo, is in fact a capriccio made up of thematic fragments.[12] A similar function might have the two chords (E minor $IV_5^6 V^7$) in the second movement of the 3rd Brandenburg Concerto BWV 1048, giving place to extravagant improvisations. The organ transcription (BWV 594) of Vivaldi's D major Violin Concerto (RV 208) is labelled as one of the first capriccios for an instrument other than the violin.[13] Moreover, according to musicologist Manfred Bukofzer, the *La Capricciosa* partita of Buxtehude might have served as a model for the Goldberg Variations BWV 998.[14]

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[9] Whitmore, Philip J. "Towards an Understanding of the Capriccio." In *Journal of the Royal Musical Association*, 113/1, London, 1988, pp. 47-50.

[10] Schwandt, Eric. Op. cit.

[11] Op. cit.

[12] Whitmore, Philip J. Op. cit. p. 55.

[13] Op. cit.

[14] Bukofzer, Manfred. *Music in the Baroque Era.* W. W. Norton & Company, New York, 1947, p. 264.

Capriccio sopra la lontananza del fratello dilettissimo, **BWV 992**

Even though the "Capriccio on the Departure of the Beloved Brother" translation is accepted, the word *la lontananza* bears the sense of absence, with nostalgic overtones. [15] Traditionally this work is linked to the older brother, Johann Jacob Bach's (1682-1722) departure from Thuringia to Poland, where as an oboist he joined in 1704 the Swedish royal army of King Charles XII.[16] In order to maintain this hypothesis, the Latin term *fratro* was modified to the Italian *fratello.*[17] The *fratro* of the original title refers to fraternity in the sense of Christian friendship. Such relationship had Bach with Georg Erdmann, a schoolmate in Lüneburg at the St. Michael's School, whom he called even two decades later in his letters as "Noble and most honored Sir and (if still permissible) esteemed Mr. Brother." [18] The capriccio was probably composed in 1702 to celebrate graduation and to say goodbye, Erdmann entering the diplomatic service, while Bach returned to Ohrdurf. This date is reinforced by the genesis of a similar work, *Capriccio in honorem Johann Christoph Bachii Ohrdruf [iensis]* BWV 993 – an expression of devotement and homage to his very first music professor.[19]

From the Lüneburg period, and before the years of Arnstadt (1700-1707) date several other free, improvisatory, and variation-based works, such as *Praeludium, cum Fuga. ex. Gb. Pedaliter. per Joan. Sebast: Bachium BWV 535a, Praeludium ô Fantasia. Pedaliter. ex. Db. di Giovanne Seb. Bach BWV 549a* and *Toccata in D minor In honorem delectissimi fratris Joh. Christ. Bach Ohrdruffiensis BWV 913.* The pretentious Latin subtitles could reflect first attempts in the search of compositional identity.[20]

Analytical aspects

According to musicologist Manfred Bukofzer, the B flat major capriccio BWV 992 is a secular supplement of the *Musicalische Vorstellung einiger*

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[15] Richard D. Jones, Op. cit. p. 26.

[16] The second son of Johann Ambrosius Bach. After the battle of Pultava, together with King Charles XII he found refuge in the Turkish city of Bender. Then at Constantinople Bach took lessons from Pierre-Gabriel Buffardin, flautist of the French ambassador. He retired in Stockholm as a court musician. (cf. David, Hans T. – Mendel, Arthur (ed.). *The New Bach Reader.* W. W. Norton & Company, New York, 1999, pp. 289-290.)

[17] David, Hans T. – Mendel, Arthur (ed.). *The New Bach Reader.* W. W. Norton & Company, New York, 1999, p. 42.

[18] Wolff, Christoph. *Johann Sebastian Bach. The Learned Musician*. Oxford University Press, Oxford, 2014, p. 75.

[19] Op. cit.

[20] Op. cit.

Biblischer Historien (1700) by Kuhnau.[21] The preface of these latter sonatas points out that in order to reach the main goal, i.e. musical representation via analogy, verbal description is needed as an intermediary between programmatic and musical content.[22] To fulfill these requirements one might appeal to titles, subtitles, such as Bach in his capriccio.

1. *Arioso: Adagio. The adulation of friends to dissuade him from his journey ["Arioso: Adagio. Ist eine Schmeichelung Freunde, um denselben von seiner Reise abzuhalten."]*

   Arioso is an intermediary discourse between recitativo and aria, neither too epic and definite, nor lyric and abstract. This friendly counselling falls musically into a free form, with a simple tonal plan circumscribing the tonic and dominant. Regarding embellishments, upper and lower appoggiaturas are used, which guarantee delicacy, and affection to performance, at least according to the French harpsichord masters.[23]

E.g. 1

J. S. Bach, Capriccio BWV 992, 1ˢᵗ movement, bb. 1-3

2. *A vision of several various calamities that might surprise him abroad ["Ist eine Vorstellung unterschiedlicher Casuum, die ihm in der Fremde könnten vorfallen"]*

   Ricercar-type fugue constructed exclusively on thematic appearances delimited by cadences. This type we find also in the first, C major fugue of the first book of The Well-Tempered Clavier. The second movement of the capriccio is in G minor and can be reconstructed in the following formal scheme:

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[21] Bukofzer, Manfred. Op. cit. p. 273.
[22] Jones, Richard D., Op. cit. p. 27.
[23] Pirro, André. *The Aesthetic of Johann Sebastian Bach.* (trans. Joe Armstrong). Rowman & Littlefield, Plymouth, 2014, p. 430.

Table 1

Exposition					Segment 1				
Dux	Comes	Dux	Comes	cadence	Dux	Comes	Dux	Comes	cad.
G minor	C minor	G minor	C minor	F minor V.	F minor	B minor	F minor	B minor	E flat minor V
1	2	3	4	5	6	7	8	9	10

Segment 2						Coda		
Dux	Comes	Dux	Comes	cad.	Dux	Comes	cad.	
E flat minor	A flat minor	E flat minor	A flat minor	F minor V	F minor	B flat minor	C minor $VII^6 V_3^4 I_\#^3$	
11	12	13	14	15-16	16	17	18-19	

E.g. 2

J. S. Bach, Capriccio BWV 992, 2nd movement, bb. 1-6

3. *Adagiosissimo. The general lament of the friends ["Adagiosissimo. Ist ein allgemeines Lamento der Freunde"]*

Variation on an ostinato bass. This bass type from Monteverdi's *Lamento della ninfa* (1638) on primordially connects with the world of music drama.[24] Hence, it is called lament bass, a variant of the chaconne-bass. In Baroque, both chaconne and passacaglia were suite dances, distinguished by their character. According to the definition given in *Musicalishes Lexicon* (1732) by Johann Gottfried Walther, passacaglia is almost exclusively a

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[24] Jones, Richard D. Op. cit. p. 29.

minor-keyed dance, more solemn and less animated than the chaconne.[25] Probably the model of Bach's *Adagiosissimo* might have been the *Il lamento dolorosissimo fatto da gli assistenti* movement of the 6th *Musicalische Vorstellung einiger Biblischer Historien* by Kuhnau, both in F minor.[26]

The lament bass of the *Adagiosissimo* is made up of 4 bars and generates 11 variations:
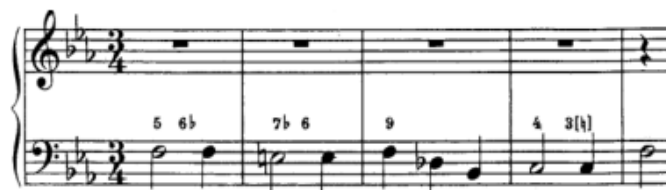
J. S. Bach, Capriccio BWV 992, 3rd movement, bb. 1-5

The ostinato appears unchanged in the first three variations (bb. 5-17). In the other variations it bears rhythmic-melodical changes such as crotchets (var. 10, bb. 41-44), two crotchets and a quaver (var. 4, bb. 17-21), two crotchets separated by a pause (var. 5 bb. 21-25 and var. 7, bb. 29-32), quavers (var. 6 m. 25-29, var. 8 m. 33-37, var. 9 m. 37-41). The golden section is present in bar 29, and marks the beginning of the passus duriusculus of the upper voice, echoed then in the bass (E.g. 4). The figure of suspiratio is almost uninterruptedly kept in the upper voice during the whole movement. By means of these rhetoric figures with affectus tristitiae, this F minor lament represents the expressive climax of the capriccio.

E.g. 4

J. S. Bach, Capriccio BWV 992, 3rd movemenet, beginning of var. 8, bb. 29-36

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[25] Pirro, André. Op. cit. p. 433.
[26] Jones, Richard D. Op. cit. p. 29.

4.   *Friends come, but when they realize that it could not be otherwise,
     they say goodbye to him [“Allhier kommen die Freunde (weil sie doch
     sehen, daß es anders nicht sein kann) und nehmen Abschied”]*

It has recitativo accompagnato function due to the epic character of
the subtitle, broken chords and tonal instability, which circumscribe the
'zones' of E flat major, A flat major and B flat major, G and D minor, with final
cadence in F major. Metaphorically, each key could symbolize a friend.

E.g. 5

J. S. Bach, Capriccio BWV 992, 4ᵗʰ movement

5.   *Aria di Postiglione. Allegro poco*

This movement together with the finale evoke the horn, which signals
the post arrival from the friend. The anapests and octave leaps configure the
signal, which, combined with changes in register suggest the approaching
and distancing of the messenger. For the first time appears an animated
tempo, *Allegro poco* and reappears the main key, B flat major. The aria has
a strophic configuration.

6. *Fuga all'imitatione di Posta*

Besides the octave leaps kept from the previous movement, in this fugue the horn is evoked by its most familiar musical sign, i.e. ascending perfect fifths. Regarding form, it is a three-voice fugue with a modulatory theme and tonal Comes on the dominant.

E.g. 6

J. S. Bach, Capriccio BWV 992, 6th movement, exposition of the fugue, Dux, bb. 1-4

The thematic appearances only in the main keys (B flat major, F major) recall the influence of ricercar. A single exception represents a thematic entrance in D minor, just before the finale, preceded by a modulatory segment.

E.g. 7

J. S. Bach, Capriccio BWV 992, 6th movement, Comes in D minor, bb. 50-53

In the episode stretched between bars 42-48, the latent polyphony and echoes of the horn's signals form a descending hexachord, followed by a *passus duriusculus.*

E.g. 8

J. S. Bach, Capriccio BWV 992, 6ᵗʰ movement, bb. 42-48

The fugue seems to surrender exclusively to the composer's fantasy, the obsessive repetitions of the themes and tonalities, like hyperbola, lead towards the emotional height, the main theme in D minor.

Possible interpretations

The capriccio can be interpreted in terms of musical persuasion. However, one without success as the *fratello diletissimo* (might he be Johann Jacob Bach or Georg Erdmann) had left and eventually will send signals by post. The conviction efforts of the friends seem a Sisyphean task. During their arguments they got back to their initial point, they are captivated in a circle – symbolized by the tonal 'excursion' of the capriccio: B flat major (I) – G minor (II) – F minor (III) – E flat major-A flat major-G minor-D minor-F minor (IV) – B flat major (V, VI).

The Capriccio's program offers a psychological interpretation as well, however, from the perspective of 20ᵗʰ-century theories. According to these, parting from the beloved, even without his/her necessary death still creates traumas like those provoked by death. In her book *On Death and Dying* (1969), Elisabeth Kübler-Ross defines the five stages of this process: denial,

anger, negotiation, depression, and acceptance.[27] We might recall these steps in the Capriccio *BWV 992*. In the first movement, by discouragement the friends in fact deny the importance and necessity of the departure. Then, in the next movement, in anger, they make up all kinds of disasters thus trying to negotiate. The *Lamento* (3rd movement) obviously relates to depression, while the *Abschied* to acceptance (4th movement). However, Bach does not stop here, but concludes in the hope of receiving news, if not of a future meeting – the signals of the postal horn. According to George Pollock, men aim to fill in the emptiness created by lost and mourning through the act of creation.[28] Such function might have Bach's capriccio, a monument of friendship.

Stylistic conclusions

The *Capriccio sopra la lontananza del fratello diletissimo* BWV 992 probably dates from 1702 and incorporates multiple influences:

- German harpsichord music: ricercar and fugue writing were considered as synonyms to capriccio.
- the capriccios of Froberger: expressions of the composer's affects.
- Kuhnau's *Musicalische Vorstellung einiger Biblischer Historien*: Bach's capriccio as its secular complement.
- military music: *Aria di Postiglione* and *Fuga all'imitatione di Posta* movements; the only possible reference and evocation of the Swedish army which had been joined by Bach's older brother, Johann Jacob.
- Italian dance and suites: the presence of the chaconne in the 3rd movement.
- *Camerata fiorentina*: *dramma per musica*, by the movements' programmatic content, character, denomination, and order, i.e., I. *Arioso* – II. 'recitativo' – III. *Lamento* – IV. 'recitativo' – V. *Aria* – VI. *Fuga*.

Perspectives

Sometimes by farewell, new perspectives open, and other possible influences and models become clear within family for a father's son:

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[27] Agmon, Eytan. "Beethoven's op. 81a and the psychology of loss." In *Music theory online*, 2/4, s. l., Unites States, May 1996, pp. 2-3.
[28] Op. cit.

Table 2

Composer	Date of composition	Title	Observations
Johann Sebastian Bach	? 1702	*Capriccio sopra la lontananza del fratello dilettissimo, BWV 992*	portrait of Georg Erdmann / Johann Jacob Bach?
	? 1702-1704	*Capriccio in honorem Johann Christoph Bachii Ohrdruf [iensis] BWV 993*	homages / portraits of Johann Christoph Bach?
	? 1708	*Toccata in D minor In honorem delectissimi fratris Joh. Christ. Bach Ohrdruffiensis BWV 913*	
Carl Philipp Emanuel Bach	1754-1757	*L'Aly Rupalich Wq. 117/27*	part of the *Petites Pièces pour le Clavecin;* self-portrait or portrait of a family member
		La Capricieuse Wq. 117/33	part of the *Petites Pièces pour le Clavecin*
	1781	*Abschied von meinem Silbermannischen Clavier H. 272*	
	1787	*Fantasy in F sharp minor "C. P. E. Bachs Empfindungen", H. 300*	probably his last harpsichord work

Portrait – homage – Abschied related works of the Bach family

Or outside of the family, in a composer generation distance: might the Capriccio BWV 992 be a model for Beethoven's famous *Sonata op. 81a Les adieux,* a memory of the friendship of Archduke Rudolf?[29]

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[29] Op. cit. p. 1.

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THE VARIANT METHOD OF COMPOSITION
IN THE VOCAL WORKS BY FRANZ LISZT

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NATALIYA GOVORUKHINA[2]

SUMMARY. The article is devoted to a variant method of composing music, which became widespread in the composing practice of the twentieth century and has genetic links with the work of Franz Liszt. The variant method is presented as the basis of the composer's artistic system, as a property of musical logic and form formation. During the functional and structural analysis of the songs of F. Liszt, their typological similarity is revealed, and a classification based on the variant principle of thematic development is proposed. The characteristic of variant-strophic ("An Edlitam" (S. 333; LW. 74)) and variant-phase ("Gebet" (S. 331; LW. №72)) forms is given. The relationship between monothematism and the variant method of composition is revealed. As a result, the genetic connection between the vocal miniature of F. Liszt and the musical art of the 20th century is substantiated. The variant method is presented as a system-forming method at all levels of musical and poetic composition (motif-composition-image-drama-way of thinking).

Keywords: variant method, variant form, vocal creativity, composition, the principle of thematic development.

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Introduction

The problem of the creative method is eternal in literature and art. It is reborn in every individual creative act. The founder of the Kiev musicological school of the last third of the 20th century N. Goriukhina created an interesting metaphor, born in the search for the essence of the method in musical science:

A method is a black box with the elements of "entrance" and "exit", where the "entrance" characterizes the historical branch of musicology, and the "exit' characterizes the theoretical one"[3]. In her opinion, this problem focuses all aspects of the study of musical phenomena: '...*neither the intonation theory, nor the study of the national specifics of art, style, and creative directions are considered outside the problem of the creative method. <…> The formation and manifestation of the creative method is very important for the theory of music, for clarifying the essence of the creative process*[4].

Building the whole based on the sound complex (motive, series) set at the beginning of the composition is characteristic of the creative work of those composers who, striving for intonation unity, actively used the variant principle of the musical development. In the 20th century, they are I. Stravinsky, D. Shostakovich, B. Tishchenko, V. Bibik and others.

For those who consider Liszt as an artist exclusively of the romantic tradition, whose influence had only a centrifugal direction (towards the epicentre of European romanticism and the Hungarian national "branch"), the idea of his role as the composer-forerunner of the new music of the 20th century may seem controversial. If we leave aside the figurative poetics of his music[5], and study its logical and constructive basis, the method of composition, we will find that Liszt is an innovator not only for his time. This is indicated using the variant method, which formed the basis of the compositional writing technique of many composers of the 20th and even the 21st centuries.

The relevance of the topic of the article lies in the testing of the hypothesis: the variant method for F. Liszt is the "key" to understanding his artistic system. The variant technique of writing in many of the composer`s

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[3] Gorukhina, Nadiya. *Essays on questions of musical style and form*, Kiev, Musical Ukraine, 1985, p.18.

[4] Ibid., p.18.

[5] Read about it: Borshuliak, Alona. The semantics of Franz Liszt's piano threnodies within the concept of passion. *Studia Universitatis Babes-Bolyai Musica*, Issue 1/65, 2020, p.169.

works determines the specifics of thematic development and form formation in general. Let us explain this idea on a particular example – the genre of the vocal miniature, which was the composer's creative laboratory.

The attitude of vocal teachers of modern music universities in Europe to the creative contribution of F. Liszt to the genres of vocal music is contradictory. There is an opinion that the Hungarian genius, the master of symphonic music, is mediocre to the leading singers-lyricists of the era of musical romanticism, such as F. Schubert, R. Schumann, J. Brahms. In this case, the preference is given to the aria-song (bel canto) samples of F. Liszt's vocal lyrics ("Oh! quand je dors" (S. 282i; LW. №11/1); "O lieb" (S. 298i; LW. №18/3/1)). However, this point of view today seems outdated because the modern listener has heard in Liszt's vocal opuses (especially of the late style) a style of thinking that is relevant to him: a focus of subtle artistic reflection, philosophical reflection. This is facilitated by a thoughtful interpretation, without tragic "tears", exaggerated emotions, and superficial feelings. The intonation of Liszt's vocal style is restrained, noble, deeply organic to the high poetic structure of thought, it is not so much sung as pronounced from the heart. The translator needs maximum flexibility of motivational phrasing and at the same time a sense of great breath. The aristocracy of the vocal melody, 'nested' in the textured relief of the piano part, does not dominate its virtuosity, but rises like the "tip of the iceberg". Therefore, the revival of the scientific interest in vocal music by F. Liszt also has a purely practical task – to teach a modern singer-interpreter to understand the essence of compositional technique, to feel the 'intonation nerve' of his thoughts and feelings, to raise it to the level of artistic thinking of the genius musician of European culture.

The purpose of the article is to present a systematic description of the variant method of composition in the vocal work of F. Liszt, which is one of the proofs of the composer's innovation in this genre.

Analysis of the latest publications on the topic

In Western European musicological publications, the significance of F. Liszt's late work for the subsequent development of the history of musical art is comprehended and the main features of the composer's late style are revealed. The lifetime editions were written under the direct influence of the composer's personality; they do not cover the style of the late period of creativity. The works that appeared at the beginning of the 20th century explore the composer's innovation in the field of musical language. The

works that appeared in the 30s of the twentieth century, according to Western music historians, are the second phase of the international study of the work of Franz Liszt. In the works of the 1950s and 1960s, there was a deepening of the analysis of the composer's musical language, while the flowering of the study of Liszt's writing in general and, in particular, the late style falls on the 70s and 80s of the last century. To date, there is no study that summarizes List's innovation in the full disclosure of the problem.

Klara Hamburger's individual observations revealed new facets of the composer's later creative work. In 1973 her book "Franz Liszt" was published, where she notes the connection of the composers creative work with extra-musical phenomena[6], innovation in the field of harmony in the later compositions. On the pages of the work, it is emphasized: "*The texture and timbre of Liszt's late music bring it closer to ascetic dryness, make it schematic, cavitated, nakedly simplified. Themes, motives become a-melodic, formless, often greatly reduced in the volume*"[7]; of the stylistic characteristics K. Hamburger singles out monothematism, an increase in the role of variance, ostinato nature, the use of increased and decreased intervals, and improvisation[8].

Among the fundamental studies one can single out the monograph by K. Hamburger on the life and creative work of the composer, the book by Alan Walker and the collection of theoretical studies "Actes du Colloque international Franz Liszt"[9], devoted to the problems of Liszt's innovation. The problems of the interaction of arts in the context of F. Liszt's creative work (the union of words, music, acting plastic art) are highlighted in the collection of scientific articles "Franz Liszt and the problems of the synthesis of arts"[10]. The works of P. Bozo[11] and S. Gut[12] are directly devoted to the vocal creativity, but the variant method is not considered in them.

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[6] Hamburger, Klara. *Franz Liszt: Leben und Werk*. Köln, Weimar, Wien, Böhlau Verlag, 2010, p. 96.

[7] Ibid., p. 218

[8] Ibid., pp. 218–221.

[9] Gut, Serge. (ed.) *Actes du Colloque international Franz Liszt*. La RM triple numéro 405-406-407. Paris, R. Masse, 1987, 367 p.

[10] Hansburg, Grigory. et al., *Franz Liszt and the problems of the synthesis of arts. Kharkov: RA – Caravel, 2002.*

[11] Bozó, Peter. *Liszt as a Song Composer, 1839-1861, Space, Time, Tradition.* Studies Undertaken at the Doctoral School of the Budapest Liszt Academy, Budapest, Rózsavölgyi és Társa, 2013, p.149–179.

[12] Gut, Serge. F. Liszt. *Les eleménts du langage musical,* Bourg-la-Reine, Editions Aug, Zurfluh, 2008, 376 p.

Variation as a writing technique, as a principle of thematic development and as a creative method is presented in the research of O. Verba on the example of the instrumental creative work of the composers of the last third of the 20th century[13]. The author comprehensively explores variation as a specific method of artistic modeling of the composers worldview in a particular musical work, studies the genesis of variation in modern music; creates a model for analyzing variant composition and justifies variant form as a typical compositional structure in the musical practice of the second half of the 20th century.

Discussion

F. Liszt was one of the first to approach music composition from the standpoint of the compositional method, which is based on a certain set – theme-invariant and constructive work with it. This approach to the compositional process as the construction of variants based on the original 'key' (cipher) was called monothematism. Later, it will pass into the arsenal of compositional techniques of composers of the 20th century. However, none of the researchers noted the importance of variation as a method that is strategically important for Liszt's vocal music.

In F. Liszt's vocal creative work, the variant principle of thematic development gave even more radical solutions based on one-theme and two-theme forms. Among the one-theme forms there is the song called "Einst" (S. 332; LW. №73) consisting of two sentences, where the second continues the first in the variant way. The examples of two-theme compositions are: "An Edlitam" (S. 333; LW. 74) (ABA_1), "Ein Fichtenbaum steht einsame" (S. 309; LW. №36/1) (the 1st edition AB – a simple two-part one with the reprise of ba_1), "Anfangs wollt ich fast verzagen" (S. 311i; LW. №48/1) (a simple three-part ABA_1), "O lieb" (S. 298i; LW. № 18/3/1) (A BA_1 B_1A_2; a double three-part one).

F. Liszt was a creator of the universal type: he knew languages, studied literature, deeply knew painting, architecture, and poetry. Hence the choice of various poets in search of the literary foundation for his vocal miniatures, including Russian (M. Lermontov), German culture (J. Goethe, H. Heine). The poetic text served as the primary foundation for the creation of the musical concept. F. Liszt is distinguished from other romantics in the

[13] Verba, Oksana. On the typological foundations of the variant form, Kyiv musical knowledge, Issue 5, 2000, pp. 29–37.

vocal genre by the role of the instrumental accompaniment – extremely rich, virtuoso, with textured orchestral sound of the grand piano. The intoned word is distinguished by a refined aristocracy, and the musical-vocal composition is characterized by a figurative monolith. The sung melody, often of a declamatory, recitative type, takes the place of the "tip of the iceberg", which should "keep" on itself all the complexity of the textured unity of canto and instrumentalist. The noted qualities of the poly-genre whole represent a rather high level of difficulty for a vocalist in terms of understanding the nature of the intonation form of a vocal composition. The style interpretation of the vocal music by F. Liszt is the aim to recreate the parity of the vocal part (melos) and the textured timbre complex (piano).

Liszt always had a certain artistic and musical idea of a composition, the integrity of which was ensured by the immanent means and principles of the music itself. The leading ones are: 1) monothematism; 2) the concentric symmetry; 3) the rhapsodic principle (a kind of contrast-composite form, tending to a continuous cyclicity); 4) the development nature. It is these principles of thematic development that are most studied in connection with the composer's innovation – the creation of a large one-part composition in a program symphonic poem. And such a genre as a vocal miniature, a kind of "creative laboratory" of the composer, remained 'in the shadows". Therefore, when studying the variant method in the works of F. Liszt, we will focus on the vocal genre.

Monothematism and variance as the principles of the thematic development are in many respects similar. Both principles presuppose complex transformations of thematic constructions, in which – in one case – a group of musical themes arises that contrast with each other, and in the other – similar musical themes. However, in both cases, the themes have a common intonation basis.

Variance as a principle of the thematic development in the vocal miniature by F. Liszt can be traced at all levels: 1) within motives, phrases; 2) in the structure of the parts of the whole ($A + A_1 + A_2 + A_3$); 3) there are also different interpretations of the same text, and then the variant method manifests itself at the dramaturgy level (see: the two versions of the vocal miniature 'Freudvoll und leidvoll' (S. 280i; LW. № 23/1) on the words by J. Goethe, the two versions – "Ein Fichtenbaum steht einsame" (S. 309; LW. №36/1) on the words by Heine).

In the process of the functional and structural analysis of F. Liszt's songs, the typological similarity of musical compositions has been found. Let us combine them into the following groups: 1) songs written in the traditional couplet form; 2) three-part compositions (with a contrasting or developing

middle) or two-part, in which the reprise repetition does not grow to the scale of the third part; 3) stanza forms dominated by recitative-declamatory intonation; 4) detailed compositions of the poem type.

The study of one particular aspect of variance as the creative method allows one to see its role as a systemic principle of the organization of musical and poetic composition (motive – composition – image – dramaturgy – a way of thinking). For comparison, let us take two romances by F. Liszt, in which the variant method is presented in various forms: 'An Edlitam' (S. 333; LW. №74) (to the words by F. Bodenstedt, translated by G. Shokhman) and "Gebet" (S. 331; LW. №72) (to the words by M. Lermontov, translated into German by F. Bodenstedt). The first one is love lyrics (psychology of the soul): "*In meinem Lebensringe bist du der Edelstein und alles, was ich singe, sing ich nur dir, nur dir allein'*; the second romance is spiritual lyrics: '*In stunden der Entmutigung, gibt Trost mir und Ermutigung ein wundersüß Gebet"*. Let us dwell on the compositional stages of the musical dramaturgy of the selected compositions.

The romance "An Edlitam" (S. 333; LW. 74) is written in the variant-stanza form, with the elements of monothematism. In holistic dramaturgy, there are two plans (the 1st – in the vocal part of the canto; the 2nd – an instrumental one), which is reflected in the discrepancy between the semantic and harmonic caesura. Monothematic development is closely related to the variant transformation of the original motif: dialogicality, imitations, sequential shifts based on rhythmic variation, structural asymmetry. In the variant principle of the musical development of the theme, the stabilizing factor is the rhythm (meaning the preservation of the general ratio of durations, the absence of rhythmic fragmentation), and the intonation side undergoes active changes. The "general strengthening complex" of variant development consists of: similarity (not identity) of a rhythmic pattern, an approximate melodic contour, characteristic intonations, and a stable type of presentation. Variation preserves the figurative and genre unity (in contrast to variation, in particular from genre-characteristic variations, which are endowed with their own images and genre features).

In the piano introduction, the intonation that serves as the thematic core is born. All further development is based on its development and transformation. The second 'swing', based on the singing of the melodic tone and imitation, gradually forms a unidirectional sequential movement to the thematic core in rhythmic increase.

E.g. 1

Franz Liszt: 'An Edlitam' bb. 1-22.

Let us compare the beginning of the vocal part of the 1st and 2nd stanzas to identify the methods of variance. The first and second stanzas are intonationally related due to melodic variation (with the preservation of the thematic elements of the main motive). The second stanza retains an interrogative intonation (which is obviously connected with the text question "*Einst hielt ich dich umwunden mit jugendstarem Arm*").

In the introduction, the main motif sounds in parallel thirds, in the second stanza – in parallel decimals (texture variation). Here, there is also a tonal variation (the transposition of a variably transformed motif into the key of G-dur). When comparing the first and second stanzas, there is a structural periodicity; and at the moment of figurative transformation, as a result of the irregularity of the variant process, there is a structural asymmetry. All these techniques are indicative of the variant method of thematic development.

E.g. 2

Franz Liszt: 'An Edlitam' bb. 23-35.

In the variant form, the theme is transformed according to several parameters (pitch, metro-rhythmic, timbre-texture, articulation) at the same time, while maintaining a holistic intonation-semantic quality. The nature of variant contradicts all planning, including strict uniformity in the distribution of new elements in development. This implies the absence of a regular boundary contrast between musical constructions (and even parts of the form), the continuity of variant transformations, and the unstructured (non-square, non-periodic) compositional process. The stages within the variant changes appear not as variations, but as dramatic zones.

In what are the features of monothematism manifested? One of its leading features, as it is known, is the contrast of musical themes that have a common intonation basis – the thematic grain. Monothematism is revealed through the unity of melos and harmony: VI, diminished harmony, major-minor connections and enharmonicity, as well as at higher levels of the semantic organization: *the textured one* (the dialogical nature of the texture in the exposition and their unification (combination) in the reprise); *the genre one* (the 1st stanza: the external depiction – barcarole, the 2nd stanza – narration); and *the figurative one* (the transformation in the reprise).

The romance called "Gebet" (S. 331; LW. №72), is an example of the variant-phase form. Here the development is based on the constant intonation updating of the theme segments; moreover, the intergrowth is associated with other segments undergoing a variant renewal. With the external freedom of the melodic speech, the variant-phase form has an internal fusion, the unity of textured and melodic development, which has its own phases – culminations and recessions, which means it differs by the thematic, tempo and texture homogeneity.

The mono-image presented in the introduction consists of two elements of different genres: the recitativo one and the choral one. The dramaturgy plan of the development of the initial mono-image does not coincide with the compositional one, which gives a new quality of the shaping – a variant-phase composition. This is possibly connected with the text of the Russian poet, with the images of the prayer that are characteristic of the religious attitude. Variance, which permeates all levels of composition, acts as a type of artistic modelling, which contributes to the awareness of the specifics of F. Liszt's compositional thinking.

E.g. 3

Franz Liszt: 'Gebet' bb. 1-19.

Intonation, harmonic and structural variance is based on the functional similarity of the motifs-variants. Their development is represented by different phase structures (for example, the vocal part – 2+3+5), and further structural asymmetry prevails. The exposition stage of the form is characterized by active variant variation, as a result of which constant thematic elements are formed. The development is conditioned by the potential freedom of transformations of the topic within the framework of the variant method and reveals its potential.

From the point of view of interpreters of F. Liszt's vocal compositions, it is very important to emphasize the following point: the stylistic intonation should be a figurative monolith, so that the vocalist accurately fits his part into the instrumental layer, without violating the parity. The character of the phrasing and the agogic plan of the singer and the pianist should coincide: the aristocratic spirit of the composer's vocal compositions does not allow for exaggeration in nuance and sound production. Only if these conditions are met will the original magic and charm of Liszt's music arise. The romantic 'fleur' and a smile of delight will always remain with the audience after meeting with the music of a brilliant author-the creator of a magnificent vocal heritage.

Conclusions

The vocal genre, despite its "peripheralism" from the point of view of F. Liszt's style system, allowed, first, to see what the composer did in comparison with other romantic composers in this leading method of musical utterance of the Romantic era; secondly, it turned out to be the focus of a variant method of organizing musical composition, which was developed in music in the 20th century. Based on the analysis of the variant principle of thematic development and the characteristics of compositional patterns in the songs of F. Liszt We propose the following classification based on the typological features of the variant method in the genre of vocal miniature:

1. The couplet-variant form: a) AA_1; b) $AB\ A_1B_1\ A_2B_2$ ... ('Wie singt die Lerche schon' (S. 312; LW. №51): AA_1; 'Das Veilchen' (S. 316/1; LW. №45/1): $AB\ A_1B_1\ A_2B_2$; 'Die tote Nachtigall' (S. 291i; LW. №17/1): $AB\ A_1B_1\ A_2B_2$).

The verse-variant form is the sphere of interaction between the principles of verse repetition and end-to-end variant development. End-to-end variant development makes changes to the verse form, enriching it, but without breaking the structural basis. The discreteness of the compositional process, while preserving the possibility of multiple variant repetitions, demonstrates the primacy of the constructive principle over the procedural one. The figurative and genre uniformity is explained by the internal thematic unity. The verse-variant form has two varieties. In the first, the constant elements of the theme, in general, are the structure of the verse and its metrorhythmic basis. The melodic-intonation and tonal-harmonic sides are subject to variant changes. Minor variant changes may affect the rhythmic and structural parameters. In the second variety-from verse to verse, only the initial intonation-thematic grain is preserved, and further variant development is carried out in each verse in different ways. An essential property of this variety is the clingability of the musical material, based on the principle of promotion, when the defining element (intonation, texture-rhythmic) is introduced in the process of variant development within one part, and in the following parts acts as the fundamental one against the background of the introduction of new material. The constant elements of the theme are the articulation, timbre-register, and dynamic parameters.

2. The variant-stanza form – a kind of a varied stanza in which the principle of updating the original theme prevails.

The variant-strophic form is due to the procedural nature of variant development, based on non-square structures. In this case, a "stanza" is not a unit of a poetic text, but a section of a musical form that may cover one or

more poetic stanzas or may *not coincide at all* with the strophic division of the verse; musical 'stanzas' may be different in scale, the discreteness of the sections is ensured by the similarity of the initial constructions. Being connected with the verbal basis in its origins, in the conditions of instrumental music, the stanza still retains structural certainty.

3. The variant-phase forms – the end-to-end non-stanza forms in which the open musical constructions are formed into a compositional whole based on the variant development of the smallest thematic elements – motives, sub-motives, and rhythmic sequences. Here, variance gives an impetus to the thematic intergrowth ("Gebet" (S. 331; LW. №72), "Vergiftet sind meine Lieder" (S. 289i; LW. №29/1), "J'al perdu ma force et ma vie" (S. 327; LW. №68)). The variant-phase composition consistently develops psychological nuances and details. A free, continuously flowing and at the same time discrete melodic line is formed.

The variant-phase composition consistently unfolds psychological shades and details. In the process of thematic development, a free, continuously flowing, and at the same time discrete melodic line is formed. The variant-phase form is characterized by a large-scale asymmetry, the logic of variant and end-to-end development principles, which contradicts the compositional logic of the variant-strophic form, which preserves the size of the stanzas. The binding element is the intonational drama and the plot logic of development.

The monothematic variance unites different parts of the composition into a dramaturgic whole. Within a typified classical composition, variance gives rise to destructive processes. On the one hand, working with a theme as with a construction, and, on the other hand, the variant method as the genetic basis for Liszt's favourite improvisation nature ("overheard" by him from folk musicians of his native Hungary) – both lines lead to the approval of an a-classical composition (free and mixed forms). In other words, the individualization of the structure in the creative works of the 20th century genetically goes back to the music of the romantics of the 19th century, and it began not only owing to the poem genre, but also to the vocal miniature by F. Liszt.

It begs comparison techniques monothematism (based on variance method of work with the theme) with the twelve-tone technique (based on variant conversion of the series). Both in the first and in the second case, the form is built based on the initial intonation-constructive formation (complex), which performs the function of the theme and creates a compositional whole. The variant method of working with the theme, the variant monothematism in the vocal work of F. Liszt became the prototype of the dodecaphonic system,

the variant transformations of the series in the music of A. Schoenberg and A. Webern. Such analogies prove the historical continuity of the development of musical art and give grounds to characterize the work of F. Liszt as an innovative platform for music of the 20th century.

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EDWARD MACDOWELL'S PIANO CONCERTO NO. 2
IN THE CONTEXT OF THE ESTABLISHMENT OF
THE AMERICAN BRANCH OF THE GENRE

OLENA ANTONOVA[1]

SUMMARY. Research attention in the article is directed to the initial stage of the formation of the American piano concerto, which is represented by two works of Edward MacDowell. Written during the young composer's stay in Germany, they are firmly based on the traditions of European music and demonstrate mastery of genre models that had formed in the works by Mendelssohn, Schumann, Liszt, Grieg, Saint-Saëns, as well as MacDowell's teacher – Joachim Raff. The article analyzes the compositional and thematic organization of Piano Concerto No. 2, traces the figurative and stylistic origins of this music, as well as highlights the ratio of instrumental parts and methods of soloing. It was concluded that, in contrast to the First Concerto, where a generalized virtual model of a romantic concerto acts as a reference point for the composer, in the Second one, there is a tangible desire for an individualized reproduction of the interesting findings of the predecessors and advancement along the path of searching for one's own approach to the embodiment of the genre.

Keywords: musical culture of the USA, Edward MacDowell's creativity, genre models, instrumental concert, European traditions.

Introduction

The history of the American piano concerto begins in the 1880s, when the young Edward MacDowell, who had just completed his studies at Dr. Hoch's Konservatorium in Frankfurt, decided to try his hand at this genre,

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which had proven to be quite attractive for him as a pianist. Concerto No. 1 op. 15 was written in the spring of 1882 – in just two weeks, because the author was in a great hurry to meet the deadline set by his teacher Joachim Raff. In June of the same year, the first performance of the concerto took place, although not in public: it happened in Weimar, in the house of F. Liszt, to whom MacDowell, on the advice of Raff, went to show his opus. The famous Hungarian gave some advice to the novice composer and after some time he graciously accepted the dedication of the concerto addressed to him. The concept of Concerto No. 2 op. 23 appeared two years later and, since no one pushed the composer this time, the work on it stretched for about two years. This piece was first performed in the USA – in New York in 1889, performed by the author and the Theodore Thomas Orchestra. It was dedicated to the famous Venezuelan pianist Teresa Carreño, who at one time gave young Eduard piano lessons, and later performed this concerto more than forty times with orchestras all around the world. And although both of MacDowell's concertos have firmly entered the piano repertoire, the second of them is rightly considered more original in design and more perfect in the implementation of this design. So, two samples of the genre, created by the composer almost one after the other, not only proved the talent of their author, but also demonstrated the ability to learn in the process of work, abandoning mastered forms and techniques in favor of experimentation.

Information about MacDowell's concerts is contained in the fundamental works of American researchers, such as Lawrence Gilman, John F. Porte and Douglas Bomberger. Thus, in the monograph by John Lawrence Gilman[2], written during the composer's lifetime, the history of the creation of the First Concerto is covered in detail, and a brief description of the Second Concerto is given Edvard Grieg and Ferenc Liszt's influences are indicated, and the logic of building the whole, the cohesion and symmetry of the form, flexibility of thematic development are emphasized. But the main advantages of this book lie in the close contact of its author with his "hero", which allows the reader to learn almost "first-hand" not only about the little-known details of the composer's creative life, but also about his aesthetic views and artistic principles. In John F. Porte's monograph, only two pages of text are devoted to the concertos, which is explained by the scholar's attitude towards them as student works that cannot yet present MacDowell's true style: «It must always be remembered, however, that a two-page piece from *Sea Pieces, Op. 55*, or *New England Idyls, Op. 62*, or any mature work

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2   Gilman, Lawrence. *Edward MacDowell:* E-text prepared by David Newman and the Project Gutenberg Online Distributed Proofreading Team.
URL: https://gutenberg.org/files/14109/14109-h/14109-h.htm

by MacDowell is of greater artistic value than the whole of the concerto in question», – Porte writes about the First Concerto[3]. In the most modern monograph by Douglas Bomberger[4], the events of MacDowell's life are reproduced in detail, established stereotypes about certain of his actions are debunked, and interesting assumptions about the relationship between childhood impressions and mature personality traits are made. The piano concertos receive a concise description in the mentioned monograph, within which, however, apt remarks are made regarding the influence of the virtuoso manner of F. Liszt, the motivic work of the Beethoven model and the supporting role of solo cadenzas. Alan Levy[5], a cultural historian, does not aim to analyze musical works, but covers the life of the composer in detail, relying on numerous documents on letters. The pathos of his work lies in the desire to return attention to this somewhat forgotten composer. MacDowell's concertos are also mentioned in review studies: «A History of American Classical Music» by Barrymore Scherer[6] and «From Psalm to Symphony: A History of Music in New England» by Nicholas Tawa[7]. N. Tawa considers these two works to be the most successful within the early body of work of the American composer – those that revealed the best sides of his talent. Christine Kefferstan's dissertation[8] and Ohran Noh's report at the conference of The International Edvard Grieg Society[9] are directly devoted to MacDowell's concertos. The first of these works discusses issues related to MacDowell's studies in Europe, the influence of his piano teachers there, the composers and works he admired, and provides an analysis of each of the concertos. In the second work, attention is focused on the common features of the piano concerto by Grieg, a Norwegian, and the first of the concertos by the American MacDowell – composers who, after having received a musical education in Germany, went down in history as the founders of national composition schools.

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[3] Porte, John F. *A great American tone poet: His life and music.* London, Kegan Paul, Trench, Trübner & Co. Ltd, 1922, p. 48.

[4] Bomberger, Douglas. *MacDowell.* New York, Oxford University Press, USA, 2013.

[5] Levy, Alan H. *Edward MacDowell: An American Master.* Lanham, MD, Scarecrow Press, 1998.

[6] Scherer, Berrymore L. *A history of American classical music*. Naxos Books, 2007.

[7] Tawa, Nicholas E. *From Psalm to Symphony: A History of Music in New England*. Boston, Northeastern University Press, 2001.

[8] Kefferstan, Christine Bane. *The Piano Concertos of Edward MacDowell*, DMA thesis, University of Cincinnati, 1984.

[9] Noh, Ohran. *Edvard Grieg's Influence on American Music: The Case of the Piano Concertos in A-Minor from the Pen of Edvard Grieg and Edward MacDowell*. Paper presented at The International Edvard Grieg Society Conference in Bergen, Norvey, 30 May 2007. URL: http://griegsociety.com/wp-content/uploads/2015/09/Ohran-Noh-paper-2007.pdf

It should be noted that in all the listed studies, MacDowell's piano concertos are considered mainly in the context of the author's stylistic evolution, but another perspective of the study – the genre one – seems to be no less important. Therefore, the purpose of this article is to identify the sources from which the American concerto was born, and the paths taken by its founder in search of his own interpretation of the genre.

American concerto sources

Both of MacDowell's piano concertos were created in Europe, where the future composer came in 1876 to receive a prestigious musical education, thereby securing a decent professional future. D. Bomberger writes the following: «…his European study was a life-changing experience. Over the next twelve years, he would become thoroughly immersed in European way of life, and the musical attitudes imparted by his European teachers would form the basis of his aesthetic views throughout his life»[10].

Among MacDowell's teachers' names of pianists like Antoine-François Marmontel, Siegmund Lebert, Carl Heymann and theoreticians like Augustin Savard, Louis Ehlert, Joachim Raff should be mentioned. Each of them contributed to the formation of the creative personality of the founder of American academic music, but the leading role was certainly played by Joachim Raff, who directed his attention towards composition. L. Gilman quotes MacDowell's words, which he said many years later: «I had acquired from early boyhood the idea that it was expected of me to become a pianist, and every moment spent in "scribbling" seemed to be stolen from the more legitimate work of piano practice», adding the following: «It was Raff—Raff, who said to him once: "Your music will be played when mine is forgotten" – who opened his eyes»[11].

Raff's influence on MacDowell should be examined in two ways. On the one hand, his professional activity in his youth was closely related to the radical wing of musical romanticism: he lived in Weimar in the first half of the 1850s, he was a student and personal assistant of Ferenc Liszt at the time when, according to D. Bomberger, he «was making his most important contributions to the "Music of the Future" or New German School»[12], and he wrote and published the work «The Wagner Question» in the «Neue

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[10] Bomberger, Douglas. *MacDowell.* New York, Oxford University Press, USA, 2013, p. 23.

[11] Gilman, Lawrence. *Edward MacDowell*: E-text prepared by David Newman and the Project Gutenberg Online Distributed Proofreading Team.
URL: https://gutenberg.org/files/14109/14109-h/14109-h.htm

[12] Bomberger, Douglas. *MacDowell.* New York, Oxford University Press, USA, 2013, p. 48.

Zeitschrift für Musik» magazine which revolved around a critical review of the opera «Lohengrin». It was Raff who introduced MacDowell to Liszt when he visited Frankfurt in 1879, and this acquaintance played an important role in the young musician's later career. Liszt not only supported his compositional efforts by approving the newly written piano concerto, but also invited him to perform at the Zurich festival «Allgemeiner Deutscher Musik-Verein» and helped with the first printing of his works by the respected publishing house «Breitkopf & Härtel».

On the other hand, Raff did not want to be limited in his activities, administrative or creative, only by the instructions of the school of Ferenc Liszt and Richard Wagner. This affected, for example, the formation of the teaching staff of Dr. Hoch's Konservatorium, the first director of which he used to be: the invitation to the walls of the educational institution at the same time ardent supporters and opponents of the new German school initially led to numerous discords and dismissals. He also sought to find «a middle ground between the progressive aesthetic orientation of the Liszt camp and the conservative orientation of Brahms and his followers»[13] in his own works, which sometimes caused contemporaries to accuse him of eclecticism and lack of originality. It is interesting that critics saw the influence of the same composers that are felt in MacDowell's music in Raff's music – Mendelssohn, Schumann, Chopin, Liszt, Wagner. In his teaching activities, Raff gave his student freedom: instead of the routine exercises that he had mastered at the Paris Conservatory, he worked with him on original compositions, at the same time adhering to the opinion that «schools» in music are artificial formations, that music is now eclectic and that all national musical traits are a common property. This opinion will further determine the position of MacDowell himself in relation to the so-called «American composer's concerts»: «"American" concerts suggest to my mind that people wish that American music should stand by itself and have its own standard of criticism – All that American art wishes and needs is the fair criticism that ought to be meted out to the productions of other Nations»[14].

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[13] Bomberger, Douglas. *MacDowell*. New York, Oxford University Press, USA, 2013, p. 48.
[14] ibid, p. 118.

However, it should be noted that MacDowell's artistic orientations were determined not only by the authority of the teacher, but also by performance practice. Thus, his repertoire as a pianist included, among others, the works of Schumann, Chopin, Liszt, Beethoven, Saint-Saëns. Special attention is drawn to the repeated performance of the Second Piano Concerto by Camille Saint-Saëns, the compositional structure of which is mirrored in the structure of the Second Concerto by MacDowell himself. In the concerts of the American period, the program contained mainly works by the same composers, to which their own works were added in the second section.

Finally, let's mention the name of one more composer whose work had a considerable influence on the music of the American composer – Edvard Grieg. The two artists never met in person, but their correspondence, which began in 1899, testifies to mutual respect and creative sympathy. From one of MacDowell's letters to Grieg, we can learn about his long-standing fascination with the Norwegian's music: «your music lies closer to my heart than I can well say. I have dedicated much to you in my thoughts, and this will be my excuse for sending you some of my music»[15]. With a high degree of probability, we can assume that among the works by Edvard Grieg, which MacDowell could hear in the European period of his life, there was also a piano concerto, and that some artistic ideas of the Grieg concerto could be reflected in his own examples of this genre. Ohran Noh, in his work «Edvard Grieg's Influence on American Music: Reflections on the Piano Concertos in A Minor by Edvard Grieg and Edward MacDowell», carefully examines the common features of the two mentioned works and concludes that it is important for Grieg's concerto to observe of the German romantic tradition and later nationalist idioms are also presented in the final movement of MacDowell's first piano concerto[16].

Piano Concerto No. 2 op. 23 MacDowell: in search of an individual interpretation of the genre

If the first of MacDowell's piano concertos testifies to a confident mastery of the genre, the second one demonstrates a desire for its individualized interpretation. This desire manifests itself very clearly in the deviation from the traditional structure of the concerto cycle: instead of the

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[15] Bomberger, Douglas. *MacDowell.* New York, Oxford University Press, USA, 2013, p. 229.

[16] Noh, Ohran. *Edvard Grieg's Influence on American Music: The Case of the Piano Concertos in A-Minor from the Pen of Edvard Grieg and Edward MacDowell.* Paper presented at The International Edvard Grieg Society Conference in Bergen, Norvey, 30 May 2007. URL: http://griegsociety.com/wp-content/uploads/2015/09/Ohran-Noh-paper-2007.pdf

standard cycle of three movements «fast – slow – fast» that took place in the concerto op. 15, here the rather slow first part (*Larghetto calmato*, which later speeds up a little – *Poco più mosso, e con passione*) is followed by a rapid scherzo (*Presto giocoso*) and an internally contrasting finale in terms of tempo (*Largo – Molto allegro* allegro with subsequent frequent tempo fluctuations).

The first movement, *Larghetto calmato,* d-moll, 6/8, opens with a sweeping introduction that has three-part contours marked timbral: orchestra – piano – orchestra. The elegiac orchestral theme evokes many associations – with Schumann, Wagner, Brahms, Tchaikovsky, and B. Scherer, even writes about predicting «the brooding language of Rachmaninov» [17]. The piano presents another mode of lyrics – passionate, pathetic. The theme consists of short declamatory motives, compressed in the volume of a minor third and presented in a dense chordal arrangement. They are interspersed with virtuosic passages covering the seven-octave range. The characterized section of the introduction performs the function of a solo cadenza – the first of three available in this part. The return of the initial thematic material in the third section, together with the orchestral sound, increases the recapitulation effect.

The exposition of the sonata form grows intonationally from the introduction. The primary theme is based on one of the motifs of the orchestral introduction (a motif with a diminished fourth – m. 8) and contains an "inset" from the solo cadenza (mm. 3–6 after reh. D). The secondary theme also comes from the orchestral introduction, but the chromatic bends are straightened here, taking on a completely diatonic sound. Stylistically, the theme of the exhibition is related to the influences of not only Liszt and Wagner, but also Schumann (the primary theme) and Tchaikovsky (the secondary theme). The development is mainly based on the material of the solo cadenza and the primary theme. Both themes appear here in the original figurative filling and in transformation: the powerful sounding of the cadential theme in the brass instruments against the background of the chordal passages of the piano *fff* (reh. H) and the major continuation of the primary theme accompanied by the pastoral trills of the piano (reh. L) The central position in the development belongs to another solo cadenza. Its first 6 measures accurately repeat the declamatory chordal phrases with passages in response that took place in the opening cadenza, but then the theme of the primary theme comes to the fore, the development of which gradually returns the movement to the main dramatic direction. The recapitulation opens with an orchestral performance of the primary theme, which is unexpectedly interrupted by the soloist's third cadenza. As in the two

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[17] Scherer, Berrymore L. *A history of American classical music*. Naxos Books, 2007, p. 48.

previous cadenzas, the thematic elements of the actual cadenza and the primary theme are interwoven here, which, however, are quickly replaced by virtuosic passages. The renewed conduct of the primary theme in the orchestra (reh. P) flows into its major version in the piano arrangement, and then is replaced by the orchestral sounding of the secondary theme in the same key of D-dur. The laconic coda (m. 7 after reh. R) is built on singing the intonations of the primary theme, which dissolve into *ppp* arpeggiated tonic chords.

The second movement of the concerto, *Presto giocoso*, B-dur, 2/4, is a scherzo that critics and scholars characterize as «dazzling» (M. Tobias), «elegantly puckish» (J. Lyons), «pure fireworks» (B. Scherer). The origins of this music are connected with the idea of a symphonic poem based on William Shakespeare's play «Much Ado About Nothing», which MacDowell and his wife saw in London during their honeymoon in 1884. The incorporation of the scherzo into the concerto cycle as the second movement appeals to the above-mentioned Piano Concerto in g-moll op. 22 C. Saint-Saëns, who occupied a stable place in McDowell's repertoire as a pianist. The light, playful, charming character of this scherzo also appeals to the music of the French contemporary. M. Tobias cites the statements of the composer's wife Marian MacDowell, which clarify the image conceived by the composer: «He favored the mischievous demons or elves that fly in clouds through the air like pixies they were light gossamer nothings, delicate as a feather, wafted by swift March breezes» [18]. In the two compared scherzos, the general outlines of the form, the basis of which is the rondo-sonata, also coincide.

In the refrain, the dominant image is widely and thoroughly exposed. The initial theme – the *perpetuum mobile* in B-dur (m. 3) – is repeated and supplemented by several related themes that cling to each other, forming a rondo-like composition within the refrain. The secondary, or episodic, theme in es-moll (reh. H) is passionately lyrical, with its emotional coloring and individual intonation turns, it echoes the primary theme of the first movement, building a local arc in the cycle. The middle leading of the refrain is significantly shortened (reh. L), and the secondary theme is repeated first in b-moll (reh. N), and then again, the same as the first time, in es-moll. The final refrain transitions into a small coda (m. 9 after reh. V): the mysterious chords of the orchestra in a bunch with the *pp* dynamics and the note *perdendosi* («losing, disappearing») seem to cast a magical flair on the bright

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[18] Tobias, Marianne Williams. *Piano Concerto No 2. Edward MacDowell: Program Notes* // Indianapolis Symphony Orchestra, 2016. URL: https://www.indianapolissymphony.org/backstage/program-notes/macdowell-piano-concert-no-2/

performance that has just taken place. Thus, there is no development in MacDowell's rondo-sonata composition, but its function is partially compensated for by the elaborate connections between the sections, which are performed mainly by the soloist and have a virtuosic character.

Speaking about the stylistic features of the second movement of the concerto, one should point out not only the imitations that take place here, but also certain insights the syncopated chords that, according to B. Scherer, predict Francis Poulenc[19], and according to MacDowell himself, are an attempt to reflect on a popular American genre – ragtime[20].

The third movement of the concerto, *Largo – Molto allegro*, D-dur, ¾, has a rather complex compositional and dramaturgical organization. Contrasting images – gloomy and bright, elegiac, and pathetic, scherzo and dramatic – alternate, invade, transform, forming a freely interpreted rondo-sonata composition. Like the first movement, the finale opens with an extended introduction, juxtaposing orchestral and piano sequences. The musical material contains both a direct citation of Larghetto *calmato* motifs and thematic formations derived from it. At the same time, one of the orchestral cues (reh. A) foreshadows the future as the primary theme, *Molto allegro*. Thus, the introduction to the finale connects the initial and final movements of the cycle: starting from the previously presented creative ideas, the composer forms a new vector of further development.

B. Scherer characterizes the general atmosphere of the next part of the finale as «a scintillating concertante waltz»[21]. Three themes of the exposition embody different figurative aspects of this dance. The third theme, in h-moll (reh. I), almost exactly outlines the melodic contours of the primary theme of the first movement, thus continuing the through line of lyrical and passionate images outlined in the scherzo. The development is replaced by a small episode (reh. M), which, from the thematic point of view, is an invasion of the intonations of the introduction, common to the extreme movements, from the harmonic – a turn to the main tonality, and from the timbre – a kind of quasi-cadenza[22]. Recapitulation (reh. O) largely deviates from the traditional scheme. The inclusion of another quasi-cadenza, which

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[19] Scherer, Berrymore L. *A history of American classical music*. Naxos Books, 2007, p. 48.

[20] Tawa, Nicholas E. *From Psalm to Symphony: A History of Music in New England*. Boston, Northeastern University Press, 2001, p. 188.

[21] Scherer, Berrymore L. *A history of American classical music*. Naxos Books 2007, p. 48.

[22] The orchestra here performs a secondary function, it either pauses, or tremolos, or duplicates individual sounds of piano passages.

is based on the same material as the previous one, attracts attention[23]. It is also important to point out the use in the recapitulation, along with the themes of the finale, of the motives of the primary theme of the first movement, and both are figuratively reinterpreted in the direction of ghostliness, illusory, which is emphasized by the remarks *dolcissimo*, *morendo*, *leggiero* and the dynamics of *piano*, *pianissimo*. The final performance of the primary theme of the finale by brass instruments in its original form marks the transition to a sparkling coda that triumphantly closes the concerto.

Comparing the ratio of instrumental parts in MacDowell's First and Second Concertos, it should be noted that in the First Concerto, the sound of the piano and orchestra is balanced by their alternate juxtaposition. This principle is most consistently maintained in the first movement, and the transfer of timbre leadership is usually accompanied by thematic changes, which makes it possible to talk about the differentiation of thematic invention into orchestral and solo categories. The thematic differentiation of the instrumental parts can also be traced in the first movement of the Second Concerto, where the primary theme is almost always performed in the piano, and the secondary theme – in the orchestra. In other movements, the thematic balance is achieved by exchanging the material between partners. The number of actual «dialogues» (the alternation of different timbre lines on the syntactic level) increases in the Second Concerto, and the scherzo and the finale take the lead in this regard – due to their inherent dominance of the game logic of development, for which dialogues on the syntactic level are attributive. But the main difference between the concertos is a significant increase in the episodes of purely solo sound in the Second Concerto. Here there are constructions of different scales and functional loads – from laconic passage transitions between compositional sections (in the second movement) to extended piano cadenzas (in the first and third movements). The soloist's cadenzas play an important role in the dramaturgical development within the movements and in the cycle as a whole. It is through them that cross-cutting thematic threads which provide unity are drawn.

As for the piano part itself, it is even more virtuosic in the Second Concerto than in the First one. J. Porte, noting the growth of MacDowell's skill and artistic conviction, notes the following: «The only fault of the work is that its pianoforte part is far too continuously brilliant»[24]. As in the First Concerto, the influence of Liszt's pianism is felt here, which is manifested in

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[23] This cadence «disperses» in the space of the recapitulation, surrounding the reminiscence of the primary theme of the first part and the continuation of the secondary theme of the finale.

[24] Porte, John F. *A great American tone poet: His life and music*. London, Kegan Paul, Trench, Trübner & Co. Ltd., 1922, p. 58.

the wide use of octave and chordal techniques, in the desire to expand the register horizons of the instrument, to the fullness of the sound. At the same time, the inclination to certain technical techniques is to a certain extent determined by the author's performance style. In particular, the steady sixteenth-note movement in the Presto tempo of the scherzo refrain reflects MacDowell's distinctive finger speed, which was his hallmark as a pianist. Here is a quote from a letter from long-time friend and colleague Templeton Strong, which he wrote to MacDowell while waiting for news about the New York premiere of the work: «Did you take the second movement at the awful rate you did here? God bless me! My head spins and I see notes and sparks and stars when I think of it!»[25].

Conclusions

There is nothing «American» in Edward MacDowell's piano concertos, which are formally the first examples of the American branch of the genre. They are firmly based on the traditions of European music and demonstrate the young composer's mastery of genre models formed in the work by Mendelssohn, Schumann, Liszt, Grieg, Saint-Saëns, and Raff. In the First Concerto, a generalized virtual model of a romantic concerto serves as a reference point for MacDowell: a three-part cycle with a typical tempo and figurative ratio of movements, a dialogue between the timbres of the piano and the orchestra, which is realized mainly in the horizontal dimension and is enhanced by thematic contrast, the virtuosity of the soloist's part with a concentrated outpouring of virtuosity in a clearly in the designated place of the form – a solo cadenza. In the Second Concerto, instead of following a generalized genre model, MacDowell strives for an individualized reproduction of the interesting finds of his predecessors and the search for his own approach to the embodiment of the genre. For instance, a specific prototype is clearly recognizable in the structure of the cycle (Concerto No. 2 by Saint-Saëns), while the interpretation of the opening cadenza indicates experimental intentions. Unlike similar constructions in the concerts of Grieg, Raff, Saint-Saëns, as well as in his previous concerto, here the piano cadenza is the middle part of a large-scale introduction surrounded by orchestral sections. In addition, it appears as the first link in a chain of solo episodes that layer the first and last movements of the cycle and act as a zone of through-thematic development within the concerto.

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[25] Quote according to: Bomberger, Douglas: *MacDowell*. New York, Oxford University Press, USA, 2013, pp. 138–139.

So, the American piano concerto has European origins, as well as the work of its founder – Edward MacDowell. However, both MacDowell and the American piano concerto found their own «voice» in the process of evolution. Although, this happened much later: as late as the second decade of the 20th century, but a comparison of two MacDowell's concerto works showed the intensity of the movement in this direction.

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COLORISTIC TONAL AND HARMONIC COMPOSITIONAL TECHNIQUES IN ZOLTÁN GÁRDONYI'S CHORAL WORKS FOR ORGAN

JÁNOS ZSOLT IMRE[1]

SUMMARY. The topic of this paper is an analysis of two choral works for organ by Zoltán Gárdonyi. The purpose of this work is to reveal the compositional methods and tools used to create coloristic and fascinating tonal and harmonic movements in those two choral works. Alongside, how he crafts his works based on *cantus firmus* melodies and creates the organ chorals.

Keyword: Gárdonyi Zoltán, coloristic compositional technique, leitmotif-like cell, coloristic harmony, organ choral.

Zoltán Gárdonyi was a Hungarian composer and musicologist, he is viewed as a remarkable figure of the 20th century's Protestant church music in Europe[2]. He studied composition with Zoltán Kodály and Paul Hindemith.

Zoltán Gárdonyi's compositions include piano works, orchestral, chamber works for strings, woodwinds, *A Cappella* choral works for church choir. He also crafted a variety of genres of church music[3]. He started composing music for organ in the 1930's, his works include, lullabies, Christmas songs, preludes, meditation, and compositions based on chorale melodies[4]. In addition to his wide range of compositional works, numerous scientific studies, and books he contributed significantly to the research on

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[2] Gárdonyi, Zsolt, *Gárdonyi website*, https://www.gardonyi.de/index_en.html
[3] Karasszon, Dezső, *Zoltán Gárdonyi,* Mágus Kiadó, Budapest, 1999.
[4] *Ibidem.*

Franz Liszt and on J.S. Bach's art of counterpoint and the art of canon and fugue compositions[5].

The ***111/25 Nagy irgalmú Úr Isten*** (*Lord God of Great Mercy*)*,* organ choral composed in 1977 is based on *Cantus Firmus* melody, found in the *ReZeM 053, Ó és Új 111 Ének*[6] edition which is incorporated into the instrumental layer.

E.g. 1

25

Cantus Firmus: ReZeM 053 - 25

The piece is written in simple triple meter, at walking pace (*andante*) which creates a grandly (*grandioso*) overall mood. The dynamics used in the work are *mezzoforte* (moderately loud) and *piano* (soft). As the piece is sacred music, these alternating dynamic markings throughout the piece suggest a feel of reflection.

5 Richter, Pál, Gárdonyi Zoltán, in: *http://lfze.hu/hu/nagy-elodok//asset_publisher/HVHn5fqOrfp7/content/gardonyi-zoltan/10192* (Accessed: 2023.05.02).
6 ReZem 053, *Ó és Új 111 Ének (Old and New 111 Songs),* Református Egyházzenészek Munkaközössége, Budapest 1995.

Gárdonyi Zoltán: 111/25 Nagy irgalmú Úr Isten, bar 1-12

The tonality of the piece is D major with short modulations to E major and A major. The choral is sixteen bars long, and the composer, for the melody part, is using one main rhythmic motif. The melody rhythmic motif is used 8 times, the rest of melody is based on variations of this. This recurring rhythmic motif can be considered as a leitmotif-like cell of the work.

Melody rhythmic motif and it's variations

This piece has four sections (A; A; Av1 and Av2), and it is composed in variation form, each section is 4 bar long.

The first **section A** is in the home key, D major, presents the melody with the main melody rhythmic motif and its variations. In the first bar the melody starts on the third of the D major chord and is supported by the tonic and dominant harmonies of the **I** and the **V** chords. In the second bar the melody is repeated, with the same rhythmic motif, starting again on the third of the chord but this time on the relative of the tonic (**VI** chord) and the relative of the dominant (**III** chord). In the third bar of the section, the melody starts on the third of the subdominant chord. As a new harmonic function appears, the melody is using the first variation of the main rhythmic motif.

This section is finished with an 'open' perfect cadence, the third of the chord being placed on top, which feels and suggests a repetition of the section. Here the melody is assembled with the second variation of the main rhythmic motif.

As we take a closer look at the melody line, it is crafted with colorful ornaments/movements around the 3rd of the first chord of each bar, except the last one which is the closing part of the section.

E.g. 4

Gárdonyi Zoltán: 111/25 Nagy irgalmú Úr Isten, bar 1- 4

The bass part of the section is a descending diatonic line, from the tonic down to the mediant, then followed by an II-V-I progression. The composer is using a repetitive rhythm figure in the bass part, long note followed by a shorter one, minim (half note) followed by a crotchet (quarter note). As we know that music evokes emotions and moods, this descending bass line denotes and suggests the feeling of rest, calmness and evokes lamentation. By analyzing the bassline, the inner and melody notes closer and deeper, the harmonic function of the section can be slightly changed in the second and third bars.

E.g. 5

Gárdonyi Zoltán: 111/25 Nagy irgalmú Úr Isten, bar 1- 4

In the second bar, the harmonic movement goes from tonic to subdominant and to dominant (VI-IV-III), and in the third bar goes from subdominant to dominant and tonic (IV-VII-I). These harmonic movements create an exceptional and colorful chain of functional harmony.

The **second section A** is a repetition of the first section, but this time with softer dynamics (piano), which suggest reflection (self-reflection), and with a perfect cadence, ending on the tonic note this time.

E.g. 6

Gárdonyi Zoltán: 111/25 Nagy irgalmú Úr Isten, bar 5-8

The third **section Av1** of the choral, bar 9 to 12, is a variation of section A. In this section the melody in all four bars is based on the main melody rhythmic motif. Moreover, the first two bar melody notes are exactly the same. The melody notes in the third and fourth bar of the section are also identical, but higher with a whole step. As the melody is repetitive, the composer uses modulation technique in this section, modulating to E major. Factually this section has one segment, which is repeated. The base line and the harmonic movement of bars 9 and 10 are also repeated in bar 10 and 11 in the key of E major.

Analyzing the inner part of the section, here we have a different technique used to create the inner part as in section A. In here, the inner part is crafted more likely as a counter melody, compared to section A. In the first section the inner part is based around the chord's notes, it has a chordal movement, while in this section the inner part has an ascending scaler movement. This section is a variation of section A, more likely is just the first bar variation from section A, which then is repeated throughout the section. Each time the repetition occurs is crafted in a different context which creates different colors. The section ends with the tonic chord of E major which becomes the pivot chord, setting up the modulation to A major into the next section. The repetitions of this section can also be considered as reflection. Bar 10 reflects bar 9, bar 12 reflects bar 11, and bars 11 and 12 reflect bar 9 and 10.

E.g. 7

Gárdonyi Zoltán: 111/25 Nagy irgalmú Úr Isten, bar 9-12

The fourth **section Av2** of the piece, bar 13 to 16, is another variation of section A. In this section the melody is based on the melody rhythmic motif variations. Meanwhile, bar 13th melody is a variation of the melody from bar 9. The melody notes are the same but are adapted to the new key. This section starts in a new key, A major. To make it colorful, the composer starts on the tonic harmony but with the iii chord, the counter-relative to the tonic. Then the harmony moves to the tonic chord, with the major 7th color added to it. The first bar of the section ends on the subdominant chord, which is D major in the key of A, interestingly is the same chord as in bar 9, but there is the tonic chord in the key of D. The next bar of the section, bar 14, starts with an interesting and colorful chord, #IV diminished seventh chord in the key of A major, or a borrowed vii diminished seventh chord from the key of E major. As the harmony moves on to E major then becomes dominant seventh chord, which lands on the A major chord, more likely the first chord of bar 14 is a #IV diminished seventh chord. This chord creates a colorful result of fluctuating between the two key centers (A and E).

Another colorful technique used here is in the inner part. Similarly, is a counter melody like in the previous section, but this time is a descending scalar movement. The counter melody has been repeated, and also is shifted over the barline, like in the previous section, to create a blending feel. The last part of bar 14, the composer sets up the modulation back to the home key, in the same way as in the previous section bar 10. The last two bars of the section, which is the ending of the piece, is a repetition of the last two bars of the second A section. The same melody and rhythms are being used but with a different inner part movement to add different color to it.

E.g. 8
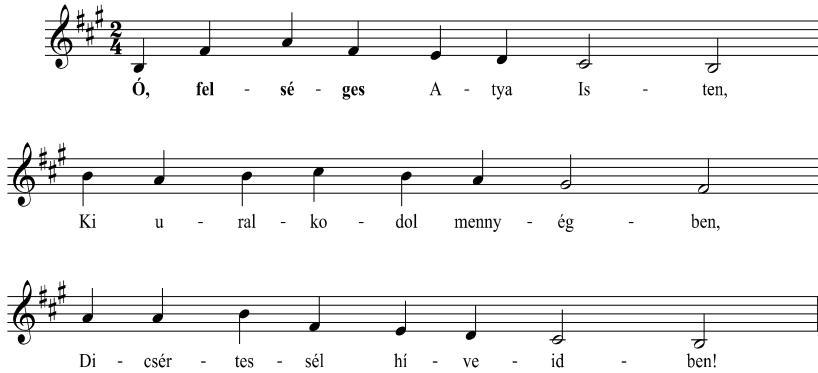
Gárdonyi Zoltán: 111/25 Nagy irgalmú Úr Isten, bar 13-16

This choral is based brilliantly around one main melody rhythmic motif, moreover, four melody motifs are used in entire piece. While repetition is occurring, the composer uses the coloristic approach to prudently and carefully craft the piece to create a well-blended choral music for organ. Using color notes to craft the melody, color notes to create the inner part, and coloristic harmonic movements, the piece suggests a source of strength, unity, as well as means of easing worrying. The repetitiveness of motifs, which are assembled with different contexts and backgrounds insinuate reflection and mercy.

The other choral organ work **111/41 Ó, Felséges Atya Isten** (The Majestic Father God), is also based on *Cantus Firmus* melody found in the *ReZeM 053, Ó és Új 111 Ének*[7].

The composer changed the tonality of the Cantus Firmus, while the original melody is in B Dorian, Gárdonyi placed it into C Dorian. Moreover, he blends the modal and tonal keys (scales). The melody notes values have been transformed, so, the melody becomes the bass part of the piece. The work is written in simple quadruple time signature (4/2, fourth-two), the original melody notes were converted into long note values. The time signature used in this score has a typo error.

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[7] ReZem 053, *Ó és Új 111 Ének (Old and New 111 Songs),* Református Egyházzenészek Munkaközössége, Budapest 1995.

E.g. 9

41

Cantus Firmus ReZeM 053 - 41

The piece has three sections, which are based on the melody sections from the *cantus firmus*. The first bar of the work is an introduction.

The **first section** of the piece, bar 2 to 6, is based on the first part of the melody from the *cantus firmus*. In the first bar of the section, the composer harmonizes the melody using the C Aeolian. He is using an A flat to depict the harmony, and this note reveals the Aeolian mode.

The composer creates colorful movement in the inner part which is placed above the melody. In the second bar of the section (bar 3), the composer is adding a new note to the *cantus firmus* melody, an A flat, which backs again the Aeolian mode. In the next bar, A flat appears again, supporting the chosen mode for this part of the section. As this part of the section is based on the Aeolian mode to harmonize the cantus firmus melody, and the colorful movement of the inner part creates a humble uplifting feel, a fell of supplication.

In the next two bars of the first section (bar 5 and 6), the composer introduces a new note (B natural) in the upper part, which is restated in the inner part too, the C minor harmonic tonality appears. As in bar 5, the seventh diminished chord has been revealed, a new and different colorful harmony appears, tension, which is followed by the tonic harmony, the music depicts a comforting and calming effect. Transitioning from modal to tonal harmony, bar 4 and 5, the composer uses the colorful compositional tool of the delay.

As in these bars the roots of the chords are delayed, this evokes a nice blending effect which supports the transition.

E.g. 10

Gárdonyi Zoltán: 111/41 Ó, felséges Atya Isten, bars 1-11

The **second section**, bar 7 to 11, is based on the second melody part of the *cantus firmus*. In the first two bars of this section, the piece stays in C minor harmonic tonality. In bar 7, the original melody's note has been altered, to fit the tonality. In these two bars the upper part has a descending line which clearly depicts the tonality supported with a colorful harmonic movement. As the melody arrives at the third bar of this section, bar 9, the A natural note appears, in the inner part, for the first time in the piece which depicts the C Dorian mode. As the harmony moves to the seventh degree then to the minor fifth degree of the scale, this can be considered as a pivot harmonic segment which leads into the new tonality. The last two bars of this section, bar 10 and 11, modulate to G minor melodic. As in the original melody of *cantus firmus*, the major 6th degree of the Dorian scale appears for the first and only time, the composer here uses the colorful tool of modulation to bring the piece into a new and different tonality. This modulation and arriving at a new tonal center create an elevating effect.

The last, **third section** of the work, bar 12 to 17, is based on the third melody part of the *cantus firmus* melody. In bar 12, the composer is using again the pivot harmonic segment from bar 9 to transition back to C, this time C Aeolian mode. As the A flat note reappears, that signals that we are back into the Aeolian mode. The descending melody line, baseline, of bar 13 and 14, is colorfully crafted with the rich harmonic movements placed above it.

E.g. 11

| C minor: | VII | $V_6^{8 \ -7-8}$ | VI_6 | IV_4^6 | V | III_6 | $II_6^{9 \ - \ 8}$ | I_6^{9-8} | VII_6^{9-8} | VII_6^{9-7-8} | I^{3-2-3} | IV_4^6 | I |
| Harmonic Function: | D | | T | S | D | T | S | T | D | | T | S | T |

Gárdonyi Zoltán: 111/41 Ó, felséges Atya Isten, bar 12-17

The composer brings back the colorful composition tool of the delay, in bar 14 and 15, which evokes the feeling of reassurance and support. This helps setting up again the transition from modal to tonal harmony, the Aeolian mode this time moves into minor harmonic tonality. The use of B natural and A natural notes over the static baseline colorfully portrays the minor melodic tonality. As the new tonality is depicted over the dominant function of the seventh diminished chord, this suggests and creates the feel of arriving home. This suggestion is confirmed in the next bar (16), the melody arrives home, the harmony is back to its starting point, the Aeolian mode. Moreover, in this bar, the inner part depicts the entire descending Aeolian scale. The composer colorfully inserts the plagal cadence (amen cadence) in this descending scalar movement, which produces a strong feel of completion.

In conclusion, Gárdonyi's marvelous use and combination of harmonies, the craftsmanship of the inner part and its movements creates a wide range of colors and effects which help to paint and evoke the real mood and emotions music. While using the compositional tools of repetition and variation, and adding coloristic decorations to it, Gárdonyi creates a brilliant and astonishing colorful outcome which helps to enrich the listener sentiment and feeling to live through his music.

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STEVE REICH'S STYLE AND COMPONISTIC CONCEPTS REFLECTED IN TEHILLIM SCORE

ALEXANDRA BELIBOU[1]

SUMMARY. The present article traces the way compositional conceptions and writing style are highlighted in the creation of Tehillim belonging to one of the most prolific contemporary composers – Steve Reich. The research starts from the composer's ideas about what the compositional journey means, continues with a musical analysis that emphasizes the ways of development of the musical data, and ends with the observation of how the principles of composing are objectified in realities and musical choices. I chose this score because it differs from the previous ones with original elements, with musical parameters that Reich did not use in his career, so it is very interesting to find the composer's specific compositional archetypes in this specific work.

Keywords: componistic concepts, style, Steve Reich, vocal music, 21st century music, Tehillim.

Steve Reich's Style and Compositional Concepts

Composer Steve Reich (1936-), called *"the America's greatest living composer"* by the American cultural newspaper The Village Voice*,* stood out as a musical innovator during the 60s, through his compositional technique called phasing. This procedure involves the superimposition of two identical musical/rhythmic materials, which go out of sync - due to tempo differences - at

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a certain moment and cause a rhythmic canon. Based on this type of writing, Reich made himself known through works such as: It's Gonna Rain (1965), Come Out (1966), Piano Phase (1967), Clapping Music (1972)[2].

Phasing implies a tendency to economy of rhythmic-musical material, so Steve Reich is appreciated as one of the pioneers of the minimalist genre in music, along with Philip Glass, La Monte Young and Terry Riley[3].

Steve Reich's work is divided into two distinct stylistic stages, as the composer himself claims. If until the end of the 70s, his music did not deviate from the previously mentioned original technique, after 1979 Reich recommends the ripening of his minimalist language. This maturation/ripening implies the recovery of timbral values - by expanding his scores in terms of the ensemble involved (if in the case of scores from the 60s we are talking about the overlapping of identical discourses on a single musical instrument, after the 80s we observe various vocal-instrumental ensembles), enhancing the melodic-harmonic possibilities – through compositions in which the melody and harmony are extended, without excluding the basic principle – the repetition of cells and motifs, and also their dephasing.

In 1968, Steve Reich codified his compositional aesthetic in the most important essay he wrote in his career – Music as a Gradual Process. The composer clarifies all the trends that have developed in his music since 1965, also setting a direction for the future. We note that there are four primary ideas by which the creator guided his compositional career:

- First, Reich is concerned with clarity of structure, which leads to the need to make compositions in which structure (or process) and musical content are identical. This approach ensures the lack of obscurity in musical expression[4].
- Secondly, the musical processes set in motion take on a life of their own; their impersonal and objective progress is not dependent on the intervention of the creator.
- Thirdly, improvisation does not have to be involved in a musical process; on the contrary, the composer submits his own desires to the inexorable force of the processing.

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[2] Russell Hartenberger, *Performance Practice in the Music of Steve Reich*. Cambridge: Cambridge University Press, 2016, p. xxvi.

[3] Keith Potter, *Four musical minimalists*, Cambridge: Cambridge University Press, 2002, p. xiii.

[4] Steve Reich, *Writings on Music, 1965-2000*, Oxford: Oxford University Press, 2002, p. 34.

- Finally, Reich admits that no matter how objective the process is, unpredictable events are not excluded; these are embodied by the resulting textural patterns[5].

Beginning with the work Drumming (1970), continuing with Music for Mallet Instruments, Voices, and Organ (1973) and Music for 18 Musicians (1974), a great deal of non-Western influences can be noted in Reich's music, with exotic elements being incorporated into an original use of traditional musical materials, and the personal style of the composer showing a process of growing up. From a rhythmic point of view, one can mention the use of a constant, unchanging impulse throughout a work, as in the case of the previous compositions. The new idea in the scores after 1970 is the preference for polyrhythmic structures, made up of several patterns, resulting from variation. From a harmonic perspective, the non-modulating chord constructions, imposed by the involvement of heterogeneous groups of musicians, stand out[6].

1. Tehillim (1981)

Written for four female voices (high soprano, 2 lyric sopranos and alto), woodwinds, percussion, two electric organs and string ensemble, Tehillim (1981) on psalm texts stands out because of the rare melodic writing used by the composer. The score differs from the others by the melodic conception put at the service of the word and by the chosen religious subject. The title, which translates as the Book of Psalms in Hebrew, along with the preference for certain biblical psalms, demonstrates a desire to testify to the composer's belonging to Jewish traditions. *"In contrast to most previous compositions, Tehillim is not composed of short, repeated cells. Even if a melodic structure is repeated as the subject of a canon, or in a variational manner, the creative technique is close to what we encounter in the history of universal music."* [7]

For the first time in Reich's career, he chose to compose music subject to text, in the traditional sense, as opposed to previous speech-based pieces, in which certain verbal phrases were transformed into processed material.

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[5] Steve Reich, op. cit, p. 37.

[6] Robert Schwarz, *Steve Reich: Music as a Gradual Process.* Princeton: Princeton University Press, 1981, p. 235.

[7] Steve Reich, *Tehillim score,* Boosey & Hawkes, 1984, introduction.

It is not only the melodic parameter that makes Tehillim different from the rest of Steve Reich's repertoire, but also the harmonic writing presents a vast expansion, although Tehillim was originally conceived as a melodic work with a harmonic skeleton. The entire harmonic texture is based on a repetitive chord cycle - of a modal nature, in which the vertical structures are varied mainly by permutations of the constituent elements.

The alternative metric in Tehillim signals a new compositional approach, as the composer stood out as a faithful conservative of the unit meter, based on equal pulsations. Metro-rhythmic writing can be reduced to patterns formed by binary and ternary groupings, the result being a heterogeneous one, all of this because of the authority of Hebrew declamations and the accents in speech. Contrast is another element of novelty to Reich's repertoire, which stands out in the timbral choices, and the tempo is also manipulated with the sense of contrast.

1.1. First part

Structured in four sections, the work Tehillim begins with a musical representation of Psalm 19. The first part is written in a predominantly vocal manner, the vocal line that starts the score is an allusion to Jewish music, accompanied by clapping and tambourine. The first solo voice will gradually be followed by three other voices and solo instruments of the orchestral ensemble.

We note that the first part of the Tehillim is based exclusively on the canon technique, a fact that ensures compliance with the old compositional principles, to remove any tendency of obscurity for the listener.

The vocal monody is initially accompanied by a rhythmic oration, provided by clapping and tambourine. The vocal line is syllabic and based on equal note values, by augmenting which the stressed syllables in speech are suggested. The sinuous melodic profile is based on a great intervallic flexibility. As the composer says, the tambourine without bells refers to the top instrument, which appears in records in the Old Testament, and the hand claps have the same purpose to suggest a rhythmic atmosphere like that of biblical times[8].

What we notice after the first vocal solo exposition is the open inner cadence, introduced by sub-tone - cell that provides an impression of incompleteness. We also note the rich use of perfect fifth and fourth intervals in the melodic design, resulting in an exposition with a sinuous profile based on repeated interval cells.

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[8] Ibidem.

E.g. 1

Debut vocal line

After the vocal solo exposition, the composer proposes resuming the writing, with the addition of the clarinet in melodic dubbing over the vocal monody. Also rhythmically, Reich includes a canon for two rows of claps and tambourines (isorhythm for claps 1 and tambourine 1, claps 2 and tambourine 2). A two-voice unison canon follows, with the addition of a second clarinet to double the imitation's answering melody. After all, four verses have been recited in the canon, the imitation for two voices resumes, this time with the involvement of stringed instruments, which have the role of punctuating vertical structures, providing a harmonic accentuation. According to the composer, the instrumental coloratura creates a varied setting, which gives the repeated melody new perspectives.

The score develops with a canon for four voices, on the same subject, with instrumental dubbing inserted by the two electric organs. For a developed rhythmic tableau, the composer includes the maracas instrument, which not only has an aesthetic function, but precisely supports the rhythmic approach. After five integral repetitions of the canon for four voices, over which the stringed instruments declare their harmonic cycle with permutations of chord elements, the harmonic ambiguity gives the vocal

melody new coloristic appearances. The end of the sonorous vortex of the canon for four voices brings a reduced texture, reminiscent of the first pages of the work, with rhythmically-harmonically accompanied monody. We also observe a new type of vocal processing, with a homophonic exposure to two voices, the second voice providing a melody in parallel to the first, at intervals of thirds and sixths.

E.g. 2

Variant of canon for four voices, with alteration of thematic start

Thus, we conclude that the first part can be seen as a symmetrical structure, progressing through timbral additions and with repetition being the only means of development, so that in the end it returns to the initial simplicity.

The melodic exposition underlying the construction of the first part has a strong modal character, but this also includes a freedom of theoretical interpretation, a deliberate ambiguity. Thus, the composer gives the instrumental chord cycle the role of fixing certain parameters, the melodic-vocal modal ambivalence proving auspicious in this sense (we can interpret the monody as being written in a Dorian mode on G, or a Phrygian one on la, or their plagal variants – Hypodorian on D, Hypophrygian on Mi)[9].

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[9] Payman Akhlaghi, *A Brief Discussion of Steve Reich's Tehillim*, Los Angeles: University of California, 2012, p.14.

E.g. 3
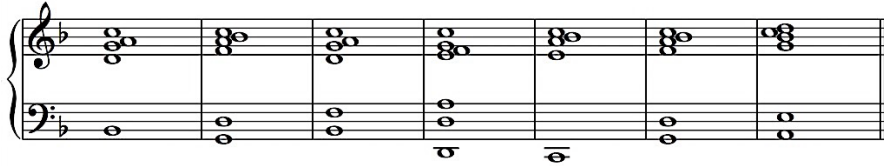
Cyclic chord entities in stringed instruments

1.2. Second Part

Part II of Tehillim, performed without a break after the first part, presents a balanced variational writing. According to the indications noted by the composer in the score, a symmetrical architecture subject to the variational principle is deduced, the initial theme being worked through all the possible ways of restructuring. Steve Reich notes the following structure cues:

Sections indicating variation (noted in capital letters) and sub-sections delimited by psalm verses (noted in Roman numerals)

A	B	C	D	E	F	G	H
AI, II, III	BI, II, III, IIIa	CI, II, III, IIIa	DI, II, III, IIIa	EI, II, III, IIIa	FI, II, III, IIIa	GI, II, III, IIIa	HI, II, III, IIIa

Section A proposes a writing reminiscent of the first part, the initial exposition that will constitute the material for the variation being a vocal duet, in parallel sixths, with instrumental dubbing of oboe and English horn, on an isorhythmic support provided by clapping and tambourine. We observe sinuous melodic profile, large intervallic jumps, syllabic conduct, speech accents imposing uneven rhythmicity, alternative metric, and heterogeneous composite metric.

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Section B establishes the variational procedure by adding the harmonic accompaniment by the stringed instruments, plus another rhythmic line located in the canon with respect to the first, for hand claps and tambourine 2. The composer appeals, again, to the cycle of vertical entities – chords. Each chord occurrence is, again, accented and sustained in a harmonic pedal throughout a grouping of verses.

Segment C consists of an instrumental discourse, with the wind instruments performing in unison the melody of the second voice in the initial exposition, over the rhythmic-harmonic accompaniment we discussed in section B.

Starting with segment D, the composer proposes other types of variational processing of the initial material, manners that include rhythmic distortion. The two vocal lines sing the original melody in rhythmic augmentation, with the dubbing of the wind instruments, alongside the rhythmic canon and the four chord pedals. We see that the steps of variational progression are natural, and the minimalist compositional approach includes a symmetry worth mentioning.

The vocal singing is interrupted by a new instrumental interlude, marked F, but this time, the segment we are discussing is exclusively rhythmic chord. There are no leading melodic lines, but the square structure (FI, II, III, IIIa) is deduced from the harmonic changes. Rhythmically, in addition to the canon provided by the two rows of claps and two tambourines, the rhythmic figuration of the maracas instrument is included. Over this type of writing, the composer superimposes, in the E section, the initial vocal duet, with the dubbing of wind instruments, in a melismatic variation. If until now we have witnessed the exclusively syllabic attitude, through which Reich protected the understanding of the text, this time we observe an ample melismatic development for two voices, following the initial melodic outline.

The last variational proposal, presented in section H, in the form of four melodic phrases, involves the same sound material as in the case of the previous segment, with the layering of an upper vocal melodic line, at the interval of a perfect fifth, with a clarinet overdub.

We conclude that during the second part of the Tehillim composition, Steve Reich used the variational technique in various aspects: in the form of timbral additions to the initial exposure, by timbral substitution (in the case of instrumental interludes), by omitting leading melodies, by dilating the initial sound space (through the method of rhythmic augmentation and that of replacing the syllabic speech with a melismatic one). We observe, from the examples inserted below, how the vocal duet is subject to variation:

E.g. 4

Initial duet, AI section

E.g. 5

Rhythmic augmentation, DI section

E.g. 6

Melismatic writing, section GI

1.3. Third Part

The third part of Tehillim, built based on the variational principle, is constituted as a slow movement, in which the text of psalm 18 is faithfully outlined by the proposed melodic lines. This predominantly lyrical section offers a pause from the fast pace and animated feeling of the previous parts.

The tempo slows down and the orchestration changes by replacing the previous percussion instruments with vibraphone and marimba for an impressive atmosphere.

The third part opens in Dorian mode on the sound of C #, but there is an addition of the G chromaticism in the main vocal line; the instruments repeat the basic sound of the mode - C # and its perfect fifth - G # in their rhythmic structure. The melodic subject arranged in a duet, which will constitute the material for the variational processing, has a structure of four phrases, built on a motif of three sounds (which has flexibility depending on the number of syllables – the wording being syllabic).

E.g. 7

First theme

E.g. 8

Second theme – as derived from the first one

E.g. 9

Third theme

E.g. 10

Fourth theme

The musical examples inserted above, with the interval indications, argue the opinion that the entire melodic journey is derived from a motif of three sounds, in which the gradual line and the leap coexist. Each new phrase proposes this melodic motif in a different way, either with interval substitutions, or with the lower voice responding at a different interval than the original one.

There is a permanent sense of weaving the vocal-instrumental fabric, an idea reminiscent of the second part of the work, but this time the methods used in the variation are worthy of a slow movement; we do not observe dynamism, as in the previous section, but fullness of sound over wide spaces. Expanding the principle of dialogue on several levels gives a sense of temporal dilation, unlike the original subject of the variation, which included imitation at the level of a vocal duet.

The third part is linked to movement number four, through a technique also found in Drumming, a work signed by Steve Reich. It is about timbral modulation, which aims, in the present case, to remove the percussion instruments with a defined tone, from the rhythmic discourse, and replace them with the tambourines. The short instrumental link allows the participation of stringed instruments in addition to percussion[10].

E.g. 11

Timbral modulation of percussion instruments as a transition link to Part IV

1.4. Fourth Part

The last part of Tehillim combines the construction techniques of the previous segments, canon, and variation; we also note a takeover of melodic materials, the reappearance of the chord cycle, in addition to the resumption of distinct textural types found in the previous pages. So, this movement is intended as a broad recapitulation, with a return to the original tempo, the original modal sound system (flexible to interpretations) and the processing of the early melodic material.

With a homophonic debut in duet, reminiscent of both the beginning of the first part and the opening of the second, the last movement takes up the melodic approach of the first section, reconstructing it.

We note that each verse of this part may be considered a freely varied exposition of the corresponding verse of the first part. Even the cycle of chords in the concluding part is based on the chord progression of the first part, the vertical entities being a version of the original harmonic sequences.

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[10] Robert Schwarz, op. cit, p. 275.

E.g. 12

Voice line in the beginning of Part IV

With few exceptions, we observe the preservation of the melodic outline, the preponderance of the sounds re, mi, sol, la, the alternative metric that aims to respect the accents in speech, the uneven rhythm that highlights the accented syllables and the common scope of the two melodic subjects, which become material to be processed for parts I and IV.

A sense of time dilation is provided by glimpses of the original music from Part IV, in a sound fragment treated in homophonic vocal duet, over an airy instrumental accompaniment, with melodic dubbing of voices on woodwinds and writing rhythmic, progressively introduced into the musical texture, with maracas and tambourines. The composer again resorts to the process of rhythmic augmentation as a means of variation, preserving the melodic outline and intervallic composition of the initial vocal lines.

Tehillim concludes with an ample Coda, signaled by an unprecedented timbral expansion and melodic-harmonic treatment, in repetition, of the word Halleluyah. Flute, chromatic cymbals, and vibraphone are introduced in the collective score of the closing of the last part, in addition to all the instruments used in the pages discussed above. Structurally, the Coda demonstrates variation techniques used throughout the work. The generative vocal motif - Halleluyah, initially played in pairs of voices, soon expands through the process of rhythmic augmentation, to later expand even more, through a melismatic

approach. The instrumental techniques used in the previous parts of the Tehillim composition are brought together in the Coda.

Towards the end, the voices leave their responsorial speech, in favor of a homophonic writing in three and four voices. There is a final explosion – provided by the dense vocal texture, the overdubbing of the wind instruments, the percussive rhythmic motifs, the harmonic cycle of the strings, the penetrating sound of the chromatic cymbals.

We observe how the Halleluyah motif metamorphoses, during the Coda segment:

E.g. 13

**Processing by melismatic approach in the exposition
of the Halleluyah motif in the Coda segment**

E.g. 14

The last appearance of the Hallelujah motif in the Coda segment

Conclusions

I noticed, during the musical analysis undertaken, that Steve Reich's minimalist language used in the Tehillim score is based on canon and variation procedures, a fact that ensures a structural unity of the composition, as well as an economy of sound material. The imitation in the canon and the varied repetition of the melodic subjects give the psalm pages a naturalness, which the creator explains by the idea that *"there was no rigid system, there was no theory"*[11] that dictated the notes on the staff, but the text is the one that generated the musical data.

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[11] Ivan Moody, *Contemporary Music and Religion,* Harwood Academic, 1995, p. 68.

We can claim that the structure of Tehillim is a clear and orderly one, where the sound content is molded on the structural clarity. Thus, one of the principles by which Reich guides his compositional work is respected and reflected. We also observe how the proposed musical processes (set in motion by variation and canon) gain life and meanings effortlessly, by their simple becoming natural - so that the composer's conceptions are faithfully reproduced in this score.

The composer cautions that his musical pages should not be considered narrative, *"although he reluctantly accepts the story-telling potential of their subject matter"* [12].Thus, although the composition process was an objective one, the subjectivity attached to the spiritual text can cause unplanned effects, as expected by the composer.

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[12] John Pymm, *Narrative Trails in the Speech-Based Music of Steve Reich*, Southampton: University of Southampton, 2013, p. 15.

EXPLORING CHINESE CULTURAL IDENTITY IN THE *LIANG ZHU* VIOLIN CONCERTO: AN INTERCULTURAL PERSPECTIVE ON THE ADAPTATION OF TRADITIONAL ELEMENTS IN WESTERN CLASSICAL MUSIC LANGUAGE

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SUMMARY. This article examines the phenomenon of interculturality through the lens of the *Liang Zhu* Concerto for Violin and Orchestra by He Zhanhao and Chen Gang. Interculturality is no longer merely a means of elevating the axiological value of a given context but has become a necessity for authenticating contemporary discourse. The role of interculturality in shaping the expression of creative intentions is amplified, as it attenuates divergences determined by the incongruity of individuals' backgrounds by comprehensively observing the uniqueness of foreign elements from a familiarity-based perspective. The *Liang Zh*u Violin Concerto exemplifies the adaptation of East Asian culture to the context of the Western language and means of expression while preserving its Chinese cultural identity. This concerto has significant value and desirability for consumption due to the proportion of originality and familiarity which it upholds and determines its overall appeal. Ultimately, this article aims to explore how the Liang Zhu Violin Concerto achieves originality at a global level while preserving its Chinese cultural identity.

Keywords: Interculturality, *Liang Zhu*, Identity, Imitation.

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Introduction

Interculturality represents, within the current social context, something more than a mere element with the potential to elevate the axiological value of a given context, becoming a necessity for authenticating a discourse anchored in contemporaneity. Of course, the primary representation of this concept finds its most articulated expression in the political aspect of human interaction, but the effects of its manifestation are felt at a much wider spectrum. This aspect justifies an amplified problematization of the role of interculturality in shaping the expression of creative intentions of any nature.

Essentially, interculturality acts to attenuate the divergences determined by the incongruity of individuals' backgrounds, by comprehensively observing the uniqueness of foreign elements from a more familiar perspective. Here, knowledge and prioritization of similarities play a crucial role, with a dual meaning. On the one hand, knowledge, expressed through active, unbiased study of divergent elements, ultimately leads to observing the similarities between the two perspectives, identifying the common ground that occasioned (apparently) incompatible ramifications. On the other hand, similarities are those that facilitate the process of knowledge, as they ease the perspective's elaboration through the filter of using common ground as a starting point. Ultimately, familiarity holds the potential to create bonds between individuals and perspectives.

With the explosion of artistic creativity in the first half of the previous century, a strong interest in non-European cultures was consolidated among Western composers. This interest was manifested through the incorporation of increasingly elaborate elements from these cultures into creative products, such as melodic-rhythmic structures or instrumentation, as well as adaptations at various levels of literary or philosophical thought. Non-European cultures directly benefited from the interest shown by creators in the first half of the 20th century, resulting in increased visibility and a growing demand among Western art consumers for elaborately created products under the auspices of interculturality. All these ultimately led to mutual enrichment of creative resources at a global level. From the perspective of non-Western composers, a major objective became satisfying the expectations of these consumers and accelerating the process of integration into the Western market.

This integration process operates with two essential coordinates that determine its level of complexity to achieve perfection, namely originality and familiarity. These two coordinates are a direct consequence of the interculturality mechanism mentioned above, which emphasizes knowledge and prioritization of similarity. The proportion of these two coordinates in a creative product determines its value and desirability for consumption – two aspects that are often considered incompatible. Familiarity is important in this equation as it

ensures the potential of an artistic creation for integration into the consumer market. On the one hand, a product that is set too hermetically in the boundaries of a culture will have a hard time appealing to many consumers outside that culture's boundaries. On the other hand, meeting this requirement too consistently directly impacts the originality of the product by sacrificing authenticity. For a work elaborated in the extra-European spirit to become a valuable contemporary composition, it must be updated to the standards of the contemporary artistic language of global classical music - ultimately, a music propagated mainly in terms of the Western tradition.

The composers from outside Europe have thus turned towards this tradition, mostly by incorporating native elements into a Western-influenced framework, and less frequently by presenting Western elements in an intrusive manner within a native creation. The period following the interest in non-European cultures from the beginning of the 20th century has brought about a more ambiguous view on interculturality and, as Finchum-Sung states, identity, authenticity, affiliation, and culture have become more complicated.[3]

In this article, we aim to approach the phenomenon of interculturality from the perspective of the Concerto for Violin and Orchestra *Liang Zhu*, by He Zhanhao and Chen Gang. We will consider how the East Asian culture, expressed within this work, has been adapted to the context of the Western language and means of expression found throughout the piece, which gives it originality at a global level while preserving its Chinese cultural identity.

1. He Zhanhao and Chen Gang

The names of the composers of this concerto are relatively unknown to the general Western public, which is why we deemed it necessary to provide a brief biographical perspective, as well as some considerations regarding their contribution to the cultural community in China, in relation to the position of this community in the global music scene.

1.1. He Zhanhao

He Zhanhao was born in 1933 near the metropolis of Shanghai and had a close experience with music from a young age thanks to his

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[3] Finchum-Sung, Hilary Vanessa. "Foreword: Aesthetics of Interculturality in East Asian Contemporary Music." The World of Music, vol. 6, no. 1, 2017, pp. 7–20. JSTOR, doi:10.2307/44841967, pg. 8.

grandmother's passion for Yue opera - a traditional Chinese opera genre.[4] This contact unfolded at multiple levels of musical-artistic expression, covering both vocal and instrumental performance, dance, and acting. During his teenage years, he was already familiar with the violin, yangqin[5] and various Chinese percussion instruments. His studies at the Shanghai Conservatory allowed him to receive a deep education, culminating in the idea of initiating a "nationalist" violin school with the help of a group that included several other Conservatory students. This group aimed to test the applicability of specific traditional techniques used in Chinese opera and instrumental music to the possibilities of the Western violin. The experiment was one of the factors that contributed to the creation of the *Liang Zhu* concerto. After graduation, Zhanhao pursued a teaching career at the same conservatory, in the field of composition.

Under the auspices of his musical experience in childhood and adolescence, mediated by Yue opera, He Zhanhao's compositional style was shaped in the more prominent coordinates of the criterion of melodiousness of a melodic structure, and through the specificities of the instruments he mastered – namely, the violin (be it Western or Chinese). Thus, he was among the first Chinese composers who undertook projects to arrange traditional music and Yue opera arias for the violin, considering the technical and interpretative possibilities of the instrument.

The repertoire of He Zhanhao's creations primarily consists of programmatic works, drawing inspiration from historical and literary sources, both Chinese and Western. One of his avant-garde works is the Liang Zhu String Quartet, which represents the first Chinese composition that adapts the ethos of this tradition to the language of the Western string quartet, foreshadowing the homonymous concerto by treating the musical themes from the Yue opera *Liang Shanbo and Zhu Yintai*. The Smetana Quartet was the first European chamber ensemble to perform the work, starting in 1959.

1.2. Chen Gang

Chen Gang was also born in Shanghai in 1935. His father was already a well-known composer in the local intellectual circles. Despite his family background, mainly influenced by his father's work, Chen Gang did not begin his musical education until the age of 10, when he started taking

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[4] Yue opera originated in the province of Zhejiang near Shanghai in the early 20th century. The particularity of this genre of opera is conferred by the almost exclusive presence of women in the operatic roles. (Xu, pg. 105)

[5] Traditional instrument similar to a hammer dulcimer. (https://www.britannica.com/art/yangqin)

piano lessons. According to autobiography of the composer[6], his first encounters with art were through literature. In particular, he mentioned several texts by authors who contributed to his early formation, including Maxim Gorky and Ba Jin (an important writer in Chinese social economics in the mid-20th century, who studied in France and engaged in a rich activity of propagating anarchist ideology[7]).

A significant moment in the composer's biography was marked by the year 1957, when his father returned to China after spending 11 years in Hong Kong, where he had been invited to compose music for films. The unexpected consequence of his father's return materialized in the serious accusation of right-wing political tendencies – therefore against the existing political line – launched by the authorities both against the father and the son. Chen Gang was consequently censored and sent to forced labor in a rural area.

As a student at the Shanghai Conservatory, Chen Gang initiated a project aimed at contributing to his own personal rehabilitation. A fellow conservatory student from the orchestration department, He Zhanhao, offered to help him in this endeavor. The project, of a compositional nature, involved creating a work that would highlight the naive and supportive perception of the youth regarding the process of creating the new China. Through this project, one of the most well-known contemporary Chinese works was born - the "Butterfly Lovers" Violin Concerto. Gang made a particularly pertinent summary for the socio-political context of the time regarding the semantic identity of the story that underpins the composition, namely the antagonistic relationship between feudal traditions and individual happiness. [8]

2. Biography of the Concert

The Concert was composed in 1958, which marked the ten-year anniversary of the first presidential elections held under the Constitution of the Republic of China in 1947 (the current Constitution of China). The Shanghai Conservatory of Music took the initiative to offer a tribute in the form of a violin concerto, derived from the experimental violin group founded by He Zhanhao. The Communist Party Council of the Conservatory chose

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[6] https://archive.ph/20121215143408/http://www-rcf.usc.edu/~echew/projects/ChineseMusic/composers/chen_gang.html

[7] https://www.britannica.com/biography/Ba-Jin

[8] https://archive.ph/20121215143408/http://www-rcf.usc.edu/~echew/projects/ChineseMusic/composers/chen_gang.html

the tragic story of the two protagonists, Zhu Yingtai and Liang Shanbo[9], which was considered to have the greatest potential to showcase the timbral profile of the violin, which was perceived in China at that time as the key to refinement and expressive elegance[10]. The premiere of the Concert was successfully performed by the violinist Lina Yu[11]. Valuable recordings of the Concert were later made by violinists Takako Nishizaki and Gil Shaham, with the latter performing it more recently in 2004, accompanied by the Singapore Symphony Orchestra conducted by Shui Lan.

2.1. Literary origins

The epic source of the concerto is a popular legend in Chinese society, perceived at a level corresponding to Shakespeare's tragedy Romeo and Juliet in Western culture. Essentially, it is about the tragic love story between the two main characters: Liang Shanbo and Zhu Yingtai. In recent decades, the story has been adapted in various forms, from plays to film representations[12]. In the next paragraph, we will summarize the essential moments of the story, briefly in accordance with the Yueju version of the tale[13].

The narration takes place during the Jin dynasty[14], a period in Chinese civilization history where the legal and social situation of women in terms of rights and liberties was very precarious. Zhu Yingtai, the female protagonist, initially finds herself in the guise of a teenage boy to be able to attend school in the southeastern city of Hangzhou, where she meets Liang Shanbo. Gradually, the friendship between the two characters takes on romantic dimensions from Zhu Yingtai's perspective, during the three years spent at school – a fact which, however, is not yet a determining factor in

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[9] Jiang, Yuli. "The Chinese violin concerto *The Butterfly Lovers* by He Zhanhao (1933) and Chen Gang (1935) for violin and orchestra." ProQuest Dissertations Publishing, 2004. 3128861. https://www.proquest.com/openview/c62a3ed076d4fe3b13dc26b0f3a0eb8d/1?pq-origsite=gscholar&cbl=18750&diss=y, pg. 17.

[10] *Ibid.,* pg. 18.

[11] Currently, she is one of the most influential violin personalities in China. In addition to premiering the Concerto, Yu Lina is the protagonist of several kinds of premieres, as the leader of the first all-female string quartet in China.

[12] *Liang Zhu* is a legend that dates back to the Tang Dynasty (7th-10th century). Especially in the 20th century, several versions of the legend have developed, depending on the style and interest in different components from each region. We have considered the Yueju version, which appeared in Shanghai after 1917.

[13] Xu, Lanjun. "The Lure of Sadness: The Fever of 'Yueju' and 'The Butterfly Lovers' in the Early PRC." Asian Theatre Journal, vol. 33, no. 1, 2016, pp. 104–29, http://www.jstor.org/stable/24737158, pg. 113.

[14] In the 3rd-5th centuries AD.

confessing her true identity. After completing her studies, Zhu Yingtai proposes to Shanbo to marry her fictitious younger sister, and the confession takes place when Shanbo's visit to honor this proposal. The revelation of Yingtai's female identity excites him, but her parents, who are against the marriage of the two, force her to marry a wealthy man. As a result, Shanbo loses his life due to profound suffering, and the news of his death determines Yingtai, on the day of her wedding, to abandon everything and hurry at his grave. Her sincere suffering causes the elements of nature to open the tomb, and Yingtai throws herself into the grave to join her beloved. The end of the story brings the two lovers back to life in the form of butterflies, reunited and free.

2.2. Structural markers

The musical adaptation of this story fits the profile of the symphonic poem genre, revealing a programmatic character. Its internal structure closely follows the essential moments in the dynamics of the narrative over the three attacca successive sections, which correspond to the architectural elements of the sonata form, exposition, development, and recapitulation. Each element represents a section of the narrative and develops a well-individualized internal profile in relation to the overall structure: "falling in love," "refusing marriage," and "transfiguration" [15]. The work is thus monopartite, conceived in the logic of the sonata form, to which an introduction and a codetta are added at the extremities. Since the formal analysis of the work is not the subject of this writing, we will limit ourselves to discussing only subsection A of the main theme in the exposition (or first moement), as this represents the hallmark of the piece in terms of the way by which it is perceived on a mainstream level. The main theme unfolds between mm. 12-49, according to a tripartite internal structure, on the ABA' model. Subsection A of the main theme, of love (E.g. 1), unfolds over 18 measures, between mm. 12-30, and carries an emblematic connotation at the level of the entire work. This subsection reiterates the melodic line of the homonymous Yue opera, which has the pitches B-D-E-G as its melodic foundation. The aesthetics resulting from the elaboration of this sound material, in cohesion with the specific timbre of the violin, reiterates the vocal-operatic stylistic profile of the Yue opera.

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[15] Zhang, Ying. "*The Butterfly Lovers'* Violin Concerto (1959)." 2021. UNLV Theses, Dissertations, Professional Papers, and Capstones, paper 4273. https://digitalscholarship.unlv.edu/thesesdissertations/4273, pg. 19.

E.g. 1

Love theme (mm. 12-30)

3. *Liang Zhu* **– exploring cultural identity**

Within the concert, there are two determinative aspects that draw from the Chinese musical tradition. Their adaptation and exploitation throughout the work is extensive and can be found at both the level of notation and orchestration, with a cumulative purpose in interpretation. One of these aspects concerns the imitation, within the limits of the solo instrument's possibilities, of the sounds of some traditional Chinese instruments: erhu, guzheng, and pipa. The other aspect involves the adaptation of various techniques specific to the Yue opera, expressed both in the solo instrument and in the orchestral apparatus, which is, of course, a Western one.

3.1. Imitation of traditional instruments

In the ergonomics of the work, the violin is attributed the role of impersonating the main female character, Zhu Yingtai. To preserve the originality of the work, the violin had to borrow a series of techniques perpetuated in the Chinese musical tradition for the aforementioned stringed instruments. The erhu is the most frequently used instrument in the huqin family of stringed and bowed instruments, while the guzheng and pipa are plucked string instruments belonging to the zither family. In the following, we will identify the ways in which these techniques of approaching the instrument are explicitly noted in the score and we will detail the execution and intended sound effect.

3.1.1. Erhu imitation through glissando

The technical-interpretive elements that imitate the erhu occupy a deep position within the score, as among the three stringed instruments, it has the highest degree of similarity to the violin. The representation of the instrument is expressed through specific techniques of the left and right hand. Perhaps the most evident aspect of the imitative resources is the use of different types of glissando. Each type corresponds to a distinctive notational sign and a semantic extension, thus contributing to the affective representation of the narrative through musical resources.

We have identified three types of glissando, which have been perpetuated in the Chinese tradition under their specific names. Since these are not found in the tradition of Western ornamentation, we have used our own translation of the Chinese names. In the footnotes are mentioned the original name in Chinese, both in Chinese characters and in the official pinyin phonetic writing.

A. „Wipe sound"[16]

This is achieved by sliding the finger down one semitone from the main note and immediately returning to it. Therefore, it involves three points of pitch height, which must be attenuated through a swift, rapid movement of the finger. Semantically, this ornamental figure proposes a less expansive affect, of a melancholic nature[17]. We can find it in measures 559 (E.g. 2) and 565 (E.g. 2b), in the violin recitative that portrays Yingtai's conflict with paternal authority.

E.g. 2
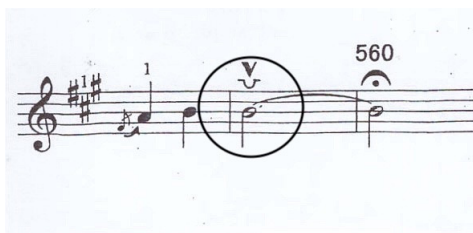
m. 559

B. „Slow half-step slide up" (E.g. 3)[18]

This is a slower glissando, with two points of pitch height that are one semitone apart from each other. The semantic character evoked is one of mourning or sorrow[19]. This type of glissando is notated as an arrow pointing from the first note to the second note, which is one semitone higher. Both notes are written with the desired note values of the composer. According to the composer's indications, the pressure of the bow on the string should follow the movement of the left hand and adjust accordingly[20]. We can find the second type of glissando also in the violin recitative, at measure 336.

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[16] 抹音, *Mǒ yīn.*

[17] Shan-Ken, Chien. "*The 'Butterfly Lovers'* Violin Concerto' by Zhanhao He and Gang Chen." 2014, https://core.ac.uk/download/pdf/213407121.pdf, pg. 12.

[18] 半音上行慢進 滑指, *Bànyīn shàngxíng màn jìn huá zhǐ.*

[19] Shan-Ken, Chien. "*The 'Butterfly Lovers'* Violin Concerto' by Zhanhao He and Gang Chen." 2014, https://core.ac.uk/download/pdf/213407121.pdf, pg. 12.

[20] Zhang, Ying. "*The Butterfly Lovers'* Violin Concerto (1959)." 2021. UNLV Theses, Dissertations, Professional Papers, and Capstones, paper 4273. https://digitalscholarship.unlv.edu/thesesdissertations/4273, pg. 38.

E.g. 3

m. 336

C. The third identified glissando resembles the Western style of shifting positions with the same finger and is also the most encountered in Chinese music. This glissando represents rather a category with three subtypes.

a. „Swipe up a minor third" (E.g. 4).[21] Since the distance between the two pitch points is greater than a semitone, the movement is made with attention to an uninterrupted sound effect, which should not resemble a juxtaposition between two distinct notes, but rather a constant and smooth path towards the main note. The graphic representation of the ornament involves the starting sound in the form of a grace note from which a curved arrow points to the main sound, which is a minor third above. This sound is usually notated. Semantically, the ornament reproduces an affect of melancholy or obscurity, depending on the harmonic and rhythmic context in which it is used[22]. Its first appearance is at measure 13, after which it is quite frequently encountered throughout the concert, especially since it represents a constituent part of the theme of love.

E.g. 4

m. 13

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[21] 小三度上行慢進滑指, *Xiǎosān dù shàng xíng màn jìn huá zhǐ.*

[22] Shan-Ken, Chien. "*The 'Butterfly Lovers'* Violin Concerto' by Zhanhao He and Gang Chen." 2014, https://core.ac.uk/download/pdf/213407121.pdf, pg. 12.

b. „Swipe down a minor third" (E.g. 5).[23] This subtype is the mirror representation of the previous one. In this case, the sound located at a minor third above precedes the principal note and is notated as an appoggiatura. The ornament musically reiterates the sigh or lament[24], just like a musical onomatopoeia. The upper pitch point should be treated with attention and the appropriate importance, so that it is held longer than indicated by the appoggiatura[25]. In the concert, it is first encountered in measure 454, which belongs to the middle section of the development.

E.g. 5

m. 454

c. „Swipe back and forth a minor third" (E.g. 6).[26] This final subtype has a higher degree of complexity, as it incorporates both of the previously mentioned subtypes successively, covering a longer pitch sequence. The main pitch represents both the starting pith of the shift and the one on which the melodic figure ends, so it is initially noted by an appoggiatura directed by an arrow towards the third above. The latter is usually noted and is further added with an arrow pointing towards the main pitch, noted again, but this time as a regular note. As the two notes are not tied, the change in the direction of the bow requires finesse to allow it to pass almost unnoticed. The role of this glissando is to bring the melodic line closer to the specificity of folk singing[27]. An example can be found in measure 448.

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[23] 小三度下行慢 進滑指, *Xiǎosān dù xiàxíng màn jìn huá zhǐ.*

[24] Shan-Ken, Chien. "*The 'Butterfly Lovers'* Violin Concerto' by Zhanhao He and Gang Chen." 2014, https://core.ac.uk/download/pdf/213407121.pdf, pg. 13.

[25] Zhang, Ying. "*The Butterfly Lovers'* Violin Concerto (1959)." 2021. UNLV Theses, Dissertations, Professional Papers, and Capstones, paper 4273. https://digitalscholarship.unlv.edu/thesesdissertations/4273, pg. 39.

[26] 小三度來回慢進滑指, *Xiǎosān dù láihuí màn jìn huá zhǐ.*

[27] Zhang, Ying. "*The Butterfly Lovers'* Violin Concerto (1959)." 2021. UNLV Theses, Dissertations, Professional Papers, and Capstones, paper 4273. https://digitalscholarship.unlv.edu/thesesdissertations/4273, pg. 40.

d.

E.g. 6

m. 448

3.1.2. Guzheng and pipa

As mentioned earlier, the second instrument imitated by the violin is the guzheng, from the zither family or plucked string instruments. This time, the imitative manner does not have a specific notation in the score, but rather arises from the melodic profile itself. Guzheng is an instrument predisposed, by its construction (up to 23 strings), to fast executions meant to demonstrate the virtuosity of the performer. The imitative effect can be found in the second theme of the exposition of the work (E.g. 7).

E.g. 7

Guzheng imitation (m. 130 – 134)

The violin also imitates the pipa, a lute-like instrument with four strings. A specific technique of this instrument is applied to the violin in the development section. The traditional name for this technique is "sao"[28] and involves plucking the strings firmly and quickly with all four fingers at once. The graphic representation of this technique is translated into a series of chords ranging from three to four notes, in quarter-note syncopation. This moment is found in the development section (E.g. 8).

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[28] 掃 – *sweep*.
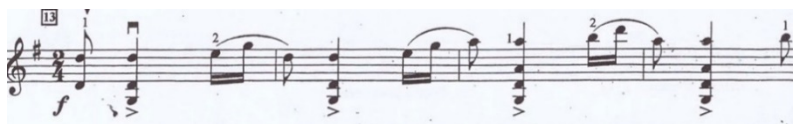
Pipa imitation (m. 346 – 349)

3.2. Opera Yue

The concert borrows some features from Yue opera, which are represented in the score more or less directly. Those represented directly refer to elements of melody, rhythm, and agogic.

The melodic elements are found in the quote or paraphrase level, mainly through the theme of love from the exposition or initial part of the work, which we mentioned above (E.g. 1). The love theme, as mentioned before, comes from the Yue opera of the same name. The four notes used as a structural foundation (B-D-E-G) make up a substantial part of the melodic material used in the work, subsequently developed thematically and motivically, both from the perspective of the solo violin and the orchestral apparatus.

3.2.1. Sao-ban and kuai-ban

In the section dedicated to the development of the sonata form (or the second movement of the concert), between mm. 479-488, we encounter a construction specific to Yue opera, whose structural profile is similar to some elements of Western traditional opera. This construction is manifested by alternating tempos or agogic characters that emerge from the writing. The moment consists of two consecutive sections, called sao-ban and kuai-ban (E.g. 9). Sao-ban closely corresponds to the recitativo secco section in European opera and requires the performer, whether vocal or instrumental, to sing in a style similar to speech, freely and with unspecified pitch height. In the sao-ban moment, the soloist is most often accompanied by the ban-gu percussion instrument[29], which maintains an ostinato. This is followed by the kuai-ban moment, structured in the logic of an orchestral melodic perpetuum, whose melodic line is outlined by rhythmic rigor.

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[29] Essential percussion instrument in Yue opera, as well as in the overall genre of Chinese opera.

E.g. 9

Sao-ban and kuai-ban (mm. 479-483)

3.2.2. *Kūqiāng*

The genre of Yue opera is distinguished, of course, by a series of interpretive techniques that are meant to tie its identity to the specificities of Chinese musical tradition. One such technique is kūqiāng (E.g. 10) [30], which is achieved through a style of singing that imitates crying. It is mainly used in moments that involve suffering, with the aim of emphasizing a mournful effect. The manner of execution involves a quick glissando, usually covering a wider interval. The technique is always accompanied by vibrato, expressed by a wavy line that connects the notes located at the extremes of the melodic figure. It can be found in the recitative section.

E.g. 10

Kūqiāng (m. 481)

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30 哭腔.

Conclusion

The concerto composed in 1959 by He Zhanhao and Chen Gang for violin and orchestra, entitled Liang Zhu, continues to be one of the most representative products of Western classical orientation in the Far Eastern cultural space. The symphonic poem with violin solo presents a tripartite internal formal structure. Each of the three component sections corresponds to the moments of the sonata form, to which a short introduction and a codetta are juxtaposed. Despite the Western cultural imprint, which finds its most evident expression at the level of instrumentation, notation, and, to a large extent, language, the work successfully incorporates elements of the Chinese musical tradition – those elements that have managed to authentically enhance the timbral and technical profile of the violin. Given the programmatic, narrative character of the concerto, the role of the violin corresponds to the one of the main female characters in the Chinese legend that serves as the literary foundation of the concerto (*Liang Shanbo and Zhu Yingtai*). The deepening of belonging to the indigenous cultural paradigm was achieved primarily from the perspective of the violin. By exploiting the technical-interpretative resources of several string and bow or plucked string instruments, the violin immerses itself in the traditional colors, textures, and timbral quality, supported by the orchestral apparatus – which is also not without the intervention of several traditional Chinese stylistic adaptations. The technical-interpretative resources in question, analyzed in detail in the previous paragraphs, consisted of a series of specific glissandi, elements of operatic vocality, and borrowings from folklore.

We can appreciate that the characteristics of the concerto, both as a whole and in detail, contribute to shaping the work as a valuable example of achieving intercultural aspects, which ultimately represents the framework of the present discussion. The profile of the concerto highlights, at multiple levels, the correlation between the two cultures and traditions, which, in fact, relate to each other as extremes. At first glance, these extremes entail all sorts of socio-determining causes, be they historical, legal, theological, philosophical, or artistic. However, Liang Zhu represents a unified cultural-artistic product that has managed to overcome historical (and implicitly, social) conditioning and to maintain a somewhat independent status of timeless musical creation. Even though identity, belonging, and authenticity will always maintain a stage of ambiguity in the treatment of intercultural material, the present work contains the necessary arguments to confirm the weight of the elements specific to the Far Eastern tradition, intended to bring the concerto closer to both discussed objectives, namely originality and consumption.

On the one hand, it is the result of a joint effort by the two composers, He Zhanhao and Chen Gang, to integrate elements of European musical tradition into Chinese cultural history. It is precisely this integration that confers its status as belonging to the international repertoire, in the guise of a true musical ambassador of Chinese culture. On the other hand, treating the *Liang Zhu* Concerto independently of the cultural component is also justified, as we consider intrinsic to the work both its originality and, at the same time, placing it in an axiological position as favorable as possible.

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SOPRANOTRONICS 101.
AN ANALYTICAL APPROACH
WITH REPERTORIAL PROPOSAL

MIHAELA BUHAICIUC[1]

SUMMARY. The current work aims to present an investigation of the past seventy years of Sopranotronics repertoire, approached through the eye of the performer. The Soprano *Fach* and the electronic environment merged in the last decades into a new interdisciplinary performance field, which is both artistic and scientific in its making. The Sopranotronics now offers a fresh vocal repertoire with challenging drama stories and thought-provoking art. Whether expressing a political disagreement (Nono's *La Fabbrica Illuminata*) or describing a mythical story (Babbitt's *Philomel*) in chamber works; writing a four-hour opera without dramatic action and a storyline (Glass's *Einstein on the Beach*) or inventing the disembodied performance while the most humane character of the opera suffers because of this (Machover's DATP) or chanting for spirits in an electro - acoustic aria (Crețu's *I.X.@100*) and challenging any musical and vocal establishment in a dadaistic formula (Beldean's *Tekmirio*) brings forward the human component of this experimental art worth performing.

Keywords: Sopranotronics, Soprano *Fach*, electronic music

Introduction

When talking about the Soprano *Fach* one will immediately think about Verdi's Violeta, Puccini's Mimi, Mozart's Queen or Händel's Cleopatra to name just a few. The Soprano *Fach* is primarily associated with the main

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high role of most operas being often coupled musically and theatrically with a high male role, the tenor. This Soprano falls in love, suffers, dies or lives out, caring the *libretto*'s drama throughout the acts. One may also associate the Soprano *Fach* to a chamber music setting such as in Schubert's *Der Hirt auf dem Felsen* or Schönberg's *Pierrot Lunaire* or to art song cycles by different classical composers. After being used as *discantus*, *canto*, *high voice*, the Soprano *Fach* as we use it today became defined in the 19th century's vocal pedagogy collecting by now a history of vocal repertoire of almost a half of millennium.

For the past century, the listener has been acquainted with electronic music and synthesized sound, the *Theremin* being one of the first electronic instruments used in concert at the beginning of the 20th century. The era of new technologies which gave us the audio, the television and the recordings bought to the classical music a new vibe, an artistic force that became today quite in demand, at least in places where the Electronic Music Research Centers and Labs exist. In order to enhance the traditional orchestral colors or to purely create archaic or non-existent timbres new equipment has emerged. Synthesizers and digital pianos are used to generate, to imitate or to modify sounds. Samplers allow musicians to record and play back sounds by activating a keyboard key and enable one to incorporate sounds from different sources. Software for creating, editing, performing and learning music have been developed at such speed that now technology and electronics have joined the classical genre. Consequently, the Sopranotronics merged and fused into the performing vocal repertoire.

Karlheinz Stockhausen may be considered the father of the Sopranotronics, with his composition *Gesang der Jünglinge* in 1955-6, an electronic 12-minute piece with recorded boy voices, named by the composer *voices of angels* in 2001 when performing it live at the Polar Music Prize Ceremony[2]. Meanwhile the vocal dadaism has been initiated by Marcel Duchamp in 1934 with *Erratum Musical*, an 8-minute piece for three *acapella* voices: Marcel's and his two sisters. "In composing this piece, Duchamp made three sets of 25 cards, one for each voice, with a single note per card. Each set of cards was mixed in a hat; he then drew out the cards from the hat one at a time and wrote down the series of notes indicated by the order in which they were drawn"[3]. Steve Reich's *It's Gonna rain* and *Music for 18 Musicians*[4] produce through its minimalism a new approach to the vocal

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[2] https://www.youtube.com/watch?v=UmGIiBfWI0E [accessed July 2022].

[3] *The House of Hidden Knowledge*, a professional database of archived videos of 20th century music: https://www.youtube.com/watch?v=Ok4aQ98kzNs [accessed July 2022].

[4] performed at Staller Center of the Performing Arts with Stony Brook Contemporary Chamber Players, 2004, SBU New York.

Fach. Iannis Xenakis took the Soprano out of her standard register in his *Akhantos*[5] challenging her to a range from F3 to D6. Adding on to this non-conventional vocal behavior an electronic component will create a movie-like aria, scene, chamber work or opera, with hypnotic effect on audiences while the singer challenges her mind and senses. The Soprano does not just learn a vocal line based more or less on intervals and pitch relations, but she must achieve a high level of musicianship and interdisciplinary competencies beyond teamwork. The world of Sopranotronics was born mixing serialism, dadaism, minimalism, standard or unconventional vocal expression with electronic support of the voice. This article aims to highlight representative and performed works of this repertoire.

1964 - Nono's *La fabbrica illuminata* and Babbitt's *Philomel*

La fabbrica illuminata and *Philomel* are both composed in 1964 for *live* Soprano and electronics, in both cases - tape as accompaniment and have a similar length of about 17-18 minutes. They say two different stories: the first one is Nono's public disagreement towards the work conditions of Venetian workers from *Italsider* steel plant while Babbitt's piece describes the Greek mythological character, Philomel, who is transformed into a nightingale.

La fabbrica illuminata is based on a dialogue between the *live* soprano and the tape carefully thought on four sections: *Coro iniziale*, Solo tape, *Giro del letto*, *Tutta la città - Finale*. "For the tape Nono used selections of music sung by the chorus of the Rai of Milan directed by Giulio Bertola, 'thematic' improvisations sung by mezzo-soprano Carla Henius, voices and noises from the Italsider plant, and synthesized sounds. All this material was elaborated at the Rai Studio of Musical Phonology in Milan, where it was combined and electronically modified often beyond recognition"[6].

The soprano is placed center stage while surrounded by four loudspeakers. Her voice is not amplified according to Ricordi's performance notes. Her glossary of symbols includes whispers, half whispers, spoken words on pitch or without pitch, *quarter-tone oscillation* around a certain pitch and fermatas. Nono marks on score cues for her in the recorded sound events. "Often these cues, if interpreted in terms of equal temperament, do not exactly correspond to the actual pitches one hears on the tape. As Liliana

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[5] performed at *Xenakis's Festival* in Brașov and Brăila, RO, October 22nd-24th, 2022.
[6] Nono, Luigi. *La Fabbrica Illuminata* per soprano e nastro magnetico a quattro piste, Ricordi, 1967; 2010, Introduction, pp. XXI.

Poli has advised, it is always more important for the soloist to respect the interval between the tape and the voice that is notated in the score rather than to sing the pitches of the vocal line as written*"*[7].

Nono's soprano in *La fabbrica illuminata* seems placed in a movie to which she has to react in real time.

E.g. 1

**Luigi Nono's *La Fabbrica Illuminata:* excerpt from Part II*, Giro del letto*
Dialogue of *live* Soprano and recorded voices**

Beyond their year of composition, 1964, Babbitt's *Philomel* shares other common features with Nono's *La fabbrica illuminata*: both have a *live* soprano in a dialogue with recorded voices and synthesized sound, in this case the tape contains the recorded voice of Bethany Beardslee, a coloratura soprano. The music shows the state of Philomel in the forest while she becomes a nightingale, being chased by Tereus, her sister's husband, who initially raped her and cut her tongue[8]. Structured as a serial work on a twelve-tone matrix[9] the vocal treatment of the score emulates the birth of the nightingale in a strong relation with the recorded voice. In her *Echo Song* Philomel disintegrates her persona. She frees herself from pain through singing in a piece where deep and precise "structure is ruled by poetry"[10].

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[7] idem, Performance Notes, *Advice from the interpreters to interpreters,* 45, pp. XXXIV.
[8] https://www.wisemusicclassical.com/work/25741/Philomel--Milton-Babbitt/   [Composer's Note: accessed December 2022].
[9] Adamowicz, Emily J*. Subjectivity and Structure in Milton Babbitt's Philomel*, MTO Journal of the Society for Music Theory, 17:2 (2011), Example 1c.
[10] idem.

Bed: The Soprano Scene in Philip Glass' *Einstein on the Beach*

On November 27th 2022, Elbphilharmonie Hamburg[11] *live* streamed Philip Glass's masterpiece *Einstein on the Beach* (1976) in a production with *Collegium Vocale Gent*. A four-act opera which was originally composed to last 4 and a half hours consists of 2 female, 1 male and 1 male child speaking roles, 16 members of a SATB chamber chorus, a soprano soloist and a tenor solo[12]. A story with no story, no Einstein, no beach[13], no intermission, with audience free to walk out during the performance, and where the main vocals are cared out by the chamber chorus joined by 2 synthesizers, 1 violin, 1 flute, 2 saxophones, 2 conductors (in Elbphilharmonie production), each voice and instrument being amplified raises the question: is *Einstein on the Beach* an opera? Since there is no story to tell the producing opera company "will have the option either imitate the 1976 production of Robert Wilson's direction or to reinvent new series of stage and dance pictures based on themes relating to the life of Albert Einstein"[14]. Elbphilharmonie's production was a new recreation of the work under the direction of Alexandre Fostier and scenographer Germaine Kruip. The vocal work of the chorus throughout this opera is tremendous: one must continuously sing repeated patterns on numbers or on solfeggio with no time for swallowing up to 30 minutes at once.

The opera starts, ends and connects through the four acts with a different Intermezzi called *Knee Plays*. Act I, II are structured symmetrically into Scene 1, Intro to, Scene 2. The third act consists of two Scenes, and the fourth one of three Scenes. *Bed: Cadenza-Prologue-Aria* is Scene 2 from the last act and proceeds the last movement, the *Spaceship* Scene. *Bed* consists of 46 numbers. After performing almost three hours, the Soprano who also sings the Chorus reaches her solo scene and starts singing at number 35 at *Meno Mosso*. There is no bed in the staging. The synthesizer (Organ 1) introduces an out-of-space mood, yet mystic and ritualistic in manner with its organ-like sound. The prelude of the aria consists of repeated rhythmic patterns on major and minor chords. Coventry Chelsea discusses in her

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[11] https://www.youtube.com/watch?v=TiCH2WJ_lvY [*live* streaming, accessed November 2022].

[12] Glass, Philip and Wilson, Robert. *Einstein on the Beach,* full-score, [accessed through nkoda.com, an application which enables access to non-public-domain scores of major music publishers].

[13] Mark Swed, Classical Music Critic for Los Angeles Times, November 18th, 2020, https://www.latimes.com/entertainment-arts/story/2020-11-18/philip-glass-einstein-on-the-beach-opera, [accessed December 2022].

[14] https://www.wisemusicclassical.com/work/12766/Einstein-on-the-Beach--Philip-Glass/, [accessed November 2022].

dissertation[15] how the A flat - A natural occurrences are playing an important role in the harmonic support throughout the opera and also in the *Bed* Scene, where an *A* natural minor scale is heard before the singer's entrance.

The prelude is followed by a surreal vocal line on vowel A for circa five minutes. Whole notes, half notes and dotted half notes make up the melody on different units of pitches: *A flat-C-D*, *C-E flat-E-F#,* and *F-B flat-C-F#.*

The effect conveys a sense of mystery, her moments last about 8 minutes recalling perhaps something archaic in the human voice which seems hard to name. Yet a sense of the human essence is perceived through the musical effect created between the Soprano and the synthesizer.

Picture 1
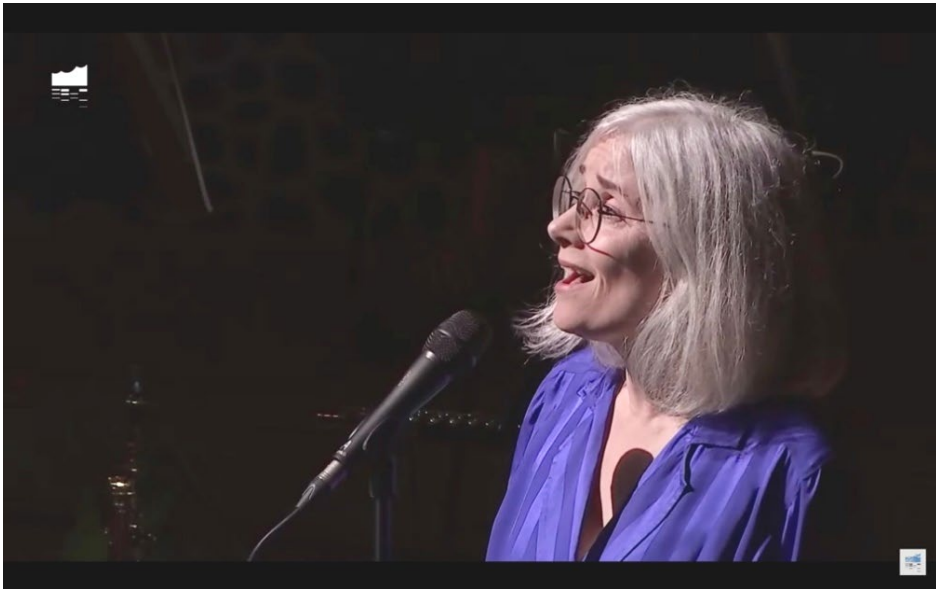
***Bed Scene: Cadenza-Prologue-Aria* performed by**
***Collegium Vocale Gent* Soprano**

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[15] Coventry, Chelsea M., "Einstein on the Beach: A Global Analysis" (2014), Student Research, Creative Activity, and Performance - School of Music, 72 DigitalCommons@University of Nebraska - Lincoln, pp.51.

Picture 2

Collegium Vocale Gent in *Einstein on the Beach*
at Elbphilharmonie, Hamburg, *live* streamed on November 27th, 2022

Transcending any expectation, *Einstein on the Beach* redefines opera and the singer's role in it. Glass's opera has been in high demand for the last decades. The *WiseMusicClassical* reports 17 new productions of *Einstein on the Beach* only in the 2000's in Germany (5), the U.S.A (5), France (3), U.K. (2), Austria, Belgium and Canada[16] while Robert Wilson's website informs of the *Einstein on the Beach* international tour which concluded in South Korea in 2015[17]. *Operabase* presents 26 performances of the opera throughout the world including Japan in 2022 only, and it is expected to be performed in 2023 at *Teatro Colón* in Buenos Aires, Argentina.

2010 - Miranda in Tod Machover's *DATP, the Robot Opera*

One of the most successful contemporary works which combines the use of human voice and technology is the science fiction 90 minute-opera *Death and The Powers: The Robot Opera* (DATP, 2010) by established composer, Tod Machover (b.1953, New York -). Its libretto tells the story of

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[16] Wise Music Classical, Publisher of 20th and 21st century composers.
[17] robertwilson.com, [accessed in November 2022].

Simon Powers, who uploads his consciousness into the System, taking with him one by one his family members and his research assistant. DATP's orchestral ensemble combines fifteen conventional instruments, a robotic multi-stringed instrument, the Chandelier played on stage by the singer, Evvy, by plugging or dampening, one keyboard with *live* electronics and a second keyboard with electronic triggers for sound and image.

In Scene 6 - *The World Reacts*, Simon's daughter, Miranda sings the most ravishing aria: *I miss having a father*. Throughout its 39 measures the aria keeps a 6/8 main pulse, which is occasionally interrupted by a 5/8, 3/8 and 2/4 meter perhaps to accommodate the English rhetoric but also to suggest Miranda's emotional state. One could find a beautiful melody in her vocal part ranged between E4-A5 - which would be considered common for the Soprano *Fach*. The vocal line that would almost induce a minor key is supported harmonically by the chamber orchestra, two keyboards and electronics, which indicate in the score Timbral "Shadow" of Miranda's voice (E.g. 2). Once Miranda's scene ends the "Electronics timbres shadow Evvy"[18].

E.g. 2

Tod Machover, *DATP*, keyboards and electronics in Miranda's Aria, pp. 307

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[18] Machover, Tod. *Death and The Power, The Robot Opera*, Hanoa Productions, Inc., Hendon Music, Inc., Boosey and Hawkes, 2010, pp. 312.

I miss having a father aria prepares both performer and listener for Miranda-Simon duet from Scene 8, where the entire vocal, instrumental, digital and electronic apparatus is deployed to reach the climax of the opera. Once the human characters change their condition becoming robots, the traditional instrumentation is almost eliminated from the accompaniment, the digital and electronic sound match now the vocals of the four robots who conclude the opera saying: "Coming to rest... why choose to suffer? units deployed as individuals will receive 1000 human rights status credits"[19]. Beyond the philosophical stretch of DATP, Tod Machover portrays in an exquisite manner a real depiction of the 21st century man and his relationship with artificial intelligence. The remarkable feature of Machover's DATP is the live equilibrium created between music, theater and technology. A large number of digital artists manage and synchronize: 40 computers, 143 speakers, the ambisonic environment, and 7 running software - a quite dense "technological layer on top of conventional scenic design*"[20]*.

In the four productions of Machover's DATP that took place so far in Monaco (2010), Boston, Chicago (2011) and Dallas (2015) Miranda was beautifully created by the voices of Joëlle Harvey and Sara Heaton, two well established coloraturas. DATP proves that melody as we know it can be identified in the most unusual musical architecture, that emotional and communication in singing occur still through both text and audio-visual, and as never before through technology[21]. Machover's music unites the human feeling with the human mind in the most artistic way initiating a new performing experience: the digital opera.

Cătălin Crețu's *I.X.@100* for Soprano and fixed media

I.X.@100 reads as *Iannis Xenakis at 100* for soprano and fixed media, and it is a 7- minute vocal piece with an accompaniment both electronic and acoustic[22].The composer, Cătălin Crețu inspired by Xenakis name creates a vocal pitch structure to be performed theatrically within an

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[19] Machover, Tod. *Death and The Power, The Robot Opera*, Hanoa Productions, Inc., Hendon Music, Inc., Boosey and Hawkes, 2010, pp. 382-4.

[20] Torpey, Peter A. "Digital systems for live multimodal performance in *Death and the Powers*" *International Journal of Performance Arts and Digital Media*, 8:1, (2012), pp. 110.

[21] Buhaiciuc, Mihaela. *When Human Emotion meets Technology: A Study of Machover's Death and the Powers, the Robot Opera*, *Tehnologii Informatice si de Comunicatie in Domeniul Muzical*, IV:2 (2013), pp. 65-73.

[22] Cretu, Cătălin. "*Four States of Iannis Xenakis' Personality and their Extensions in the Contemporary Digital Environment*", *Transilvania* University Bulletin, Brasov, VIII, Vol. 15(64) No. 1, 2022, pp. 71.

amplified environment. Crețu explains in his article how numbers such as 1922, 2022, 2001 or letters as *X, N, I, A* become musical notes via Musical Instrument Digital Interface (MIDI) - a standard protocol for communicating musical information between computers, synthesizers and other electronic instruments - shaping *I.X.@100* as a mathematical based composition[23].

Despite its rational construct, *I.X.@100* is an incantation based on vowels *I, A, E*, sung or spoken in order to summon the spirit of Iannis Xenakis at the *Xenakis Festival* in Brasov in October 2022. *I.X.@100* is a mini ritual based on character's breath pace measured in the score at specific timing. The introductory moment belongs to the performer, who runs on stage executing exhalations towards the four cardinal directions: East, West, North and South. When the audience is faced, the electro-acoustic performance is generated by the composer from his computer. The piece could be theatrically divided into three scenes:

(1) the 2 minute-descriptive scene which includes the preparation motif based on breathing and a chromatic scale, followed by the musical enunciation of the years: 2022, 2001, 1922 all sung on the vowels *I, A, E*; fitting into measures of 15/4, 8/4 and concluding with two measures of 6/4. The four music staves of this scene are vocally in opposing registers: the scale rises chromatically from a G3 to a G#4 and is followed after a *fermata* by A5-G5-A5-A5 motif, mirrored in the medium register on F4-G4-F4-F4 motif, and going back to the *secondo passaggio*: A5-G5-G#5. The vocal key to this scene is the F#-B flat-F pattern, which acts as a brief cadenza and also a transition into the next moment.

(2) The next two-minute section constitutes the actual chant calling Xenakis' spirit, moment that culminates with performer's falling on the floor while shouting out *N, X, S, K* consonants on *Sprechstimme* and repeated *glissandi* on an *A* vowel. This is the dramatic climax of the piece while the electronic background supports the human instrument with a lab produced "granulated" [24] sonority. There are two vocal movements that become augmented in this section: G3-D4-B3-F4 is elaborated to G3-D4-B3-F4-A4-G4-B4-D5-C#5-D#5-F#5 (E.g. 3), and a rhythmic formula on seven pitches of F#5 based on a quarter-sixteen pattern developed through repetition as long as needed until minute 3'28'' (E.g. 4). The performer returns to the breathing pace that initiated the chant at the beginning.

3) A transition of four measures of 7/4 follows and seems to be either an answer from the spirit or a disappointment of the chanter. This 30 seconds-section is almost a legato movement with some harmonic support

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[23] Cretu, Cătălin. "*Four States of Iannis Xenakis' Personality and their Extensions in the Contemporary Digital Environment*", *Transilvania* University Bulletin, Brasov, VIII, Vol. 15(64) No. 1, 2022, pp. 71.

[24] idem, pp. 65-67.

in the acoustics, which leads back to the chant itself: the G3-D4-B3-F4 motif prepared with sighs on G3 and followed conclusively with a run of chromatic pitches in *zona di passaggio* and *primo passaggio*. The singer walks out the stage continuing chanting for herself: F#5-E5-F5-Eb5-G3-D5 for as long as it takes to leave the stage.

E.g. 3

Cătălin Crețu, *I.X.@100* main vocal movement in second tableau

E.g. 4

Cătălin Crețu - motif on which vocal and dramatic climax are built in *I.X.@100*

One may observe throughout the score that 13 pitches of G3 in a seven-minute work for Soprano would not be what a conventional Soprano *Fach* is expected to perform. However, *I.X.@100* for Soprano and fixed media is inspired by Xenakis's works and it is dedicated to him[25]. *I.X.@100* was premiered in Brasov at *Xenakis Festival* on October 22nd, 2022 having as performers: the author and the composer.

The Vocalists of Laurentiu Beldean's *Tekmirio*

Tekmirio is a twenty-minute chamber-work for SSAMzMzTBarB, two pianos, percussion, 1 keyboard-midi and live electronics premiered during *Xenakis Festival* 2022 in Brasov.

Designed as a Dadaist work, *Tekmirio* rejects any traditional sound value fully embracing the irrational. The work is structured in juxtaposed layers of random sounds: the first one belonging to the piano and percussion

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[25] idem pp. 71.

performers, the second one to the 8 Vocalists and the third one to the electro-acoustic component. The second sound layer of T*ekmirio*, the vocal element includes 2 Sopranos, 2 Mezzo-Narrators, 1 Alto, 1 Tenor, 1 Baritone, and 1 Bass. The first tableau, which begins after first layer of piano-percussion occurrence, mixes individual pitches of the different voices with drops without *glissandi* on non-sense wording written in English IPA. The technical challenge as well as the theatrical one consists in pushing the range of the voice outwards and creating movement not through melody but through either vocal ups or drops, voice vibration, whispers, glottal sounds, or breathing patterns. The conventional rhythm is broken and consists of irregular meters of 2-3-6-1-4-5-2-4-3 pulses which become regulated through wording by the singers' signals. Within the Vocals' layer, each voice will take its space and time to elaborate its unique form of expression via expressive speech, *Sprechstimme*, random sounds, noises, and gestures, modified melodies and use of household items such as knives or laundry dryers.

The first soprano's personal moment of artistic freedom is encapsulated in the beginning of the work throughout two architecturally designed pages of the score. While singing random pitches from B3 to B5, the Soprano moves through them with speech, *Sprechstimme*, values of pitches interrupted by measured breaks shaping a monologue of an unhappy woman which seems to strangle herself.

E.g. 5
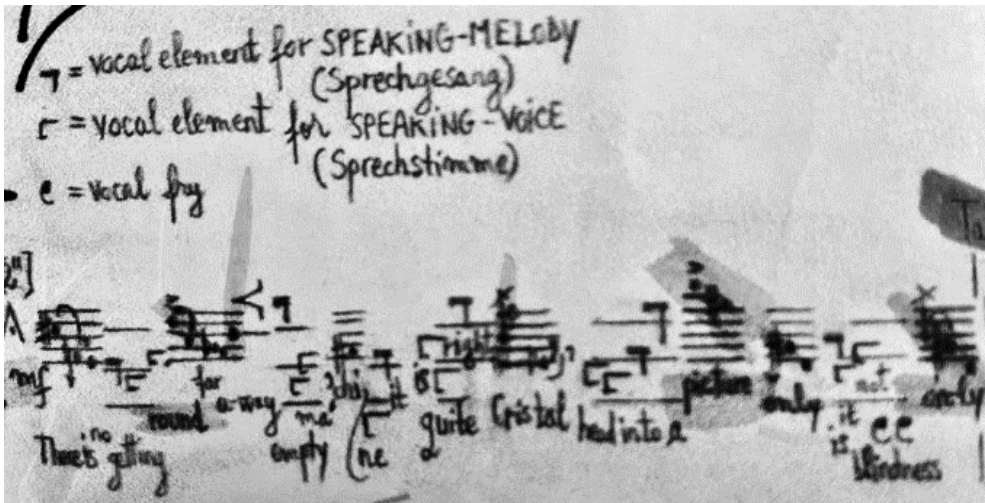
Laurentiu Beldean, *Tekmirio*, page 2, Section B, 16" 1/2 minutes - highlighted sung pitches with text

Once her absurd moment in English approaches the end, the scene is augmented through the background presence of the other voices who intertwine with speech, labial consonants and a distorted reproduction of Schubert's *In der Ferne* in the second's Soprano line. After a percussion solo moment, a cluster of the Vocals is created on similar German text: *Was mein Mond spricht*. The 8 singers are instructed in the score to follow a different meter unit: the Baritone and Soprano 1 are both on a metronome pulse of 50, the Tenor and Soprano 2 are on a 56 metronomic pulse, while A-Mz2 of 63 and Mz1-B of 69. However, this brief couples happening quite fast do not start at the same time. Again, within the vocal cluster, the wording and personal pulse in the rhythmic coupling are taken as a time signal rather than the conductor, who as a listener is also surprised by the sound effects produced. Each voice will follow its moment of non-sense free expression: the alto screams and uses numerous utensils for noise making, the tenor imitates Mickey Mouse and Donald Duck's voices and plays a guitar, the Baritone destroys some newspapers while the Bass chops the strings of a piano-box. While the entire apparatus joins in, the keyboard midi makes its presence noticed while the composer generates live electronics from his station. A rhythmic quartet of four knives contribute to the created sound texture. The mood is briefly changed with a tonal vocal quartet *O gran stupore, O gran' errore* - this time an Italian excerpt, while the S1, Baritone-Bass momentum moves independently on pedal-like pitches marked legato. Tibetan bowls are introduced to the vocal layer followed by a rhythmic Latin chanting in *Strata Alpha* and pitched noises on *A* vowel in *Strata Beta*. The climax of nonsense and absurdity is achieved, when meeting at the Gothic church, the ATBarB vocal quartet cites an excerpt from the *Trisagion Hymn* used in the liturgy of the Eastern Orthodox, Oriental Orthodox and Eastern Catholics churches. The three lines of the *Trisagion* translates *Holy God*, *Holy Mighty* and *Holy Immortal*, which are partially quoted here while the rest of the singers pick-up random French words from the page and fade out concluding the piece.

Although it may raise disagreement from conservative singers, *Tekmirio* is an experimental chamber work that will sound very different every time will be performed. Its design is meant to challenge listener's perception about music and the performance of human voice and creating a sense of surprise and break from any musical and vocal establishment.

Conclusion

Whether expressing a political disagreement (Nono's *La Fabbrica Illuminata*) or describing a mythical story (Babbitt's *Philomel*) in a chamber work; writing an opera without dramatic action and a storyline (Glass's *Einstein on the Beach*) or inventing the disembodied performance while the most humane character of the opera, Miranda suffers because of this (Machover's DATP) or chanting for spirits in an electro-acoustic aria (Crețu's *I.X.@100*) and, challenging any musical and vocal establishment in a dadaistic formula (Beldean's *Tekmirio*) brings forward the human component of this interdisciplinary area and proposed concept: the Sopranotronics. The postmodern singer learns to fuse the old with the new releasing the tension between the two of them. In the analyzed works the Soprano *Fach* is challenged: sometimes its ambitus remains open to interpretation; its colors and movement reach closer to nature imitating anything from noise, echo, sensations and bird songs while the voice must remain flexible, yet firm. The singer relates to pitches through its own instrument, whose function she must apprehend really well. The new interdisciplinary domain, which combines art and science in the physical making of it provide an innovative and refreshing vocal repertoire to contemporary performers. The Sopranotronics bring to me a restoration of a forgotten body poise and feeling, a physical force which puts the voice back into nature and regulates it to its vital parameter: natural freedom, a freedom which perhaps challenges the cultural norms and values in many of today's places; a freedom which somehow has been imprisoned in the so much made-famous Soprano repertoire.

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INTERFERENCES BETWEEN TRADITION AND MODERNITY IN THE SYMPHONIC AND CONCERTO WORKS BY ADRIAN POP – (1) THE CELLO CONCERTO

PAULA ȘANDOR[1]

SUMMARY. The present study marks the beginning of a series of analytical undertakings focused on the symphonic and concerto works by the Cluj composer Adrian Pop. Following the pieces' chronological line and keeping as a reference their common source of inspiration – the Romanian folklore – the conclusions aim to reveal the way in which the author's individuality relates to the tendencies of contemporary language, as well as the European music tradition, without overshadowing our autochthonous stylistic matrix. Starting from a carol taken from Sabin Drăgoi's collection of *303 Carols*, the discourse of the *Cello concerto* provides a masterly example of how the variational technique is applied in the processing and development of microstructural elements, whose archaic essence is preserved and amplified both at the moment of the explicit exposure of the original melody in the second part (following its „genesis" throughout the first part), and during the effervescent unfolding of the final movement.

Keywords: folklore, carol, variation, development, tradition, modernity

Adrian Pop. Originality sources and resources

The creation of Cluj composer Adrian Pop finds itself under the mark of the variety and complexity born at the junction of his inspirational sources (of which the poetic one and the Romanian folklore are prevailing) and the

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language resources used in their musical transposition, from the genre framing, textual support, to stylistic and aesthetic correspondences, techniques, and expressive parameters. His access to the universal poetic background in the original language, coupled with his own sensitivity to the classical values of naturalness, balance and beauty "in its most traditional, most beneficial, most gentle and simple terms" has found an expression, throughout the years, in masterly translations, musical-poetic embellishments, "refined sound synonyms for the lyrics of Lucian Blaga, Pablo Neruda, Salvatore Quasimodo, Christian Morgenstern, Rainer Maria Rilke, Tristan Tzara, Paul Celan, Tudor Arghezi, Alexandru Macedonski, Ion Minulescu, Alfred de Musset"[2] etc. The genres that the author considered appropriate to encompass the richness of lyrical meanings are both choral, vocal-instrumental, or vocal-symphonic, and purely instrumental.

Moreover, applying his characteristic process of revaluing pre-existing themes or works (in many cases school works or old sketches) and integrating them into new sound or structural versions, "without overshadowing their original position, but seeking a broadening of meanings, an enhancement of the transmission of the artistic message in revealing and complementary perspectives"[3], Adrian Pop has developed valuable reorchestrations, such as the *Opt bagatele pentru cvartet de coarde* (*Eight bagatelles for string quartet*) series on verses from Christian Morgenstern's *Galgenlieder* (1996) – a work awarded the Romanian Academy Prize, preceded by a version for mixed choir (1986), whose material was later included in the *Triptic* (*Triptych for orchestra*, 1998, rev. 2013). Another suggestive example is the *Mătasea și metalul* quartet (*Silk and Metal*, 2010), written almost four decades after the *Cinci lieduri* cycle (*Five Lieder,* 1973) on the same verses by Pablo Neruda, while *Fünf Liebeslieder* for voice and piano (*Five Love Lieder*, 2006) on lyrics by Rainer Maria Rilke succeeds the *Lieben* (*Loves*, 1988) choral series on the same texts and a 1997 version for voice, clarinet and piano, but is followed in turn by a version for voice and string quartet (2013). Extremely relevant in this regard is also the tripartite choral work *Les voix de la nuit* (*Voices of the Night*, 2010) on verses by Alexandre Macedonski and Alfred de Musset later expanded into a vocal-symphonic version (2016) with the addition of a fourth part and a baritone (eventually, replaced, for pragmatic reasons, by a narrator).

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[2] Țiplea-Temeș, Bianca. *"Ricorenze – de vorbă cu compozitorul Adrian Pop, la 70 de ani"* (*Ricorenze – Conversation with Adrian Pop at his 70th anniversary).* In *Muzica* journal, no. 8/ 2021, p. 18.

[3] Șandor, Paula. *Aspecte stilistice în creația camerală a compozitorului Adrian Pop (Stylistic aspects in the chamber works of Adrian Pop*). MediaMusica Publishing House, Cluj-Napoca, 2022, p. 161.

Another major source of inspiration in the creation of the Cluj composer is the Romanian traditional folklore[4], a background that Adrian Pop had the opportunity to approach ever since his studies with the folklore teacher Traian Mârza, by meeting the old ritual customs and layers. A close knowledge of the characteristics of folk songs (as a result of research and the process of collecting and systematizing the oral repertoire in our country), of the folkloric *ethos*, as well as his receptivity to the Blaga concept related to our stylistic background and space-matrix, mainly the "indefinitely undulating"[5], mioritic landscape enabled the composer to create original choral, chamber or symphonic works of folkloric essence, by using both the technique of processing folklore quotations and that of writing "in folk style".

In fact, the first acknowledgments of Adrian Pop's creative talent were made in the field of choral music[6] built on the folkloric quotation and starting from the composer's favorite genre – *colinda* (the carol). It is the case of *Vine hulpe di la munte* for mixed choir, originally known as *Colindă de pricină* (*Satyrical Carol*), whose humorous touch, skillfully transposed into writing by means of the heterophonic technique – starting from the original melody taken from the village of Treznea, Sălaj county – enchanted the audience from its first audition. Its performance by the "Cappella Transylvanica" choir at the Concorso Polifonico Internazionale "Guido d'Arezzo" in 1978, under the direction of the composer's father, conductor Dorin Pop, was awarded the grand prize in the "mixed choirs" section, doubled by the prize in the section of "folkloric reworkings", while other titles in the same choral segment of traditional carols, such as *Slobozî-ne gazdă-n casă* (1975), *Fată dalbă de-mpăratu* (1975), *Trecu-mi-şi mai mărgu-şi* (1978), have gained international recognition.

Deeply impressed by the unique technical and expressive ways of processing the folk quotation in the series of secular carols, which includes choral pieces written between 1974 and 1978, and by the symphonic work *Etos 1* (*Ethos 1*), which is part of the same sphere of the autochthonous

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[4] Local folklore is not the only traditional cultural universe accessed by Adrian Pop. In his choral creations, for example, we also find marks of Italian, Spanish or Greek folklore, along with the presence of traditional Latin or Hebrew songs. The phenomenon is more poignant in his works dedicated to the male choir.

[5] Blaga, Lucian. *Trilogia Culturii* (*The Trilogy of Culture*). Humanitas Publishing House, Bucharest, 2011, p. 141.

[6] The choral work of Adrian Pop includes more than 80 titles, either individual or grouped in series, dedicated to the mixed configuration (which predominates), male voices or equal voices – women or children. In the interview with Andra Apostu, *De vorbă cu Adrian Pop* (*Conversation with Adrian Pop*), *Muzica* journal, no. 3 / 2017, Adrian Pop talks about his natural approach to the choral genre, driven by the model of his father, Dorin Pop, dedicated and passionate conductor of the "Cappella Transylvanica" choir, and about the familiarity acquired during his years of study for the sonority of the choral apparatus.

universe, the Hungarian composer György Kurtág (b. 1926, Lugoj) consistently turned to the advice of composer Adrian Pop during the elaboration of his piece *Colindă-Baladă* (the *Ballade-Carol*), which was subsequently presented for the first time at the 2009 edition of the Cluj Modern Festival.

The Cluj composer's ability to synthesize is also unique, manifesting itself in the fusion of Romanian folkloric essences with the marks of the Western European music tradition. *Cântecele de stea* (*Star Songs*) for soprano and instrumental ensemble (recorder, baroque flute, cello, and harpsichord) written in 2006 and dedicated to the members of the Transylvania Baroque Ensemble are suggestive in this respect. Although in six of the eight parts of the work – architecturally configured according to the typology of the suite –, the composer applies techniques of valorization of folkloric quotations originating from the genre of carols (star song) and the practices that accompany the celebration of Christmas, the series is not limited only to the Romanian folkloric background, but "considers the atmosphere of Christmas in a broader stylistic perspective, worthy of the diversity of orientations that have marked the history of European culture and music."[7] We will, therefore, find fragments built in a clearly neo-baroque manner, but also a church song in Byzantine style, and a polystylist approach that "aims, more than highlighting the implicit contrast, to reveal the correspondences between highly individualized manifestations of language, which have proven, over the centuries, their perenniallity in the European, Romanian and, especially, Transylvanian space"[8].

Another example of synthesis, this time between the folkloric dimension and the new scientific methods of investigation, can be identified in *Colinda soarelui* (*Sun Carol*, completed in 1974 in the studios of Bayreuth), in which Adrian Pop "treats the popular quotation starting from mathematical models, employing a series of new sonorities, born from the osmosis of the archaic, Romanian modal language with the electronic technique."[9] Referring to the same work, the Cluj composer Cornel Țăranu appreciated in a *Tribuna*[10] article the way in which "Adrian Pop uses mathematics and probabilistic laws with ease, without ever giving the impression of dryness or of any sonic aggressiveness that would never be characteristic of him".

Adrian Pop demonstrates the same refinement in the construction of the "imaginary folklore", by configuring the "popular character" in the absence of quotations from the local repertoire. Engaging specific language techniques, such as the "intonational matrix" of modalism, symmetrical or asymmetrical

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[7] Șandor, Paula. *Op cit.*, p. 125.

[8] *Ibidem*

[9] Sandu Dediu, Valentina. *Muzica românească între 1944-2000* (*Romanian Music between 1944-2000*). Editura Muzicală, Bucharest, 2002, p. 130.

[10] Țăranu. Cornel. *Muzica tinerilor* (*The Music of Youth*). In *Tribuna*, no. 44 (984) / 1985, p. 7.

rhythmic systems, the *parlando rubato* style, improvisational spirit, heterophonic writing, original ways of sound articulation and specific timbre effects, the author renders with great suggestive power the Romanian folk universe in "new perspectives and angles of approach less explored by other authors"[11]. Representative in this regard is the piece *Țiituri* for violin and cello (2006), whose name points directly to one of the typical accompaniment techniques used in traditional Romanian fiddlers' ensembles ("tarafuri"). Here "the musical ideas are expressed with a phenomenal power of invention, and the structural conception of the work resides in the improvisational capacity of the violinists, who are able to create infinite variations by stringing them together in a polychrome tinsel"[12]. The author's ingenuity finds its application through contemporary techniques such as the organic development of motivic material and the application of the cyclical principle in the elaboration of discourse with a strong improvisatory character – based, however, on an "undeniable cohesion, logic and clarity of construction"[13], the chromatic coloring which accompanies specifically folkloric sound juxtapositions, rhythmic structures which are both symmetrical and asymmetrical, the presence of the *parlando rubato* style, the shifting of metrical emphasis, a wide variety of timbres based on effects from traditional organology and various sound articulations, etc.

> *The music of Adrian Pop could not be more in line with his personality: the same serious humor and lyricism, the same almost childlike seriousness with which he gathers and organizes his data, attesting from the beginning a substantial thinking, driven by a solid and rigorous mathematical training. The creative path that Adrian Pop has followed so far goes through different stages in terms of the treatment of folkloric material, be it the transfiguration of some formulas, or the unaltered preservation of the folkloric quotation that he treats with clearly contemporary means, as he does especially in choruses, or in the Christmas carols built by electronic means. This, in a diverse language in terms of means and concerns, which includes the wide area of music organized on mathematical calculation, music obtained on electronic bases, or the polyphonic music developed from its simplest forms to the most complex, probing into the sphere of something new that speaks directly about the originality of the composer. An originality that is unquestioned, and therefore always authentic, because his*

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[11] Silaghi, Nicușor. *Caracterul popular în violonistica românească din Transilvania* – teză de doctorat (*The Folk Character in the Romanian violin art from Transylvania* – doctoral thesis). The National Academy of Music "Gheorghe Dima", Cluj-Napoca, 2009, p. 149.

[12] *Ibidem*, p. 150.

[13] Șandor, Paula. *Op cit.*, p. 122.

various searches are centered on finding his own mode of expression, where he can then move freely, unrestrained.[14]

The works based on the folkloric quotation, as well as those written in Enescu's manner of the "imaginary folklore" confirm, therefore, the individuality with which Adrian Pop assumes the resources of contemporary composition, the diversification of working means, the full maturity on the technical-expressive level of the Romanian school that the Cluj musicologist and composer Vasile Herman[15] attributes to the inspired use of the local substratum. His symphonic and concerto works are no exception.

Adrian Pop. Symphonic and Concerto Works

If in the choral or chamber music genre, more consistent from a quantitative point of view, Adrian Pop employs both the Romanian or universal poetic sources, and the autochthonous assets, his symphonic-concertante creation seems to be entirely dedicated to the folkloric vein. This affiliation, however, does not exclude the poetic substance, which is easily identifiable in the lyricism of the popular universe and is in full agreement with the sensitive side of the author (also specific to Enescu). Making reference to the qualities of the Cluj composer, composer Dan Dediu emphasizes his vigorous compositional talent and mind "fascinated by balance, tradition and classicism", as well as the foundation of his musical vision on the compositional craft, which "manifests itself in the concern for the judicious rhythm of the syntactic categories of music within the musical discourse, in the assumption of melody as the essence of music and in the option for continuous and permanent narrative", a phenomenon also visible in "the poetic opuses *Etos I* (1976) and *Solstice* (1979)"[16].

The elaborations of Adrian Pop's concert or symphonic discourses start from folkloric carol quotations (*Cello concerto*, *Solstice*), or melodies collected and integrated in folkloric collections (*Etos I*, the *Triptych*), which are then treated by appropriate contemporary means to enhance the rhapsodic character and adjacent meanings. An analytical study of the opuses in this sector is therefore necessary to reveal and deepen the process.

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[14] Caranica Fulea, Mihaela. *Creații de compozitori clujeni* (*Cluj composers and their works*). In *Muzica* journal, no. 8 / August 1976, Bucharest, p. 9.

[15] Herman, Vasile. *Formă și stil în noua creație muzicală românească* (*Style and form in the new Romanian music creation*). Editura Muzicală, Bucharest, 1977, p. 137.

[16] Dediu, Dan. *Meșteșugarul dibaci: Adrian Pop* (*The Skillful Artisan: Adrian Pop*). In *Siluete în mișcare. Eseuri despre compozitori români* (*Moving Silhouettes. Essays on Romanian Composers*). Editura Muzicală, Bucharest, 2021, p. 178.

Adrian Pop. The *Cello concerto* (1975)

The *Cello concerto* was written in 1975, the original version (two movements performed in *attacca*, awarded the National Prize of the Institutes of the Arts that same year) being later expanded by the addition of a third movement, with some changes in the orchestration (1986), and completed in 2015. Throughout its "genesis", the work enjoyed notable performances, such as its first audition in 1975 featuring the soloist Imre Kostyák, accompanied by the student orchestra of the "Gheorghe Dima" Conservatory under the baton of the late conductor Petre Sbârcea, then the second version performed by the famous cellist Marin Cazacu alongside the Cluj Philharmonic conducted by Edward Tchiwjel, and the most recent version heard during the Cluj Modern Festival (2017 edition), presented by the "Transilvania" State Philharmonic under the direction of Horia Andreescu and featuring Diana Ligeti as soloist.

The concerto's discourse is built on an archaic Romanian melody taken from *Colinda no. 180* (*Poruncit-a poruncit*) found in the collection *303 carols with text and melodies collected and notated by Sabin Drăgoi*, originating from the village of Petreni (Pădurenilor County, Hunedoara County).

E.g. 1

The original carol theme

The display of the carol melody is, however, explicitly made only in the second movement of the concerto, after the completion of an ample process of "accumulation" of the rhythmic-melodic material with the help of cellular-motivic variations. Thus, the dialogue between cello and orchestra marks, throughout four evolutionary phases, the "search" for the carol theme, starting from the "embryonic stage of the thematic material"[17]. The employment

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[17] Pop, Ciprian Gabriel. *Dialogul violoncel-orchestră în viziunea compozitorului Adrian Pop* (*The cello-orchestra dialogue as envisioned by Adrian Pop*). In *Intersecții în componistica românească* (*Intersections among Romanian compositions*), Proceedings of the 2021 SIMN Conference titled "2021 – Intersecții în componistica românească – Mihail Jora. Myriam Marbé. Dan Constantinescu, Adrian Iorgulescu, Doina Rotaru, Adrian Pop" ("2021-Intersections

of chromatic elements and various types of writing that ensure the substance of the improvisatory character, crucial in the soloistic plan, will not overshadow the melodic pillars of the original line, articulated both by the duration pedals, in the moments of sonorous culmination, and in the figural layers.

1st Movement (*Allegro moderato*). Even from the first evolutionary phase of the thematic material (m. 1 – 28), opened by a cluster-type chordal structure in the parts of the strings and wind instruments (from the totality of which the C will be preserved in the pedal), the importance of the percussive compartment in the shaping of the archaic universe is obvious. The incisive interventions of the *Gran cassa* drum, *tom toms* and timpani, moderated along the way by the triangle, cymbals, maracas, bongos and wood blocks / temple blocks ensure the potentiation of the culminating moments – which in the first part also delineate the stages of the thematic profile, in addition to their essential role in the diversification of timbral shades.

The percussive instruments will also initiate the successive waves of accumulation by articulating isorhythmic pedals (sixteenth notes), structures on which the other orchestral parts will later be grafted as they mark, in an extended ambitus and preserving the chromatic essence, the pillars of the beginning of the carol melody (C – D – F), suspended in chordal pedals in the moments of culmination (m. 1, m. 9, m. 19). Dynamics, coupled with the crowding or thinning of the orchestral texture, play a key role in this segment, as the sudden increases amplify the tension that anticipates the first, imposing cello intervention in the second phase.

The powerful appearance on arpeggiated lines of the solo instrument, seconded by the timpani (m. 29 – 32) will give way, in the second stage (m. 29 – 57) to a free, improvisatory (*Meno mosso*, *Libero*, *Rubato*) and virtuoso discourse, consisting of a monody sporadically accompanied by some of the orchestral parts, whose role is undoubtedly to further diversify the sound effects of the protagonist instrument – resulting from the application of articulation techniques such as *pizzicato glissando* transformed into *pizzicato arpeggiato*, *pizzicato mano sinistra*, *flageole*t, *arco* or *arco gettato* – through muted sounds, delicate *glissandos* (strings, m. 35 – 36), or bright sonorous touches (winds, m. 38, m. 40). The waving line of the cello, alternating chromatic nuclei with intervallic leaps is often suspended, like the orchestral discourse of the previous segment, in rhythmic pedals (here laid to the tonic of the mode), which dominate the modal-chromatic unfolding. Also, on the tonic of the

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among Romanian compositions – Mihail Jora. Myriam Marbé. Dan Constantinescu, Adrian Iorgulescu, Doina Rotaru, Adrian Pop"), edition coordinated by Olguța Lupu, Editura Muzicală, Bucharest, 2022, p. 193.

mode is built the figurative motif α, of a strong archaic essence, based on intervallic structures of minor second and major sixth, arranged alternately, in symmetry, with descending-ascending direction. In fact, this figural motif, which will be repeated in other formal segments of the work, is initially introduced on the subsemitone – B flat, and only then transposed by ascending sequencing on the tonic B. The free style, parlando rubato, is strikingly manifested by the contrast between the speed of the "melodic arches" and the rallentando attached to the rhythmic pedals, in a totally impartial, non-defined metrical context.

E.g. 2

The improvisatory discourse of the cello. Figural motif α

The end of the improvisatory solo section and the return to the *giusto* system is made by the cello using the same rhythmic pedal structure – now on the key of C, in the lower register – which will gradually be taken over by the whole strings part, as the solo instrument evolves towards the middle-high register by sequencing the ascending β motif, culminating on a chordal structure in *sforzando* at the end of Phase II (m. 56), in which both the winds and the percussion section (cymbal, maracas, triangle, marimba) are engaged. The consistently accumulated tension, however, is extinguished soon after the climax, both by the sudden return – served by descending octave leaps – in the winds register and by the actual "dissipation" of the sound with the help of the dynamic decrease and the successive descending "slides" of the strings, articulating here an aural effect of great expressive impact, frequently found in the works of Adrian Pop in cadential moments and which can be invested with the state of stylema.

E.g. 3

Culmination of Phase II following ascending sequencing of the β motif and immediate subsequent "sound dissipation" via descending *glissandos*

The beginning of Phase III (m. 58 – 94) is marked by a short solo intervention by the cello, *Libero*, in which the sixteenth-note rhythmic pedal undergoes a gradual metamorphosis (first as a structure of sextuplets) towards the small-second oscillation, more precisely a trill explicitly notated in simple sixteenths notes, then in quintuplets, septuplets (A# - B), which will later be taken up on other notes by the flute and oboe. Significant here is the varied return of the figural motif α, as a quintolet in *all ponticello*, and its subsequent integration into an airy imitative polyphonic writing of pronounced archaic, timeless amplitude.

E.g. 4

Microstructural elements in Phase III. The varied replay of the α figural motif

Other elements of the polyphonic texture generated by the dialogue of motivic or cellular structures are the chromatic "accents" of the wind layer (flute and oboe), built in the form of anacrusis triplets (m. 60 – 67). Although inserted in an extremely low dynamic, they have a determining impact on the spatial configuration of the moment conducted in tempo *Moderato comodo*, but

also from a timbral point of view, the alternation of the two parts producing the effect of birdsong. The palette is extended by the addition of percussion, which inserts, in a more or less similar version, timbral touches consisting in sound pairings. Everything takes place on the background of pedals successively maintained by wind and string instruments, which, despite the dissonant language, succeed, together with the soloist instrument's interventions, in highlighting the fundamental of the mode, namely the B note. The first segment of the phase will end, similarly to the previous articulations, on a chord pillar prepared by the ascent of the orchestral apparatus in the high register, concomitant with an increase from *pp* to *sforzando* and through *accelerando* (m. 71 – 77).

The development towards the final climax of the third phase takes place, during the second segment (m. 78 – 94), based on the dialogue between soloist and orchestra, which variously resumes, in a more articulated setting, the sequential motif β, first displayed by the strings (m. 81 – 86), then by strings and winds (m. 90 – 94). The protagonist's layer impresses, again, by its improvisatory, virtuosic character, governed by various articulations of sound, and incisively complemented by the interventions of the timpani. The writing in the accompaniment remains mainly homophonic, with the ascent to the middle-high register achieved again through the varied β motif, played in unison or in octave intervals, on rhythmic structures alternating ternary (triplets) and binary structures. There is no lack of duration pedals on pillars taken from the carol melody (E flat, B flat), and the climax (m. 93) is consonantly built on the F sound. Unusual here is the "withdrawal" of the soloist just before the installation of the pedal on the climax, i.e., the long note, by means of descending, successive glissandos, which suggestively express the sound "deconstruction" / "disintegration".

The beginning of the last phase (m. 98 – m. 128) is supported by the "echo" of the pedal that marked the end of the previous section. On this background, the solo instrument marks, in *espressivo dolente* and with a free agogic, a dissonant intervallic line (m. 95 – m. 97), resumed shortly afterwards in a varied instance, which integrates the main steps of the original carol, marked by the string divisions into polymeter layers. The resulting effect corresponds, to a certain extent, also to a movement of sound "deconstruction" (in the absence of descending *glissandos*, however) ending with a cluster (m. 102) and concluded with a "burst" of the cello supported by wood blocks and triangle (m. 103). The structure of the phase features a mirror symmetry, the solo-orchestral discourse being, in fact, "flanked" by two polymeter moments built on the sounds of the carol melody, the first of them with a generally descending sense, the second, as we have already become accustomed to, aiming at stabilization in the medium-high register.

E.g. 5

The end of Phase III – "disintegration" / "deconstruction" of the cello sound through descending *glissandos*

E.g. 6

The beginning of Phase IV, polymetric layers in the string compartment in divisions

Keeping as a foundation the cluster resulted from the suspension of the polymeter layers from the strings, the central section of the final phase will essentially consist of a process of latent timbral "exploration", in which the rubato discourse of the cello brings back the archaic varied motif α (m. 106), then simple and chordal pedals. Everything is grafted onto the *ostinato* background of percussion (piatto, maracas and triangle), and amplified by the resonances of the two flutes that "accompany" it, in a discreet imitation, also through pedals. The archaic essence of the fragment is confirmed on the intonational level as well, with the cello line running through a segment of perfect fourths overlapping, thus highlighting a specific interval of the Romanian folklore universe, which also concludes the theme of the original carol.

The steps of the original carol are explicitly resumed in the last "period" of the final phase of Part I (m. 119 – m. 128), built in symmetry, from the point of view of writing, with the first section, namely in polymetric overlaps in the strings section, which follows, this time, a general ascending trajectory intended to prepare the climax and the final chordal pedal. Contrary to expectations and the usual mobility towards the medium-high register, the "climax" of the stage occurs in *pianississimo*, a nuance that facilitates the auditory reception of the ancestral vibrations, but also the unprecedented intervention of the bells, announcing the long-awaited appearance of the carol theme. Not missing from the palette of timbral effects is the *glissando* for the concluding gestures, this time articulated by the accompaniment apparatus and completed on a *vibrato* pedal, but still on the cellos portative.

2nd Movement (*Molto andante*). The first full exposition of the carol melody, "in almost original form, played by the solo cello in a unique combination of sound and distant flageolet, with slightly distorted contours and rhythms, ornamented with dreamlike glissandos" [18] is made in the beginning of Part II (m. 129 – 271), constructed as a theme with variations – eleven
in number – arranged, according to Ciprian Gabriel Pop, in "two waves, delimited by the fifth variation – of the solo cello." [19]

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[18] Pop, Adrian. *Concerto for cello and orchestra*. Presentation U.C.M.R.
[19] Pop, Ciprian Gabriel. *Op cit.*, p. 195.

E.g. 7

The first explicit statement of the carol theme, with the beginning of Part II

The **1st Variation** (m. 137 – 151) takes up the tempo (*Lo stesso tempo*) and the incipit of the carol theme, which is initially set out in a heterophonic overlay, and then during the segment, its melodic cells appear in polyphonic dialogue or polymeter textures. Dynamics are kept in a reduced nuance as the strings partition articulate their interventions either in *sordo* / *senza sord*, *sul tasto* or *ordinario*. The abrupt rise at the end of the section resembles the configuration of the cadenzas in the first part, only on a reduced scale, being prepared by gradually ascending lines of chords arranged heterophonically.

The **2nd Variation** (m. 152 – 156) takes over the polyphonic writing of the previous one, but increases the flexibility in the arrangement of the cells originating in the carol melody. Although shorter in size, it provides the background for a strong amplification, with the harp and the F horn interventions bringing a significant contribution both dynamically – by gradual amplification and the *sforzando* accents – and in emphasizing the harmonic dissonances. In fact, in addition to the cellular units and second oscillations that dominate the orchestral texture, towards the end of the section we also distinguish the concluding phrase of the original melody, exposed with very slight rhythmic variations by the horn (m. 146 - m. 149). The transition to the next segment is made by the cello, in *precipitando*.

The **3rd Variation** (m. 157 – 170) increases the tension on the background of a homophonic writing based on the succession of harmonic pillars in clusters that the orchestra (except for the harp) builds up, compensated melodically by the incisive interferences of the cello. An important role in the amplification is played by the percussive section, represented by tom-toms and *gran cassa*. After reaching the climax in m. 169, the solo instrument will ensure, in *calando molto*, followed by a highly effective ascending *glissando* also taken up by the harp (m. 170), the transition to the next variational segment, very contrasting in terms of orchestral configuration, as well as the attitude of the solo instrument.

The three *Molto Andante, quasi lento* bars of the **4th Variation** (m. 171 – 174) transport us, once again, into the idyllic world of the village animated by birdsong, the figuration in which the flute and harp engage alternatively, together with the clarinet trills – then suspended in pedals – acquiring a pronounced degree of evocativeness. On this idiomatic support, the cello marks, in an extremely homogeneous course, in *mp dolce*, the steps of the concluding phrase of the carol melody, keeping the same modal center on C. The compression of the orchestral apparatus to chamber dimensions, perfectly justified by the finesse and diaphanous sonority of the fragment, finds its natural continuation in the following variational fragment, intended exclusively for the soloist instrument – with a cadenza aspect – which marks an axis in the sequence of the evolutionary process, being succeeded by a gradual return to the ample configuration until the end of the second part.

E.g. 8

The augmented display by the cello of the concluding phrase of the original carol melody. Birdsong figurations by the wind instruments

Thus, the ***5th Variation*** (m. 174 – 180) is entirely dedicated to the cello, free to unfold its *rubato* discourse and, at the same time, to exhibit its multiple technical capabilities (in the first phrase, m. 174) through sound articulations ranging from accents / echoes in *pizzicato* to *glissandos* and melodic arches with refined exchanges between *arco* and *ponticello* touches. In the second "phrase" (m. 175 – 180, *Adagio meditativo*), the soloist highlights, in a pronounced lyrical manner, through overlapping double pedals, steps of the beginning of the carol melody, added as a third – chordal – and wider "arch" is outlined by its melodic climax on G flat in the two-line octave and the return to the starting point – the C in the great octave. There is no lack of ornaments here either, manifested prevalently by melodic oscillations of diminished octave (m. 178) or minor third (m. 179), which lend the discourse a strong improvisational character.

E.g. 9

The solo, quasi-improvisational cello discourse. Melodic / chordal "arcades" built on the steps of the original carol

The **6th Variation** (m. 181 – 188) initiates the reprise of the orchestral accompaniment in a subtle manner, by bringing the cello-bass couple into an extremely static, reduced in intensity (*pp*) chordal background in the lower register, as the cello continues its variations of the carol theme in the same *Adagio* tempo, alternating between *ordinario* and the *al ponticello* articulation, with unusual sound effects. The intervention of the cymbals at the end of the section successfully complements the timbral palette of tragic resonances running throughout the 8 bars of the variation.

The display of the carol melody in the **7th Variation** (m. 188 – 196) is done through *pizzicato* overlaps, interrupted by anacruses, then alternations between *pizzicato* and *arco* segments. The diaphanous and dynamic discourse (not only because of the rhythm, but also due to the variety of the timbral palette) is complemented by the unusual presence of bells and horns which announce, fulfilling their specific function, the adoption of the pointillistic writing in the following variational segment.

The **8th Variation** (m. 197 - 210) is built on pointillist writing and the *Klangfarbenmelodie* technique, the timbral variety being facilitated by the reduction of the metric-rhythmic parameter which appears concentrated in isorhythmic layers of semiquavers (percussive apparatus) or quavers (strings). The protagonists of the moment are certainly the percussion instruments, placed in dialogue via crusis or anacrusis structures, while the string instruments articulate the melodic dimension of the fragment through discrete sound points, in *pizzicato*. The cello, on the other hand, is responsible for the long-duration pedals which, together with the flute-clarinet couple, maintain the "support" for the entire discourse. The harp brings an unusual effect, with its brief *glissando* accents that provide reference points to the discreet yet diffuse amalgam of sounds.

The pointillist texture then gives way, in the **9th Variation** (m. 211 – 231), to the dialogue of trills between the solo cello and the string parts, occasionally enlivened by short rhythmic-melodic figurations. The resulting free polyphony can be likened, once again, without the risk of making too much of a mistake, to the idyllic birdsong found, in other timbral and technical guises, in earlier moments of the work (Phase III in the First Movement, Variation IV in the Second Movement).

E.g. 10

Pointillist texture in the 8th Variation and the trill dialogue in the 9th Variation

The **10th Variation** (m. 232 – 253), in a livelier tempo, engages the whole orchestra in a homophonic writing, articulated in *pizzicato* (strings) and *frullato senza suono* – "without sound" (woodwinds), accompanying with anacrusis rhythmic pedals the incisive interventions of the solo cello, which covers generally ascending lines in a *sempre tremolo* (*usual* or *al ponticello*). The maracas have a striking effect. The tension is enhanced by the dynamic amplification, the slight acceleration of the marimbaphone, and not least by the addition of the *gran cassa* drum to the orchestral apparatus, successfully preparing the outburst in the next segment.

The tension reaches its paroxysm in the **11th Variation** (m. 254 – 271, *Molto allegro*), introduced by a sudden acceleration of the marimba (m. 251 – 254). The cello outbursts, driven by appoggiaturas are followed, in the same spirit, by violent increases on the ascending third leaps and the pedals in the wind section (horn, clarinet, bassoon) – which again take on the aspect of a "signal". The climax of the fragment will be marked by the percussive instruments, which also provide the launching gesture for the last, rapid movement of the concert, "a lively continuation of the previous moments of variation, with cellular processing of the musical material exposed in both the first and second parts, resulting in a quasi-12th variation."[20].

3rd Movement (*Vivace e giocoso*)

Continuing the evolutionary process of the entire discourse of the *Cello Concerto* and keeping microstructural elements of the original carol as generative sources, Part III brings, through its writing and expressive characteristics, relying on an extremely alert tempo – *Vivace e giocoso* –, a replay of the main techniques already found in the preceding phases (Part I) and variations (Part II), in a much amplified – rhythmically and melodically – version.

The interplay of the solo instrument and the orchestra here takes the form of a *perpetuum mobile*, perfectly grounded by the accumulation of energy up to this point and by the architecture of the three parts linked by *attaca*, compensating through contrast the diffuse aspect of the first movement. The forms of the writing and the timbral configuration make it possible to delineate four main phases here as well.

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[20] *Ibidem*, p. 197.

Making full use of the cello's agility, Phase I (m. 272 – 311) assigns to it the melodic foreground, complementing with two figural lines: of the flute – *piccolo* or *grande* – and the marimba, disrupted, in "strategic" moments, by rhythmic or lasting pedals and unusual timbral accents resulting from the application of various sound articulation techniques (*pizzicato*, *frullato*, *glissando*, *tremolo*). The pedals keep their defining status in the cadential moments. Percussion instruments and woodblocks, which faithfully mark the basic rhythmic unit, in this case semiquavers, have a significant contribution to maintaining the motricity.

There are also jazz influences in the economy of the improvisatory discourse, identifiable on the cello by the shifting of the metric pulse generated by the uninterrupted repetition of a melodic cell of three tones (m. 294 – m. 296, B flat – A flat – C) on a binary isorhythmic structure, in semiquavers. A few bars later (m. 306 – m. 311) we hear a flute displaying its animated line – consisting of simple quaver series and quaver triplets – in *frullato delicato* with *slap tonguing* at the end, a timbral effect typical of the American style which, although it can be spotted in other moments of the concerto, independent of the jazz essence, here shows a clear connection with the previous soloistic moment of the cello. The first phase ends after reaching its climax on dissonant pedals (B – C) in *sforzando* on the winds and their cluster replica (D flat – D – E flat – E) on the strings, with the descending *glissando* of the cello (here in combination with *tremolo molto serrato ed intenso*), a style associated with multiple cadential gestures belonging to Adrian Pop.

E.g. 11

Marks of jazz style in the cadence of the first phase. A theme (cello)

The second phase (m. 312 – 362) brings back the "woody", airy effects of the accompanying layer, which in the string section is built up by means of ascending sequencing of chromatic bi- or tri-chordal cells (violin & cello) and with the help of rhythmic pedals (violin & double bass), in *staccato* articulations – *arco al ponticello* or *col legno battuto*, which provide a discreet *ostinato* background as the solo cello enters into a free effervescent dialogue with the marimba, then with the piccolo flute. One can also note the presence of a well-defined melodic plan, albeit with strong improvisatory tendencies, on the cello (m. 317 – 333), then taken up at the distance of the augmented fourth / diminished fifth, by the piccolo (m. 342 – 358).

E.g. 12

**Melodic plan a (cello) and its replay by piccolo flute (m. 342)
at augmented fourth**

In Phase III (m. 363 – 416) the texture of the strings in the accompaniment layer is rhythmically processed by increasing the basic value from quaver to crotchet, with crotchets or dotted crotchets interspersed in syncopations and contretemps syncopations, while sound effects include combinations of *pizzicato*, *tremolo* and *arco al ponticello* (violins) or *pizzicato* and ascending / descending *glissandos* on double basses. All the string parts are engaged in divisions, and the metrical and rhythmic variety of the layers is embodied by a complementary structure. A second well-individualized melodic line emerges, distinguished above all by its punctuated rhythmic structure, stated two times by the oboe (m. 363 – 373 and m. 375 – 385) before being exposed by the solo instrument (m. 387 – 397) and resumed in a slightly compressed version by the violin divisions in an imitative polyphonic texture (m. 399 - 405).

E.g. 13

Melodic plan *b* (m. 363, oboe)

The dynamic rise prepares, along with the generally ascending chromatic lines found on strings and winds, the climax of the phase marked by long, clustered pedals, recurrently used in the endings of the previous articulations. The only exception is brought by the string divisions (viola, cello and double bass) which maintain their homophonic and airy discourse in a continuous *crescendo*.

The last amplification wave, in Phase IV (m. 417 – 521), is fully manifested in dynamics and tempo, as well as in writing and orchestral configuration. Keeping the construction patterns with which, the listener is already familiar, the opening of the segment is assigned to the solo instrument, whose speed and technical abilities are again brought out during the 8 bars (m. 417 – 424), marked by a certain freedom (*Alquanto libero, ma sempre tempo vivo e strepitoso*). With a decisive effect in triggering the final gesture, the resuming of the incipient motif of melodic plan b, presented in the previous phase, is done in a varied manner, fractioned by measures of pauses that separate the dramaticism of the first cell (m. 421), acted in *forte drammatico*, from the *dubitativo*, hesitant piano of the second cell (m. 423).

E.g. 14

Varied replaying of theme b – incipient motif

Then, adopting a chamber formula, the orchestral apparatus integrates the marimba – with a figuration based on the small second oscillation – and the harp – with chromatic ascending glides, while the cello continues its undulating line that brings back the archaic α motif (m. 437, m. 442), alternated by accents in double and pedals.

E.g. 15

Varied replays of the archaic motif α (m. 437, m. 442) on the cello

For the last time, the symphonic apparatus is restored to full version as the strings engage, in divisions, in a frenetic free polyphony achieved by overlapping melodic ostinatos (in the strings) – deduced by variation from the β motif used throughout the cadential sections of the first part of the work – and strict or free imitations between divisions of the wind section. The motivic segments follow an ascending sequencing. We are thus witnessing the emergence of a specifically baroque writing style, absorbed however by a chromatic modal system, in which the resulting complementary rhythms – with semiquavers as the basic unit – comprise a varied timbral palette. At the center of the constant amplification is the percussive apparatus, strongly energized melodically by the marimba, and playing a decisive role in anchoring the climax of measures 479 – 484.

E.g. 16

Polyphonic layers in strict / free imitation
Overlapping ostinato figures (strings)

The marks of the Baroque style are also preserved in the last interference of the solo instrument, which sketches a moment of latent polyphony (m. 484 – 504) in a basic version, built by the oscillation of the upper leading of the tonic (C) or of the dominant (G), thus reiterating the modal-chromatic context. Moreover, the oscillation at the lower or upper leading notes is a frequent occurrence in the cello's solo moments throughout the work.

Then, the varied return, in unison (m. 505 – 510) of the final cadence of the original carol, transposed, however, to the key of C and found in strict imitation on the strings, the replay of the general ascending melodic figures derived from the cadential motif β, prepare the stabilization, after a pronounced slowing down, on the C tonic marked in *fortissimo*, in the new *Maestoso e pesante character* requested by the composer for the last two bars of the concerto. The rhythmic pedals, so intensely used throughout the work, are also present in the concluding gesture are.

Conclusions

The first work written by Adrian Pop in the symphonic-concertante genre and, moreover, the only opus for solo instrument and orchestra created by the composer to date, the *Concerto for cello and orchestra* (1975) reflects a technical and stylistic approach strongly individualized in relation to the folkloric source and the manifestations of contemporary trends. Its inspiring subject "belongs to knowledge – at the level of research, but also at the level of emotional attitude"[21] – of the autochthonous background, the melody at the basis of the work and "subjected to a variational labor in a wide range of procedures"[22] having its origin in the Hațeg region, in a "carol for a young girl" collected by Sabin Drăgoi and included in the *303 Carols* collection.

The ways of processing the original material make equal use of the technical and expressive possibilities of the soloist instrument – directly highlighted by a complex writing of great virtuosity – and of the accompanying orchestra, engaged in multiple roles and configurations as it supports or dialogues with the cello protagonist, keeping in the foreground the intrinsic values of the folk melody, which the composer "leads to a discourse of a developing type, based on continuous melodic and rhythmic variation."[23]

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[21] Constantinescu. Grigore. *Al 23-lea Concert dezbatere* (*The 23rd Concert debate*). In *Muzica* journal, no. 5 / 1976, p. 30-31.

[22] *Ibidem*, p. 31.

[23] Herman, Vasile. *Formă și structură în Folclorul muzical românesc – Preliminarii la o estetică a muzicii populare românești* (*Form and structure in the Romanian music folklore – Preliminaries to an aesthetics of Romanian folk music*). MediaMusica Publishing House, p. 4.

The three movements of the concerto are developed in *attacca*, ensuring, through the evolutionary and variational principle, the process of accumulation and processing of the carol melody, starting from its cellular elements – the melodic pillars, which in the first part are outlined during four phases of successive accumulations and culminations into clusters, making them recognizable rather in the auditory "subconscious", as the archaic universe of the "genesis" is highlighted through various compositional parameters: the modal-chromatic universe, the prevalence of duration or rhythmic pedals – which will be maintained throughout the work, the various techniques of sound articulation in the soloistic or accompanying layer, the wide timbral palette, the motivic entities α (essentially archaic) and β (cadential), the *rubato* moments, etc. We therefore witness, in the first movement, a "prefiguration" or "exposition" of the components of the concerto discourse of the whole work and, subsequently, the "deduction" of the macrostructure from the microstructure[24], as the variation series in Part II continues the "exploration" of the carol melody essences, after its display in almost original form. Gradually, the lyricism and idyllicism of certain moments is replaced by the effervescence and energy that reaches its climax in the final movement, described by the composer as the "final variation", whose establishment as a third part imposes itself "in a natural way"[25].

The cadential moments play a determining role in the structural plan, which besides the concluding motif of the carol melody – mostly employed at the end of some segments following the exposition of the full theme –, they also feature their own conclusive motifs – β – built by ascending sequences and preparing the climax moments from the first movement, or the gesture of "sound deconstruction" by individual or general glissando in the strings section, a gesture intensely used by the Cluj composer and of great effect. In addition to motivic or timbral entities, the rhythmic or duration pedals, often associated with dissonant or cluster chordal structures, play a significant role throughout the concert. Moreover, the value of the cadential material in the Cello Concerto is reaffirmed two and a half decades after its completion, as the composer integrated it into the piece *Cadenza for solo cello* (2000).

As for the relationship created internally between the phases or variations of a movement, it is often based on the dynamic and writing contrasts generated by the transition from the dramatic, sonorous endings to the often soloistic or chamber-like incipits of the sections, on the differences in timbre, sound articulation, or character (identifiable in Part II). There is no

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[24] A fact also confirmed by the composer in *Concerto for cello and orchestra*. Presentation U.C.M.R.
[25] *Ibidem*

lack of symmetry, even mirrored in the last phase of Part I, initiated by a generally descending polymetric layering and concluded by a generally ascending polymetric overlapping preceding the movement's final cadence. In general terms, however, as we are dealing with a continuous evolutionary process, the formal sub-units follow a progressive, accumulating path whose climax coincides with the end of the movement, the last part of the three reaching its maximum effervescence through the polyphonic writing in which the whole orchestra is engaged.

In accordance with the specific stages of the variational and developmental path, the writing presents itself in numerous aspects, from monody or accompanied monody to free, imitative polyphony, simple or layered ostinatos, discrete heterophonic, pointillist or polymetric textures that highlight the "resonances" of the cellular or motivic components of the original carol. The figural-cellular basis of the discourse (without overshadowing the motivic elements) thus allows for a unique synthesis between folkloric essence, modern language techniques and stylistic marks of musical Baroque, especially in the last part of the work, when the parts of the orchestral apparatus claim their individuality in a final stretto - a gesture specific to polyphonic forms. The Baroque dimension is, moreover, decisive for the "stylistic matrix" of the Cluj school in the second half of the 20th century, "configured at the intersection of tradition and modernity, materialized by a «neo-Baroque ambience»"[26], about which Bianca Țiplea-Temeș states the following:

> *The reference to the Baroque style represented for the Cluj school of composition a way of experimenting with new artistic forms of synthesis, in search of a cultural identity. Far from proposing an absolute innovation, the composers of Cluj in the second half of the 20th century wanted a solid anchoring in the past and resorted to a reinterpretation of the Baroque musical values, configuring them, giving them a modern, personal dimension, in an attempt to create a musical poetics of compensation. The result was the establishment of an interlinguistic space that aimed at a compatibility between a structuralist discipline of thought and an autochthonous musical vocabulary, thus placing the Cluj school of composition in a point of balance between Baroque and Modernism.[27]*

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[26] Șandor, Paula. *Op cit.*, p. 13.
[27] Țiplea-Temeș. Bianca. *Creația muzicală și idiomul baroc. Studiu de caz: „Fantasia e fuga sulle pedale per organo" de Dan Voiculescu* (*The musical creation and the Baroque idiom. Case study: "Fantasia e fuga sulle pedale per organo" by Dan Voiculescu*). In *Lucrări de muzicologie* (*Musicology Papers*), vol. 26, no. 1 / no. 2, MediaMusica Publishing House, 2011, p. 45.

Another way of highlighting the archaic "resonances" of the original carol is through the timbre and variety of sound articulation. In solo terms, this is the main resource in rendering the improvisatory character and agility specific to the lutenists, the cadential moments, often in *rubato* style, but also the accumulation segments featuring a multitude of effects, successive or even concomitant: *pizzicato*, *glissando*, *flajeolet* – with a sonority appropriate to the exposition, for the first time, of the carol melody at the beginning of the second part, the alternation between *al ponticello* – *ordinario* or *pizzicato* – and *arco*, the tremolo and the appoggiaturas with an important role in increasing the drama brought by some phases of the discourse. The complexity of the cello's writing betrays a good knowledge of its technical and expressive capabilities, a knowledge acquired by the composer not only in theory, but also in practice, Adrian Pop having studied the instrument privately, before becoming a student of the Cluj Conservatory. The difficulty of the solo performance also leaves room for lyrical or idyllic moments that complete the image of the Romanian folkloric universe, embodied in the perimeter of the village and its ancient customs. As for the timbral dimension of the orchestral apparatus, it is no less exploited. We find it both in the "chamber" version – at the end of the first part, throughout the series of variations in the second movement, and in the fourth part – with an essential role in providing timbral accents, an unfolding "ison" for the solo cello, marking either incipient stages or intermediate stages in the amplification of the discourse – and in the almost complete version, during the concluding and cadential moments. Aware of the determining role of each orchestral component, the composer also reserves for them brief moments or entire sections of sound predominance. The string division is distinguished not only by the special effects it displays along the variational trajectory (significant in this respect is the 10th Variation in the second part with its anacrusis *pizzicato* intermittences, but also by the luminescent layers of *ostinato* that it provides during the first two phases of Part III), but also by its role as a binder of the fragmentary or eccentric discourse of the cello, the discrete length pedals contributing substantially, at times, to the shaping of the spatial and modal-chromatic dimension of the sound universe. Their obvious affinities with the technical and expressive nature of the solo instrument also provide them with the necessary capacity to amplify the lyrical or dramatic ethos they cross.

The contribution of the percussion instruments is revealed from the very beginning of the work, when rhythmic interventions provide a natural impetus for the successive appearances of the other parts in rhythmic pedals, so that later they maintain their role in dynamic amplifications, in the preparation of key moments, or in character segments (the first explicit appearance of the carol melody is announced briefly, but in a symbolic way,

by bells at the end of Part I / beginning of Part II, the big drum contributes to the anticipation of climaxes in clusters, the triangle and the maracas enhance the archaic essence of the static section, dominated by the α motif in the last phase of Part I, the marimba and wood-blocks enhance the motoric but also jazzy character found in the last movement etc.).

As for the wind players, their importance in extending the orchestral ambitus (often covering the medium-high register in the moments of culmination), in building the polyphonic or idyllic moments of birdsong (when the archaic α motif acquires new, brighter resonances) or in the articulation of figural, ornamental layers is defining. In addition to their organic integration into the orchestral sonority, we also observe the fulfilment of specific functions in the discursive economy, such as the appellative function (in the horns) or the insertion of specific marks of jazz style, such as the slap-tonguing *frullato* of the Flute grande, in the final movement.

The musical language falls within the modal sphere, taking over the structures of the original colinda, but the use of cellular and figural processing in the decomposition and "recomposition" of the source melody provides the composer with a proper environment for configuring new sonorities, generated by the superposition of chromatic elements. The refinement of the resulting modal-chromatic universe resides in the fact that, although generously used in the form of leading notes, changing tones (pieni) or even in dissonant / cluster-like chords, the accidentals do not cancel the original folkloric essences, both tendencies being integrated in a masterly synthesis of tradition and modernity.

The tempo, dynamics and agogics are also resources intensively exploited by Adrian Pop throughout the concert, as evidenced by numerous indications meticulously stated in the score. In fact, the virtuoso discourse of the solo instrument is not only based on the varied rhythmic-melodic lines, "affected" by the multitude of sound effects specific to fiddlers' art, but also on agility, the speed required in sudden changes of nuance, the omnipresence of accents, the adoption of the *parlando-rubato* style which, however, often brings along specific requirements, intended to translate exactly the technical and expressive intentions of the composer. On a macro-formal level, one can observe the transfer from the slightly fast tempo of the first part to moderated or slow movements during the later phases (in most of the variations of the second part), with a gradual return to Vivace. We can therefore conclude that Adrian Pop's *Cello Concerto* is quasi-"adherent" to the established *fast-slow-fast* structure, independently of the three movement's dimensions initiated in the attacca and presenting numerous other deviations, assimilated, however, naturally in the series of articulations strongly individualized and built on a figural and cellular basis.

A keen recipient of contemporary compositional trends and a passionate connoisseur of the folkloric source, which he approaches with scrupulousness, Adrian Pop presents in his first concert work an example of fusion between tradition and modernity worthy of national and international recognition granted to him throughout his subsequent creation. Keeping in focus the artistic message and the expressive component that justifies the composer – performer – receiver relationship, without losing sight of the rules of balance and naturalness, the Cluj composer shows with ingenuity, along the evolutionary path that he develops in accordance with the source, various technical and timbral solutions that confirm both the individuality and the relevance of Romanian folklore in the landscape of universal music culture.

Translated from Romanian by Paula Șandor and Roxana-Paula Huza

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BOOK REVIEW

THE BOOK OF A THOUSAND IMAGES AND MEANINGS
[Pascal Bentoiu, *Imagine și sens* (*Image and meaning*), Bucharest: Eikon, 2023]

It was only after I read the entire volume did I understand that the title Image *and Meaning*, which the author gives to his book, should also be accompanied by a subtitle – *The Book of Revealed Mysteries*. For me, this is the only way such a title can be deciphered. And understanding requires analogies. As many. At first, the thought took me to *The Hero with a Thousand Faces*, the famous writing of Joseph Campbell, because there it is also about the images and meanings of a single reference, albeit a mythological and archetypal one. I wouldn't have ruled out *One Thousand and One Nights* either, where Scheherazade acts narratively on Padishah Shahriar's imagination, converting him to empathic humanity. Exactly as Rimsky-Korsakov presents the two in the first part of the famous symphonic suite. In a second sequence, I thought that in the case of music, the phrase image and meaning get a relevant analogy in the binomial form and content and further – structure and expression. I also assumed that it was about the images and
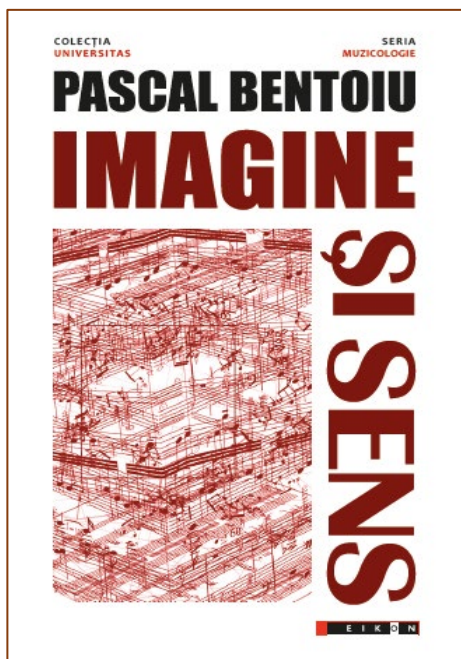
meanings of the music, not even the same, from the consciousness of the receiving audience. How else? But no. It was about much more. The seed of the future revelation was planted for me from the very first pages when I understood that in the same way that when listening to a symphony orchestra, I hear three „choirs" accompanied by percussion, so also when, for example, I listen to a symphony, I perceive the synchronous interference of several kinds of music. A „choir" in several voices, in several images, synchronously broadcasting several meanings of the same musical material.

The first would be the music housed by the composer in the score. A simple graphic image of portables infused with many varied notes. That is, the graphic image of the composer's a priori sound intuition. And with infinite possibilities of „reading" even by one person. The second music appears directly through the performer's voice or hands. Live music, acoustic, sonic, ... invisible. Music as a phenomenon and event. And without any explicit reference to something objective, or tangible. And barely a third is the music accumulated in the listener's consciousness. Following music that is essentially unique and thus personal. Like the first two. A mind-boggling infinity of images and individual meanings of the same interpreted work. Or, I would add a fourth – the music of the combinatorial and analytical game in equal measure from the evaluative imagination of a musicologist. And by no means is this a metaphor.

The key to reading and, implicitly, understanding, is offered to us through a real "cascade" of well-hidden questions precisely on page 78:

„...by what mechanism does this sound flow determine in the receiving subject the intuition of which meaning."

And he continues already on page 79:

„...how can a meaning come to be embedded in a physical (acoustic) structure?". In other words, how does the composer manage to incorporate one or more meanings into an articulated sound structure, and, equally, how is it possible for the latter to incite a sense of meaning in the receiving audience?"

I consider these two situations mysterious, and Pascal Bentoiu resorts to „disenchantment" with an admirable and coherent argumentation, demonstrating that what in musical Romanticism was considered to be the transcendental object of art as religion, nowadays turns out to be, giving hyperbole and emphasis aside, the subject of science that is human psychology. And the answer to this „riddle" is very simple, no matter how

trivial it may seem: analogy. And even more, since any musical composition operates primarily through mnemonic accumulations, and thus activates the entire available memory, the storehouse and, library is saturated with an infinity of analogies not always exposed, however, on the surface of consciousness. Consuming the time allotted for its unfolding, music simultaneously uses it to accumulate in memory. And as a necessary tool for „refreshing" perception serves attention, which Haydn himself, according to the anecdote, stimulated in a very original way, as it follows from the very title of Symphony no. 103, in E-flat major (Hob. 1:103) – *Paukenwirbel – With timpani beats* (1795), where the shock of sound intensity produced by the percussion awakened the audience (some literally) to the reality of the performed work.

And Pascal Bentoiu intervenes with the argument that the perception of music does not happen in perfect continuity, but in a sequence of phases (page 21). But of a subtle finesse, downright „neurosurgical", is the observation regarding the specific way in which memory interacts with attention:

> „memory will make certain stops to regroup into a unique image of a traveled route (that is, absorbing sound accumulations of a joint – editor's note) will necessarily be those places where attention is least required".

Useful observation especially for composers, but also for performers, music event critics, musicologists, and the public. Because this is the only way to reveal the pulsating or, in other words, respiratory and, therefore, the alive character of both perception and especially of the musical work itself. And only in this way is the surprising image of a musical composition revealed as a tool for attention manipulation. Like a desperate dialectic between monotony and chaos, searching for only one possible path forward on the razor's edge of efficiency. It could be said, not without humor, that in formulating the famous cut, Ockham was not alien to certain characteristics of musical thought.

So, a volume on the psychology of perception? Psychology of musical audition? One of the finest matters, whose mystery is raised to the power of the invisible „materiality" of music. Or, perhaps, is it a book about the psychology of the act of composition, and in general a very detailed exposition of what might be called the logic and psychology of musical composition? The answer is just as simple: all of these, all together, but displayed in an accumulative gradation designed very effectively.

Or here the author's narrative style speaks for itself, even by being inclusive, it is explicitly orchestral and polyphonic, mobilizing both the concept of time and the concept of space, in the edification of the image (mental) and meaning (associative) of music. Both constitute themselves as

coordinates and organic analogies of the receiving conscience. And the thinking of music reformulates them in its characteristic way, acting in at least two planes, as formulated by the French philosopher Henri Bergson – the first of time-space, ontological, and the second of time-duration, psychological. From Newtonian objectivity (the structure and acoustic form, performed, of the musical composition), a stable one, to Einsteinian relativity (the images and meanings activated in the public's consciousness), a fluctuating one. This is how I justify and legitimize the title of this preface – *The Book of a Thousand Images and Meanings*. This is how the composer Pascal Bentoiu reveals them, one by one.
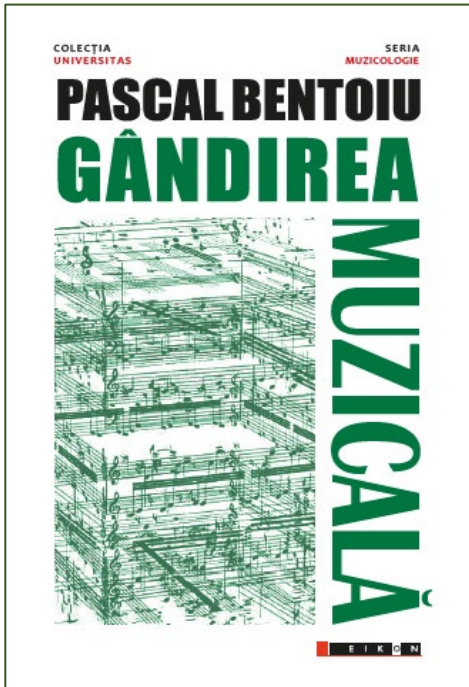
As can be seen from the *Table of Contents*, the body of the text consists of three parts. The first part – *The image*. The second part – *Meaning*. And the third part – *Incursion in concrete*. Attention is drawn to the quantitative content of each part, structured in a descending progression: 9 (Image) + 8 (Meaning) + 7 (Incursion into concrete) constitutive subchapters. As if in a perfect analogy with the kind of metro-tectonic analysis of a musical composition, where the indivisible unit is a tact, that is, a measure, of the musical text. Moreover, the second volume of this cycle – *Gândirea muzicală* (Musical Thinking) – is made up of ten (10!) chapters, a number that completes, placing itself at the top, the descending numerical string from the first volume.

But whatever the numerological meanings, since they could be speculated, the relevance of the analysis would be insignificant. Instead, it is worth noting the consequence of the three parts as a progression from the abstract of the *Image*, through the logic of *Meaning*, towards the objective, concrete finality of the *Incursion*. Correlating the two strings it is obvious that the number of subchapters is greater, the more abstract the concept analyzed. And invoking the explicitly musical logic of the narrative, the convergence of several ideational „partitions" in a single hermeneutic „score", I cannot help but appreciate the yield, i.e., the efficiency, of each phrase, formulated, which ultimately determines an impressive cohesion of the entire text.

Among the mysteries of the first part of the text – *The Image* – I will highlight only two ideas: the first, the psychic substance, and the second, the double character of the musical image. To be read very carefully. First, however, the oxymoron (that is, the paradox) of the relationship between the visual and static regime of the image (!) and the invisibility with the dynamism of music appear explicitly mysterious. The plot of the narrative is amplified starting from the dynamic character of the music. That is, an evolutionary-expansive one, and hence the question: how much image reaches the auditor after the main theme of the Exposition of a Sonata? Because there is Treatment, Reprise, and an eventual Coda? Each with its images. How is each image constructed, how does it evolve and ultimately how does the global image of a musical composition integrate into consciousness? How do we separate the image of the structures from the image of the accompanying experiences? Whose image is it: the composer's thinking, the performer's, the score, or the imaginative „mess" in the audience's mind? And what would be the difference between image structure and image configuration? All the answers are to be found in the text, carefully formulated by the author in the last two sub-chapters – *Image characters*.

The second part – *The Meaning* – is treated with more pragmatism. In other words, claiming a much more advanced concreteness compared to the image, the query is not much different. And this is because the traditional acceptance of meaning is a notional one, but what about the non-objectivity and an obvious non-referentiality of music? A second „floor" populated with paradoxes. Is meaning synonymous with content? Just as an image would (would?) be a synonym for form? And in this case, hypotheses find an argument that turns them into certainties. Subsuming both concepts, the author observes:

> „...the only criterion by which we can judge the musical work is its ability to engage the listener's attention and memory and thus communicate a meaning to him (...)."

The third part of the text – *The Incursion in Concrete* – has a double meaning. The first is a demonstration of the application of the concepts of image and meaning but in the syntagmatic form of the title of the first subchapter – *Musical consciousness*, which can also be understood as an anticipation of the second volume of the series (The Musical Thinking). The mystery persists because again it is a question of differentiation (common consciousness versus musical consciousness) and evaluation by specificity:

„...musical consciousness has within its horizon first of all a greater or lesser number of musical objects, then a variable amount of knowledge (or intuition) of the relationships between those objects and finally a series of value criteria that differ enormously from individual to individual."

The following interpretation would be a document of the era, because more than half a century has already passed since the very distant year of publication – 1971, and what was then, at the border between decades, considered to be new music, today already long ago represents historical objects canonized as referential. If today we have our consciousness of actuality, it represents the consequences of those premises described and analyzed by Pascal Bentoiu as belonging to his actuality. A real „tilt" in time and a fascinating possibility to follow the dynamics of musical evolution through the opinions and attitudes of a first-rate Romanian composer.

Comparing *The Image and Meaning* (1971, second edition in 1973, and the French version in 1979) and *The Musical Thinking* (1975), the necessary continuation of the first volume, I cannot help but notice, first of all, the uniqueness of the approach of the first volume – the musical image and meaning –, without there having been anything comparable in Romanian musicology neither before nor after the publication of the book. Secondly, as a confirmation of the „relatedness" of the two volumes, Pascal Bentoiu's musicological project displays a certain relevance and thus authentic excellence by relating two great fields of musicology which are musical psychology (the volume *Imagine şi Sens*) and the compositional-analytical technology (the volume *Gândirea muzicală*). Even if each volume can be read as independent writing, the order in which the author himself wrote and published them suggests the correct and necessary consequence of the reading. From the „disenchantment" of the mysteries of music perception and imagination to the „unveiling" of the secrets related to the elements and procedures operated by a composer in the laboratory of musical thought.

Namely, the „disenchantment" procedure privileges this first volume through an obvious narrative intensity, which should be explained by an analogy. I could say that I associate almost every sentence formulated by the author with a very thin and transparent imaginary foil on which a single indivisible unit (quantum) of information is inscribed. Just one for each image and one meaning respectively. For each sentence, a foil with a discrete quantity. As a Scandinavian, Germanic, or Slavic runic character. And the accumulation in the consciousness of the contents of the book would thus be like the successive superimposition of sentence upon sentence, foil upon another foil, so that at the end of the reading a virtual transparent „cube"

would be obtained which would contain, suspended in weightlessness, the holographic image of the „body" of the entire text obtained by superimposing all the inscribed foils. A three-dimensional geometric object composed of thousands and thousands of foils, containing thousands of images and thousands of meanings. It would be something like how Mozart himself visualized any of his compositions: not from left to right in a two-dimensional projection, but in the pose of a „tunnel" or „spyglass" subtended from the first sound of the visor, passing through all the others until the last „lens" of the final cadence. The coherent diffusion of exposure would ensure a corresponding harmonious absorption of new and new quanta, as in an animated simulation, in a „vegetable" evolution of the textual object. Each constitutive sign is visible through the transparency of the foils but also becomes visible in the already integral totality of the text accumulated in this way. With „roots", „stem" and „crown", functioning as a tree of life with all ten sephiroth actively radiating luminescent energies.

The correct objective correlation would be the growth of a plant from a grain, and in terms of compositional practice, it would be most appropriate to invoke the technique of the cumulative evolution of a symphony from a single intonation or motif. As Beethoven did with his Third Symphony, *Eroica*, in E-flat major, Op. 55 (1803) or in the case of the Fifth Symphony, *The Destiny*, in C minor, op. 67 (1804-08). The definition of this composition technique as organic belongs to the American musicologist Leonard B. Meyer, who presents it as such in his text entitled *Music and Ideology in the Nineteenth Century* (*The Tanner Lectures on Human Values*, delivered at Stanford University, May 17 and 21, 1984).

And returning to Pascal Bentoiu, I wonder how it could have been otherwise than just like that, organically, when a composer proceeds to compose a text. Because by conceiving the text of his book as a notional score, the composer seems to suggest the correct way to represent the narrative material: the reading of the text should be felt rather in terms of an audition and necessarily equally orchestral and polyphonic. In this sense I consider myself privileged because I knew him, and could listen to and memorize his voice, speech, arguments, analogies, and cultural references, recognizing them in the text of both volumes.

P.S.1. I must confess in this way that I am deeply indebted to Pascal Bentoiu. Over the years, the ideas initiated in these two reference texts have had their effect on me even through the gentle „coercion" of the need for repeated re-reading. But it was even more. The quantum stacking ('enveloping') technique in *The Image and Meaning* proved to be seductive enough to prompt me to attempt some quantum modeling of my own. This is how the text appears *11*..., then *14.*..., and finally, *15 Theses about the*

Musical Image, which I dedicated to the Master, published in the not-so-distant year 2003 in the volume entitled *Contraideologii muzicale* (The Musical Counter ideologies, Limes, Cluj-Napoca, 2003). And reading *The Musical Thinking* motivated me and thus obliged me for the second time in a completely different sense, because in return for the conceptual system of a composer, I proceeded to formulate my system of concepts of musical thought, this time as a musicologist. And at no time was it an epigonic emulation or, God forbid, a „competitive-critical" attempt, but only a grateful tribute to the impulse felt after repeated readings to think a „related" conceptual system, although organized differently. This is how the volume entitled *Genurile muzicii: ideea unei antropologii archetipale* (The Genres of Music: An Idea of Archetypal Anthropology, Eikon, Bucharest, 2016) saw the light of day, prefaced with dedication, but already to two important formative personalities in my case, Pascal Bentoiu joined by the Cluj composer Vasile Herman. And things didn't stop there, because the idea of producing my dilogy – two interconnected volumes – led me to write two consecutive book volumes, which eventually found their name: *The Tools of Musicology (Epistemologica)* and *Cioran and the Music of Primary Elements (hermeneutics).* Debts must be returned to the last idea and the last character.

Both volumes – both *The Image and Meaning*, but also *The Musical Thinking* – remained mysterious texts for me, and not only for the lessons I learned from the techniques of disenchantment and unveiling, respectively but first of all for the living content that over decades it was able to exert its generative force, driving me in my research, to finally motivate me to proceed with the re-circulation of both volumes. And this in the hope that what happened to me – the revelation of the thousand images and meanings of musical thought - will be able to happen to any other reader.

P.S.2. In addition to the great compositional project that includes three operas (*The Love as Doctor*, *The Sacrifice of the Ifigenia*, and *Hamlet*), eight symphonies, five instrumental concerts, a symphonic poem, and two orchestral suites, six quartets, lieds, and stage music, Pascal Bentoiu created and a parallel project, a musicological one in the proper and full sense of the word. Consisting of three stages or, more precisely, of three thematic articulations, the musicological approach would find a pertinent definition in the phrase *narrative education*.

The first group of writings is oriented towards the public and could be defined as one of popularization, but one made at the upper limit of acceptance and with the mark of authentic musicological excellence, and includes three volumes: *Imagine şi Sens* (three editions – 1971: Musical Publisher, Bucharest, 1973, and 1979, respectively), *Deschideri înspre lumea muzicii* (1973) and *Gândirea muzicală* (1975), all three volumes published by the Musical Publishing House in Bucharest.

The second group of writings of technical-analytical substance, oriented towards the environment of professional musicians, is entirely dedicated to the legacy of George Enescu and consists of two volumes: the monumental text *Capodopere enesciene* (1984: Musical Publisher, Bucharest, second edition in English, *Masterworks of George Enescu. A Detailed Analysis* – 2010, the third being in German, *George Enescu: Meisterwerke* – Pascal Bentoiu, in 2015) and *Breviar enescian* (UNMB Publishing House, Bucharest, 2005 and a second edition – Casa Radio Publishing House, Bucharest, 2017).

And not only that, but, this time, it is also about a restorative compositional-musicological exploration of Enescu's creation, following famous examples from the history of European musical culture: Franz Xaver Süssmayr, and the completion of Mozart's *Requiem*, Rimsky-Korsakov's work for the re-orchestration of *Boris Godunov* and *Hovanscina* (also revised and supplemented, followed by Shostakovich with the revision and re-orchestration) by Mussorgsky, the completion of Bartók's *Viola Concerto* by Tibor Serly, composer-violinist-violist, a true epic unfolding over several decades and with the involvement of several composers and musicologists, for the complete recovery of *Symphony no. 10* by Mahler, or the completion of the first part of the *Concerto no. 6* for piano and orchestra by Beethoven, undertaken by the British musicologist Nicholas Cook in 1987.

Pascal Bentoiu recovers several Enescian scores such as Symphonies no. 4 and no. 5, the symphonic poem Isis, and the Piano Trio (in A minor), shifting the definition of the „peak achievement" of Enescian creative destiny from Symphony no. 3 to the symphony, here is no. 5.

The third group consists of a single book – *Opt simfonii şi un poem* (Eight symphonies and a poem, UNMB Publishing House, Bucharest, 2007) – and is an analytical" confession" regarding his creation. As a poem, the volume includes the concerto for orchestra, op. 23 (1976), *Eminesciana III*.

And the musicological project was not only limited to 3+2+1 volumes, but following the idea of *narrative education*, it also extended towards studies in specialized magazines, radio and television shows, courses, and conferences in the country and abroad. Paraphrasing Arthur O. Lovejoy's famous title – *The Great Chain of Being*, I cannot help but evaluate Pascal Bentoiu's musicological effort as an authentic *Chain of Knowledge*, only the first link of which is the *Image and Meaning* volume. An invitation to a narrative education course that I accepted with all enthusiasm and, consequently, with all gratitude.

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COMPOZITORI CLUJENI. GENERAȚIA '76-'80
[CLUJ COMPOSERS. '76-'80 GENERATION][1]

We welcome with great enthusiasm the appearance in 2022 of the CD "Compozitori Clujeni. Generația '76-'80" [Cluj Composers. '76-'80 Generation] which is part of the "Anthology of Romanian Music" series. The project was financed by the Ministry of Culture together with the Union of Composers and Musicologists from Romania, under the coordination of associate professor Cristian Bence-Muk who is the Dean of the Theoretical Faculty of the "Gheorghe Dima" National Academy of Music. With a total of 61 minutes and 33 seconds of contemporary music, this CD offers the public the privilege of hearing six works, each with its own stamp of originality, by six students trained in the Cluj School of Composition of the "Gheorghe Dima" National Music Academy under the careful guidance of master Cornel Țăranu and master Hans Peter Türk.

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The present album debuts with *Cinci bagatele pentru clarinet și cvartet de coarde* [Five bagatelles for clarinet and strings quartet] (2012: Track 1-5), a work in which associate professor Șerban Marcu (b. 1977) approaches the minimalist aesthetics in a personal manner.

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[1] A version in Romanian language of this CD review is published in journal *Muzica*, no. 2 Editura Muzicală Publishing House, Bucharest, 2023, p. 96-100

Explaining the compositional conception of each individual miniature, Șerban Marcu affirms the fact that in *Bagatela no. 1* (2'30'') the minimalism manifests itself in the form of economy at the level of the tonal structure, being grounded on 10 different pitches.

In *Bagatela no. 2* (1'02''), the rhythmic variety is expressed by "the clarinet discourse which is based almost exclusively on sequences of eighth notes", and for the harmonic parameter in the *Bagatela no. 3* (3'37'') the clarinet's lyrical cantilena is accompanied only by diminished minor seventh chords.

The repetitive-evolutionary musical discourse from *Bagatela no. 4* (2'10'') is followed by a minimalist approach to musical gestures in *Bagatela no. 5* (3'09''). The composer himself mentions: "the clarinet is in the main role of the musical discourse of all the five miniatures, and the string quartet is having rather the role of accompanying the clarinet, of offering harmonic or timbral "decoration". (Șerban Marcu, 2012)

The work was presented to the public on 5th of November, 2012, during the "21st Century Clarinet Quintets" concert, and was recorded live in the Studio Hall due to the implication of the Acoustic Studio team of the National Academy of Music "Gheorghe Dima", Cluj-Napoca. The interpretative conception bears the mark of the renowned clarinetist Răzvan Poptean and the prestigious string quartet "Arcadia": Ana Török (violin I), Răsvan Dumitru (violin II), Traian Boală (viola), Zsolt Török (cello).

<center>***</center>

In the sequence presented on the CD, follows *Starlight* for flute, violin, cello, harp and percussion (2021, Track 6, with a duration of 8'03'') signed by associate professor Tudor Feraru (b. 1976), a work that the composer himself classifies "in the 'soundscape' category, also based on partially controlled aleatoric processes at the level of heights, intensities and textural density. The piece aims to involve the performers as consistently as possible in creating a unique soundscape, meant to suggest a journey among the galaxies. The score uses graphic illustrations, like constellations, and uses a temporal axis based on which the instrumentalists can follow the relative thread of the sound development. Although much freedom is allowed in the individual contribution of each performer, the composition of the ensemble cannot undergo changes (percussion includes only vibraphone, glockenspiel, triangle, and metal bells). The intended sonic effect of the work might best be defined by timelessness and weightlessness." (Tudor Feraru, 2021)

The recording was made during the "Meridian" Festival (2021), the work being performed by "Ensemble Couleurs", conducted by Alexandru Ștefan Murariu, with Ramona Murariu (flute), Francesco Ionașcu (violin), Diana Stir (cello), Alexandra Răileanu (harp) and Toni Vîntur (percussion).

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Associate professor Răzvan Metea (1978-2021) composed the work *Schizo Folk* for clarinet and electronic music (2011: Track 7-9, p. I – 3'40'', p. II – 3'35'' p. III – 2'48'') as "a combination of songs in Romanian folk style, bringing together sound effects made with the help of the human body and the computer. At the base of this work is a musical motif subject to continuous elaboration, which results in the melodic line with the fourth and second intervals as the basic constructive units.

In the first part we find two vectors that alternate permanently – a melodic one (performed by the clarinet) and a rhythmic one (performed by foot kicks). As well here we encounter moments of *Rubato*, of aleatoric music and improvisation. In Part II, two elements are also noticeable, but this time one static and monotonous (at the beginning) and one moving, dancing, on a waltz rhythm (at the end). In Part III, most of the ideas presented in the first two parts combine and develop, with the music evolving and culminating in that schizophrenic folklore also mentioned in the title. In parts II and III, the electronic music is conceived as a playback over which the soloist's performance is overlapped." (Răzvan Metea, 2011).

The work was presented to the public by the clarinetist Răzvan Poptean, during the "Clarinetomania" performance on 12 of October 2011, in the Studio Hall of the National Academy of Music "Gheorghe Dima", the recording being made by the institution's Acoustic Studio team.

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In the opinion of the musicologist associate professor Lucian Ghișa, the work *Ludus cvintetix* for clarinet and string quartet (2012, Track 10, 11'48''), signed by associate professor Ciprian Gabriel Pop (b. 1977), "express a motric play in which the polyphony of accents, together with the ostinato rhythm, represent the main compositional elements of the work. […] The quintet qualifies within the aesthetic category of the comic, an aspect that characterizes a large part of the works of the composer Ciprian Gabriel Pop, who has already succeeded to form a well distinguished and well-structure personal style, a language that underlines his personality within the group by young composers from the Cluj school. Polyphonist by excellence, playful by his construction of personality and *giusto* by technique, Ciprian Gabriel Pop manages, once again, to create a work perfectly anchored in the newest creative algorithms of the 21st century, but which is addresses, due to its accessibility, to a wide audience." (Lucian Ghișa, 2012)

Through the contribution of the clarinetist Răzvan Poptean and the "Arcadia" quartet, the work was performed within the "21st Century Clarinet Quintets" concert which took place on 5th November 2012 in the Studio Hall of the National Academy of Music "Gheorghe Dima" and recorded by the institution's Acoustic Studio.

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Associate professor Matei Pop (b. 1980) dedicated *Nostalgia – Hommage a Zoltán Kodály* for flute, clarinet, piano, violin, viola, and cello (2019, Track 11, 8'42'') to the French contemporary music ensemble *2e2m*, which played the premiere of the piece in the same year, within the "Cluj Modern" International Festival.

The composer himself states that "the title evokes an archaic period, when the elemental forces of music were closer to people's hearts. The musical material consists mostly of quotations from authentic Hungarian folklore sources, taken from the extensive collections made by the great composer and ethnomusicologist Zoltán Kodály, the work being at the same time a tribute to his personality.

The compositional procedures are based on the exploitation of polymetric and polytemporal phenomena obtained through various overlaps or alternations of the source-melodies, as well as through the resulting modal congruences. There is also an original melody, which functions as a *ritornello*, its role being to separate different musical sections within the formal structure." (Matei Pop, 2019).

The work was presented by the prestigious *AdHOC* ensemble: Raluca Ilovan (flute), Aurelian Băcan (clarinet), Francesco Ionașcu (violin), Ovidiu Costea (viola), Vlad Rațiu (cello), Eva Butean (piano), under the musical direction of maestro Adrian Pop, during the "Toamna muzicală Clujeană" [Cluj musical autum] Festival, on 18th of October, 2022 in the Studio Hall of the National Academy of Music "Gheorghe Dima" and recorded by the Institution's Acoustic Studio.

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The vice-president of the Union of Composers and Musicologists from Romania and associate professor Cristian Bence-Muk (b. 1978) composed the work *21.12.2012* for clarinet and string quartet (2012, Track 12, 10'17'').

According to Cristian Bence-Muk, the work "does not symbolize the end of the world, but only the end of a large cycle of the Sun, a cycle of 26.000 terrestrial years, an aspect calculated with precision by the greatest astronomers of Antiquity - the Mayans. Initially, the numbers in the song's

title are interpreted as a telephone number, and the sounds of the keys, transferred into musical sounds, give rise to a musical motif that will run through the entire score.

Later, the numbers will find a melodic equivalent (taking into account the ambitus of a standard piano – "A" from Sub-contra octave to "C 5" – will be sought the sounds 21, 12, 20, 1 and 2, starting both from the grave register to the ascending direction, as well as from the upper limit of the ambitus in the descending direction, which will generate two motifs of five notes each, which together with their inversions and a series of 12 notes will constitute the main musical material of the piece), rhythmic (number 2 – will be represented by two sixteenths notes or a repeated chord, 1 – by an eight note or an isolated chord), partial and metric (alternative measures: 8/8, 10/8, 12/8).

The moment of the Sun's passage from one hemisphere of the galaxy to another will be emphasized by an aleatoric music moment involving all five performers, thus suggesting disruption and chaos of cosmic proportions. The transition to another galactic hemisphere will produce multiple inversions of the basic musical elements, as a "reversal" of the order of things, culminating in an extra-musical direction, through the typing of the recurring telephone number 21022112.

The spiritual change and evolution, which appears as a consequence of cosmic transformations, is suggested by the replacement of the minor second (semitone) – which represented the main constructive element of the "old sound world" – with the major second (tone) – which will become, after the general aleatoric moment, the new element of sound construction –, trying to rebuild the whole world on new bases, in the context of an upward, spiraling evolution." (Cristian Bence-Muk, 2012)

This work is offered to the listeners in a live recording from the performance within "21st Century Clarinet Quintets" on the concert from 5th of November, which took place in the Studio Hall of the "Gheorghe Dima" National Academy of Music, performed by the clarinetist Răzvan Poptean and the "Arcadia" quartet.

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The musical compositions signed by Șerban Marcu, Răzvan Metea, Ciprian Gabriel Pop and Cristian Bence-Muk are composed and printed within the C.N.C.S. project, type TE, "The artistic-social impact of contemporary musical creation in the 21st century, through the prism of the creative relationship interpreter – consumer – public" (2010-2013), project director: Cristian Bence-Muk.

This remarkable CD, produced under the auspices of the Union of Composers and Musicologists from Romania and mastered by Andrei Barbu, offers to the public valuable musical material with representative works of contemporary Cluj composers: Șerban Marcu, Tudor Feraru, Răzvan Metea, Ciprian Gabriel Pop, Matei Pop and Cristian Bence-Muk.

The musical expressiveness in dynamics, phrasing, articulation, the rhythmic precision, the synchronization, and the involvement of the performers in performing the musical discourse are but a few examples of the valences which listeners will be able to notice during the audition of the CD.

Seen from another perspective, the entire artistic message created and performed within this album could be translated into an invitation toward the compositional universe of each of the six Cluj composers, to discover new epistemological dimensions from each one's creation.

These masterpieces successfully combine styles of Romanian and universal musical culture, and the impact they have already had and will continue to have on the audience, justifies the expression of our desire that in the near future to have the privilege of listening to other albums of these Masters in the art of composition.

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Viacheslav BOIKO – Ph.D. in Art Studies, Associate Professor, Head of the Department of Choral Conducting and Academic Singing, Kharkiv State Academy of Culture. Viacheslav Boiko has been working at the Kharkiv State Academy of Culture since 2000. The author is more than 30 scientific works on the problems of musical cultural studies and art history. Laureate of international competitions. Over the years of pedagogical activity, Viacheslav Boiko trained more than 40 graduates, among whom - laureates of choral, conducting competitions and festivals, soloists of opera. In 2022, he was awarded the Order of St. Prince Volodymyr 1st degree. Viacheslav Boiko made a significant contribution to the development of domestic musical culture, popularizing of choral art of Ukraine, pedagogical and aesthetic education of the younger generation. In her research Viacheslav Boiko focuses on issues the history and theory of academic choral art, methods of teaching choral disciplines. Author of 19 scientific articles.

Mihaela BUHAICIUC is currently a full-time voice faculty at *Transilvania* University of Brasov, where she coordinates the vocal performance area. She was awarded the *Ackerman Award* by New York Foundation (2003), the *Neumiller Voice Scholarship Award* by the Stony Brook University, New York (2007); and the *Megginson Research Award* from the University of Mobile, Alabama (2010), where she was a full-time voice faculty for five years. She presented works at the *Royal Academy of Music* in London, UK; at the *International Academic Forum*, Osaka, Japan; at the *International Congress of Voice Teachers*, Paris (2009) and Vienna (2022); at the *George Enesco* International Festival, New York City (2005) and Bucharest (2021). Buhaiciuc holds a master's and Doctor of Musical Arts degrees in vocal performance, under mezzosoprano Elaine Bonazzi from Stony Brook University, New York, where she also taught as a teaching assistant for five years.

Nataliya BYELIK-ZOLOTAROVA - Honored Arts Worker of Ukraine PhD of Art Studies, Professor of the department of choral and opera-symphonic conducting I.P. Kotlyarevsky Kharkiv National University of Arts. For more than 35 years, she has been the chief conductor of the choir of the university's opera studio. During her career performed more than 30 productions of choral scenes in the operas: «Dido and Aeneas» by H. Purcell, «Le nozze di Figaro», «Die Zauberflöte» by W. A. Mozart, «La traviata» by G. Verdi, «L'elisir d'amore» by G. Donizetti, «The drowned maiden» by M. Lysenko, «The bartered bride» by B. Smetana to «The Love for three oranges» by S. Prokofiev, «Natalka from Poltava» by A. Shchetinsky. She made all-ukrainian premiers of great masterpieces like «Te Deum» by A. Bruckner, «Carmina Burana» by K. Orff, «Romeo et Juliette» by H. Berlioz, «Requiem» by A. Salieri. The choir of the opera studio also performed «Fantasie» and IX Symphony by L. van Beethoven, «Requiem» by G. Verdi, «Ukrainian requiem» by V. Pushkin and other. Made concerts with a cappella choirs by D. Bortniancky, M. Verbytsky, M. Lysenko, G. Sviridov, V. Stetsenko, H. Havrulets. According to this she was awarded as Honored Arts Worker of Ukraine. From 2005 she has been Professor of choir conduction department. Nataliya combines performing with opera since researching, she made her PhD in Art Studies in 2011. Author of more than 50 scientific and methodological publications, including a monograph and tutorials. Her research interests are choral music from the Middle Ages to the present day and its performance interpretation.

Marianna CHERNYAVSKA (b. 1967) – Ukrainian pianist, musicologist, teacher, PhD in Arts (2002), full Professor (2022), Professor at the Special piano Department, Vice-Rector for Research at Kharkiv I. P. Kotlyarevsky National University of Arts. Laureate of the first prize of the H. Eller International piano competition in Tallinn, Estonia (1987). She graduated from the Kharkiv I. P. Kotlyarevsky Institute of Arts (1990) and then post – training at the Kiev P. I. Tchaikovsky State Conservatory (1992). Conducts scientific activity, being the author of scientific manuals on the Music art more than 40 scientific articles, lectures programs. She takes part in International and National scientific conferences. Among her pupils there are Laureates of International Competitions as well as 7 Ph.D.

Stela DRĂGULIN, University Professor Ph.D. Habil. studied piano at the Music Academy "Gh. Dima" Cluj-Napoca with Univ. Prof. Ph. D. Nina Panieva-Sebessy and received her doctoral degree in musicology from the Music Academy of Cluj Napoca in 1997, when she was appointed Professor at the Transilvania University of Brașov. In 2013, she earned the University Habilitation Degree Attestation and was approved as a PhD coordinator. Stela Drăgulin received the Medal "Merit of Education" in the rank of Great Officer, granted by the President of Romania in 2004. Other awards and recognitions 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, and the First Prize and Trophy of the "Femina VIP Project" – Brașov, 2004. Prof. Drăgulin received

in 2001 the Diploma of Excellence the "New Europe" Forum organized by the "Euro-Asia Promotion and Cultural Foundation". She is a Member of the American-Romanian Academy for Arts and Sciences, ARA, since 2002. In 2010 she was elected president of the Romanian branch of ARA and since 2015 a member of the ARA Board of Directors. Prof. Drăgulin received The American Romanian Academy Award for Art and Science in 2010 and the 2019 ARA Award of Excellence in Arts and Sciences.

Apolka FÁBIÁN had begun her music studies at the High School of Arts "Plugor Sándor" in Sfântu Gheorghe (Transylvania), where she studied piano. In 2015 she became a student of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca, specializing in choral conducting. In 2017-2018 she won an Erasmus scholarship to the Academy of Music "Liszt Ferenc" in Budapest, in the class of Professors: Somos Csaba, Párkai István, Kamp Salamon. In 2019 she became the conductor of the children's choir of the Hungarian State Opera of Cluj-Napoca. She has begun to teach music theory and history of music in 2020, at the "Sigismund Toduță" High School of Music in Cluj-Napoca, where in 2021 she has begun to conduct the "Guttmann Mihály" High School choir. From 2021 she is a doctoral student of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca. She participated in various masterclasses held by Roland Börger (Leipzig), Ordasi Péter, Rozgonyi Éva (Szeged), Jobbágy Valér (Budapest), Patrick Russil (London).

Miklós FEKETE, PhD, studied Music Education and Musicology at the "Gheorghe Dima" Academy of Music in Cluj, Transylvania (2000-2007). In 2007 he was awarded the first prize for the musicological analyses of some of Rimsky-Korsakov's orchestral compositions at the Transylvanian Students' Scientific Conference. He continued his studies in the doctoral school of the same institution (2007-2012), analyzing in his thesis the compositions of Liszt in his last 25 years. Between 2005-2009 he taught music theory and piano at the Augustin Bena Music School in Cluj and also collaborated with the Báthory István and János Zsigmond High Schools as a music teacher and choir conductor. Between 2009-2013 he holds the position of assistant lecturer, and since April 2014 the position of lecturer at Babeş-Bolyai University, Cluj-Napoca (Faculty of Reformed Theology and Music, Department of Music), teaching Music History, History and Theory of Musical Instruments, History of Musical Language, Music Notation (Music Informatics). He is also the choir conductor of the UniCante University Choir, Cluj. He is involved in musicological analysis and takes part in several musicological conferences.

Oleg GARAZ Ph.D. Habil. is an Associate Professor at the National Academy of Music „Gh. Dima" from Cluj Napoca. He was born in Soroca, in the Republic of Moldova, studied at the „Ștefan Neaga" High School of Music in Chisinau, at the „Gavriil Muzicescu" Conservatory in Chisinau, and then at the „Gheorghe Dima" Academy of Music in Cluj-Napoca, obtaining his doctorate in 2013 at the National University of Music Bucharest, with the thesis entitled *The Canon of European Music in Postmodernity*. He has published numerous books (13): *Musical*

Contraideologies (2003), *Musical Poetics in Conversations* (2003), *Musiconautical* (2007), *Territory* (2007), *Music and the Syncretic Meaning of Nostalgia* (2011), *Musicology Exercises* (2014), *The Canon European music. Ideas, Hypotheses, Images* (2015), *Genres of Music: The Idea of an Archetypal Anthropology* (2016), *Being and Tempo: On Music and Other Demons* (2019), *From Tannhäuser to Aida* (2021), *Treatise on Reading Vocal and Instrumental Scores* (2022) and *Tools of Musicology* (2022). His analytical studies (over 30) appeared in the magazines Muzica (Bucharest), Studia UBB Musica (Cluj-Napoca), Musicology Papers (Cluj-Napoca) etc. with themes related to the history of music, stylistics and musical forms, issues of postmodern music. He gave lectures on musical aesthetics, the history and aesthetics of jazz, as well as musical genres. He has published numerous articles (over 400, music criticism, essays, interviews) in Tribuna, Krónika, Steaua, Balkon, Echinox, Caietele Echinox, Transylvanian Review (Cluj-Napoca), Aurora (Oradea), Astra (Brașov), Literatorul (Bucharest), Vatra (Târgu-Mureș), Literature and art, Bessarabia, Contrafort (Chisinau). His presence in the mass media materialized in cycles of thematic shows, interviews, debates at local and national Radio-TV stations. For his work, he was awarded the Writers' Union Debut Award (Cluj, 2003), the Pavel Dan Prize of the Writers' Union (2007), Muzica magazine (2016). Since 1998 he is a Member of the Union of Composers and Musicologists from Romania.

Nataliya GOVORUKHINA (b. 1970) – Ukrainian singer, musicologist, teacher. Ph.D. in Arts (2009), Professor (2019), Honoured Artist of Ukraine (2018), Head of Kharkiv regional branch of National All-Ukrainian Musical Union, Rector of Kharkiv I. P. Kotlyarevsky National University of Arts (2021). Currently she is a professor at the department of solo singing and opera training at Kharkiv I. P. Kotlyarevsky National University of Arts. Member of juries of international and national competitions and festivals. She is the author of 17 publications, of which 14 are scientific and 3 are educational and methodological in nature, including 'Reader for a countertenor'. The range of scientific interests covers the problems of theory, history, and methods of teaching vocal.

Sára Aksza GROSZ. Winner of the "Francisc László" Prize of the Romanian Mozart Society, Sára Aksza Grosz is a PhD student at the "Sigismund Toduță" Doctoral School of the "Gheorghe Dima" National Academy of Music, Cluj-Napoca. Her thesis investigates the relation of music and play. She is interested in other interdisciplinary approaches as well such as the dramas of Shakespeare and Romantic program music (papers held at competitions), the reflection of personality psychology in chamber music (BA thesis) or the interference of the character pieces and portraits (MA thesis).

János Zsolt IMRE after gaining his Engineer Diploma at Technical University of Cluj-Napoca, Romania, he started professionally his musical studies in Budapest, Hungary, studying classical music and music theory with Oszkár Frank. He continued his musical studies at Mohawk College in Hamilton, Canada, where his major was piano and composition. He followed his studies at the York University

in Toronto, Canada, where he earned his master's degree in composition. In his master's studies, his main research interest was focused on music education workshops for young musicians and musical composition for meditation, and how music and its elements affect the human body and human emotions. While relocating to London, UK, he earned his Diploma in Music Education and Training and Music Production.

Md Jais ISMAIL, Ph.D. Conservatory of Music, College of Creative Arts, Universiti Teknologi MARA (UiTM), Shah Alam Selangor Malaysia. See: Md Jais ISMAIL | Senior Lecturer | Doctor of Philosophy | Universiti Teknologi MARA, Shah Alam | UiTM | Conservatory of Music College of Creative Arts | Research profile (researchgate.net)

Mihaela ITIGAN is a piano teacher at the Tudor Ciortea Music High School in Brașov, Romania, since the year 2002, working in the academic environment of "Transilvania" University in Brasov since 2022, where she teaches piano and accompaniment as an associate professor. After completing the high school courses at the Carmen Sylva Art High School in Ploiești, she continued her studies at the "Transilvania" University Faculty of Music in Brașov, where she graduated in 2002. In 2020 she received the academic title of Doctor in Music with the *SUMMA CUM LAUDE* distinction, after completing her doctoral studies at the "Transilvania" University Interdisciplinary Doctoral School, under the guidance of Ph.D. university professor Stela Drăgulin together with whom she published several scientific studies, of which we mention *Historic Landmarks in Beethoven's Sonata for Piano and Violin, Dynamic and Agogic in Beethoven's Sonata for Piano and Violin, Fundamental Structures of Classical Music*, etc. From the very beginning of her career, Itigan Mihaela was extremely involved in her pedagogical activity, teaching her students to aspire constantly to the highest standards of musical performance, aspect that often brought her the appreciation of jury members in various national and international piano competitions.

Iryna IVANOVA (b. 1949) – Ukrainian musicologist, teacher. PhD in Art History (1984), Associate Professor (1986), Professor at the Department of Ukrainian and Foreign Music History (1992) at Kharkiv I. P. Kotlyarevsky National University of Arts. Graduated at the Kharkiv Institute of Arts (1972) and postgraduate studies at the St. Petersburg Conservatory (1980). 1973–1977 she taught at the Kyrgyz Institute of Arts (now Bishkek), from 1977 – at the Kharkiv Institute of Arts. Scientific research: history of world musical culture; modern music; related arts. She is the author of more than 50 scientific publications, 2 monographs, and 2 educational textbooks. Scientific supervisor of more than 60 bachelor's and master's theses, as well as 16 PhD.

Noémi KARÁCSONY, PhD, is currently Lecturer at the Transilvania University of Brașov, 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 aria and lied recitals, as well as concerts, in Romania and abroad (Italy, Bulgaria, Serbia, 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 Brașov, 2016) and as Orfeo in the opera *Orfeo ed Euridice* by Ch. W. Gluck (Iași, Cluj-Napoca 2014). She was awarded first prize at the 8th edition of the *Victor Giuleanu* National Competition, the classical singing section (2017). In 2017 she won second prize at the 9th edition of the International Singing Competition *"Città di Pisa — Omaggio a Titta Ruffo"*, in Pisa, Italy. She participated in the masterclasses of the soprano Maria Slătinaru-Nistor (Iași), mezzo-soprano Liliana Bizineche (Braşov), 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).

Fung Chiat LOO, Ph.D. Department of Music, Faculty of Human Ecology, Universiti Putra Malaysia, Sedang, Selangor Malaysia. See: Loo CHIAT | PhD (University of Sheffield) | Universiti Putra Malaysia, Putrajaya | UPM | Department of Music | Research profile (researchgate.net). Personal Webpage: LAMAN WEB LOO FUNG CHIAT | UPM: Profail Staf

Olguța LUPU studied piano, then graduated in composition with Tiberiu Olah at the Bucharest Conservatory. She holds a Ph.D. in musicology and her favorite subject is 20th century music, with a focus on Romanian composers. Her work has been included in various national and international conferences and symposia, she has participated in radio broadcasts and has published over 50 studies. She has written books in the field of musicology and music theory and coordinated, as editor, several volumes dedicated to important personalities of Romanian music (Paul Constantinescu, Constantin Silvestri, Tiberiu Olah, Ștefan Niculescu, Anatol Vieru, Aurel Stroe, Pascal Bentoiu, Liviu Glodeanu, Corneliu Dan Georgescu, Dan Dediu etc.). She was awarded the prizes of the Romanian Union of Composers and Musicologists (2016) and *Muzica* magazine (2018, 2022). She participated in several projects as a researcher, team member or manager. Currently, she is professor and dean of the Faculty of Composition and Musicology at the National University of Music Bucharest, and she coordinates the Musicology Section of the Romanian Union of Composers and Musicologists.

Szabolcs MÁRTON, born in 1986 in Lueta, Romania, is a conductor, teacher, and church musician. He graduated from high school in 2004 in Alba Iulia with a major in church music, then continued his musical studies at the "Gheorghe Dima" Music Academy from Cluj-Napoca between 2004-2008. His professional activity is threefold: 1) Conductor. He first studied choral conducting from university professor Cornel Groza, then deepened his knowledge with maestro Szeghő Péter.

After finishing his university studies in 2009, he was employed as organist and conductor at the Church of St. Michael in Cluj-Napoca. As a choir conductor he gained experience in conducting various choral ensembles, such as: the "St. Cecilia Choir" of the St. Michael Church, the Central Unitarian Church Choir from Cluj, the Children's Choir of the "Báthory István" Theoretical High School, the choir of St. Stephen's Church, the choir of the Roman-Catholic Theological Faculty of Cluj, the Szalman Lóránt Choir of the University of Arts in Târgu Mureș, and the Târgu-Mureș Philharmonic Choir respectively. In recent years he attended various master classes by Tiberiu Soare (orchestra conductor); Strausz Kálmán (choir conductor); "The King's Singers" ensemble; Dobszay László (musicologist); Balogh Péter Piusz O. Præm (church music teacher); Marton Melinda (choral singing). In 2017 he was awarded the "Zsizsmann Rezső" prize for his conducting activity in the St. Michael's Diocese, Cluj-Napoca. 2) Teacher. He is a church music professor of the Roman-Catholic Theology of UBB since 2016. In 2017 he also becomes choir professor at the University of Arts in Târgu-Mureș, Faculty of Music Pedagogy. 3) Musicologist. His scholarly research focuses on Transylvanian music codices, which have not yet been researched at the academic level. He published several articles on this topic: "Musical Treasures from Cluj-Napoca", Studia Universitatis Babeș-Bolyai (2017); "Cantate Domino canticum novum." in the Keresztény Szó Journal (2019). He is currently a doctoral student at the "Gheorghe Dima" Music Academy, and will defend his thesis soon, under the supervision of Professor Scientific researcher, Gr. I, Ph.D. habil. Elena Maria Șorban.

Oksana MITS (b. 1989) – Ukrainian pianist, teacher, PhD in Arts (2021), Senior Lecturer at the Chamber Ensemble Department at the Kharkiv I. P. Kotlyarevsky National University of Arts (2021). Laureate of the first prize of the international competitions "Musical Performance and Pedagogics" in Madrid, Spain, and Viden, Austria (2011). Internship at the Royal Academy of the Musical Fund of the Prince of Asturias (Oviedo, Spain, 2010). She graduated from the Kharkiv I.P. Kotlyarevsky Institute of Arts (2012) and then post – assistant-internship (2015) and postgraduate study (2019). Conducts scientific activity. Author of monographs and scientific articles. She takes part in international and national scientific conferences and as well as an active concert activity.

Cristina RADU-GIURGIU is a Romanian soprano who sustain an extensive operatic and concert activity. She is soloist of Brasov Opera and Lector Ph.D. at the Faculty of Music from Transilvania University of Brașov. Cristina began early her musical training, taken classes of violin and piano. She graduated from the National Music University in 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: *Cântărețul de operă și epoca sa. Secolul XX*), under the

guidance of the musicologist Grigore Constantinescu. As opera singer and as passionate interpreter of Chamber Music, Lied and Oratorio repertoire she performed in Romania, Italy, Spain, Germany, Austria, United Kingdom, Portugal, Belgium, Bulgaria, Ukraine, Japan, and USA. She is also constantly invited in music festivals. Her vocal repertoire includes operas by Mozart (Don Giovanni, Cosi fan tutte), Verdi (La Traviata, Il Trovatore, La Forza del Destino, Un Ballo in Maschera), Gounod (Faust), Puccini (La Boheme, Suor Angelica, Tosca), Offenbach (Les Contes d'Hoffmann) and a significant number of Lieder and Oratorio works, from baroque to contemporary music. In 2017 Cristina Radu published her first book: „A modern perspective on training the opera singer" (original title: O viziune modernă asupra formării cântărețului de operă), Editura Muzicală, Bucharest. Her current projects include Gounod's *Faust*, Mozart's *Requiem*, cameral recitals, and her debut in the title role of *Madama Butterfly*.

Mădălina Dana RUCSANDA is Professor Ph.D. 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 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, 10 ISI articles, 30 BDI articles, 32 articles published in volumes related to the music field and in the proceedings of international conferences). She participated as 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.

Maria-Magdalena SUCIU is a 27-year-old violinist, currently studying for a PhD Degree with Professor Dr. Stela Drăgulin at Transilvania University of Brașov. She was the highest-ranking graduate in both bachelor's (2018) and master's (2020) programs of the same University. Magdalena benefited from the tutoring of the renowned Romanian violinists Ilarion Ionescu-Galați and Gabriel Croitoru. During her years of study, she performed multiple times as a soloist with the Brasov Philharmonic Orchestra and won several First and Second Awards in national and international violin competitions. Under the patronage of Transilvania University, she performed in recitals held in Brasov, Beijing, New York, Havana, Ciudad de Mexico, Dubai, Lima, and Quito. Magdalena collaborated as an orchestra member with the Romanian Youth Orchestra, Romanian Sinfonietta, Brasov Philharmonic Orchestra and Vienna Strauss Philharmonic Orchestra, with which she toured in Germany, Italy, Bulgaria, Republic of Moldavia, Ukraine, Belarus, Russia, and Japan.

Tetiana SUKHOMLINOVA – Ph.D. in Art Studies, Associate Professor of the Department of Academic and Pop Vocal at the Faculty of Musical Art and Choreographi of Borys Grinchenko Kyiv University. Choir conductor of the opera studio of I. P. Kotlyarevsky Kharkiv National University of Arts. Participated in productions «Le nozze di Figaro», by W. A. Mozart, «Dido and Aeneas» by H. Purcell, «Zaporozhets on the Danube» by S. Gulak-Artemovsky, «Natalka from Poltava» by O. Shchetinsky, «On the Mermaid Easter» by M. Leontovich. Member of the jury of Ukrainian and International festival-competitions. In her research Tetiana Sukhomlinova focuses on the history and theory of academic choral art, methods of teaching choral disciplines. She is the author of 10 scientific articles.

Tetiana SYRIATSKA (b. 1969) – Ukrainian pianist, musicologist, teacher. PhD in Arts (2012), member of the Kharkiv Regional Branch of the National All-Ukrainian Music Union (2023). Associate Professor at the Special piano Department at Kharkiv I. P Kotlyarevsky National University of Arts. She is the author of more than 20 scientific articles in domestic and foreign professional publications, textbooks. The range of scientific interests covers the problems of theory, history, and methods of teaching piano. Permanent participant of many international scientific and practical conferences.

Paula ȘANDOR is a musicology graduate of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca, earning her PhD title – summa cum laude in 2020 at the same institution, following the public defense of her thesis entitled "The chamber oeuvre of the composer Adrian Pop" (coordinator – Prof. Gabriel Banciu, Ph.D.). The musicological activity of Paula Șandor has manifested, over time, through her presence at international conferences, such as "Directions in Contemporary Music Creation" within the "Sigismund Toduță" International Festival (Cluj-Napoca, 2013), or "The Science of Music – Excellence in Performance" (Brasov, 2019). Her list of publications includes articles in journals such as the "Bulletin of the Transilvania University of Brașov", "Musicology Papers", the "Doctoralia" volume (Proceedings of the "Romeo Ghircoiașiu" Symposium of Young Researchers, Cluj-Napoca, 2020), as well the volume entitled "Aspecte stilistice în creația camerală a compozitorului Adrian Pop" ("Stilistic aspects in the chamber works of the composer Adrian Pop", MediaMusica Publishing House, Cluj-Napoca, 2022). In 2022 Paula Șandor joined the community of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca as Scientific Researcher III.

Cristina ȘUTEU is Lecturer in the Musicology Department of the "Gheorghe Dima" National Academy of Music (Cluj-Napoca). The publications list includes 60 titles (books, articles, book reviews, interviews, music reviews, program notes). The books are: *Periegeză, exegeză și hermeneutică în critica muzicală* [Periegesis, Exegesis and Hermeneutics in Musical Criticism] (Risoprint, 2016), *In honorem Cornel Țăranu* (MediaMusica, 2020), *Revista Muzica 1908-1925: Monografie și Index bibliografic* [Muzica Periodical: Monograph and Bibliographic Index] (MediaMusica, 2021). Cristina Șuteu carried out more than 30 research visits at

libraries in the USA, Canada, Australia, Poland, France, Spain, Austria, Italy, England. In 2019 she accomplished internships at RILM (New York) and RIPM (Baltimore). She was awarded with the "Prize of Excellence for Musicological Studies" by the *Muzica* periodical within Union of Romanian Composers and Musicologists (2019) and with the "Cluj Book and Press Prize" (2018) for the book *Periegeză, exegeză și hermeneutică în critica muzicală*. She is a member of UCMR (since 2022) and IAML (since 2019). Research interests: musical criticism, socio-political aspects in Romanian musical periodicals, assessment of musical research.

Kira TIMOFEYEVA (b.1981) – Ukrainian, pianist, musicologist, teacher. PhD in Arts (2008), Associate Professor at the Special Piano Department at Kharkiv I.P. Kotlyarevsky National University of Arts (2013). Member of juries of international and national competitions and festivals. She is the author of 18 publications, of which 15 are scientific and 3 are educational and methodological in nature. Permanent participant in scientific and practical conferences of the "Kharkiv Assemblies" (Kharkiv). The range of scientific interests covers the problems of piano performance, piano pedagogy, and music interpretation.

Dalma Lidia TOADERE (born Kovács), Ph.D., Conductor, graduated from the "Sigismund Toduță" College of Music in her hometown of Cluj-Napoca, as a pianist. She went on to study conducting with Petre Sbârcea, Victor Dumănescu, and Ciprian Para at the "Gheorghe Dima" National Academy of Music. She began her conducting career early on, performing with several orchestras and choirs throughout the country. While still a master's student, she worked as a conductor-moderator of children's concerts within the Academy's Do Re Mi Start! educational program. Her interest in this field led her to pursue her doctorate researching certain aspects of educational concerts for children, earning her a PhD in music, a degree honored with summa cum laude, in 2020. In 2021, she published the book entitled Musical mediation in children's concerts with the MediaMusica Publishing House. Since 2012 she has conducted and moderated over 120 concerts and performances for children in collaboration with numerous philharmonics and opera houses in Romania. She is currently a Lecturer at the "Babeș-Bolyai" University (Faculty of Reformed Theology and Music). During 2021/2022 and 2022/2023 academic years, she has held several lectures within the Artistic Mediation and Music Department of the "Eötvös Loránd" University of Budapest.

Oksana ZAIETS (born on September 3rd, 1977, Vinnytsia) is a Ukrainian musician, art critic and pedagogue. She graduated from the National Music Academy of Ukraine named after P. I. Tchaikovsky (2000) and the National Academy of Managers of Culture and Arts (2019). Laureate of international competitions. As a soloist of the Vinnytsia Regional Philharmonic and as part of the trio of the State Television and Radio Company of Ukraine, she has repeatedly represented Ukrainian art at international festivals and art forums. Since 2010 she is a senior teacher of special disciplines ("Special musical instrument", "Concert master class and accompaniment technique", "Additional musical instrument", "Pedagogical practice", "Vocal", "Computer

technologies in music", "Conducting and reading score") of the Municipal Institution of Higher Education of the Kyiv Regional Council "P. Chubynsky Academy of Arts". She is an author of educational programs, numerous transcriptions for bandura and scientific articles on professional issues in scientific publications.

Vitalii ZAIETS (born on June 30th, 1973, Zvenygorodka, Cherkasy region) is a Ukrainian musician, art critic and pedagogue, member of the National Ukrainian Music Union, PhD in Arts. He graduated from the National Music Academy of Ukraine named after P. I. Tchaikovsky (1997) and has been a laureate of international competitions. Since 1998, a lecturer/academic at the National Music Academy of Ukraine named after P. I. Tchaikovsky. In parallel with his academic work, he continued performing as a bayanist soloist of the Ternopil and Vinnytsia Regional Philharmonic. He is the author of more than 20 educational programs and more than 60 professional publications. Member of the editorial board, editor and co-author of many scientific collections and publications, including: "Current issues of humanitarian sciences"; "Art criticism: challenges of the XXI century"; "Culture and arts in the educational process of modernity"; "Academic folk-instrumental art: traditions and modernity"; "The capital department of folk instruments as a methodological center of the genre"; and others.

Luiza ZAN studied classical singing at the University of Arts George Enescu in Iasi with prof. Maria-Jana Stoia, where she graduated in 2004 with honors. Luiza Zan won second prize at the Montreux Jazz Voice Competition in 2004 and is one of the most important jazz singers in Romania. A renowned concert musician who recorded nine personal music albums with musicians from Romania and abroad, she is also a respected jazz composer, collaborating with theater directors, movie producers and artists from different cross-cultural areas, collaborating with actors, dancers, festivals and music event organizers. Among the prominent figures Luiza Zan has worked with, Rick Condit, Armen Donelian, Ion Baciu Jr., Mircea Tiberian, Sorin Romanescu, Radu Afrim, Sarik Peter, Gyarfas Istvan, Petras Geniusas, Răzvan Popovici, Vlad Massaci, Maia Morgenstern should be mentioned. Luiza Zan taught vocal jazz at the University of Music in Bucharest and currently teaches vocal jazz at the University Transilvania in Brasov, Faculty of Music. Luiza Zan is a PhD student at the University Transilvania in Braşov, Faculty of Music, under the guidance of Professor Dr. Habil. Stela Drăgulin.

Olena ZAVERUKHA – Ph.D. in Art Studies, teacher, researcher, reviewer, scholarship holder of the program of the Minister of Culture and National Heritage of the Republic of Poland «Gaude Polonia» (2016), laureate of Ukrainian and International competitions, member of the jury of Ukrainian and International festival-competitions. As the Head of the Department of Academic and Pop Vocal at the Faculty of Musical Art and Choreography of Borys Grinchenko Kyiv University, she teaches practical disciplines for bachelor's and master's degree holders. Head of the «People's Artistic Team» student choir «Brevis» and vocal ensemble «Impressive». Author of more than 33 articles in international and domestic scientific publications.

Natalya ZOLOTARYOVA - PhD in Art Studies, Associate Professor of the Special Piano Department Performance and Musicology Faculty, Kharkiv I.P.Kotlyarevsky National universary of art. Natalya is a Ukrainian pianist whose career launched at the age of 15 when she performed with the Kharkiv Philharmonic Orchestra. During her time studying at the Moscow State Tchaikovsky Conservatory, she became laureate of many international competitions including 1st Prize at the Merignac Piano open, 1st Prize at Siegfried Weisshaupt Piano Prize. In 2016 Natalya's love and interest in Schostakovich's music led her to creating an art project "Through the Eyes of the Performer" as well as becoming the founder of the Shostakovich International Piano Competition DSCH in Dnipro. She has performed with many Ukrainian and Russian orchestras as well as appearing with solo recitals in several countries across Europe, and 2020 saw her celebrating Beethoven's 250th birthday with performances of 3rd and 5th Piano Concertos as well as the Choral Fantasy. Since completing her PhD in Art Studies in 2013 she has been successfully combining her performing career with her teaching work. Many of her students made successful appearances at various international competitions across Europe. Author of more than 25 scientific and methodological publications. Her research interests are piano performance, romantic music, F. Liszt.

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AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS

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Date: 12th of February 2009

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS

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