MUSICA

S T U D I A
UNIVERSITATIS BABEŞ-BOLYAI MUSICA

2

SUMAR – SOMMAIRE – CONTENTS – INHALT

MUSICAL PERFORMANCE

MUSIC PSYCHOLOGY

MUSICAL STYLISTICS

MUSIC AESTHETICS

INTERVIEW

CREATIVITY AND CENSORSHIP IN MUSIC: 'LIKE THE DANUBE CARVING THROUGH A MOUNTAIN, IT PRODUCES WONDERS' – A DIALOGUE WITH ADRIAN POP

CRISTINA ELEONORA PASCU[1]

SUMMARY. The article delves into the effects of censorship on artistic expression, drawing on the insights of composer Adrian Pop. In commemoration of the 35th anniversary of the Romanian Revolution, the conversation sheds light on how censorship influenced music during the Communist era and how composers ingeniously maneuvered through its constraints. Adrian Pop highlights that, while censorship enforced strict boundaries, it did not completely suppress creativity, which persisted and thrived, much like the Danube carving its path through mountains. The article explores the dynamic between censorship and self-censorship, illustrating how propaganda often acted as a counterpart to censorship. Additionally, it touches on the significance of folklore in music and the gradual shift of composers toward experimentalism, despite the regime's restrictive environment.

Keywords: Censorship, creativity, Adrian Pop, Communist era, Romanian Revolution

Pro Domo

The year 2024 marks the 35th anniversary of the Romanian Revolution, a milestone that invites us to thoughtfully reconsider the Communist regime, and, more specifically, the pervasive influence of censorship within the realm of music. Acknowledging that primary sources are invaluable to researchers, and that the most profound among them are individuals, we

---

[1] Gheorghe Dima" National Academy of Music, Scientific Researcher Grade 3, cristina.pascu@amgd.ro

have the privilege of inviting Professor Adrian Pop - distinguished professor at the "Gheorghe Dima" National Academy of Music, esteemed composer, and an intellectual of remarkable depth - to illuminate the intricate dynamics of this phenomenon. His insights offer an insider's perspective on the compositional process, masterfully framed within the historical and cultural fabric of Romanian music. Drawing on his experiences as a composer, Philharmonic manager, and witness to the evolution of a prestigious musical tradition, Adrian Pop provides a nuanced exploration of censorship's impact on artistic creation.

The interview, which is also available on YouTube, was conducted as part of the project "Liberty in Quotations: Vocal, Instrumental, Three-Dimensional", an initiative of the Sound Borders Association led by composer Alexandru Ștefan Murariu. In our effort to reach a wider academic audience, the interview has been adapted into a written format. Yet, a truly meaningful dialogue extends beyond the mere asking of questions; it entails fostering an environment where ideas can unfold naturally, where thoughts are given the space to breathe and reverberate. In this regard, the conversation stands out for the depth and documentary richness of Adrian Pop's reflections. While the written medium may not fully capture the subtle tonal inflections or the expressive gestures so essential to human communication, it nevertheless conveys the essence of the discourse, preserving the substance of the ideas and the intricate conversation surrounding the theme of censorship.

Ethics and Material Adaptation Disclaimer: this transcription is a careful reformulation of the original dialogue, which can be viewed in its entirety on YouTube (Asociația Culturală Sound Borders). Given the inherent differences between oral and written expression, certain elements have been refined to conform to an academic style, ensuring clarity and coherence. Every effort has been made to retain the integrity and fidelity of Professor Adrian Pop's message, and any minor discrepancies between the two formats reflect the natural adaptation process, without compromising the substance of the discussion.

Conceptual Landmarks

Cristina Pascu: - *Professor Adrian Pop, our discussion today is framed by the significance of the date. We are celebrating 35 years of freedom since the Revolution. From the outset, I would like to mention that our conversation is part of a project organized by the Sound Borders Association, which involves a young generation of performers, most of whom were born after 1989. What should they understand about censorship? And what exactly was it?*

Adrian Pop: It's interesting that you asked, "what was it?" But is it no longer present? For today's young generation to fully grasp it, we must provide them with the tools for independent thinking. It is an ideal to think with one's own mind. And it is not an easy task.

First and foremost, censorship is a form of prohibition, a "this is forbidden." The form of prohibition studied by anthropologists is known as taboo, which represents a fundamental rule in any tribal society - establishing boundaries. Crossing these boundaries, in anthropological terms, is called transgression. This is an almost inevitable stage in the development of a young person, who, sometimes in a chaotic, sometimes even violent, and often unjustified manner - other times justifiably - rebels against parental or societal authority. These behaviors have been intrinsic to human nature since the dawn of time. So, I find it difficult to speak of what censorship was, when in reality, it remains present everywhere.

As I mentioned earlier, censorship is, at its core, a form of prohibition. This prohibition can be legal, moral, or religious in nature, and these forms often overlap. A legal system is founded on a certain moral code, and religion has always been intertwined with politics and social control until the late 19th century, when strong secularization movements began to emerge in Europe. However, even today, any fundamentalist state revives this close collaboration between religious doctrine and its moral, legal, and political implications. These dynamics are part of the historical trajectory of human societies.

- What do you believe is the opposite of censorship? Freedom?

Certainly, any prohibition represents an infringement upon freedom. […] Yet I wouldn't consider censorship to be the fundamental opposite of freedom, because censorship serves specific purposes. In today's Europe, we live within a civilization that still considers itself Christian. How long this will remain the case, we do not know, but broadly speaking, it is regarded as Christian. And Christianity is based on certain texts, of which the Ten Commandments are central. The Ten Commandments are, in fact, ten forms of censorship. Let's examine them as taught by the Orthodox Church today. 1. "I am the Lord your God, who brought you out of the land of Egypt." But what if I believe in Olympus? 2. "You shall not make for yourself a graven image, nor bow down to them." 3. "You shall not take the name of the Lord your God in vain." These are all expressions of censorship elevated to the level of law. Then we have the others: 4. "Remember the Sabbath day, to keep it holy." So, we are at the fourth commandment, and they all carry a religious-political nature, expressing religious intolerance. Today, we are entirely the opposite, but these commandments form the basis of the Old Testament and everything that stems from it. From the fifth commandment

onward, things become more practical: "Honor your father and your mother, that your days may be long upon the earth." This is both a deeply moral and inherently natural principle.

- And the only one accompanied by a promise…

Exactly. Then comes the sixth commandment: "You shall not kill." In what legal system does it say: "You shall kill!"? Moving on to the seventh commandment: "You shall not commit adultery." Then the eighth: "You shall not steal." Next, the ninth: "You shall not bear false witness against your neighbor," a behavior that, unfortunately, has become quite prevalent today. And finally, the tenth commandment: "You shall not covet anything that belongs to your neighbor." This is how we lay the foundation for an entire civilization and social order, built upon a dichotomy of yes and no, good and evil, where evil is expelled through censorship. However, there is a certain relativity in defining what is good and what is evil.

Therefore, in my perspective, it is **propaganda** that stands as the antithesis of censorship. If we focus on the means of influence - whether it's "Don't do this, but do that" or "Buy this instead of that" - we inevitably arrive at the notion of advertising. What is advertising, if not a form of propaganda, present daily on the news, more and more invasive? In a way, advertising is the opposite of censorship. If we wish to discuss how censorship manifested at various historical stages, both within our profession and in society at large, we must look at the entire picture. And again, reaching a comprehensive understanding is no easy task. By ignoring history, we risk sliding into propaganda and a superficial version of the past.

- So, what is the difference between the boundaries and normative aspects of a society, and direct censorship?

Censorship establishes boundaries. And it is imposed by those who hold the power to set them. Censorship becomes harmful when power is corrupt. And with that, we return to the discussion of good and evil, both of which are so relative.

Censorship and Its Effects on Artistic Creativity

- Specifically, in relation to our topic - censorship in music - what did it entail? How did it manifest?

The censorship we are discussing, in this historical context, took root around 1947-1948 when the Soviet victors, following the well-known

negotiations at Yalta, gained the power to shape and dominate a number of countries, including Romania. According to their principles (or to any victor's principles), to dominate a country, its system had to be reshaped to mirror the victor's one, in this case the Soviet one, which was communist. Romania had no affinity with the communist system - it had been banned in Romania since the 1920s. Nevertheless, we were forced to implement this system, a brutal action against society that dismantled social classes, confiscated wealth, and completely overturned the social order. Life in Romania was radically disrupted, and all natural customs and structures were forced to adhere to a new set of ideas. In this context, numerous prohibitions and strict censorship emerged. Regarding music, one of the main goals of Sovietization across countries in their sphere of domination, including Romania, was to sever their ties with the West. One particularly brutal measure was the outlawing of the Greek Catholic Church, a branch of the Romanian Transylvanian church with significant historical importance. Since it was linked to Rome, this church was intolerable to the communist regime, which imposed the forced (re-)conversion of Greek Catholics to Orthodoxy. They were simply called "returnees" (keeping in mind that before 1700, the Romanian population of Transylvania was entirely Orthodox). This policy removed any concern composers might have had for religious music, whether Catholic or Orthodox. This does not mean that such music ceased to exist entirely - it was still composed here and there - but it wasn't supported or published, and those who engaged with it could face consequences such as disapproving looks, subtle or even overt persecution.

- Could you provide specific examples that illustrate how censorship influenced the creative work of Romanian composers?

There was a composer, unknown to the younger generation, Ioan D. Chirescu, a church composer from Bucharest rooted in the tradition of Dumitru Georgescu-Kiriac and Gheorghe Cucu. When I was a child in school, he was composing songs like *Republică, măreață vatră* (Republic, Mighty Hearth), and we sang the anthem, that song, and other similar melodies that were part of the school curriculum.

I always thought of this composer as a communist, someone who wrote mass songs for communist propaganda - the very opposite of censorship - but in truth, deep down, he was a profoundly Orthodox composer. I discovered this when working on my doctoral thesis, *The Romanian Requiem*. In the remarkable library of the Composers 'Union, I encountered Mihai Popescu, an extraordinary librarian (he authored volumes on Romanian music up to his time, which are infallible). He gave me two Byzantine-style church choruses by Ioan D. Chirescu, written in ink, beautifully composed with a highly unusual

style adapted to Byzantine chant. This illustrates the power of censorship: the man had to stifle his true artistic personality, and this is where the aggression of censorship, which you are all curious about, becomes evident.

- What were the psychological effects of censorship? Did it act as a catalyst for creativity by pushing composers to employ subterfuge techniques (metaphors, allegories), or was it a stifler of creativity?

Censorship suppressed certain genres but did not necessarily stifle creativity or the composer as an individual.

During the early years of the Soviet Revolution, avant-garde artists were at the forefront, and the avant-garde movement played a significant role in Soviet art and culture. Just take an example such as at Majakowsky, an avant-garde poet, who was very much stimulated by the social effects of the Soviet Revolution. However, this movement was gradually suppressed as communist cultural ideology coalesced around the concept of "mass culture." The proletariat became the focal point of this culture, and artists were expected to create accessible, easily understood art for the people.

An important intellectual current, formalism - closely linked to the avant-garde and conceptual music - was highly regarded by Russian artists. But as it became more established (in the years '20 and '30), this movement clashed with the authorities. After the Civil War and the consolidation of communist power, the leadership became more involved in regulating culture. In the post-World War II period, Andrei Zhdanov, a high-ranking Politburo official, emerged as a key figure in the fight against formalism and the avant-garde, enforcing an art that aligned with the official ideology.

Composers like Shostakovich, Prokofiev, and others were criticized for certain modernist elements in their works. In such a harsh system, they had to accept these critiques, publicly confess to their "errors," and essentially apologize: "Yes, I was wrong," and "I admit my guilt." Censorship was incredibly severe. Yet, these composers did not vanish from the annals of music history. Neither Shostakovich, nor Prokofiev, nor Khachaturian. Paradoxically, the fact that they were forced to maintain a middle ground in terms of innovation - semi-traditionalist - did not prevent them from making groundbreaking contributions. Looking back now, we can clearly see their innovations and the impact they had. Today, if we examine concert programs, these composers surpass their avant-garde peers in terms of popularity. Why? Because they remained closer to a broader perceptual middle ground, catering to the tastes of a wider audience. The "proletkult" theory, propagated by the Soviets and imposed on us, wasn't just aimed at a larger cultural middle class - it aspired to influence everyone.

At the same time, the communist regime promoted inspiration from folklore. But this folkloric inspiration had deeper roots, cultivated by prominent Romantics like Liszt, Chopin, Glinka, Borodin, and others - high society figures who explored and elevated folklore out of a pure artistic impulse. In our context, it became mandatory. Look at works from the proletkult period: Sigismund Toduță's *Concerto No. 1 for Strings* - it's timeless. Yes, it's proletkultist, in the sense that it incorporates folklore. Constantin Silvestri's *Three Pieces for String Orchestra* - equally timeless, and again, folklore-based. Paul Constantinescu's *Concerto for String Orchestra*, which is also performed as a quartet. Theodor Rogalski's Three Symphonic Dances - composed in 1956. At that time, Zhdanov was in full power, and one couldn't compose any avantgarde things. And yet, look at what they produced. This is why I don't believe censorship can completely suppress creativity. Censorship is like a rock or a mountain, and creativity, like the Danube, carves its way through, producing wonders like the Iron Gates. Without those mountains, the Danube would have flowed differently, but now we have these splendid Gates. And what you're describing that clever "navigation" around censorship, was almost a sport. […] Creativity cannot be silenced.

- Can censorship become self-censorship?

Yes, it can quickly lead to self-censorship. For example, you wouldn't write a religious piece because there would be no place to sell it. But doesn't the same thing happen today with the market? You wouldn't write something if there's no demand for it. Back then, what was "in demand" was shaped by censorship, on the one hand, and specific propaganda on the other. I'm not sure I'd want to write something that no one is asking for. I could maybe write it for my drawer. That's how "Our Father" was written - for the drawer, right? Similarly, Marțian Negrea composed his *Requiem-Parastas*: he started composing it during the interwar period, continued during the war, and finished it in the 1950s, by which time such works could no longer be discussed, as religious censorship had become a central issue. So, one couldn't write something religious, even if one's soul longed for it. There was nothing you could do with that work. You wouldn't be imprisoned for writing it, but you would receive a simple response: "Sorry, it can't be published."

- What were the actual consequences of censorship? What happened if a work wasn't accepted by the censorship mechanisms?

Censorship was particularly harsh in literature, especially for writers. Take, for example, *The Master and Margarita* by Mikhail Bulgakov, a book

you are likely familiar with, a work of Soviet literature from the interwar period. Despite its fantastic and often comedic narrative, the inserted dialogues between Pilate and Jesus - a deep, unofficial conversation - are surprising. Yet, the book was published in the Soviet Union. On the other hand, a poet like Boris Pasternak wrote a profound novel in the 1950s, *Doctor Zhivago*. The novel was banned in the 1960s, even though Pasternak was awarded the Nobel Prize for it. He wasn't allowed to accept the prize! The publicly available copies of the book were ordered to be destroyed. This is clear evidence that in cases of transgression, as I mentioned (and it wasn't even a significant transgression - Pasternak merely presented an unengaged portrayal, not of a communist, but of an aristocrat who lived through that period and saw his life falling into mediocrity and grayness), this was unacceptable to communist leaders: how could it be, after the Great Revolution, that a total mediocrity had set in, a persistent grayness, when the sun was supposed to rise?

Censorship in the Compositional Climate of Cluj

- To be more specific, considering your perspective as a student and your educational journey, you studied with Sigismund Toduță and Maestro Cornel Țăranu. I have read about them and their works, some of which were subject to censorship. During your formative years under these extraordinary masters of compositional art, did you personally experience this climate of censorship?

I was a rather quiet child. I never rebelled against my parents, I followed the rules, and I didn't experience the typical youthful upheavals. I always maintained a sense of humor and a certain degree of self-irony, so I didn't suffer much. Not having a sharp-edged character, I rarely encountered obstacles. However, regarding what could have happened to Toduță or Țăranu - we need to know how censorship manifested at that time within the Composers' Union. The professional committees of the Composer's Union were keenly aware of the political context: works were submitted for approval in view of dissemination, i.e. to be performed in concerts or be broadcast on the radio. However, in order for a work to be broadcast, it required authorization, referred to as the "broadcast clearance." Thus, censorship operated primarily at the level of dissemination. […] These committees were quite professional and evaluated works to determine these aspects. No piece that contravened censorship principles could be disseminated.

However, the situation was not entirely black and white. The broadcast clearance was granted to almost all, except for those who produced sub-standard work. There wasn't a need for heavy ideological censorship,

because self-censorship had already taken hold. Composers knew from the start which works would be rejected and, as such, didn't bother submitting them. It was common knowledge at the time that religious music wasn't permitted. You knew where the "ceiling" was and didn't attempt to surpass it; you lived within those boundaries. (Nowadays, there is no ceiling - you can leap as high as you want, but often with little effect. Simultaneously, horizontal tensions and interpersonal aggressiveness seem to have increased; sometimes, it feels as though there are so many antagonistic individuals, that it's difficult to navigate.) The removal of boundaries allows for more freedom, but often without meaningful purpose. Back then, broadcast clearance was primarily a **quality control** mechanism. Sub-standard works simply didn't pass. Of course, there were occasional mistakes and ill-intentioned individuals, but that's human nature. The principle, however, was professional. Once a work received clearance, it moved to the recording and publishing stages. The committees streamlined these processes, first evaluating the work, then granting clearance, and finally facilitating its broadcast, recording, and publication. Radio stations recorded the works, the Musical Publishing House scheduled their release, and so on. About 90% of the selection process was based on professional standards, and censorship, when necessary, was sparingly applied. Those with avant-garde tendencies, however, were kept on the sidelines for a while. This is something that Maestro Țăranu, for example, had to endure. As for Toduță's generation, I am not certain they faced significant professional challenges from the Union – after choosing to continue to live and work in the Romanian People's Republic, and implicitly assuming the harsh conditions. There were certainly rivalries between figures like Giuleanu and Toduță - these were mere human disagreements, but not censorship in the strict sense of the word.

The censorship felt by Maestro Țăranu's generation was mainly expressed in a temporary resistance to their strong desire to break free from traditionalism and move toward experimentalism, seeking alignment with the West. In fact, this openness quickly materialized. Many of these composers attended Darmstadt several times, received scholarships to Paris and other places, starting in the 1960s. Thus, we are discussing a period of harsh censorship between 1948-1960, dominated by Zhdanovism. After Stalin's death, under Khrushchev, with the critique of Stalinism, opportunities began to open up. The same happened here, and the stylistic atmosphere relaxed, allowing greater artistic freedom. Indeed, there was stylistic censorship during those years, but it eventually disappeared.

In our context, it was more a matter of adapting to the prevailing conditions, which later relaxed considerably. Censorship did not stifle talent or the drive to compose; instead, it functioned as a force that channeled creativity within certain boundaries. What did it cost composers to write in a

folkloric style? Nothing. They composed from the heart, and their works were warmly received.

- Regarding your own works, have you ever found yourself in a situation where you had to modify or adapt a piece?

Yes, absolutely. I had to make such adjustments. For example, in my fourth year of studies, I became deeply interested in carols while working with an exceptional professor, Traian Mîrza, a key figure in the field of folklore at our institution, who completely transformed my understanding of folk music. Up until then, as a city dweller, a typical "asphalt-eater," folk music wasn't particularly appealing to me. I would hear it at my grandparents 'house, but it didn't resonate with me. They had a speaker in the house corner that distorted the sounds, and the Oltenian songs from the '50s didn't appeal to me at all. But once I began to understand the layers and functionality of folklore, carols, and rituals, I was forever captivated. (Today, I still cultivate this genre in my own work.) Back then, I composed a carol that wasn't a characteristic one - it was a parody, which Mîrza referred to as a "colindă de pricină" (mock carol). *My choral miniature* was initially titled *Colindă de pricină*, and it was a great success. It was performed, quoted, and even circulated abroad.

However, I encountered a problem with its broadcast because the melody was associated with Christmas (it is said Ceaușescu himself secretly celebrated Christmas in his own home, which shows the resilience of tradition and deep human nature). Consequently, I had to change the original title from *Colindă de pricină* to *Vine hulpe de la munte* (Here Comes the Fox Down from the Mountain), to ensure the piece could be aired on the radio. This was a case of self-censorship, ensuring the work could be recorded and broadcast. At the time, the treatment of religious works was unpredictable— sometimes carols were allowed, and other times they weren't. I have similar stories from my time at the Philharmonic, but this one about *Colindă de pricină* is the most telling. The piece circulated in xeroxed scores, and in libraries, the first edition still bore the original title. But on the radio, it was broadcast as *Vine hulpe de la munte*. […]

Censorship and Cultural Management at the Cluj Philharmonic

- You served as the Director of the Cluj Philharmonic. How did you perceive the experience of censorship in this role?

I began working at the Philharmonic in 1983, at the start of the New Year, during a particularly difficult period marked by severe poverty. It wasn't

uncommon for power outages to occur during concerts, a result of the stringent austerity measures in place at the time: resources were conserved to the extreme, energy was exported, and within the country, there was a severe crisis - low gas pressure, electricity and food rationing. All of these measures were aimed at paying off the country's external debts. This was the time when Romania had borrowed money from the IMF, yet the communist leadership, with its characteristic megalomania, continued to pursue grandiose projects, such as the Casa Poporului (The People's House). At one point, the IMF demanded use of the guarantees (for instance of the gold from the Apuseni Mountains, which was deemed inacceptable), and Ceaușescu decided instead to repay everything Romania owed.

During that dark period, anti-religious censorship became more stringent, but we still managed to organize organ concerts at the Reformed Church on Kogălniceanu Street. The public attended in large numbers, and the atmosphere in the church was extraordinary. However, the concert posters, which initially mentioned that the performances were taking place at the Reformed Church, faced censorship issues. Mrs. ("comrade") Cristian, a kind woman from the Cultural Committee who had to approve the posters, trying to help, suggested that we refrain from using the term "church" and instead use "edifice." And so, it remained - the concerts took place in the "edifice" on Kogălniceanu Street.

Another notable incident was the planning of a tour featuring Verdi's Requiem. By that time, everyone had conducted Mozart's Requiem or other biblical works like Handel's *Samson*. (But at one point, *Samson* was even removed from the program due to its association with one of the Israeli wars! In such cases, we were simply told, "It's not the right time" - that was an example of "soft" censorship.) As for Verdi's *Requiem*, during in the same period in which "church" had become "edifice," the Requiem itself was officially viewed with reluctance. Together with comrade Cristian and comrade Noja (the chief of the County Cultural Office), we decided to rename the concert "Verdi Medalion", to avoid potential issues. Nonetheless, word spread that Verdi's *Requiem* would be performed, and the concert hall was packed for four evenings in a row.

A separate censorship-related incident, which initially surprised me but now makes more sense, occurred when I organized an event in the Baroque courtyard of the Art Museum. We created a beautiful hand-drawn poster with a large, blue eye - very expressive and artistic. A comrade from the County Counciy made a huge scene, demanding that we immediately remove the poster with the eye. At first, I didn't understand the issue, until I recalled that, in the 1946 elections, "the eye" had been the electoral symbol of the National Peasants 'Party, which had won the election before it was

falsified by the communists. Upon seeing the eye, the comrade believed it to be a subversive political symbol and ordered its removal. That was how sometimes censorship functioned at that time - crude and authoritarian. Not such a great wonder: today, we encounter new forms of censorship, such as "cancel culture," which, in my view, can sometimes reach even greater heights of absurdity, especially with the technological advancements of our era.

Epilogue

- As we conclude our conversation, I'd like to ask: how do you think we should approach this period? How should we reflect on the communist era and censorship? Are there undiscovered or underappreciated works that we might recover?
[…]
Reevaluating works that fell victim to censorship is not impossible, but it is unlikely, largely because there is insufficient interest. Perhaps, with the current projects underway, new rediscoveries will surface. However, it is not an easy endeavor. If one seeks to find these "forgotten treasures," one must be prepared for hard work. Through the recent Cluj Modern project, I aimed to bring attention to the generation of Țăranu, Niculescu, Stroe, and other composers from the "Golden Generation." This generation opened the doors to the Western avant-garde, as stylistic censorship had largely disappeared by the 1970s. […] When reflecting on the effects of censorship, we must ask ourselves: did this censorship obscure the truth? Did it hinder what was good? Or, like the forbidden fruit, did it prevent us from making a possible mistake?

- Thank you for leading us to reflect so thoughtfully on the phenomenon of censorship. We didn't experience it firsthand, but we've learned about it from books, stories, and the testimonies of our parents, grandparents, and teachers.

You've only known about it from books and from what we, the direct witnesses, have shared with you. And I would encourage you to pay close attention to the censorship that even today surrounds you. It exists, albeit in different forms. We should not live under the illusion that we've escaped censorship. Whether in one society or another, in one form of imperialism or another, censorship and its mechanisms are always present. It's crucial to be aware of this, at least to know where the boundaries lie.

DEVELOPING CHILDREN'S MELODIC AND RHYTHMIC SKILLS WITH PLAYFUL TASKS IN CLASSROOM MUSIC LESSONS

ANDREA ASZTALOS[1]

SUMMARY. The development of children's musical abilities and skills is a complex process, and educators play a crucial role in guiding this journey. Introducing playful tasks into classroom music lessons is a method that empowers educators to enhance children's rhythmic and metric skills. This paper presents playful tasks, allowing educators to guide children in developing their melodic and rhythmic skills through a variety of fun activities. By using these playful tasks, educators can effectively enhance the development of students' musical skills.

Keywords: development, elementary school, melodic skills, musical abilities, musical skills, rhythmic skills

Development of Musical Abilities in Schoolchildren

Introducing playful tasks into classroom music lessons is a powerful tool for enhancing children's melodic and rhythmic skills. Not only does it make the learning process more enjoyable, but it also significantly increases their musical abilities, including creativity, rhythm, and melody recognition.[2] These playful methods, such as singing, musical games, and using instruments, develop musical skills and contribute to broader cognitive and communicative abilities.[3]

Understanding age-related milestones in children's musical development is crucial for educators. Maintaining a steady tempo independently is still

---

[1] *Associate professor and Head of the Department of Music Education at the University of Szeged, asztalos.andrea@szte.hu*

[2] Rahulina, M. Game Methods of Developing Preschool Children's Creative Abilities within Musical Activities. Aesthetics and Ethics of Pedagogical Action, pp. 27, 2023, 178–188. https://doi.org/10.33989/2226-4051.2023.27.282145.

[3] Kušnere, S. Possibilities of elementary musical lessons for children's Communication Skills. Arts and music in cultural discourse. Proceedings of the International Scientific and Practical Conference, 2012, pp. 106. https://doi.org/10.17770/amcd2012.1232

challenging for children starting school.[4] [5] [6] Before age six, pitch and melody discrimination was still challenging.[7] However, by the time children start school, at five to seven years of age, pitch matching becomes more accurate,[8] vocal range increases, singing ability improves,[9] selective hearing develops, and attention spans increase.[10] [11] From around seven, children can attend to more than one musical element at a time. [12] [13]

Children can sing a song correctly from six to seven years after learning it by ear.[14] [15] In song learning, children learn the words first, then rhythm, contour, and intervals[16] [17] [18] [19] Children aged six to seven years have approximately an octave vocal range.[20]

First- and second-grade students can clap back extended rhythm

[4] Young, W.B., Behm, D. G. Should static stretching be used during a warm-up for strength and power activities? Strength and Conditioning Journal, 24 (6), 2002, pp. 33-37.

[5] Hargreaves, D. J. The developmental psychology of music. Cambridge University Press, New York, 1986/2001

[6] Gembris, H. The development of musical ability. In: Colwell, R., Richardson, C. (Eds.): The New Handbook of Research on Music Teaching and Learning Oxford University Press, New York, 2002, pp. 487–509.

[7] Miyamoto, K. A. Musical characteristics of preschool-age students: A review of the literature. Update: Applications of Research in Music Education, 26 (1), 2007, pp. 26–40.

[8] Kenney, S. H. Music in the developmentally appropriate integrated curriculum. In C. H. Hart, D. C. Burts, & R. Charlesworth (Eds.): Integrated curriculum and developmentally appropriate practice. Albany: State University of New York Press, 1997, pp. 103–144.

[9] Kim, J. Children's pitch matching, vocal range, and developmentally appropriate practice. Journal of Research in Childhood Education, 14 (2), 2000, pp. 152–160.

[10] Sims, W. L. Effects of free versus directed listening on the duration of individual music listening by prekindergarten children. Journal of Research in Music Education, 53 (1), 2005, pp. 78–86.

[11] Werner, L. What do children hear: How auditory maturation affects speech perception. The ASHA Leader, 12 (4), 2007, pp. 6–7.

[12] Davidson, L., Scripp, L. Young children's musical representations: Windows in music cognition. In J. A. Sloboda (Ed.), Generative processes in music: The psychology of performance, improvisation, and composition. Oxford, England: Clarendon Press, 1988, pp. 195–230.

[13] Warrener, J. T. Learning theory to musical development: Piaget and beyond. Music Educators Journal, 72 (3), 1985, pp. 22–27.

[14] Minkenberg, H. Das Musikerleben von Kindern im Alter von fünf bis zehn Jahren. Eine Längsschnittuntersuchung als Basis für die Erforschung abweichender Musikrezeption. Lang, Frankfurt, 1991.

[15] Davidson, L. Song singing by young and old: A development approach to music, in Aiello, R. (Ed.) Musical perceptions. Oxford University Press, New York, 1994, pp. 99–130.

[16] Updegraff, R., Heileger, L., Learned, J. The effect of training upon the singing ability and musical interest of three-, four- and five-year-old children. University of Iowa Studies in Child Welfare, 1938, pp. 14. 83–121.

[17] Petzold, R. G. Auditory perception of musical sounds by children in the first six grades. Cooperative Research Project No. 1051, University of Wisconsin, 1966.

[18] Moog, H. The musical experience of the preschool child. Schott, London, 1976

[19] Moog, H. The development of musical experience in children of pre-school age. Psychology of Music, 4, 1976, pp. 38–45.

[20] Gembris, H. The development of musical abilities. In: R. Colwell (Er..): MENC handbook of musical cognition. Oxford University Press, New York, 2006.

exercises more accurately.[21] While clapping rhythm, using rhythm names develops rhythmic skills (rhythm reproduction) and memorization skills.[22] Rhythmic skills continue to develop, during which children can demonstrate rhythms in various ways, such as clapping, tapping, moving, and singing.[23] [24] By age five, children can match sounds with symbols,[25] and around the age of six, they can begin to learn to read music.[26]

At seven years of age, the sense of tonality becomes more secure.[27] [28] Children can observe the identity and difference between two chords from the age of seven,[29] so the development of harmony perception can be estimated to be around the age of seven to eight. The conceptual distinction between major and minor keys is only secure in 8-10 years. However, children as young as three years can distinguish between the happy and sad expressions associated with major and minor keys.[30] The ability to hear harmony develops between the ages of 10 and 12,[31] whereas the sense of tonality is consolidated by age 10.[32]

Children sing songs more accurately and clearly, including at small intervals.[33] Erős et al. have shown that children sing the intervals of frequently sung children's songs accurately. There is a significant improvement in the

[21] Loong, C. Y, Lineburgh, N. E. Research in early childhood music: 1929-1999. The Kodaly Envoy, 26 (4), 2000, pp. 24–34.

[22] Reifinger, J. L. Skill development in rhythm perception and performance: A review of the literature. Update: Applications of Research in Music Education, 25 (1), 2006. pp. 15–27.

[23] Loong, C. Y, Lineburgh, N. E. Research in early childhood music: 1929-1999. The Kodaly Envoy, 26 (4), 2000, pp. 24–34.

[24] Huang, C.F. The relationship between music excerpts and emotional responses of undergraduate students. International Journal of Arts Education 5, 2007, pp. 33–53.

[25] Miyamoto, K. A. Musical characteristics of preschool-age students: A review of the literature. Update: Applications of Research in Music Education, 26 (1), 2007, pp. 26–40.

[26] Kenney, S. H. Music in the developmentally appropriate integrated curriculum. In C. H. Hart, D. C. Burts, & R. Charlesworth (Eds.): Integrated curriculum and developmentally appropriate practice. Albany: State University of New York Press, 1997, pp. 103–144.

[27] Warrener, J. T. Learning theory to musical development: Piaget and beyond. Music Educators Journal, 72 (3), 1985, pp. 22–27.

[28] Kenney, S. H. Music in the developmentally appropriate integrated curriculum. In C. H. Hart, D. C. Burts, & R. Charlesworth (Eds.): Integrated curriculum and developmentally appropriate practice. Albany: State University of New York Press, 1997, pp. 103–144.

[29] Minkenberg, H. Das Musikerleben von Kindern im Alter von fünf bis zehn Jahren. Eine Längsschnittuntersuchung als Basis für die Erforschung abweichender Musikrezeption. Lang, Frankfurt, 1991.

[30] Shuter-Dyson, R. Tonalität und Harmoniegefühl. In: Bruhn, H., Oerter, R., Röing, H. (szerk.): Musikpsychologie. Ein Handbuch. Rohwohlt Taschenbuch Verlag, Reinbek bei Hamburg, 1993, pp. 299-304.

[31] Merrion, What Works: Instructional Strategies for Music Education. Reston, VA, 1989.

[32] Serafine, M. L. Cognition in music. Cognition, 14, 1983, pp. 119–183.

[33] Mizener C. P. Enhancing Language Skills Through Music. General Music Today, 21 (2), 2008, pp. 11-17.

singing back of smaller intervals by the age of 10, a trend that continues at a slower rate until the end of lower secondary school and then stops between the ages of 14 and 16.[34] The length of the melody is the primary determinant of singing back, and hearing is closely related to memory development.[35] By age eight, intonation during singing becomes more stable.[36] By the third grade, the children's vocal range expands to two octaves.[37] The spontaneous developmental stage of rhythmic and singing abilities is completed around the age of seven to eight, which means that without musical training, these two musical abilities do not develop further and remain at this level into adulthood, or only very little development is observed.[38] [39]

Melodic hearing develops only after 11 years of age if students are trained in music and actively participate in musical action.[40] In adolescence, active participation in musical activities is essential to develop musical abilities and skills.[41] [42]

Developing children's rhythmic and metric skills with playful tasks

Development of a sense of steady beat

Conductor game: The teacher faces the class and, while singing the song, makes repetitive movements according to the steady beat, which the children imitate in a mirror image.

Marching game: Children mimic the tight posture and steady, audible stride while singing a marching song. Variation: The children walk in different shapes according to the steady beat while singing a song.

---

[34] Erős, I. Zenei alapképesség. [Basic musical ability]. Akadémiai Kiadó, Budapest, 1993.

[35] Erős, I. Zenei alapképesség. [Basic musical ability]. Akadémiai Kiadó, Budapest, 1993.

[36] Hargreaves, D.J. & Zimmermann, M. P. Developmental theories of music learning. In R. Cowell (Ed.): Handbook of research on music teaching and learning, New York, NY: Schirmer Books, 1992, pp 377-391.

[37] Warrener, J. T. Learning theory to musical development: Piaget and beyond. Music Educators Journal, 72 (3), 1985, pp. 22–27.

[38] Gembris, H. The development of musical abilities. In: R. Colwell (Er..): MENC handbook of musical cognition. Oxford University Press, New York, 2006.

[39] Reifinger, J. L. Skill development in rhythm perception and performance: A review of the literature. Update: Applications of Research in Music Education, 25 (1), 2006. pp. 15–27.

[40] Gembris, H. The development of musical abilities. In: R. Colwell (Er..): MENC handbook of musical cognition. Oxford University Press, New York, 2006.

[41] Gembris, H. The development of musical abilities. In: R. Colwell (Er..): MENC handbook of musical cognition. Oxford University Press, New York, 2006.

[42] McPherson, G. E. The child as a musician: A handbook of musical development. New York, NY: Oxford University Press, 2006.

Train game: The children stand behind each other, holding each other's shoulders. The one in the front is the engine, the one leading and the others are the wagons. The children walk in steady quarter-moving steps while singing.

Counting game: The children say the counting game, nursery rhyme in syllables, with a steady beat.

Clock-ticking game: Children imitate the clock's ticking by moving their arms from right to left (tick-tock, ta-ta).

Playing with a tool (bean bag, ball, etc.): When singing the song, the children pass a ball or a small bean bag around each other according to the steady beat.

Development of the sense of music meter

Musical accent games: The quarter-clapping starts from a given child at a steady pace, followed in sequence by the child sitting next to him, and so on. The first heavy clap is followed by one unweighted clap, another heavy clap and so on (2/4). The first heavy clap is followed by two unweighted claps (3/4). The first heavy clap is followed by three unweighted claps (4/4). This can also be played by clapping only the heavy part of the beat and keeping the children quiet for the rest.

Conductor game with the expression of a musical accent.

Ball-toss round game with the expression of a musical accent.

Play that expresses a musical meter with an individual movement sequence.

Exercise that expresses meter, using a musically accented gait: When singing a song, we walk in a circle or freely in space according to the steady beat. We always step with total feet for the heavy beats while walking on tiptoes for the weightless beats.

Developing rhythmic reproduction skills

The following rhythm games can be composed of any rhythm values and rhythm patterns:

Rhythm echo game: The teacher claps and plays a rhythm pattern on a rhythm instrument or the same note of an instrument; then, the children repeat, clap back, and echo by saying the rhythm names. *Rhythm ball*: The rhythm pattern in which the teacher claps must be repeated by the child to whom the ball is thrown. *Rhythmizing of the name*: Each child says their

name in rhythm, followed by rhythm names. *Live rhythm:* The rhythm values are personified by the children challenged by the teacher, each child scoring a quarter. The quarter note is shown with hands lowered, the paired eighth note with hands raised, and the pause is shown with the hands crouching down. The other children, singing the rhythm names, clap the established rhythm formation.

Live rhythm piano: The teacher challenges the children, each given a rhythm board with rhythm values, patterns, or motifs to show to the rest of the class. The teacher points to a child holding a rhythm board at will, and the rest of the class has to clap or tap the rhythm on the board. *Rhythm guessing*: The board contains 4-6 rhythm patterns of the same size. First, the class claps all the rhythm patterns, saying the rhythm names. Then, the children choose one of themselves to go out or bow their heads. Meanwhile, the rest of the class discusses which rhythm patterns they will clap on the board. After the chosen child returns, the rest of the class claps the selected rhythm pattern without saying the rhythm name, and the chosen child has to guess which rhythm pattern is played and choose it from the board. Alternatively, the teacher claps a rhythm pattern of their choice, and the children have to identify which rhythm pattern - on the board - the teacher claps.

Rhythm pair finder: Each child is given a rhythm card, 2-2 identical, but no one knows their pair. One child claps or taps his rhythm pattern, and the other has the same rhythm pattern and becomes his partner. As proof, he also taps his rhythm pattern. *Rhythm phone*: The children stand behind each other. The person at the back, teacher or child - taps a rhythm pattern on the back or shoulder of the person in front of him, which he passes on to the person in front. Finally, the child at the front taps the rhythm pattern that comes to him, a "telephone message".

Rhythm Cottage: We mark the time signature at the top of the cottage, and each room is a beat. The rooms have already been occupied by tenants (rhythm values and rhythm patterns provided by the teacher) who are looking for roommates. The children add new residents to each room, finally clapping the entire rhythm pattern. Example:

Fig. 1
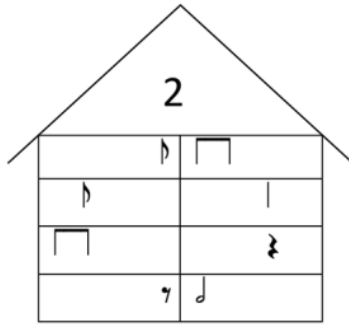
Rhythm Cottage

Rhythm magic board: units of beats from the learned rhythm elements are placed on the magic board; the resulting rhythm line can be read in any direction and played. Example:

Fig. 2
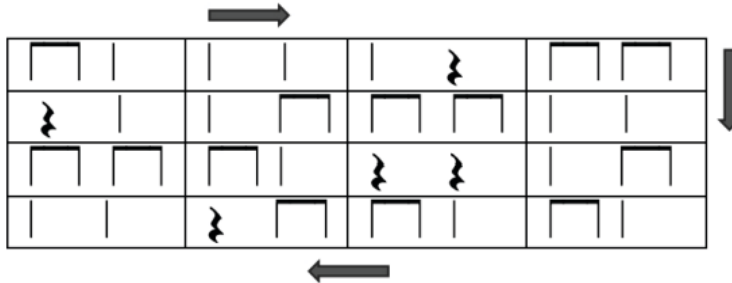
Magic rhythm board

Mirror image search: Two columns on the board have the same number of rhythm patterns. After clapping, the children find the mirror image on the right for the rhythms on the left. Example:

Fig. 3
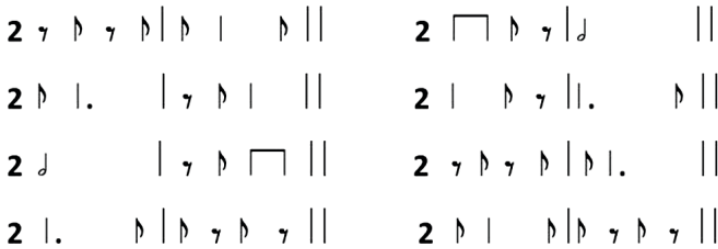
Mirror image search

Crab movement: Continuous repetition of the rhythm pattern back and forth.

Rhythm snake 1: Continuous, consecutive uttering of the rhythm pattern on the board, resulting in a prolonged rhythm pattern similar to a snake. Example:

Fig. 4
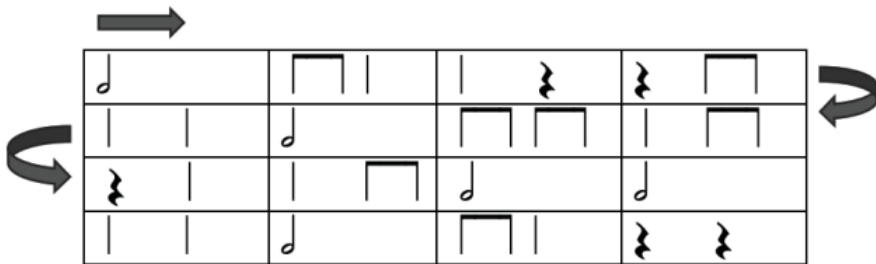
Rhythm snake 1.

Rhythm improvisation

Rhythm Puzzler: Puzzled rhythm exercise from the learned rhythm values and rhythm patterns.

Blended beats: Children do different rhythm patterns based on the beats on the board. *Rhythmic nursery rhymes:* Children rhythm the lyrics of unknown nursery rhymes. *Rhythmic question-and-answer. Ending a rhythm exercise*

Rhythm chain: The teacher claps the two-beat rhythm pattern; the first child repeats the second beat and adds another beat, and the next child repeats the second beat of these two beats and adds another, etc.

Rhythm Snake 2: Each child makes up a rhythm pattern of equal length, and then the children repeat them one after the other, evenly spaced. The children follow one after the other in a serpentine pattern. Another version: Each child repeats the rhythm exercise of the student in front of him and adds a beat to the rhythm exercise heard from the student in front of him, then the rhythm exercise swells and expands in this way.

Rhythmic Canon Improvisation. Making up for missing beats in rhythm practice. Rhythm gossip: The teacher claps a rhythm pattern, and the first child repeats the same pattern but changes it in one place. The next child repeats the variation but changes in another place, etc.

Shrinking melody: In the rhythm of a melody, the longer values are changed to shorter ones, so the number of beats decreases, and the melody becomes shorter. *Expanding melody*: The shorter values in a melody's rhythm are changed to longer ones, increasing the number of beats and expanding the melody. *Improvising a song accompaniment*: Improvising a rhythm accompaniment for a song. *Rhythm multiplication*: In a given rhythm exercise, the child substitutes shorter rhythm elements with minor changes in some places. *Rhythm thinning*: In a given rhythm exercise, the child substitutes more extended rhythm elements with minor changes in some places. *Rhythm improvising for melody tones.* Rhythmic polyphony. *Linking a steady beat to a song rhythm*: Clapping the rhythm of the learned song with a walk that gives a steady beat.

Alternating hand rhythm tapping. Call-and-response game: One group claps to a beat or rhythm motif while the other listens silently. Then, the other group claps, and the first group listens. *Rhythm canon:* Polyphonic sounding of a rhythm example, with parts entering with a time difference. *Crab canon:* Polyphonic voicing of a rhythm pattern, with the second part entering with a time difference and voicing the rhythm pattern from back to front. *Rhythm-quodlibet*: Playing the rhythm of previously learned, independently of each other. *Two-part rhythm exercises*

Developing children's melodic skills with playful tasks

Developing Melodic Reproduction Skills

Melody echo: Variation 1: The teacher sings a short melody with lyrics, and then the children repeat what they hear. Variation 2: The teacher sings a melody with sol-fa syllables (movable do), and then the children sing back with sol-fa syllables. Variation 3: The teacher sings a melody with neutral syllables "la-la," and then the children echo it with sol-fa syllables.

Showing the melody line: The teacher helps the children to show first the spatial positioning of the melody tones. *Sol-fa gymnastics*: It can be used effectively to develop high- and low-pitch perception. For example, in La, the children stand on tiptoe; in So, they stand on their feet; in Mi, they tilt their trunk forward; in Do, the children squat. *Hiding melody*: The children begin to sing a melody, then the teacher shows the red board, and they continue singing the tone silently with inner hearing. When the teacher shows the green board again, the children continue to sing out loud. *Live piano*: Some children personify the sol-fa syllables, showing the class their tone on the board. The other children must sing the tone that the teacher puts his hand on the child's head (shoulder).

Tone hiding: The class sings a well-known song together, and then the teacher sings it solo, always humming one tone. Which tone did I hide? *Flying sheet music*: A cardboard sheet music head is glued to a stick, and then the teacher shows a melody on the five-line board, which the children sing. A further variation is to make one-half of the flying sheet green and the other half red. Children should only sing the notes the teacher shows with the green music head; for the notes shown in red, they should remain silent, following along with their inner hearing. *Sound staircase*: We write a series of sol-fa syllables on the stairs drawn on the blackboard. The teacher shows tones and melodies, which the children must sing with sol-fa syllables.

Sound column: A series of sol-fa syllables is written vertically on the blackboard. The teacher then shows tones and melodies on the board, which the children must sing with sol-fa syllables. *Living-line system*: The five fingers on one hand represent the five-line musical score, and the other hand shows the notes and melody.

Melody improvisation

Musical name card: Children make their names into music using a given set of tones. *Melody ending. Call and response game. Setting the rhythm to music:* Create melody variations for a given rhythm pattern from a set of tones**.** *Melody line:* The teacher sings two bars of a melody, then the first child repeats the second bar and adds another bar, the next child sings the second bar of these two bars and adds another bar, etc.

Melody snake: Each child repeats the melody of the student in front of them and adds one bar to the melody of the student in front of them; then, the melody swells and expands. *Melodic Canon Improvisation. Sequence improvisation. A simple story, a short children's poem set to music***.** Melodic polyphony. *Question and answer singing. Singing with organ point:* Singing above or below a sustained note. *Singing with the bagpipe bass:* Singing a bagpipe bass for a song.

Singing with melody-ostinato accompaniment: Singing a short repeated melody to a song. *Quodlibet*: Singing several songs at once. *Canon Singing. March of the Horns:* The consonance of the motives mi-re-do and do-so,-mi. *Two-part singing in the third interval in parallel Two-part singing* Rhythmic and Melodic Polyphony.

Singing with an ostinato rhythm: Play a repetitive rhythm pattern while singing the song. *Hiding melody:* The two parts sing the melody alternately in solos, while the rhythms written under the melody are clapped*.*

Rhythm ostinato: playing a repeating rhythm pattern alongside a learned song. Variation 1: Rhythm ostinato with body percussion, individual or pair exercise. Variation 2: Creative singing games based on rhythm ostinato, performed in groups. *Playing the rhythm of a song with an o ostinato rhythm as an accompaniment to a song:* Playing the rhythm of another song with an ostinato rhythm when singing a song. *Counter-rhythm*: For singing, we clap (knock) so that we always clap a pair of eighths for the melody quarter and a pair of eighths for the quarter. Song *and its rhythm in canon with body percussion. Play a different rhythm pattern with body percussion while singing a song.*

Conclusions

Playful rhythmic and melodic tasks in classroom music lessons are powerful tools for enhancing children's melodic and rhythmic skills. In this paper, I presented playful tasks for children to improve their musical development. Introducing playful tasks into class music lessons is an effective tool to enhance children's musical development.

REFERENCES

Davidson, L., Scripp, L. Young children's musical representations: Windows in music cognition. In J. A. Sloboda (Ed.), *Generative processes in music: The psychology of performance, improvisation, and composition.* Oxford, England: Clarendon Press, 1988, pp. 195–230.

Davidson, L. Song singing by young and old: A development approach to music, in Aiello, R. (Ed.) *Musical perceptions.* Oxford University Press, New York, 1994, pp. 99–130.

Erős, I. *Zenei alapképesség.* (Basic musical ability). Akadémiai Kiadó, Budapest, 1993.

Gembris, H. The development of musical ability. In: Colwell, R., Richardson, C. (Eds.): *The New Handbook of Research on Music Teaching and Learning* Oxford University Press, New York, 2002, pp. 487–509.

Gembris, H. The development of musical abilities. In: R. Colwell (Er.): *MENC handbook of musical cognition.* Oxford University Press, New York, 2006.

Hargreaves, D. J. T*he developmental psychology of music.* Cambridge University Press, New York, 1986/2001.

Hargreaves, D.J. & Zimmermann, M. P. Developmental theories of music learning. In R. Cowell (Ed.): *Handbook of research on music teaching and learning*, New York, NY: Schirmer Books, 1992, pp 377-391.

Huang, C.F. The relationship between music excerpts and emotional responses of undergraduate students. *International Journal of Arts Education* 5, 2007, pp. 33–53.

Kenney, S. H. Music in the developmentally appropriate integrated curriculum. In C. H. Hart, D. C. Burts, & R. Charlesworth (Eds.): *Integrated curriculum and developmentally appropriate practice*. Albany: State University of New York Press, 1997, pp. 103–144.

Kim, J. Children's pitch matching, vocal range, and developmentally appropriate practice. *Journal of Research in Childhood Education*, 14 (2), 2000, pp. 152–160.

Kušnere, S. Possibilities of elementary musical lessons for children's Communication Skills. *Arts and music in cultural discourse. Proceedings of the International Scientific and Practical Conference*, 2012, pp. 106. https://doi.org/10.17770/amcd2012.1232

Loong, C. Y, Lineburgh, N. E. Research in early childhood music: 1929-1999. *The Kodaly Envoy*, 26 (4), 2000, pp. 24–34.

McPherson, G. E. *The child as a musician: A handbook of musical development.* New York, NY: Oxford University Press, 2006.

Merrion, *What Works: Instructional Strategies for Music Education.* Reston, VA, 1989.

Minkenberg, H. *Das Musikerleben von Kindern im Alter von fünf bis zehn Jahren.* Eine Längsschnittuntersuchung als Basis für die Erforschung abweichender Musikrezeption. Lang, Frankfurt, 1991.

Miyamoto, K. A. Musical characteristics of preschool-age students: A review of the literature. *Update: Applications of Research in Music Education*, 26 (1), 2007, pp. 26–40.

Mizener C. P. Enhancing Language Skills Through Music. *General Music Today*, 21 (2), 2008, pp. 11-17.

Moog, H. *The musical experience of the preschool child.* Schott, London, 1976a

Moog, H. The development of musical experience in children of pre-school age. *Psychology of Music*, 4, 1976b, pp. 38–45.

Petzold, R. G. *Auditory perception of musical sounds by children in the first six grades.* Cooperative Research Project No. 1051, University of Wisconsin, 1966.

Rahulina, M. Game Methods of Developing Preschool Children's Creative Abilities within Musical Activities. *Aesthetics and Ethics of Pedagogical Action*, pp. *27*, 2023, 178–188. https://doi.org/10.33989/2226-4051.2023.27.282145

Reifinger, J. L. Skill development in rhythm perception and performance: A review of the literature. *Update: Applications of Research in Music Education,* 25 (1), 2006. pp. 15–27.

Serafine, M. L. Cognition in music. *Cognition*, 14, 1983, pp. 119–183.

Shuter-Dyson, R. Tonalität und Harmoniegefühl. In: Bruhn, H., Oerter, R., Röing, H. (szerk.): Musikpsychologie. Ein Handbuch. Rohwohlt Taschenbuch Verlag, Reinbek bei Hamburg, 1993, pp. 299-304 .

Sims, W. L. Effects of free versus directed listening on the duration of individual music listening by prekindergarten children. *Journal of Research in Music Education*, 53 (1), 2005, pp. 78–86.

Updegraff, R., Heileger, L., Learned, J. *The effect of training upon the singing ability and musical interest of three-, four- and five-year-old children.* University of Iowa Studies in Child Welfare, 1938, pp. 14. 83–121.

Young, W.B., Behm, D. G. Should static stretching be used during a warm-up for strength and power activities? *Strength and Conditioning Journal,* 24 (6), 2002, pp. 33-37.

Warrener, J. T. Learning theory to musical development: Piaget and beyond. *Music Educators Journal,* 72 (3), 1985, pp. 22–27.

Werner, L. What do children hear: How auditory maturation affects speech perception. *The ASHA Leader,* 12 (4), 2007, pp. 6–7.

THE ROLE OF PEDAGOGICAL MENTORING IN BUILDING PROFESSIONAL COMPETENCIES OF FUTURE MUSIC TEACHERS

LINA ILCHUK[1] , INNA RATYNSKA[2] , HALYNA SHVYDKIV[3] , MYKOLA SHVYDKIV[4] , ALLA LISOVA[5]

SUMMARY. The aim of the article is to identify the conditions for the effective use of pedagogical mentoring for building professional competencies of future music teachers. The research employed such methods as questionnaires, testing, and a formative experiment. The research confirmed the hypothesis about the effectiveness of pedagogical mentoring in the training of future music teachers. In general, medium and sufficient indicators of professional competencies prevail in the studied samples. Pedagogical mentoring is effective in stimulating motivation for self-development in the musical field and increasing general interest in musical art. The accumulated professional knowledge of future specialists has not changed significantly during the mentoring process. Learning about the history of music is especially problematic. Effective factors of the mentor's influence are the level of professional

[1] Candidate of Pedagogical Sciences, Associate Professor, Department of Artistic Disciplines and Methods of Teaching, Faculty of Preschool and Primary Education History and Art, Taras Shevchenko Kremenets Regional Humanitarian and Pedagogical Academy, 1, Litseyna Str., Kremenets, 47003, Ukraine. E-mail: lina_nila.petrivna@gmail.com

[2] Candidate of Pedagogical Sciences, Associate Professor, Head of the Department of Artistic Disciplines and Methods of Teaching, Faculty of Preschool and Primary Education History and Art, Taras Shevchenko Kremenets Regional Humanitarian and Pedagogical Academy, 1, Litseyna Str., Kremenets, 47003, Ukraine. E-mail: ratynska2057@gmail.com

[3] Associate Professor, Department of Singing and Choral Practice and Voice Training, Institute of Arts of Rivne State University of Humanities, 12, Stepana Bandery Str., Rivne, 33000, Ukraine. E-mail: halyna.ped@gmail.com

[4] Associate Professor, Department of Artistic Disciplines and Methods of Teaching, Faculty of Preschool and Primary Education History and Art, Taras Shevchenko Kremenets Regional Humanitarian and Pedagogical Academy, 1, Litseyna Str., Kremenets, 47003, Ukraine. E-mail: mykola.lol@gmail.com

[5] Candidate of Pedagogical Sciences, Associate Professor, Senior Lecturer, Department of Arts, Humanities and Pedagogical Faculty, Municipal Institution of Higher Education "Bar Humanitarian Pedagogical College named after Mykhailo Hrushevsky", 1, Mykhailo Hrushevsky Sq., Bar, 23000, Ukraine. E-mail: alla.lisss@gmail.com

35

experience in the musical field, social and professional authority, personal charisma of the mentor. Traditional higher education is more focused on the assimilation of theoretical knowledge, compared to the development of professional motivation and professional skills of future music teachers. Students are more focused on the musical field than the pedagogical one. The significance of the obtained results implies their use for optimizing the training process of future music teachers. Research prospects are studying the specifics of the impact of pedagogical mentoring depending on the year of study of future music teachers.

Keywords: pedagogical mentoring; music education; professional competence; musical art; students

Introduction

Researchers in different countries focus on the problems of music education[6]. The relevance of this research is determined by the social significance of the phenomenon. It is worth noting that music education contributes not only to the development of musical abilities, but also to the development of personality as a whole[7]. Besides, music education ensures the preservation and transmission of cultural heritage[8]. Teachers play a significant role in the implementation of these tasks[9]. This consideration determines the need to substantiate the training of future music teachers in the system of higher education. This issue is considered in many studies[10,11,12]. These researchers focused on various aspects of the development

---

[6] Fautley, Martin, Daubney, Alison. Editorial: What is music education for? British Journal of Music Education, 40, No. 2, 2023, pp. 141-144. https://doi.org/10.1017/S026505172300013X

[7] Yao, Bing, Li, Weiwei. The role of a teacher in modern music education: can a student learn music with the help of modernized online educational technologies without teachers? Education and Information Technologies, 14, 2023, pp. 1-16. https://doi.org/10.1007/s10639-023-11786-6

[8] Li, Beibei, Zhou, Zhi. Application of multisource data fusion analysis in college vocal music teaching. Scientific Programming, 2022, 2022, Article 9483254. https://doi.org/10.1155/2022/9483254

[9] Jack, Christine, Higgins, Steve. Embedding educational technologies in early years education. Research in Learning Technology, 27, 2019, pp. 20-33. https://doi.org/10.25304/rlt.v27.2033

[10] Rumiantseva, S., Drieieva, Yu. The essence and content of the professional competence of the future teacher of musical art. Pedagogy of creative personality formation in higher and general academic schools, 70, No. 3, 2020, pp. 222-226. https://elibrary.kubg.edu.ua/id/eprint/31695/

[11] Sovik, Tetiana. Formation of Practical and Activity Competence of Future Music Teachers During Pedagogical Practice. Pedagogical Discourse, 33, 2022, pp. 19-24. https://doi.org/10.31475/ped.dys.2022.33.02

[12] Yalovskyi, P. M. To the problem of formation of professional competence of future teachers of musical art: The current state. Pedagogical Sciences, 86, 2019, pp. 391-394. https://doi.org/10.32999/ksu2413-1865/2019-86-74

of professional competencies of future music teachers. However, some aspects of the outlined issues remain unclear. There are almost no studies of the impact of pedagogical mentoring on the professional training of music teachers.

Mentoring is a very common practice in higher education that has been extensively studied in the academic literature[13]. This tool improves training students and extends employment opportunities[14]. There is research on the use of the mentoring tool in the context of training professional musicians[15,16]. However, as already mentioned, there are no studies on the implementation of mentoring for the professional development of teachers in the field of musical art. Revealing this issue is of great practical importance, as it ensures the optimization of the professional training of music teachers.

The aim of the article is to determine the conditions for the effective use of pedagogical mentoring for building professional competencies of future music teachers.

Research objectives:

1) analyse theoretical sources on the training of music specialists;

2) empirically determine the criteria and indicators of professional competencies of future music teachers;

3) experimentally verify the causal relationship between pedagogical mentoring and changes in the professional competencies of students in the field of art.

Methods and Materials

The research stages

The research stages reflect the standard scheme the research: formulation of the research problem; analysis of theoretical sources; research planning; the data collection stage, which involves primary and secondary diagnostics and formative influence; analysis of obtained data; data interpretation; drawing conclusions. The theoretical analysis of academic literature focused on various aspects of music education, professional

[13] Fowler, Luke. Strategies for dealing with policy ambiguities. Public Administration, 101, No. 4, 2022, pp. 1394-1407. https://doi.org/10.1111/padm.12887

[14] Rinfret, Sara R., Young, Sarah L., McDonald III, Bruce D. The importance of mentorship in higher education: An introduction to the symposium. Journal of Public Affairs Education, 29, No. 4, 2023, pp. 398-403, https://doi.org/10.1080/15236803.2023.2260947

[15] Hays, Terrence Neville. The Role of Mentorship in the Training of Professional Musicians. Journal of Arts and Education, 1, No. 1, 2013, pp. 27-37. https://www.researchgate.net/publication/256845893

[16] Luke, Ming. Mentorship in Music Education: Youth Chorale as an Incubator for Young Conductors. Visions of Research in Music Education, 40, 2022, Article 6. https://digitalcommons.lib.uconn.edu/vrme/vol40/iss1/6

training of music teachers, essence and structure of pedagogical mentoring. Theoretical research determined the main components of the professional competence of future music teachers: motivational and value, cognitive, activity and creative components[17]. The research hypothesis is determined — pedagogical mentoring is an effective tool for building the professional competence of future music teachers. The structure of the empirical research involves orientation to the natural sciences paradigm and the theory of the psychological and pedagogical experiment[18].

Instruments

The research employed methodological tools adapted for the study of the professional competence of future music teachers[19]. In this context, it is important to analyse the specific content of the studied components. The motivational and value component includes the following indicators: understanding of the social importance of the chosen profession; level of interest in music teaching; motive of professional self-development. A *questionnaire survey* was used to determine these components[20]. The cognitive component includes the indicators of the level of knowledge and skills of musical and pedagogical activity; the level of development of the artistic and associative information fund; general intelligence indicators; the ability to assess the level of development of children's musical abilities; professional reflection ability. This component was evaluated through testing in the subjects provided by the educational programmes offered to students.

The activity and creative component involves the following indicators: the ability to plan and deliver music lessons, the ability to organize the educational and creative process, the level of mastery of a particular musical instrument, the ability to plan music-making activities, the ability to analyse a musical work, the ability to analyse pedagogical situations and draw appropriate conclusions. This criterion was studied by using the *observation method*, which was based on recording of the specified indicators. Each of the components has unified levels of development — low, medium, sufficient, high. A formative experiment was planned and implemented to test the

---

[17] Pastushenko, L. A. Pedagogical Technology of Professional Competence Development of Future Music Art Teachers at Art Institutions of Higher Education. PhD diss. Rivne: Rivne State University of the Humanities, 2017.

[18] Lavrentieva, H. P., Shyshkina, M. P. Methodological recommendations for the organization and conduct of a scientific and pedagogical experiment. Kyiv: PTZN, 2007.

[19] Pastushenko, L. A. Pedagogical Technology of Professional Competence Development of Future Music Art Teachers at Art Institutions of Higher Education. PhD diss. Rivne: Rivne State University of the Humanities, 2017.

[20] Pastushenko, L. A. Pedagogical Technology of Professional Competence Development of Future Music Art Teachers at Art Institutions of Higher Education. PhD diss. Rivne: Rivne State University of the Humanities, 2017.

research hypothesis. The independent variable is the pedagogical mentoring programme in music pedagogical education. The dependent variable is the professional competence of future music teachers.

Sample

The study was attended by students majoring in Secondary Education (Musical Art). The sample was divided into two groups in the context of implementing the requirements and conditions of the experiment: experimental (EG, presence of an independent variable) and control (CG, absence of an independent variable). The samples were formed at Kremenets Taras Shevchenko Academy of Humanities and Pedagogy, Institute of Arts of Rivne State Humanitarian University, Barsk Mykhailo Hrushevskyi Humanitarian and Pedagogical College. There are 98 undergraduate students in the CG, and 102 undergraduate students in the EG. The gender distribution of research participants reflects the specifics of training in the relevant major. The composition and structure of the samples ensured the verification of the hypothesis, as it allowed to compare the indicators of professional competence at the beginning and at the end of the formative experiment. The main approach to the formation of samples is randomization, which allows to ensure the representativeness of the study. The equivalence of the samples was proved through the expert assessment of the teachers involved in the study.

Data Collection

The research was organized and supervised by the authors of the article and their assistants. The duration of the research is September 2023 - February 2024. The formative influence was diagnosed in the context of the students' educational process. Experienced specialists — teachers and musicians — were involved in the work with the EG. The total number of mentors is 8 people. Pedagogical mentoring was carried out on the basis of the following stages: establishment of contact, transfer of experience, consolidation of transferred skills and knowledge. Classes with a mentor took place in individual and group format 2-3 times a week during the academic semester. An obligatory element of the study was the instruction of specialists on the implementation of mentoring functions. In this way, an adequate methodical justification of the process was ensured. Primary and secondary diagnostics were carried out by different people. The authors of the study were not directly present at the classes where mentors were involved. So, it helped to avoid the Pygmalion effect.

Data analysis

Data analysis was based on the calculation of the percentages of the studied levels, the Kolmogorov-Smirnov test, and the Student test. Research

data are presented in ordinal scales. SPSS.22 was used for data processing. The interpretation of the obtained numerical indicators was carried out by using the structural approach.

Ethical criteria

The principle of confidentiality was strictly observed. Participation of students and mentors in the study was voluntary. The data collection procedure did not violate the honour and dignity of the experiment participants. An atmosphere of benevolence was ensured at the classes. There is no conflict of interest.

Literature Review

In the context of the topic of our research, it is appropriate to analyse the main trends of modern music education. The main components of this process are the study of the specifics of world music, its historical genesis, familiarization with various genres and styles, the work of famous composers[21] and aesthetic education on the basis of musical material[22]. Strategically, learning musical arts involves focusing on mastering the skills of playing musical instruments and developing vocal abilities[23]. Regular rehearsals play the leading role in the implementation of these tasks[24]. The opportunities offered by modern information technologies optimize the process of students' learning and musical development[25]. Using the possibilities of musical education is appropriate for students' social development and ecological awareness[26].

The teacher as the central figure of musical arts teaching performs a number of functions. The teacher's tasks include the search for an adequate method of broadcasting educational material, taking into account the

---

[21] Ryan, Charlene, Boucher, Boucher, Ryan, Gina. Children's feelings about piano performances across a year of study. International Journal of Music Education, 40, No. 3, 2022, pp. 392-406. https://doi.org/10.1177/02557614211066342.

[22] Hamond, Luciana, Himonides, Evangelos, Welch, Graham. The nature of feedback in higher education studiobased piano learning and teaching with the use of digital technology. Journal of Music Technology and Education, 13, No. 1, 2020, pp. 33-56. https://doi.org/10.1386/JMTE_00015_1.

[23] Xue, N. The development of a sense of rhythm in students in the process of choral conducting training. Musica Hodie, 20, 2021, Article e65443. https://doi.org/10.5216/mh.v20.65443.

[24] Thomas, Michelle A., Norgaard, Martin, Stambaugh, Laura A., Atkins, Rebecca L., Kumar, Anita B., & Farley, Alison L. P. Online involvement for Georgia student teachers during Covid-19. Frontiers in Psychology, 12, 2021, Article 648028. https://doi.org/10.3389/fpsyg.2021.648028

[25] Nart, Sevan. Music software in the technology integrated music education. Turkish Online Journal of Educational Technology, 15, No. 2, 2016, pp. 78–84. https://files.eric.ed.gov/fulltext/EJ1096456.pdf

[26] Foster, Raisa, Sutela, Katja. Ecosocial approach to music education. Music Education Research, 26, No. 2, 2024, pp. 99-111. https://doi.org/10.1080/14613808.2024.2319586

students' interests when organizing the educational process, as well as effective and emotional presentation of the musical content of the lesson are particularly important[27]. The use of improvisation in music classes is relevant, which manifests itself in two ways: as a demonstration of composition as the basis of musical education and improvisation as creativity, which has a powerful developmental potential[28]. It is important that the teacher can optimally combine the methods of graphic (note) and sound demonstration of compositions[29]. Giving students independence in music lessons in the process of performing creative tasks is a tool for increasing the effectiveness of teaching[30]. Therefore, it is necessary to provide an opportunity for students to establish cognitive communication in the process of performing educational tasks with musical material[31]. All the listed aspects should be taken into account in the training of future specialists.

The theoretical justification of pedagogical mentoring in the literature should be considered separately. The main function of pedagogical mentoring in higher education is the students' professional and personal development in accordance with the current conditions of society and the labour market[32]. Mentors should stimulate future specialists to self-development. The main structural elements of pedagogical mentoring in higher education are the specifics of communication between the student and the mentor, the content of the academic subject, the focus on revealing personal potential[33]. Pedagogical

[27] Fredriksson, Karolina, Zandén, Olle, Wallerstedt, Cecilia. Teaching and learning in music education – a meta-synthesis, Music Education Research, 26, No. 2, 2024, 193-204. https://doi.org/10.1080/14613808.2024.2319579

[28] Larsson, Christina, Georgii-Hemming, Eva. Improvisation in General Music Education – A Literature Review. British Journal of Music Education. 36, No. 1, 2019, pp. 49-67. https://doi.org/10.1017/S026505171800013X

[29] Rudbäck, Niklas. Circumscribing Tonality: Upper Secondary Music Students Learning the Circle of Fifths. PhD diss. Göteborgs University, 2020.

[30] Wallerstedt, Cecilia, Hillman, Thomas. Is It Okay to Use the Mobile Phone?' Student Use of Information Technology in Pop-Band Rehearsals in Swedish Music Education. Journal of Music, Technology & Education, 8, No. 1, 2015, pp. 71–93. https://doi.org/10.1386/jmte.8.1.71_1

[31] Bautista, Alfredo, Toh, Guo-Zheng, Mancenido, Zid-Niel, Wong, Joanne. Student-Centered Pedagogies in the Singapore Music Classroom: A Case Study on Collaborative Composition. Australian Journal of Teacher Education, 43, No. 11, 2018, pp. 1–25. https://doi.org/10.14221/ajte.2018v43n11.1

[32] Yeromenko, Olha. An adaptive approach to mentoring in higher education in martial law. Adaptive Management: Theory and Practice. Series Pedagogics, 16, No. 31, 2023. https://doi.org/10.33296/2707-0255-16(31)-02

[33] Evans, Meg E., Taylor, Rebecca M., McCloud, Laila, Burr, Katherine. Exploring the role of faculty and staff mentors in fostering ethical leadership amon gundergraduate students: "We have to narrow the distance". International Journal of Mentoring and Coaching in Education, 11, No. 2, 2021, pp. 137–152. https://doi.org/10.1108/IJMCE-09-2020-0058

mentoring in a higher education institution (HEI) involves the transfer of support and recommendations from a more experienced specialist to a less experienced student[34]. It can be stated that mentoring has a positive effect on an individual's musical abilities but is not a "magic wand" that guarantees the result[35]. The organization of effective musical rehearsals is of great importance in the process of implementing musical mentoring[36]. An interesting technique is the organization of discussions on performing various musical compositions[37]. The possibilities of the digital age are transforming the structure and essence of mentoring. In modern conditions, peers of students with certain experience and social authority can be musical mentors[38]. It is relevant to study the issues of automated music mentoring with the help of computer programs and neural networks[39]. The study of mentoring of future music teachers requires additional attention, as this topic is almost not covered in academic literature.

Results

The obtained quantitative data reflect the trends of transformations of the professional competence of future music teachers (Table 1). The obtained results will be analysed taking into account the results of the questionnaire survey, testing and observation.

---

[34] Edoru, John Michael, Adebayo, Sanni Tajudeen. Mentorship and supervisionin Ugandan higher education institutions universities: challenges and prospects. Kabale University Interdisciplinary Research Journal, 1, No. 3, 2022, pp. 107–114. https://kurj.kab.ac.ug/index.php/1/article/view/31/27

[35] Janosov, Milán, Musciotto, Federico, Battiston, Federico, Iñiguez, Gerardo. Elites, communities and the limited benefits of mentorship in electronic music. Scientific Reports, 10, No. 1, 2020, pp. 31-36. https://doi.org/10.1038/s41598-020-60055-w

[36] Abramo, Joseph. Developing Core Practices for an Instrumental Music Education Methods Course, Visions of Research in Music Education, 27, 2016, Article 2. https://digitalcommons.lib.uconn.edu/vrme/vol27/iss1/2

[37] Bernard, Cara Faith, Abramo, Joseph Michael. Teacher evaluation in music: A guide for music teachers in the US. Oxford University Press, 2019.

[38] Vaizman, Tal. Music Mentors of the Streaming Era: from Algorithms to Influential Figures. JAYS, 6, 2023, pp. 45-66. https://doi.org/10.1007/s43151-023-00090-2

[39] Karakayali, Nedim, Kostem, Burc, Galip, Idil. Recommendation systems as technologies of the self: algorithmic control and the formation of music taste. Theory, Culture & Society, 35, No. 2, 2018, pp. 3-24. https://doi.org/10.1177/2F0263276417722391

Table 1

Components of professional competence	Levels of development	Number of subjects							
		Control group				Experimental group			
		Before the influence		After the influence		Before the influence		After the influence	
		%	Q-ty	%	Q-ty	%	Q-ty	%	Q-ty
Motivational and value	Low	12.24	12	11.22	11	12.75	13	4.9	5
	Medium	19.39	19	16.33	16	21.57	22	6.87	7
	Sufficient	60.21	59	62.24	61	60.78	62	78.43	80
	High	8.16	8	10.21	10	4.9	5	9.8	10
Cognitive	Low	10.21	10	4.08	4	7.84	`8	5.88	6
	Medium	44.89	44	13.27	13	47.06	48	45.1	46
	Sufficient	39.8	39	68.38	67	39.22	40	41.18	42
	High	5.1	5	14.27	14	5.88	6	7.84	8
Activity and creative	Low	21.43	21	21.43	21	18.63	19	8.82	9
	Medium	43.88	43	39.8	39	48.04	49	23.53	24
	Sufficient	27.55	27	30.61	30	27.45	28	57.84	59
	High	7.14	7	8.16	8	5.88	6	9.81	10

The dynamics of changes in the components of the professional competence of future music teachers as a result of the formative influence

The motivational and value criterion reflects students' motivations for their future professional activity and its place in the system of value orientations. Sufficient indicators of the component prevail in the CG and EG (60% of respondents). Before the start of the experiment, approximately 20% of the respondents had a medium level of orientation towards their future profession. The smallest number of subjects have high and low indicators of the motivational and value criterion. In the CG, the results changed insignificantly — within 2-3%, while pronounced positive dynamics are observed in the EG. The number of students with sufficient indicators of the component increased by 14.65%, and high indicators increased in 4.9% of the respondents. At the same time, the percentage of people with medium indicators of the motivational and value component decreased by 17.7%. Low indicators decreased by 7.85%. The analysis of the results of the questionnaire survey gives reasons to claim that orientation towards the musical sphere is more characteristic for students than the pedagogical one. Future specialists also demonstrate a greater motivation for self-development

in the direction of mastering musical activities, compared to pedagogical ones. Students' cognitive interest is also more evident in the field of mastering musical skills. We believe that the main stimulating factor of the work of mentors in terms of motivation development was their stories about the experience of professional activity.

The primary diagnostics demonstrates the predominance of average and sufficient indicators of the cognitive component. This criterion indicates that future specialists in musical art have a basic level of knowledge about the professional field. Low indicators are expressed at the level of approximately 10%, and high — at the level of 5%. In the CG, the sufficient values of the component increased by almost a third (28.58%) during the study period. High indicators increased by 9.17%. Accordingly, the average level of professional knowledge decreased by 31.62%. A 2% shift in the components was recorded in the EG. In general, we state that pedagogical mentoring did not significantly affect the level of professional knowledge of future teachers. It can be stated that the subjects' knowledge of music theory and pedagogical methods is approximately equally developed. Knowledge of age and pedagogical psychology turned out to be the most complete, while methodological awareness is insufficient. After the completion of the formative experiment, no significant changes were recorded in the levels of professional reflection. In the context of our study, we did not identify a relationship between general intelligence and professional abilities.

The activity and creative component is recorded mainly at the medium level. Such data were found during primary diagnostics. Low indicators of this component are most pronounced in the structure of professional competence. About a third of the subjects have medium values of the criterion. There were no significant changes in the component in the CG. In the EG, a significant increase in the number of students with a sufficient level of activity and creative component (30.39%) is recorded. The medium values of the operating component decreased by 24.51%, while the low values — by 9.81%. High indicators changed insignificantly. The influence of pedagogical mentoring was especially noticeable in the context of the level of development of the ability to master musical instruments. In general, students with difficulties in mastering solfeggio techniques were found. The ability to analyse musical works is at a fairly high level. The performing element of the activity and creative component is better developed than the creative component. The pedagogical component of the activity criterion of professional competence is also developed worse than the musical component. The mentors demonstrated certain actions, and then the students began to perform appropriate musical compositions. If necessary, the mentors adjusted the level and features of the performance of the work.

In general, less attention was paid to pedagogical activities in the process of pedagogical mentoring.

Table 2

Components of professional competence	Student's t-test	
	Control group	Experimental group
Motivational and value	1.3976	2.4417*
Cognitive	3.4521**	1.6786
Activity and creative	1.5642	3.1779**

Value of Student's t-test of components of professional competence of future music teachers

The use of the Kolmogorov-Smirnov test gave grounds for calculating the parametric significance criterion. The results are presented in Table 2. In the CG, there are no significant shifts in the motivational and value, as well as cognitive components of the professional competence of future music teachers. At the same time, significant differences in the cognitive component were found in this sample (t=3.4521, p=0.01). In the EG, no statistically significant differences were found in the level of professional knowledge at the beginning and at the end of the formative influence. A motivational and value component (t=2.4417, p=0.05), as well as an activity and creative component (t=3.1779, p=0.01) underwent significant transformations under the influence of pedagogical mentoring. The use of statistical methods confirms our previous conclusions of the descriptive analysis.

Discussion

In general, the research hypothesis was confirmed, so we can state that mentoring is an effective tool for professional training of students[40]. Stimulating professional motivation, as well as the activity and creative component turned out to be the most effective pedagogical mentoring for future music teachers. At the same time, the studied approach is not effective enough for the development of knowledge and skills of music teachers. Traditional higher education, on the contrary, proved effective for the development of the cognitive component of the professional competence of future music teachers. The motivational and value, as well as the activity and creative components in the CG remained without significant changes. Such

---

[40] Rinfret, Sara R., Young, Sarah L., McDonald III, Bruce D. The importance of mentorship in higher education: An introduction to the symposium. Journal of Public Affairs Education, 29, No. 4, 2023, pp. 398-403, https://doi.org/10.1080/15236803.2023.2260947

results are explained not by the lack of effectiveness of traditional education, but by its orientation towards long-term prospects. Given this, the shift in educational outcomes is a longer process in case of the implementation of a traditional strategy of higher education. Pedagogical mentoring involves a more focused, intensive nature of influence, which involves more dynamic transformations of professional competence.

We came to the conclusion that the effective factors of the mentor's effective influence on the students are the level of the mentor's professional experience, social and professional authority, personal charisma. At the same time, strict adherence to methodological aspects of the educational process is of secondary importance. Providing controlled independence in the educational process is relevant[41]. However, it is important to consider the content of the curriculum in the mentoring process[42]. Therefore, pedagogical mentoring develops the motivation of future music teachers, musical skills, but has insufficient opportunities for the formation of a theoretical background of professional training. Such conclusions determine the further direction of improvement of the pedagogical mentoring programme. In general, we agree with the opinions regarding the relevance of music education for the development of an integral personality[43].

It is worth noting that mentoring in the training of future music teachers has its own specifics compared to a similar approach in music education[44]. In particular, more attention should be paid to methodical, pedagogical, and psychological aspects of training. In our study, these points were not sufficiently reflected in the mentoring process. We confirm the exclusive role of rehearsals for training the studied category of specialists[45]. In the context of modern realities, it is advisable to consider the possibilities

---

[41] Wallerstedt, Cecilia, Hillman, Thomas. Is It Okay to Use the Mobile Phone?' Student Use of Information Technology in Pop-Band Rehearsals in Swedish Music Education. Journal of Music, Technology & Education, 8, No. 1, 2015, pp. 71–93. https://doi.org/10.1386/jmte.8.1.71_1

[42] Evans, Meg E., Taylor, Rebecca M., McCloud, Laila, Burr, Katherine. Exploring the role of faculty and staff mentors in fostering ethical leadership amon gundergraduate students: "We have to narrow the distance". International Journal of Mentoring and Coaching in Education, 11, No. 2, 2021, pp. 137–152. https://doi.org/10.1108/IJMCE-09-2020-0058

[43] Yao, Bing, Li, Weiwei. The role of a teacher in modern music education: can a student learn music with the help of modernized online educational technologies without teachers? Education and Information Technologies, 14, 2023, pp. 1-16. https://doi.org/10.1007/s10639-023-11786-6

[44] Luke, Ming. Mentorship in Music Education: Youth Chorale as an Incubator for Young Conductors. Visions of Research in Music Education, 40, 2022, Article 6. https://digitalcommons.lib.uconn.edu/vrme/vol40/iss1/6

[45] Thomas, Michelle A., Norgaard, Martin, Stambaugh, Laura A., Atkins, Rebecca L., Kumar, Anita B., & Farley, Alison L. P. Online involvement for Georgia student teachers during Covid-19. Frontiers in Psychology, 12, 2021, Article 648028. https://doi.org/10.3389/fpsyg.2021.648028

of pedagogical mentoring using modern information technologies[46]. The issue of organizing automated music mentoring using AI technologies is relevant[47]. An effective tool for mentor influence on students is the skilful use of improvisations in the course of pedagogical influence[48]. It is necessary to consider the possibilities of optimizing the cohesion of the student group and the organization of cognitive communication in the process of mentoring[49]. In this context, the approach of choosing mentors for future music teachers from among peers or authoritative senior students seems promising[50].

Limitations

The study involved the representatives of all four years of study of the bachelor's level of education. Collection of data on training courses will provide a more complete picture of indicators of professional competence of future music teachers.

Conclusions

The research confirmed the hypothesis about the effectiveness of pedagogical mentoring in the training of future music teachers. In general, medium and sufficient indicators of the level of professional competence in the field of music pedagogy prevail in the studied samples. Pedagogical mentoring is effective in stimulating motivation for self-development in the field of music and increasing general interest in musical art. Mentoring also stimulated qualitative changes in students' musical skills through the organization and emotional optimization of the rehearsal process. The accumulated professional knowledge of future specialists has not changed significantly during the mentoring process. Learning about the history of

---

[46] Nart, Sevan. Music software in the technology integrated music education. Turkish Online Journal of Educational Technology, 15, No. 2, 2016, pp. 78–84. https://files.eric.ed.gov/fulltext/EJ1096456.pdf

[47] Karakayali, Nedim, Kostem, Burc, Galip, Idil. Recommendation systems as technologies of the self: algorithmic control and the formation of music taste. Theory, Culture & Society, 35, No. 2, 2018, pp. 3-24. https://doi.org/10.1177/2F0263276417722391

[48] Larsson, Christina, Georgii-Hemming, Eva. Improvisation in General Music Education – A Literature Review. British Journal of Music Education. 36, No. 1, 2019, pp. 49-67. https://doi.org/10.1017/S026505171800013X

[49] Bautista, Alfredo, Toh, Guo-Zheng, Mancenido, Zid-Niel, Wong, Joanne. Student-Centered Pedagogies in the Singapore Music Classroom: A Case Study on Collaborative Composition. Australian Journal of Teacher Education, 43, No. 11, 2018, pp. 1–25. https://doi.org/10.14221/ajte.2018v43n11.1

[50] Vaizman, Tal. Music Mentors of the Streaming Era: from Algorithms to Influential Figures. JAYS, 6, 2023, pp. 45-66. https://doi.org/10.1007/s43151-023-00090-2

music is especially problematic. Effective factors of the mentor's influence are the level of professional experience in the musical field, social and professional authority, personal charisma of the mentor. We note that traditional higher education is more focused on the assimilation of theoretical knowledge, compared to the development of professional motivation and professional skills of future music teachers. The development of didactic abilities turned out to be problematic, as students are more focused on the musical sphere than on the pedagogical one. The significance of the obtained results implies their use to optimize the process of training future music teachers. In particular, it is advisable to increase attention to the practical component of the educational process and to the pedagogical component of professional training. Further research prospects include the study of the specifics of the impact of pedagogical mentoring depending on the year of study of future music teachers.

REFERENCES

Abramo, Joseph. Developing Core Practices for an Instrumental Music Education Methods Course, Visions of Research in Music Education, 27, 2016, Article 2. https://digitalcommons.lib.uconn.edu/vrme/vol27/iss1/2

Bautista, Alfredo, Toh, Guo-Zheng, Mancenido, Zid-Niel, Wong, Joanne. Student-Centered Pedagogies in the Singapore Music Classroom: A Case Study on Collaborative Composition. Australian Journal of Teacher Education, 43, No. 11, 2018, pp. 1–25. https://doi.org/10.14221/ajte.2018v43n11.1

Bernard, Cara Faith, Abramo, Joseph Michael. Teacher evaluation in music: A guide for music teachers in the US. Oxford University Press, 2019.

Edoru, John Michael, Adebayo, Sanni Tajudeen. Mentorship and supervisionin Ugandan higher education institutions universities: challenges and prospects. Kabale University Interdisciplinary Research Journal, 1, No. 3, 2022, pp. 107–114. https://kurj.kab.ac.ug/index.php/1/article/view/31/27

Evans, Meg E., Taylor, Rebecca M., McCloud, Laila, Burr, Katherine. Exploring the role of faculty and staff mentors in fostering ethical leadership amon gundergraduate students: "We have to narrow the distance". International Journal of Mentoring and Coaching in Education, 11, No. 2, 2021, pp. 137–152. https://doi.org/10.1108/IJMCE-09-2020-0058

Fautley, Martin, Daubney, Alison. Editorial: What is music education for? British Journal of Music Education, 40, No. 2, 2023, pp. 141-144. https://doi.org/10.1017/S026505172300013X

Foster, Raisa, Sutela, Katja. Ecosocial approach to music education. Music Education Research, 26, No. 2, 2024, pp. 99-111. https://doi.org/10.1080/14613808.2024.2319586

Fowler, Luke. Strategies for dealing with policy ambiguities. Public Administration, 101, No. 4, 2022, pp. 1394-1407. https://doi.org/10.1111/padm.12887

Fredriksson, Karolina, Zandén, Olle, Wallerstedt, Cecilia. Teaching and learning in music education – a meta-synthesis, Music Education Research, 26, No. 2, 2024, 193-204. https://doi.org/10.1080/14613808.2024.2319579

Hamond, Luciana, Himonides, Evangelos, Welch, Graham. The nature of feedback in higher education studiobased piano learning and teaching with the use of digital technology. Journal of Music Technology and Education, 13, No. 1, 2020, pp. 33-56. https://doi.org/10.1386/JMTE_00015_1.

Hays, Terrence Neville. The Role of Mentorship in the Training of Professional Musicians. Journal of Arts and Education, 1, No. 1, 2013, pp. 27-37. https://www.researchgate.net/publication/256845893

Jack, Christine, Higgins, Steve. Embedding educational technologies in early years education. Research in Learning Technology, 27, 2019, pp. 20-33. https://doi.org/10.25304/rlt.v27.2033

Janosov, Milán, Musciotto, Federico, Battiston, Federico, Iñiguez, Gerardo. Elites, communities and the limited benefits of mentorship in electronic music. Scientific Reports, 10, No. 1, 2020, pp. 31-36. https://doi.org/10.1038/s41598-020-60055-w

Karakayali, Nedim, Kostem, Burc, Galip, Idil. Recommendation systems as technologies of the self: algorithmic control and the formation of music taste. Theory, Culture & Society, 35, No. 2, 2018, pp. 3-24. https://doi.org/10.1177/2F0263276417722391

Larsson, Christina, Georgii-Hemming, Eva. Improvisation in General Music Education – A Literature Review. British Journal of Music Education. 36, No. 1, 2019, pp. 49-67. https://doi.org/10.1017/S026505171800013X

Lavrentieva, H. P., Shyshkina, M. P. Methodological recommendations for the organization and conduct of a scientific and pedagogical experiment. Kyiv: PTZN, 2007.

Li, Beibei, Zhou, Zhi. Application of multisource data fusion analysis in college vocal music teaching. Scientific Programming, 2022, 2022, Article 9483254. https://doi.org/10.1155/2022/9483254

Luke, Ming. Mentorship in Music Education: Youth Chorale as an Incubator for Young Conductors. Visions of Research in Music Education, 40, 2022, Article 6. https://digitalcommons.lib.uconn.edu/vrme/vol40/iss1/6

Nart, Sevan. Music software in the technology integrated music education. Turkish Online Journal of Educational Technology, 15, No. 2, 2016, pp. 78–84. https://files.eric.ed.gov/fulltext/EJ1096456.pdf

Pastushenko, L. A. Pedagogical Technology of Professional Competence Development of Future Music Art Teachers at Art Institutions of Higher Education. PhD diss. Rivne: Rivne State University of the Humanities, 2017.

Rinfret, Sara R., Young, Sarah L., McDonald III, Bruce D. The importance of mentorship in higher education: An introduction to the symposium. Journal of Public Affairs Education, 29, No. 4, 2023, pp. 398-403, https://doi.org/10.1080/15236803.2023.2260947

Rudbäck, Niklas. Circumscribing Tonality: Upper Secondary Music Students Learning the Circle of Fifths. PhD diss. Göteborgs University, 2020.

Rumiantseva, S., Drieieva, Yu. The essence and content of the professional competence of the future teacher of musical art. Pedagogy of creative personality formation in higher and general academic schools, 70, No. 3, 2020, pp. 222-226. https://elibrary.kubg.edu.ua/id/eprint/31695/

Ryan, Charlene, Boucher, Boucher, Ryan, Gina. Children's feelings about piano performances across a year of study. International Journal of Music Education, 40, No. 3, 2022, pp. 392-406. https://doi.org/10.1177/02557614211066342.

Sovik, Tetiana. Formation of Practical and Activity Competence of Future Music Teachers During Pedagogical Practice. Pedagogical Discourse, 33, 2022, pp. 19-24. https://doi.org/10.31475/ped.dys.2022.33.02

Thomas, Michelle A., Norgaard, Martin, Stambaugh, Laura A., Atkins, Rebecca L., Kumar, Anita B., & Farley, Alison L. P. Online involvement for Georgia student teachers during Covid-19. Frontiers in Psychology, 12, 2021, Article 648028. https://doi.org/10.3389/fpsyg.2021.648028

Vaizman, Tal. Music Mentors of the Streaming Era: from Algorithms to Influential Figures. JAYS, 6, 2023, pp. 45-66. https://doi.org/10.1007/s43151-023-00090-2

Wallerstedt, Cecilia, Hillman, Thomas. Is It Okay to Use the Mobile Phone?' Student Use of Information Technology in Pop-Band Rehearsals in Swedish Music Education. Journal of Music, Technology & Education, 8, No. 1, 2015, pp. 71–93. https://doi.org/10.1386/jmte.8.1.71_1

Xue, N. The development of a sense of rhythm in students in the process of choral conducting training. Musica Hodie, 20, 2021, Article e65443. https://doi.org/10.5216/mh.v20.65443.

Yalovskyi, P. M. To the problem of formation of professional competence of future teachers of musical art: The current state. Pedagogical Sciences, 86, 2019, pp. 391-394. https://doi.org/10.32999/ksu2413-1865/2019-86-74

Yao, Bing, Li, Weiwei. The role of a teacher in modern music education: can a student learn music with the help of modernized online educational technologies without teachers? Education and Information Technologies, 14, 2023, pp. 1-16. https://doi.org/10.1007/s10639-023-11786-6

Yeromenko, Olha. An adaptive approach to mentoring in higher education in martial law. Adaptive Management: Theory and Practice. Series Pedagogics, 16, No. 31, 2023. https://doi.org/10.33296/2707-0255-16(31)-02

WILLIAM SHAKESPEARE'S LEGACY IN VOCAL PEDAGOGY: REVOLUTIONIZING THE ART OF SINGING THROUGH BREATHING TECHNIQUES

ANCA SIMILAR[1]

SUMMARY. The article highlights the significant contributions of William Shakespeare (the vocal coach) to the art of singing in England. His approach reformed vocal pedagogy by focusing on natural breathing techniques, particularly intercostal and diaphragmatic breathing, which helped singers reduce tension and enhance lung capacity. Shakespeare's methods aimed to integrate vocal technique with the unique phonetic characteristics of the English language, ensuring clear diction and strong projection, especially in larger performance spaces like concert halls. His teachings emphasized the importance of breath control and tonal quality, which allowed singers to maintain vocal stamina during demanding performances. Shakespeare's influence on vocal technique has left a lasting legacy, continuing to shape modern vocal pedagogy. His emphasis on natural breathing set a new standard for singers, blending technical mastery with expressive communication in vocal performance

Keywords: English singing school, vocal pedagogy, breathing techniques

The development of vocal music in England traces its roots back to the Elizabethan era (1558-1603). Composers such as Thomas Tallis, William Byrd, and John Dowland shaped a musical tradition that focused on sacred polyphony and courtly music. The sacred music of this period was marked by contrapuntal refinement and purity of phrasing, which continue to influence the modern approach to vocal performance[2].

---

[1] Anca Similar, PhD, MS, Associate professor at the Babeş-Bolyai University of Cluj-Napoca, Faculty of Theatre and Film. E-mail: ancasimilar@yahoo.com

[2] Sundberg, Johan, The Science of the Singing Voice, Publisher DeKalb, Northern Illinois University Press, 1987, p. 57.

The English Civil War (1642–1651) and the Puritan period under Oliver Cromwell suppressed both secular and religious music, but the restoration of the monarchy in 1660 brought a revival of music. Henry Purcell emerged during this renaissance, blending French, Italian, and English influences to create a distinctive style of opera and sacred music. This style balanced the Italian vocal technique with clear English diction, reflecting a hybrid approach to vocal art[3].

The 19th century saw a transformation in English vocal music. The rise of concert halls and the growing popularity of opera and oratorio imposed new technical demands. In this context, George Frideric Handel, whose oratorios like "Messiah" became pillars of English sacred music, permanently rehabilitating the conception of singing. His works required not only perfect mastery of breath control but also the ability to project the voice in vast, resonant spaces such as churches and concert halls in England[4].

William Shakespeare's work directly followed this evolution. While Italian bel canto methods, dominated by the aesthetics of tonal purity and virtuosity, remained prominent in Europe, W. Shakespeare sought to adapt these techniques to the English language, which has distinct phonetic and rhythmic characteristics. The consonant-heavy English language, more percussive than Italian, required a vocal technique that could preserve intelligibility while maintaining a smooth melodic line[5].

William Shakespeare (1849–1931), was a English music teacher, vocal coach, and composer, that made significant contributions to vocal technique. Often confused with the famous playwright, this William Shakespeare was prominent in shaping vocal education. He was a student of Manuel Garcia, and W. Shakespeare became a strong advocate of Garcia's vocal methods. He authored key works on singing, particularly *The Art of Singing* and *The Singing Voice*, which detailed his approach to vocal production and breath control.

One of W. Shakespeare's major contributions was his emphasis on natural breathing and muscular balance that he explains in his book, *The Art of singing.* Unlike Italian methods that sometimes promoted rigid diaphragmatic and intercostal tension, Shakespeare introduced a more relaxed yet equally powerful approach. Inspired by the physiological discoveries of Manuel Garcia II, particularly in vocal physiology, Shakespeare advocated for a breathing technique that allowed for breath control without locking the body

---

[3] Miller, Richard, National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited, Lanham, Scarecrow, 2002, p. 129.

[4] Miller, Richard, *National Schools of Singing*: p. 139.

[5] Vennard, William, *Singing: The Mechanism and the Technic*, ed. 1964, p. 55.

into excessive tension[6]. He emphasized a technique of intercostal and diaphragmatic breathing that enabled thoracic expansion without rigidity. This technique, which engaged not only the diaphragm but also the intercostal muscles, maximized lung capacity and allowed singers to sustain long musical phrases without compromising tonal quality. He believed that breathing should be an integral part of musical expression, enabling singers to modulate intensity and color in response to dramatic interpretation [7].

In his method, *The Art of Singing* (1910, reissued in 1921) proper breathing is described in the following passage: "How high should we breathe? As high as possible without sacrificing freedom and elasticity at the shoulder points. Within these limits, we should feel a broad expansion in the back, particularly under the shoulder blades, but the chest should be raised very little[8]. It seems that the *his* method aims to expand both the upper and lower dorsal areas. The command "Raise the ribs with the back muscles" is a frequent one directed at the dorsal component of the torso, as Richard Miller points out in the chapter Breath Management Techniques in the English School"[9]. To achieve this dorsal inspiration, W. Shakespeare recommends performing the following exercise: "Balance the body on one foot and touch the ground behind with the other.... Now extend both arms forwards and outwards, keeping the elbows in, the palms of the hands upwards, as though in the act of imploring. This position slightly twists the muscles under the shoulder blades and shows us, while drawing in the breath, whether we are using the important back rib-raising muscles. We now raise the chest but very slightly, and the points of the shoulders not at all; nor can we breathe too deeply, for we have already raised the ribs with the back muscles and contracted the diaphragm. It is generally recognized that the artist on stage can sing better when acting or on the concert platform when holding the book well forward. So much for position"[10]. The author continues in the next paragraph, suggesting that one should inhale fully and evenly both in the front and dorsal areas, clearly feeling the anchoring of the muscles beneath the shoulder blades. In a brief critique of Shakespeare's famous exercise, William Vennard notes: "Our only conclusion can be that at this moment that Shakespeare misled himself. He used the shoulder muscles for inspiration and considered it good as long as the shoulders were merely drawn forward and not lifted"[11]. Automatically, the recommended inspiration brings sensations

[6] Shakespeare, William, *The Art of Singing*, London, p. 14.
[7] Garcia, Manuel, Histoire de la Physiologie Vocalique, Paris, 1871, pag 49.
[8] Miller, Richard, National Schools of Singing: p. 129.
[9] Miller, Richard, National Schools of Singing: p. 133.
[10] Shakespeare, William, The Art of Singing, London, 1921, p. 14.
[11] Vennard, William, Singing: The Mechanism and the Technic, ed. 1964, p. 55.

of expansion in the upper back, causing the clavicles to rise; during exhalation, the sternum and chest begin to sink. This occurs because it is physically impossible to lift and expand the trapezius muscles without involving antagonistic muscles such as the pectorals and thoracic muscles, essential for normal vertical posture. According to Sundberg: "the trapezius may sometimes function as an accessory inspiration muscle, as its upper fibers can extend the neck, thus assisting sternomastoid action, while the rest of the muscle affects pectoral action"[12]. However, even a slight neck extension induces undesirable positions for the laryngeal muscles during singing. There is little doubt that in the upper dorsal region, the back reintroduces clavicular breathing unconsciously, resulting in increased reliance on scalene and sternomastoid assistance. The *latissimus dorsi* muscle significantly figures in theories regarding back involvement, particularly in dorsal breathing for singing. This muscle has many admirers among English pedagogues as Richard Miller notes: "Such attraction to the latissimus dorsi is baffling; along with the trapezius, it covers large areas of the back, observable superficially. For those tempted to believe that back muscles play a significant role in breathing, despite their auxiliary relationship with certain respiratory muscles, the latissimus dorsi serves mainly as a shoulder muscle concerned with humerus movements. The most active participation in breathing occurs, notably, during clavicular breathing"[13].

Thus, according to the principles of W. Shakespeare, singers who believe they are expanding the upper back as a method of breathing and vocal support are primarily engaging the shoulder and clavicular muscles. Consequently, clavicular breathing is a debatable factor in the pedagogical legitimacy of the English school, as also concluded by Richard Miller regarding breath management in the English school. But, in *The Art of singing* these upper dorsal breathing techniques are combined with fixed diaphragmatic and costal systems (fixed diaphragm and costal arrest). "The beauty of singing requires complete mastery over breathing to maintain the natural openness of the throat"[14]. W. Shakespeare suggests that a singer should begin with an exercise using a "whispered ah" in order to achieve this complex usage of the upper body, "The act of slow breathing should serve as a warm-up, distinct from the stronger breath required for singing"[15] His proposal is to first learn to control exhalation through whispering, releasing air slowly. The exercise also teaches "not to strain the throat, tongue, or jaw. "Only then,

---

[12]Sundberg, Johan, The Science of the Singing Voice, Publisher DeKalb, Northern Illinois University Press, 1987, p. 57.
[13] Miller, Richard, op. cit., p. 139.
[14] Shakespeare, William, "Art of Singing", 1921, p. 3.
[15] Shakespeare, William, "Art of Singing", p. 8.

can the student add sound to the exercises while hopefully keeping the tongue, jaw, and throat completely relaxed [16].

Frederick Matias Alexander, the creator of the Alexander Technique, adapted this breathing technique for speech, and the recommended breathing exercise is also called "whispered ah"[17] W. Shakespeare advised not to sing louder or "bigger" than what controlled breathing allows. He suggested "to try to end each phrase with a reserve note, which of course should not be sung" [18]. Many singers tend to push their voices beyond their control. Shakespeare quoted Francesco Lamperti, who frequently said: "The exhalation of a good note should feel as though it is being inhaled, as if it were coming towards you"[19]. "Place your hand in front of your mouth again and try to warm it while imagining this: that you are inhaling instead of exhaling, as if the note is coming closer instead of moving away"[20] This technical suggestion aligns with resonant techniques and the vocalist using this visualization feels as though they are barely exhaling at all, achieving a resonant sound in the oro-pharyngeal cavity[21].

Returning to the technical aspects of the inhalation-exhalation process from *The Art of Singing*, it was mentioned that these upper dorsal breathing techniques are often combined with fixed diaphragmatic and costal systems. Fixed diaphragmatic breathing aims to stabilize the actual position of the diaphragm. This condition must be achieved by expanding the epigastrium just below the sternum, followed by inward drawing of the upper abdomen while simultaneously raising the rib cage and expanding the ribs laterally[22]. The author asserts that the tensed epigastrium engages the diaphragm and holds it firmly in a more or less stable location. The theory behind this approach to breath control is that the abdominal organs are pressed upward by this diaphragm support, resulting in a steady emission of breath. It is noteworthy that this system differs from other related methods in terms of cost-action ratio, as the epigastrium expands first, followed by a second action consisting of abdominal inward pressing and rib expansion, independent of inhalation. The abdomen must be tightly held to maintain the diaphragm's position. Briefly, he notes: "sternum and chest high, diaphragm in"[23]. This

---

[16] Shakespeare, William, *Art of Singing*", p. 9.
[17] McEvenue, Kelly. *The Actor and the Alexander Technique*. New York: Palgrave Macmillan, 2002, p. 97.
[18] Shakespeare, William, *Art of Singing*, p. 9.
[19] Ibid., 1921, p. 9.
[20] Ibid., 1921, p. 10.
[21] Bruns, Paul, *Minimalluft und Stütze*, Berlin-Charlottenburg: Walter Göritz, 1929, p. 49.
[22] Shakespeare, William, Art of Singing, 1921, p. 11.
[23] Ibid., p. 11.

exaggerated trunk posture brings the inhaled air into a state of stronger compression, but also brings it closer to the larynx. The powerful thoracic muscles are fully involved, supporting the musculature of the neck and larynx. This posture is known as the "power position"[24]. The second component is costal arrest. Proponents of prolonged rib distension promote the stationary rib cage as ideal for singing. In the *Art of singing* breathing technique, the "collapse" of the ribs, which occurs with diaphragm ascent and lung capacity reduction, is described as preventable, by continuously distending the ribs through direct action of the intercostal muscles. Costal fixation attempts to hold the ribs at the same point of expansion reached during inhalation, and this posture must be maintained throughout the entire phonation process[25]. Unlike auxiliary respiratory muscles, the intercostal muscles directly relate to the breathing process. The ribs expand, and both the external and internal intercostal muscles are involved in the respiratory cycle. Generally, external intercostal muscles are considered inspiratory, raising the ribs during inhalation, while internal intercostals lower the ribs during exhalation. Therefore, costal arrest attempts to firmly maintain this expanded state by engaging the external intercostals while preventing the internal intercostals from pulling the ribs down again. In costal fixation techniques, the ribs are consciously maintained throughout the entire inhalation-exhalation cycle. The ribs remain expanded for a longer period during slower emission in singing compared to faster speech emission[26].

In summary, it can be said that the application of breathing in the English school, as envisioned by W. Shakespeare's *Art of Singing* is largely directed towards the epigastric-thoracic region of the torso, with upper abdominal action combined with intercostal activity. An English school singer, as described by W. Shakespeare, can be recognized by its posture. Here, we refer to the way the body is positioned to achieve the "ideal" method of breathing. As the author explains, the body is held in a slightly forward-leaning position to expand the back muscles and allow the thoracic cavity to extend. This creates more breathing space in the torso, preventing the lower ribs from collapsing. The expansion of the rib cage must be maintained as much as possible to keep the compressed area stable. Herbert Witherspoon states that "correct actions and tension are necessary to perform any physical act. In addition to the forward-leaning position of the upper chest,

---

[24] Miller, Richard, National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited, Lanham, MD: Scarecrow Press, 1997, p. 131.

[25] Miller, Richard, National Schools of Singing p. 132.

[26] Coward, Henry, Choral Technique and Interpretation, London: Novello and Company, Limited, 1914, p. 59.

the abdominal muscles are drawn inward at the start of the exhalation flow"[27]. This technique is called diaphragmatic control, by using this method of lifting the abdominal muscles, contracting them, and pulling them inward towards the spine, the diaphragm will obtain the necessary support for phonation or singing. Henry Coward asserts that: "Inhalation using lateral costal breathing and inward pulling of the abdomen and viscera prevents the downward movement of the diaphragm, causing it to expand outward horizontally"[28] This expansion, combined with the intercostal muscles, creates an upward and outward movement of the ribs, providing the widest breathing space possible. Additionally, abdominal pressure on the chest allows the singer to regulate airflow. Through these methods, the English school defines its own method of breathing[29]

In *The Art of singing*, the author recommends that the abdomen must be retracted upwards and inward at the start of the respiratory cycle, at the alpha moment of inhalation. Shakespeare introduced several concepts related to the physiology of singing, notably the importance of abdominal support to ensure stable breath emission. He demonstrated how the abdominal muscles should be used to regulate air pressure towards the vocal cords, enabling vocal projection without laryngeal strain. This approach anticipated modern research on subglottic pressure management in singing, and Shakespeare was aware of the importance of maintaining laryngeal flexibility to produce a richer, more resonant timbre[30]

One of Shakespeare's most remarkable innovations was his focus on English diction. At a time when Italian and French opera still dominated European stages, Shakespeare advocated for a specific approach to the English language. He believed that every word should be clear and intelligible, even in the most demanding musical contexts. He thus developed a pedagogy that integrated articulatory clarity with the melodic line, allowing singers to maintain crisp diction while preserving the fluidity of phrasing [31]. Shakespeare saw the English language as a powerful force in musical expression. Drawing on examples from composers like Henry Purcell and later Edward Elgar, he demonstrated how vocal phrasing could be structured to respect both text and melody. This attention to linguistic phrasing became a hallmark of the English approach to singing, influencing generations of

---

[27] Curry, Robert, The Mechanism of the Human Voice, N.Y. – Toronto: Longmans, Green and Company, 1940, p. 99.
[28] Coward, Henry, Choral Technique and Interpretation, London,1914 p. 59.
[29] Coward, Henry, *Choral Technique and Interpretation,* p. 78.
[30] Garcia, Manuel, *Histoire de la Physiologie Vocalique*, Paris, 1871, p.77.
[31] Shakespeare, William, *Art of Singing*, 1921, p. 8.

singers through oratorio and English opera[32].

With the rise of large concert halls in the 19th century, Shakespeare also highlighted the importance of vocal projection. Influenced by emerging acoustic theories, he taught how to use vocal formants, specific resonances created by the vocal cavities, to optimize projection. These formants, particularly those around 3000 Hz for head voice, enhance resonance and allow sound to carry through large spaces without excessive effort [33].

Shakespeare emphasized the importance of resonance in the oral and nasal cavities and encouraged a singing posture that freed these resonators to achieve a richer, more resonant sound. His focus on optimizing the acoustic qualities of the voice anticipated modern research on formant properties and concert hall acoustics, which aim to understand how the human voice can interact optimally with the sound environment [34].

William Shakespeare's legacy as a vocal pedagogue extends far beyond England. By combining a deep understanding of vocal physiology with an integrated approach to diction and projection, he left an indelible mark on vocal pedagogy in English-speaking countries. His work on natural breathing and breath control was influenced by contemporaries like Manuel Garcia II, but Shakespeare successfully adapted these principles to a distinctly English vision of singing[35]. His scientific, yet intuitive approach to the voice allowed generations of singers to connect technique with emotion, in much the same way as I sought to do with MathoMusica, where mathematical structure was at the service of musical expression [36].

Conclusion

As a musicologist and pedagogue, William Shakespeare articulated a new vision of singing that placed technique at the service of artistic expression. Through his research on breathing, diction, and vocal projection, he enabled England to distinguish itself in the field of opera and oratorio, while influencing vocal pedagogy worldwide.

Each country developed its own techniques and methods for an appropriate vocal methodology. All schools based their importance on breath management systems. There is a common thread for achieving coordination

---

[32] Elgar, Edward, *English Vocal Performance*, 1925, p. 33.
[33] Bruns, Paul, *Minimalluft und Stütze*, Berlin-Charlottenburg: Walter Göritz, 1929, p 84.
[34] Miller, Richard, *National Schools of Singing,* p. 55.
[35] Coward, Henry, *Choral Technique and Interpretation,* p. 59.
[36] Brown, William Earl, *Vocal Wisdom: Maxims of Giovanni Battista Lamperti* , N.Y.: Arno Press, Inc., 1966, p. 41.

of body and breath,and the support of the lower abdomen. Although each school may have different methods and positions for the upper and lower chest, breathing sets the tone (and everything) in motion, respecting the principle evoked by Dan Marek, "chi sa respirare, sa cantare"[37]

REFERENCES

Bruns, Paul, *Minimalluft und Stütze*, Berlin-Charlottenburg: Walter Göritz, 1929.

Brown, William Earl, Vocal Wisdom: Maxims of Giovanni Battista Lamperti, N.Y.: Arno Press, Inc., 1966.

Coward, Henry, Choral Technique and Interpretation, London: Novello and Company, Limited, 1914.

Curry, Robert, The Mechanism of the Human Voice, N.Y. – Toronto: Longmans, Green and Company, 1940.

Elgar, Edward, *English Vocal Performance*,London, 1925.

Garcia, del Pópulo Vicente Rodriguez Manuel, *Exercices Pour La Voix: Avec Un Discours Préliminaire*, Paris: Petit, 1830.

Garcia, Manuel, *A Complete Treatise of the Art of Singing: Complete and Unabridged*, New York: Da Capo Press, 1975.

Garcia, Manuel, *A Hints on Singing,* London: Ascherberg, Hopwood & Crew, 1911.

Garcia, Manuel, Histoire de la Physiologie Vocalique, Paris, 1871.

Garcia, Manuel, *A New Treatise on the Art of Singing*, London: Cramer, 1870.

Lamperti, Francesco, *The Art of Singing*, New York: G. Schirmer, Inc., 1890.

Lamperti, Francesco, *The Art of Singing,* 2nd ed, Edited and translated by J, C, Griffith, New York: G, Schirmer, 1890.

Lamperti, Giovanni B., *The Technics of Bel Canto*, Translated by Theodore Baker, New York: G, Schirmer, 1905.

Marek, Dan, Singing: The First Art, Lanham, MD: Scarecrow Press, 2007.

Miller, Richard, English, French, German and Italian Techniques of Singing: A Study in National Tonal Preferences and How They Relate to Functional Efficiency, Metuchen, New Jersey; Scarecrow Press, 1977.

Miller, Richard, *National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited*, Lanham, MD: Scarecrow Press, 1997.

Miller, Richard, *Solutions for Singers: Tools for Performers and Teachers*, Oxford: Oxford University Press, 2004.

Shakespeare, William, *The Art of Singing*, London, 1921.

Slater, David, Vocal Physiology and the Teaching of Singing, London: J.H. Larway, 1972.

---

[37] Marek, Dan, Singing: *The First Art,* Lanham, MD: Scarecrow Press, 2007 *He who knows how to breathe, knows how to sing, our translation.*

Stark, James A, *Bel Canto: A History of Vocal Pedagogy*, Toronto: University of Toronto Press, 1999.

Titze, Ingo R, *Principles of Voice Production,* Second printing, National Center for voice and speech Iowa City, SUA, 2000.

White, Brian, *Singing Techniques and Vocal Pedagogy* N.Y.: Garland Publishing, 1989.

Witherspoon, Herbert, *Singing: A Treatise for Teachers and Students* 2nd ed., New York: G. Schirmer, Inc., 1925.

THE USE OF VIRTUAL PLATFORMS IN TEACHING TO PLAY BASS GUITAR

ALEXANDR VITIUC[1] iD

SUMMARY. The aim of this article is an empirical study of the effectiveness of learning to play the bass guitar using virtual platforms. The empirical study employed such methods as the non-parametric Student's t-test, the parametric Levene's test, SWOT analysis and the interview method, the SPSS Statistics 26 package. The results showed a statistically significant improvement in the academic performance of students in the experimental group (EG) after using digital teaching methods, with an increase in average scores when playing the bass guitar by 6.25 points. Intragroup comparisons showed statistically significant improvements (p-value = .000) in the studied subject in the EG. The conclusions emphasize the importance of using digital learning methods to improve academic performance, offering valuable empirical data for the development of educational practices and the basis for further research in this area. Research prospects are based on the need to develop interactive and multimedia resources in the context of studying different forms of art, which contribute to improving the understanding and involvement of students.

Keywords: musical education, bass guitar, virtual platform, academic performance, online learning

Introduction

Digital technologies are actively used in modern education in different countries, which is explained not only by the rapid digitalization process, but also by the need to develop new educational approaches[2]. Music education

---

[1] *Doctor of Arts, Associate Professor of the Department "Musical Art of Variety", GOU HPE "Pridnestrovian State Institute of arts named after A.G. Rubinstein", Tiraspol, Republic of Moldova. Email alexandervitiuc.moldova@gmail.com*
[2] Attah, Tom, et al. "Teaching Music Theory in UK Higher Education Today: Contexts and Commentaries." In *Music Education Research*, Taylor & Francis, 26(1), 2024, pp. 71-81. https://doi.org/10.1080/14613808.2024.2306650

is no exception, where the technologies has been increasingly used to a greater extent since the pandemic, when offline learning became impossible[34]. For example, online platforms and virtual reality technologies offer new opportunities for learning to play musical instruments[5,6]. Recognizing the role of digital technologies in the 21st century, researchers have raised questions about the effectiveness of such tools, including in music education[7,8]. Interdisciplinary teaching methods can, however, complement this context, because the essence of such programmes is to combine knowledge and skills from different fields to achieve a more comprehensive and in-depth understanding of the subject[9].

Analysis of the effectiveness of learning through online platforms and virtual reality is considered so important because modern technologies offer unique opportunities for universities and schools[10,11]. Online platforms and virtual reality environments can adapt educational programmes to individual learner preferences by using the potential of a deeply interactive and personalized learning experience[12,13]. Such innovations can give students

---

[3] Hasenhütl, Gert. "Manual Drawing in Transformation: A Brief Assessment of "Design-by-Drawing" and Potentials of a Body Technique in Times of Digitalization." In *Journal of Aesthetic Education*, University of Illinois Press, 54(2), 2020, pp. 56–74. https://doi.org/10.5406/jaesteduc.54.2.0056

[4] O'Neill, Edward R. "A Common Arts Instructional Method and the Logic of Design." In *Journal of Aesthetic Education*, University of Illinois Press, 58(1), 2024, pp. 108–124. https://doi.org/10.5406/15437809.58.1.06

[5] Gubbins, Edmond. "Teacher Habitus as/at the Nexus of Practice: Musical Futures and Irish Primary Schools." In *Music Education Research*, Routledge, 25(5), 2023, pp. 562–576. https://doi.org/10.1080/14613808.2023.2277200

[6] Gao, Hongjiao, and Li, Fan. "The Application of Virtual Reality Technology in the Teaching of Clarinet Music Art under the Mobile Wireless Network Learning Environment." In *Entertainment Computing*, Elsevier, 49, 2024, 100619. https://doi.org/10.1016/j.entcom.2023.100619

[7] Kassing, Gayle, & Jay, Danielle M. *Dance teaching methods and curriculum design: comprehensive K-12 dance education*. Champaign: Human Kinetics Publishers, 2020.

[8] Rahimi, Ramy A., and Oh, Grace S. "Rethinking the Role of Educators in the 21st Century: Navigating Globalization, Technology, and Pandemics." In *Journal of Marketing Analytics*, Palgrave Macmillan, 2024, pp. 1-16.

[9] Vess, Deborah, and Linkon, Sherry. "Navigating the Interdisciplinary Archipelago: The Scholarship of Interdisciplinary Teaching and Learning." In *Disciplinary styles in the scholarship of teaching and learning*. Eds. Mary Taylor Huber, and Sherwyn P. Morreale. New York: Routledge, 2023, pp. 87-106.

[10] Di Natale, Anna F., et al. "Immersive Virtual Reality in K-12 and Higher Education: A 10-Year Systematic Review of Empirical Research." In *British Journal of Educational Technology*, BERA, 51(6), 2020, pp. 2006-2033.

[11] Mystakidis, Stylianos, Berki, Eleni, and Valtanen, Juri P. "Deep and Meaningful E-Learning with Social Virtual Reality Environments in Higher Education: A Systematic Literature Review." In *Applied Sciences*, MDPI, 11(5), 2021, 2412. https://doi.org/10.3390/app11052412

[12] Childs, Elizabeth, et al. "An Overview of Enhancing Distance Learning through Emerging Augmented and Virtual Reality Technologies." In *IEEE Transactions on Visualization and Computer Graphics, IEEE,* 30(8), 2023, pp. 4480-4496

[13] Liao, Ruoyuan. "Virtual Reality Technology in Art Education System." In Design Studies and Intelligence Engineering. Eds. Jain, L.C., et al. Hangzhou: IOS Press, 2024, pp. 58-69

access to a variety of educational resources, engage them in new ways, and overcome limitations imposed during traditional classes[14]. The motivation for studying the effectiveness of such teaching methods arises from scanty empirical research and the need to understand how well the digital tools under consideration can complement or replace established approaches. The global challenges such as the recent pandemic emphasized the need to develop and improve distance learning technologies[15]. Besides, the effectiveness of digitalization demonstrates the possibility of introducing virtual and augmented reality environments that offer new forms of interaction with interdisciplinary educational content[16].

The aim of the article is to empirically study the effectiveness of teaching bass guitar using virtual platforms. The aim involved the fulfilment of the following research objectives:

1. Analyse intragroup indicators of academic performance in the bass guitar course, determining the level of significance when comparing pre-test and post-test indicators.

2. Compare pre-test and post-test indicators of academic performance of the CG and EG when playing the bass guitar.

3. Identify the strengths, weaknesses, opportunities, and threats of teaching to play bass guitar using virtual platforms through SWOT analysis.

Literature review

Many researchers from different countries explore the specifics of the effective use of modern technologies in teaching, in particular music. Spanish researchers J. Martin-Gutierrez et al.[17] studied the features of using augmented reality in acoustic guitar teaching. The experiment was conducted at the University of Monterrey (Mexico) among students who had never played guitar before and those who had already had such experience, in order to test in practice whether augmented reality is effective in learning to play a musical instrument. The researchers developed an educational programme in which they proposed using a special application with a 3D model of an

---

[14] Almusaed, Amjad, et al. "Enhancing Student Engagement: Harnessing "AIED"'s Power in Hybrid Education — A Review Analysis." In *Education Sciences*, MDPI, 13(7), 2023, 632.

[15] Zarei, Soraya, and Mohammadi, Shahriar. "Challenges of Higher Education Related to E-Learning in Developing Countries during COVID-19 Spread: A Review of the Perspectives of Students, Instructors, Policymakers, and ICT Experts." In *Environmental Science and Pollution Research*, Springer, 29(57), 2022, pp. 85562-85568. https://doi.org/10.1007/s11356-021-14647-2

[16] González-Zamar, Mariana D., and Abad-Segura, Emilio. "Implications of Virtual Reality in Arts Education: Research Analysis in the Context of Higher Education." In *Education Sciences*, MDPI, 10(9), 2020, 225. https://doi.org/10.3390/educsci10090225

[17] Martin-Gutierrez, Jorge, et al. "Augmented Reality to Facilitate Learning of the Acoustic Guitar." In *Applied Sciences*, MDPI, 10(7), 2020, 2425. https://doi.org/10.3390/app10072425

acoustic guitar and a hand. This gives students the opportunity to learn to play guitar independently without the teacher's help, repeating after the hand from the application.

In Italy, a study was conducted on the possibilities of using UbiMus technology in teaching guitar[18]. After studying the latest developments in educational technology, Turchet and Barthet propose a smart guitar system that enables collaborative learning promoting positive emotional and creative interactions between students.

Norwegian researchers S. Havre et al. conducted an experiment using the music video game Rocksmith to teach electric and bass guitar[19]. The experiment involved students and music teachers to determine the role of video games in the development of professional competencies. Over a year, the authors of the study monitored the features of learning with the help of Rocksmith, the development of musical skills, and also collected feedback from the experiment participants.

In Denmark, a study was conducted using mobile virtual reality in primary school music education[20]. The experiment involved students aged 10 years, who were offered training using the VR4EDU virtual reality-based mobile application. The study conducted at a Chinese university was based on a comparison of music learning in two groups: an experimental group that learned through virtual reality and a control group that had traditional online learning[21].

The researchers in Canada examined the effectiveness of mixed reality in teaching how to play musical instruments[22]. The participants in the experiment learned to play the electronic musical instrument — theremin — without physically touching its surface in an immersive educational environment.

A study conducted in Taiwan was based on the use of a virtual guitar

---

[18] Turchet, Luca, and Barthet, Mathieu. "An Ubiquitous Smart Guitar System for Collaborative Musical Practice." In *Journal of New Music Research*, Taylor & Francis, 48(4), 2019, pp. 352-365. https://doi.org/10.1080/09298215.2019.1637439

[19] Havre, Sigrid J., et al. "Playing to Learn or Learning to Play? Playing Rocksmith to Learn Electric Guitar and Bass in Nordic Music Teacher Education." In *British Journal of Music Education*, Cambridge University Press, 36(1), 2019, pp. 21-32. https://doi.org/10.1017/S026505171800027X

[20] Degli Innocenti, Edoardo, et al. "Mobile Virtual Reality for Musical Genre Learning in Primary Education." In *Computers & Education*, Elsevier, 139, 2019, pp. 102-117. https://doi.org/10.1016/j.compedu.2019.04.010

[21] Sai, Ying. "Online Music Learning Based on Digital Multimedia for Virtual Reality." In *Interactive Learning Environments*, Taylor & Francis, 2022, pp. 1-12. https://doi.org/10.1080/10494820.2022.2127779

[22] Johnson, David, Damian, Daniela, and Tzanetakis, George. "Evaluating the Effectiveness of Mixed Reality Music Instrument Learning with the Theremin." In *Virtual Reality*, Springer, 24(2), 2020, pp. 303-317. https://doi.org/10.1007/s10055-019-00388-8

based on a 3D Kinect device in music education[23]. Kinect functionality involves using natural gestures to produce synthetic sounds similar to the sounds of real musical instruments. During the experiment, the researchers developed a finger tracking algorithm that can be used when playing a virtual guitar.

A case study conducted in Belgium and Serbia examined the use of augmented reality in teaching cellists using a 2D and 3D teacher model[24].

The experiment using the mixed reality application Passthrough in piano teaching was conducted in Spain[25]. The researchers developed a colour rendering application for teaching pianists and compared its effectiveness with another application with similar functionality — Synthesia.

In Luxembourg, the use of interactive technologies, in particular virtual reality, in teaching the violin and drum set was studied based on a teacher survey[26].

The analysis of studies by the researchers from different countries gives grounds to conclude that there is active research into the use of virtual reality technology in teaching how to play various musical instruments. However, the issue of the effectiveness of virtual platforms in bass guitar teaching has not been sufficiently studied, which indicates the relevance and necessity of this study.

Methods and materials

Research design

The respondents' academic grades for the first half of the year in the bass guitar course were used as the pre-test values. The study itself began in October 2023, when students were selected and assigned to the CG and EG, while ensuring internal homogeneity of the sample. Next, the CG continued their classical lessons on the subject under study without experiencing any changes. At the same time, digital learning methods were integrated into the EG programme to provide bass guitar training through

---

[23] Hakim, Noorkholis L., et al. "Virtual Guitar: Using Real-Time Finger Tracking for Musical Instruments." In *International Journal of Computational Science and Engineering,* Inderscience, 18(4), 2019, pp. 438-450. https://doi.org/10.1504/IJCSE.2019.099081

[24] Campo, Adriaan, et al. "The Assessment of Presence and Performance in an AR Environment for Motor Imitation Learning: A Case-Study on Violinists." In *Computers in Human Behavior*, Elsevier, 146, 2023, 107810. https://doi.org/10.1016/j.chb.2023.107810

[25] Banquiero, Mariano, et al. "A Color Passthrough Mixed Reality Application for Learning Piano." In *Virtual Reality*, Springer, 28(2), 2024, 67. https://doi.org/10.1007/s10055-024-00953-w

[26] Michałko, Aleksandra, et al. "Toward a Meaningful Technology for Instrumental Music Education: Teachers' Voice." In *Frontiers in Education*, Frontiers, 7, 2022. https://doi.org/10.3389/feduc.2022.1027042

virtual platforms. At the same time, the total number of training hours in the CG and EG was the same, only the content of the courses changed. More detailed information about the intervention is presented in Table 1.

Table 1

Activities	Description	Integration of digital methods
Tasks with the interaction elements	Creating interactive exercises on virtual platforms for learning to play the bass guitar with the addition of gaming components	Virtual platforms are an environment for completing educational tasks, interacting, sharing knowledge and receiving feedback
Lessons on virtual platforms	Delivering classes online in virtual classrooms where technology helps students to learn the bass guitar	Using technology to recreate the effect of physically being in space and deepening the learning process
Studying the subject	Implementation and demonstration of performances in a virtual environment, giving students the opportunity to study skills in a complex, using virtual platforms	The use of virtual platforms for rehearsals and performances in order to practice and demonstrate acquired skills
Group projects	Implementation of team projects in which students work together on assignments covering bass playing	The use of cloud technology services provides collaboration and access to video, audio, and other multimedia educational resources

Digital methods for bass guitar teaching through virtual platforms

The empirical study consisted of three stages. The first stage involved the analysis of intragroup indicators of academic performance in the bass guitar course among the CG and EG students. It was the basis for determining the level of significance by comparing pre-test and post-test indicators.

The second stage provided for calculations of a non-parametric t-test to compare the pre-test and post-test indicators of academic performance of the CG and EG when playing the bass guitar.

At the third stage, by analysing interviews conducted with the EG students, the strengths and weaknesses, opportunities and threats that learning to play the bass guitar through virtual platforms poses were described in the form of a SWOT analysis.

Data collection
The analysis of students' academic grades when playing the bass guitar was used as the main quantitative method. Students' grades for the course were given according to a 100-point system, where grading system A corresponds to 90-100 points, B - 80-89, C - 70-79, D - 60-69, and F - less than 60 points. These data were requested with permission from all study

participants. The qualitative analysis was based on feedback from students in the influence group regarding their experiences using online platforms for learning to play the bass guitar, which helped to identify the advantages and disadvantages of these methods according to the principle of SWOT analysis.

Participants

The participants were students from the Institute of Arts named after A.G. Rubinstein. Students from this particular institute were chosen to conduct the experiment, as they already had the necessary level of knowledge in the technique of playing the bass guitar, which allowed them to immediately begin learning using virtual platforms without wasting time learning the basics. The criteria for selecting the sample were the year of study, knowledge of the technique of playing the bass guitar and age. The total number of subjects involved was 300 people who voluntarily agreed to take part in this research project (Table 2). This quantity that makes the sample representative and the results valid.

Table 2

Group	Total	Men	Women	Average age	SD
CG	150	67	83	19.65	0.36
EG	150	63	87	19.47	0.42

Research participant data
Source: tabled by the author based on the collected data about the experiment participants

The participants were randomly assigned to the CG and EG, testing the internal homogeneity of their scores on academic performance in the bass guitar course. The average age of all study participants was 19.56 years (SD=0.39). All of them voluntarily took part in the study and agreed to the use of their data, subject to anonymity and confidentiality.

The study used the Moodle platform, the Kahoot! platform for gamification of learning, and the Alibaba Cloud service for collaboration. Zoom and YouTube were used as online platforms, and Oculus Rift was used as a VR platform, which opened up the opportunity to study bass guitar in a specific virtual reality. At the end of the academic year, in May 2024, the students received their course grades, which were taken for analysis as post-test results. Also, 15-minute interviews were conducted with the EG students, which became the basis for a SWOT analysis. The interviews were conducted by professional psychological interviewers who posed questions to the EG students via Zoom. The students had to answer the questions briefly without thinking much. The responses were recorded with the students' permission for further SWOT analysis.

Data analysis

The SPSS Statistics 26 software package was used to analyse grades in the academic subject under study. Student's t-test was calculated to assess differences before and after the experiment within a group (paired), as well as to compare values between two groups (unpaired). Additionally, interviews with the EG members provided the basis for a SWOT analysis, demonstrating the strengths, weaknesses, opportunities, and threats of using virtual platforms in a bass guitar course.

Results

The first research objective was to analyse intragroup indicators of academic performance in the bass guitar course among the CG and EG students, determining the level of significance when comparing pre-test and post-test indicators. Descriptive analytical statistics for the CG and EG are presented in Table 3.

Table 3

	Group	pre-assessment of playing bass guitar	post-assessment of playing bass guitar
CG	Mean	74.65	74.87
	N	150	150
	Standard deviation	2.970	3.015
	Standard error of the mean	.242	.246
	Variance	8.821	9.091
	Excess	-1.019	-1.054
	Asymmetry	.139	.087
EG	Mean	74.92	81.17
	N	150	150
	Standard deviation	3.112	1.403
	Standard error of the mean	.254	.115
	Variance	9.685	1.970
	Excess	-1.120	-1.239
	Asymmetry	.029	-.166

Descriptive analytical statistics of the academic performance of the CG and EG students who play bass guitar
Source: tabled by the author based on the collected data about the experiment participants

In the CG, means underwent slight fluctuations, while in the EG, an increase in means for playing bass guitar was recorded by 6.25 points. The mean in the CG before learning to play bass guitar using virtual platforms is 74.76 points, and after training - 74.87. As we can see, the means in the CG,

which was taught using traditional methods, did not change significantly. In turn, in the EG, which learned to play bass guitar using virtual platforms, the mean increased from 74.92 to 81.17, which indicates the effectiveness of virtual methods compared to traditional ones.

The Student's t-test was used to calculate the statistical significance of intragroup differences in the academic performance of the CG and EG students for playing bass guitar.

Table 4 shows the calculation of the statistical significance of intra-group differences in academic performance, which indicates a significant improvement in the academic performance of the EG students (p-value = .000) for playing bass guitar, indicating the effectiveness of the implemented digital teaching methods. However, in the control group the differences were not statistically significant.

Table 4

	Paired differences					T	Degrees of freedom	value (double -sided)
	Mean	Mean square deviation	Root mean square error	95% confidence interval for the difference				
				Lower	Higher			
Paired samples test for the CG								
bass guitar	-.227	4.198	.343	-.904	.451	-.661	149	.509
Paired samples test for the EG								
bass guitar	-6.253	3.514	.287	-6.820	-5.686	-21.792	149	**.000**

Calculation of the statistical significance of intragroup differences in the academic performance of the Cg and EG students for playing bass guitar
Source: tabled by the author based on the collected data about the experiment participants

The second objective of the study was to compare the pre-test and post-test academic performance scores of the Cg and EG for playing bass guitar using a nonparametric unpaired t-test. The information is presented in Table 5.

Table 5

		Levene's test		t-test for equality of means							
		F	value	t	Degrees of freedom	Value (two st.)	Average difference	RMS difference error	95% confidence interval for the difference		
									Lower	Higher
pre-assessment of playing bass guitar	EV	.567	.452	-.778	298	.437	-.273	.351	-.965	.418
	NEV			-.778	297.352	.437	-.273	.351	-.965	.418
post-assessment of playing bass guitar	EV	81.767	.000	-23.200	298	.000	-6.300	.272	-6.834	-5.766
	NEV			-23.200	210.671	.000	-6.300	.272	-6.835	-5.765

Calculation of the statistical significance of intergroup differences in the academic performance of the EG and CG students for playing bass guitar
Note: EV – equal variances are assumed; NEV – equal variances are not assumed
Source: tabled by the author based on the collected data about the experiment participants

The Levene's test formula for equality of variances was used to calculate the statistical significance of intergroup differences in the academic performance of the Cg and EG students for playing bass guitar. At the pre-test, the Levene's test did not reveal a statistically significant difference in the range of scores between the groups, indicating that the level of knowledge of participants in both groups was at the same starting positions in terms of academic performance in playing bass guitar. The results of the post-assessments showed significant differences in performance between the CG and EG, the t-test revealed statistically confirmed differences in the results of the post-assessments for bass guitar (t = -23.200, p < .001), indicating a significant increase in academic performance in the EG compared to the CG after the introduction of virtual platforms.

The third objective of the study was to describe the strengths, weaknesses, opportunities and threats that the integration of virtual platforms in teaching bass guitar poses in the form of a SWOT analysis by analysing interviews conducted with the EG students. The data is presented in Figure

1. Some quotes from the interviews are provided below to further understand the participants' impressions of the experience of integrating virtual platforms into bass guitar training.

Figure 1

S	W	O	T
Expanding access to learning materials Convenience and effectiveness in leraning materials Increasing student activity and participation in the learning process Option to customize the educational process to suit individual needs	Obstacles related to technology and the need for specific equipment Difficulties in integrating online platforms and VR systems at the initial stages Potential difficulties maintaining personal motivation The danger of moving away from the traditional system that is necessary	Opening new horizons for classical learning Introduction of advanced technological solutions into educational activities Studying subjects that combine different forms and areas of knowledge Opportunities for global exchange of knowledge and experience	Lagging behind educational institutions in mastering technology Significant financial costs for implementation Difficulties in ensuring stability of educational teaching standards Possible digital addiction to gadgets and digital devices

SWOT Analysis to Identify the Strengths, Weaknesses, Opportunities, and Threats of Integrating Virtual Platforms into Bass Guitar Teaching

Among the strengths of the experiment, the respondents noted wide access to educational materials, convenience and effectiveness in mastering them, increased activity and involvement, as well as some personalization. Here's what one participant said: *"Using virtual platforms has transformed the way I experience learning. I noticed that now I had unlimited access to educational resources, which made it much easier to learn new information on playing bass guitar. The interactivity oriented to my passions and needs has increased my interest and drive to learn the bass guitar."* At the same time, weaknesses included obstacles to the need for expensive equipment, difficulties in the initial stages, students' self-motivation and fear of moving away from traditional learning. One of the participants shared her observations: *"When integrating virtual platforms, the main obstacles for me were the difficulties when I did not understand how things worked and how to use them. Sometimes it was difficult for me to stay motivated without direct contact*

with teachers and classmates, even though we met during traditional classes. The rejection of the usual educational structure, despite its obsolescence and anti-immersion, introduced additional difficulties into learning, increasing the feeling of instability, especially at the beginning." Regarding opportunities, the respondents noted the prospects for introducing advanced technological solutions, interdisciplinary approaches and global exchange of experience and knowledge through virtual platforms. One of the quotes was: *"The use of digital methods can open up never-before-seen possibilities in learning, giving us the chance to immerse ourselves in multimedia learning that blurs the boundaries between different art forms. It can also contribute to international dialogue in the educational space."* Threats, as noted by participants, may be hidden in the different levels of technical training of different educational institutions, the need for significant financial influences, organizational difficulties and the growth of digital dependence. One quote clearly illustrates this: *"Making university technology up to date can be challenging for unprepared systems, with high costs associated with introducing advanced technologies. I am also concerned about the increasing dependence on digital devices, so the integration of technology into learning must be thoughtful and careful."*

So, the results showed a statistically significant improvement in the academic performance of the EG students after using virtual platforms in learning, with an increase in average grades for playing bass guitar.

Discussion

One article[27] notes growing scientific productivity and increased international collaboration in the application of virtual platforms in higher education, which emphasizes the general trend towards the integration of new technologies into the educational process and is consistent with the results of this research, demonstrating improved academic performance of students after the introduction of digital educational methods. Another study[28] shows how combining art education with virtual reality can improve students' learning and enhance their intrinsic motivation. The paper notes that "the application of VR technology in art teaching can avoid the disadvantages of traditional teaching, improve the quality and efficiency of art education, and promote the development of education". These findings are reflected in our

---

[27] González-Zamar, Mariana D., and Abad-Segura, Emilio. "Implications of Virtual Reality in Arts Education: Research Analysis in the Context of Higher Education." In *Education Sciences*, MDPI, 10(9), 2020, 225. https://doi.org/10.3390/educsci10090225

[28] Liu, Pei. "Application and Teaching Exploration of Virtual Reality Technology in Art Appreciation." In *International Journal of Learning and Teaching*, 3(7), 2021

study, confirming the effectiveness of using virtual platforms to stimulate active participation and deep understanding of learning material.

Similarly, another paper[29] discusses breakthrough methods of teaching music arts using virtual technologies, which helps to create more effective conditions for students' self-learning. This also resonates with our findings, confirming the value of virtual technology as a tool for developing learning skills and improving the quality of music education.

Our research is also supported by data presented in another paper[30], which illustrates the potential of creating personalized virtual spaces for students, enriching the educational process with new opportunities for immersion and interaction. Additionally, another article[31] focuses on the significance of using social virtual reality environments to achieve deeper and better educational experiences. These results are consistent with our study's findings on the impact of virtual platforms on the growth of students' academic performance, emphasizing the importance of merging technological innovation with music education.

The study[32] raises the issue of a lack of social interaction and reduced student engagement in distance learning, which is reflected in the weaknesses and threats of using online learning and virtual platforms identified by our research. Despite this, the authors suggest that attention should be paid to how augmented and virtual reality (AR/VR) technologies can help to overcome these challenges, bringing forward new directions for future research, similar to the current one that opens the way for studying virtual reality in the educational field. Another study[33] focuses on the application of interactive learning in the arts, confirming the findings of this study on the value of digital learning methods. Both works show how the use of modern technology can improve understanding of educational materials and ultimately improve educational achievement. However, another

---

[29] Gao, Hongjiao, and Li, Fan. "The Application of Virtual Reality Technology in the Teaching of Clarinet Music Art under the Mobile Wireless Network Learning Environment." In *Entertainment Computing*, Elsevier, 49, 2024, 100619. https://doi.org/10.1016/j.entcom.2023.100619

[30] Liao, Ruoyuan. "Virtual Reality Technology in Art Education System." In Design Studies and Intelligence Engineering. Eds. Jain, L.C., et al. Hangzhou: IOS Press, 2024, pp. 58-69

[31] Mystakidis, Stylianos, Berki, Eleni, and Valtanen, Juri P. "Deep and Meaningful E-Learning with Social Virtual Reality Environments in Higher Education: A Systematic Literature Review." In *Applied Sciences*, MDPI, 11(5), 2021, 2412. https://doi.org/10.3390/app11052412

[32] Childs, Elizabeth, et al. "An Overview of Enhancing Distance Learning through Emerging Augmented and Virtual Reality Technologies." In *IEEE Transactions on Visualization and Computer Graphics, IEEE,* 30(8), 2023, pp. 4480-4496

[33] Chen, Si, Gu, Yu, and Wang, Yubo. "The Impact of Digital Technology on the Reform of Art Teaching in the Wireless Network Environment." In *Wireless Communications & Mobile Computing*, Wiley, 2022, https://doi.org/10.1155/2022/1386737

research[34] demonstrates how virtual reality experiences enhance immersion and positively impact students' learning experiences. These findings are reflected in our study, emphasizing the significant impact of virtual platforms on students' academic performance as well as engagement, as measured by interviews.

Similar results are reported in another study[35] on the use of virtual reality to improve students' art appreciation. The findings indicated that its use improved academic performance, learning motivation, self-efficacy, critical thinking, and performance. This has something in common with the results of our study, confirming the potential of digital technologies to enrich music education and improve students' analytical skills. Finally, another paper[36] examines the role of digital STEAM applications in music education to enhance creativity and interest in learning, which complements our findings by highlighting the importance of using virtual technologies to enhance educational opportunities and enrich the learning experience.

The article[37] discusses the structure of a first-class erhu course, focusing on reforms of blended online and offline learning. The author emphasizes the importance of innovation in teaching methods and the need to improve assessment systems, which has something in common in this study's findings of significant improvements in academic performance due to the introduction of innovative educational approaches. Another study[38] focusing on the creation of an online piano teaching programme confirms the positive impact of digital educational methods mentioned in this study. The high interest and readiness of teachers for online learning, as well as the recognition of the effectiveness and accessibility of digital technologies for teaching music, are consistent with the observed improvement in academic performance, emphasizing the importance of digitalization in the educational process.

---

[34] Guerra-Tamez, Cristobal R. "The Impact of Immersion through Virtual Reality in the Learning Experiences of Art and Design Students: The Mediating Effect of the Flow Experience." In *Education Sciences*, MDPI, 13(2), 2023, 185. https://doi.org/10.3390/educsci13020185

[35] Chiu, Min C., Hwang, Gwo J., and Hsia, Lu H. "Promoting Students' Artwork Appreciation: An Experiential Learning-Based Virtual Reality Approach." In *British Journal of Educational Technology*, BERA, 54(2), 2023, pp. 603-621.

[36] Özer, Zeynep, and Demirbatir, Rasim E. "Examination of STEAM-Based Digital Learning Applications in Music Education." In *European Journal of STEM Education*, Lectito, 8(1), 2023, 2. https://doi.org/10.20897/ejsteme/12959

[37] Zhou, Lian. "Construction and Practice of Erhu Performance Course for Musicology Majors in Local Universities — A Case Study of Sichuan Minzu College." In *Frontiers in Educational Research*, Francis Press, 7(2), 2024. https://dx.doi.org/10.25236/FER.2024.070211

[38] Lu, Pan, and Danpradit, Pramote. "Surveying of Perspectives on Teaching Piano Online at Shenyang Conservatory of Music." In *Journal of Green Learning*, Gemilang Maju Publikasi Ilmiah, 2(2), 2022, pp. 92-99.

Another work[39] on online dance training, identifies both the prospects and shortcomings of this approach, in particular the need to improve the quality control system, which complements the conclusions of our study, pointing to the critical importance of quality methods for implementing such integrations. However, an analysis of the impact of multimedia and virtual technologies on education described in[40] (Liu et al., 2021) confirms the effectiveness of integrated technologies in improving students' cognitive abilities, indicating the positive impact of digital learning methods on academic performance.

Conclusions

The relevance of the results obtained is confirmed by the valuable contribution to the field of knowledge under study, the expansion of theoretical and practical foundations in understanding the impact of digitalization on the educational process. The results showed a statistically significant improvement in the academic performance of the EG students after using virtual platforms in learning, with an increase in average grades in playing bass guitar by 6.25 points. Intragroup comparisons showed statistically significant improvements (p-value = .000) in the studied subject in the EG. A nonparametric t-test revealed significant differences in performance between the CG and EG at post-assessments, confirming the effectiveness of virtual platforms in teaching bass guitar. Analysis of interviews with the EG students gave grounds to describe the strengths, weaknesses, opportunities and threats of the experiment, providing a deeper understanding of its effects. The practical value of the results is the empirical confirmation of the effectiveness of virtual platforms in learning in the context of increasing academic performance in playing bass guitar. At the same time, the academic value is confirmed by a valuable contribution to the field of knowledge under study, expanding the theoretical and practical foundations in understanding the impact of digitalization on the educational process. The findings may motivate educational institutions to integrate online platforms and virtual reality into their curricula, or reconsider existing traditional pedagogical strategies.

Limitations

The study is based on an analysis of academic performance, which may not cover all the intricacies of bass guitar playing, which carries some

---

[39] You, Yuhui. "Online Technologies in Dance Education (China and Worldwide Experience)." In *Research in Dance Education*, Routledge, 23(4), 2022, pp. 396-412.

[40] Liu, Quan, Chen, Haiyan, and Crabbe, James. "Interactive Study of Multimedia and Virtual Technology in Art Education." In *International Journal of Emerging Technologies in Learning (iJET)*, International Federation of Engineering Education Societies, 16(1), 2021, pp. 80-93.

limitations. The study involved students from only one institute, which narrows the area and limits the extrapolation of the obtained data.

Recommendations

It is recommended to develop interactive and multimedia resources for learning various art forms to enhance student understanding and engagement. It is also important to examine the disadvantages and potential threats associated with the use of digital methods of teaching bass guitar through virtual platforms and propose appropriate measures to minimize these risks.

REFERENCES

Almusaed, Amjad, et al. "Enhancing Student Engagement: Harnessing "AIED"'s Power in Hybrid Education — A Review Analysis." In *Education Sciences*, MDPI, 13(7), 2023, 632.

Attah, Tom, et al. "Teaching Music Theory in UK Higher Education Today: Contexts and Commentaries." In *Music Education Research*, Taylor & Francis, 26(1), 2024, pp. 71-81. https://doi.org/10.1080/14613808.2024.2306650

Banquiero, Mariano, et al. "A Color Passthrough Mixed Reality Application for Learning Piano." In *Virtual Reality*, Springer, 28(2), 2024, 67. https://doi.org/10.1007/s10055-024-00953-w

Campo, Adriaan, et al. "The Assessment of Presence and Performance in an AR Environment for Motor Imitation Learning: A Case-Study on Violinists." In *Computers in Human Behavior*, Elsevier, 146, 2023, 107810. https://doi.org/10.1016/j.chb.2023.107810

Chen, Si, Gu, Yu, and Wang, Yubo. "The Impact of Digital Technology on the Reform of Art Teaching in the Wireless Network Environment." In *Wireless Communications & Mobile Computing*, Wiley, 2022, https://doi.org/10.1155/2022/1386737

Childs, Elizabeth, et al. "An Overview of Enhancing Distance Learning through Emerging Augmented and Virtual Reality Technologies." In *IEEE Transactions on Visualization and Computer Graphics, IEEE,* 30(8), 2023, pp. 4480-4496

Chiu, Min C., Hwang, Gwo J., and Hsia, Lu H. "Promoting Students' Artwork Appreciation: An Experiential Learning-Based Virtual Reality Approach." In *British Journal of Educational Technology*, BERA, 54(2), 2023, pp. 603-621.

Degli Innocenti, Edoardo, et al. "Mobile Virtual Reality for Musical Genre Learning in Primary Education." In *Computers & Education*, Elsevier, 139, 2019, pp. 102-117.https://doi.org/10.1016/j.compedu.2019.04.010

Di Natale, Anna F., et al. "Immersive Virtual Reality in K-12 and Higher Education: A 10-Year Systematic Review of Empirical Research." In *British Journal of Educational Technology*, BERA, 51(6), 2020, pp. 2006-2033.

Gao, Hongjiao, and Li, Fan. "The Application of Virtual Reality Technology in the Teaching of Clarinet Music Art under the Mobile Wireless Network Learning Environment." In *Entertainment Computing*, Elsevier, 49, 2024, 100619. https://doi.org/10.1016/j.entcom.2023.100619

González-Zamar, Mariana D., and Abad-Segura, Emilio. "Implications of Virtual Reality in Arts Education: Research Analysis in the Context of Higher Education." In *Education Sciences*, MDPI, 10(9), 2020, 225. https://doi.org/10.3390/educsci10090225

Gubbins, Edmond. "Teacher Habitus as/at the Nexus of Practice: Musical Futures and Irish Primary Schools." In *Music Education Research*, Routledge, 25(5), 2023, pp. 562–576. https://doi.org/10.1080/14613808.2023.2277200

Guerra-Tamez, Cristobal R. "The Impact of Immersion through Virtual Reality in the Learning Experiences of Art and Design Students: The Mediating Effect of the Flow Experience." In *Education Sciences*, MDPI, 13(2), 2023, 185. https://doi.org/10.3390/educsci13020185

Hakim, Noorkholis L., et al. "Virtual Guitar: Using Real-Time Finger Tracking for Musical Instruments." In *International Journal of Computational Science and Engineering,* Inderscience, 18(4), 2019, pp. 438-450. https://doi.org/10.1504/IJCSE.2019.099081

Hasenhütl, Gert. "Manual Drawing in Transformation: A Brief Assessment of "Design-by-Drawing" and Potentials of a Body Technique in Times of Digitalization." In *Journal of Aesthetic Education*, University of Illinois Press, 54(2), 2020, pp. 56–74. https://doi.org/10.5406/jaesteduc.54.2.0056

Havre, Sigrid J., et al. "Playing to Learn or Learning to Play? Playing Rocksmith to Learn Electric Guitar and Bass in Nordic Music Teacher Education." In *British Journal of Music Education*, Cambridge University Press, 36(1), 2019, pp. 21-32. https://doi.org/10.1017/S026505171800027X

Johnson, David, Damian, Daniela, and Tzanetakis, George. "Evaluating the Effectiveness of Mixed Reality Music Instrument Learning with the Theremin." In *Virtual Reality*, Springer, 24(2), 2020, pp. 303-317. https://doi.org/10.1007/s10055-019-00388-8

Kassing, Gayle, & Jay, Danielle M. *Dance teaching methods and curriculum design: comprehensive K-12 dance education*. Champaign: Human Kinetics Publishers, 2020.

Liao, Ruoyuan. "Virtual Reality Technology in Art Education System." In Design Studies and Intelligence Engineering. Eds. Jain, L.C., et al. Hangzhou: IOS Press, 2024, pp. 58-69

Liu, Pei. "Application and Teaching Exploration of Virtual Reality Technology in Art Appreciation." In *International Journal of Learning and Teaching*, 3(7), 2021

Liu, Quan, Chen, Haiyan, and Crabbe, James. "Interactive Study of Multimedia and Virtual Technology in Art Education." In *International Journal of Emerging Technologies in Learning (iJET)*, International Federation of Engineering Education Societies, 16(1), 2021, pp. 80-93.

Lu, Pan, and Danpradit, Pramote. "Surveying of Perspectives on Teaching Piano Online at Shenyang Conservatory of Music." In *Journal of Green Learning*, Gemilang Maju Publikasi Ilmiah, 2(2), 2022, pp. 92-99.

Martin-Gutierrez, Jorge, et al. "Augmented Reality to Facilitate Learning of the Acoustic Guitar." In *Applied Sciences*, MDPI, 10(7), 2020, 2425. https://doi.org/10.3390/app10072425

Michałko, Aleksandra, et al. "Toward a Meaningful Technology for Instrumental Music Education: Teachers' Voice." In *Frontiers in Education*, Frontiers, 7, 2022. https://doi.org/10.3389/feduc.2022.1027042

Mystakidis, Stylianos, Berki, Eleni, and Valtanen, Juri P. "Deep and Meaningful E-Learning with Social Virtual Reality Environments in Higher Education: A Systematic Literature Review." In *Applied Sciences*, MDPI, 11(5), 2021, 2412. https://doi.org/10.3390/app11052412

O'Neill, Edward R. "A Common Arts Instructional Method and the Logic of Design." In *Journal of Aesthetic Education*, University of Illinois Press, 58(1), 2024, pp. 108–124. https://doi.org/10.5406/15437809.58.1.06

Özer, Zeynep, and Demirbatir, Rasim E. "Examination of STEAM-Based Digital Learning Applications in Music Education." In *European Journal of STEM Education*, Lectito, 8(1), 2023, 2. https://doi.org/10.20897/ejsteme/12959

Rahimi, Ramy A., and Oh, Grace S. "Rethinking the Role of Educators in the 21st Century: Navigating Globalization, Technology, and Pandemics." In *Journal of Marketing Analytics*, Palgrave Macmillan, 2024, pp. 1-16.

Sai, Ying. "Online Music Learning Based on Digital Multimedia for Virtual Reality." In *Interactive Learning Environments*, Taylor & Francis, 2022, pp. 1-12. https://doi.org/10.1080/10494820.2022.2127779

Turchet, Luca, and Barthet, Mathieu. "An Ubiquitous Smart Guitar System for Collaborative Musical Practice." In *Journal of New Music Research*, Taylor & Francis, 48(4), 2019, pp. 352-365. https://doi.org/10.1080/09298215.2019.1637439

Vess, Deborah, and Linkon, Sherry. "Navigating the Interdisciplinary Archipelago: The Scholarship of Interdisciplinary Teaching and Learning." In *Disciplinary styles in the scholarship of teaching and learning*. Eds. Mary Taylor Huber, and Sherwyn P. Morreale. New York: Routledge, 2023, pp. 87-106.

You, Yuhui. "Online Technologies in Dance Education (China and Worldwide Experience)." In *Research in Dance Education*, Routledge, 23(4), 2022, pp. 396-412.

Zarei, Soraya, and Mohammadi, Shahriar. "Challenges of Higher Education Related to E-Learning in Developing Countries during COVID-19 Spread: A Review of the Perspectives of Students, Instructors, Policymakers, and ICT Experts." In *Environmental Science and Pollution Research*, Springer, 29(57), 2022, pp. 85562-85568. https://doi.org/10.1007/s11356-021-14647-2

Zhou, Lian. "Construction and Practice of Erhu Performance Course for Musicology Majors in Local Universities — A Case Study of Sichuan Minzu College." In *Frontiers in Educational Research*, Francis Press, 7(2), 2024. https://dx.doi.org/10.25236/FER.2024.070211

AESTHETICS AND PHILOSOPHY OF THE PERFORMANCE INTERPRETATION OF THE AUTHOR'S CONCEPT OF A MUSICAL WORK

VITALII ZAIETS[1] , OKSANA ZAIETS[2]

SUMMARY. The presented research is aimed at revealing the theoretical and philosophical methodological basis of the art of performance interpretation from the perspective of the procedural triad composer-performer-listener. In the process of interpretation, the performer acts as an active carrier of internal needs and motivations, which have a physiological, psychological, moral, and aesthetic as well as volitional nature. This division is quite conditional as these processes occur simultaneously and interact with each other. Each person is more or less inclined to a certain meaningful aspect, which forms an individual approach to the interpretation of the work. Thus, the needs of the performer (during the conscious search for the sound embodiment of the interpretation at the stage of practical implementation) resolve the most important issue: the ratio of the author's and performer's concepts.

Keywords: performance interpretation, individuality, author's vision.

Introduction

When analyzing the temporal specificity of musical works, musicologists often turn to the comparison of music with other types of art, such as painting and sculpture. In these fields, the work of art created by the

---

[1] *PhD in Arts Associate professor at the Department of Bayan and Accordion, Ukrainian National Tchaikovsky Academy of Music, 1-3/11 of Arkhitektor Horodetskyi street, Kyiv, Ukraine, 01001. E-mail: zaetsa@ukr.net*

[2] *Senior lecturer at the Municipal Institution of Higher Education of the Kyiv Regional Council "P. Chubynsky Academy of Arts", 15 Ivan Mazepy Street, Kyiv, 01601. E-mail: oksanazaets@ukr.net*

author exists in a specific temporal context, where the role of the creator is established but not completed at that stage. For example, in painting, the function of performer is taken over by another artist when he reproduces or restores a painting. As for musical and performing creativity, here the performer acts as a permanent co-creator, a continuous embodiment of the author's work (live performance). Each of these artists, relying on the author's vision and intention of the composition, strives to reproduce the original (primary source of interpretation) as accurately as possible with the help of their skill and specific artistic means, while achieving an aesthetically perfect artistic expressiveness. Thus, a criterion for evaluating the skill of the interpreter is formed, regardless of whether he/she is a painter-reproducer, restorer or musician. Here we precisely mean the aspect of interpretive embodiment because each of the artists himself/herself generates and embodies his/her own needs in art.

In musical performance practice, reproduction is always subject to certain conventions in the use of means of figurative embodiment of the composition (in the broadest sense). If we assume the possibility of musical notation, which would fully reflect all aspects of a musical work, then musical interpretation as an artistic phenomenon would cease to exist, and its function would be fulfilled only by reproduction. In this case, the role of a musician-performer would become redundant. However, this is impossible because the meaningful depth of even one tone (sound), both on a tempered and untempered instrument, cannot be fully conveyed by musical notation. Modern technical means allow the composer to accurately determine the frequency of sound vibrations, but what to do with such parameters as the attack of the sound, its duration, termination and interaction with other sounds? These aspects belong to the specifics of performance interpretation and are an integral part of it.

The intonation insight of the performance largely depends on the understanding of the composer as a creative personality. Practice shows that the interaction (creative communication) of a musician-performer with a composer is ambiguous in its direction and effectiveness. In some cases, the performer admires the talent and originality of the composer's language, eager to realize the author's interpretative intentions. In other cases, the composer, during direct communication, often listens to the performer, taking into account his/her knowledge of the instrument, experience and skills. In such cases, the composer and the performer act as co-authors of the interpretation of the musical work. Sometimes, while a composer is listening to his/her own work performed by a musician, he/she discovers new facets of his/her work and adds a remark such as "that can also be possible". This is the essence of performance interpretation, which exists in two dimensions:

in the personality of the composer, his/her will and aesthetic preferences, as well as in the context of the implementation of performance means. This vector of understanding of performing arts has theoretical and practical potential. Research, systematization and generalization of issues related to performing interpretation in various aspects and contexts allow, first of all, to expand the theoretical field of performing musicology, and secondly, to actualize the professional competences of modern performers.

Literature Review

Significant scientific experience has been accumulated in the direction of understanding the professional interpretive thinking of a musician-performer in particular. This experience involves a searching multidisciplinary toolkit and methodology, which is generally philosophical, theoretical and cultural, sociological, etc. Important works in this context include studies by such authors as M. Davydov[3], V. Samitov[4], M. Krausz[5], V. Moskalenko[6], I. Pyaskovsky[7], N. Korykhalova[8] and others.

As a result of analysis and synthesis, concretization and generalizations, theoretical and experimental studies, various theories regarding the interpretive thinking of a musician-performer have appeared. These theories consider it as a single process that integrates all levels of mental activity; as mental activity in the form of concepts that reflect the determination of thinking by specific types of activity; as methical recommendations for the formation of thinking in the process of education and upbringing. However, to date, the process of interpretive thinking in the context of the formation of professionally oriented thinking of a musician-performer does not yet have sufficient scientific justification.

A musician-performer is a person who not only reproduces what already exists, but also contributes his/her productive significance to the triune process "composer - performer - listener". This triad is multi-combined in its formation and embodiment as a holistic phenomenon, which is multifaceted in the variant multiplicity of possible interpretations of works and depends on many influential factors – both, natural and acquired.

---

[3] Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist.* Kyiv, Musical Ukraine, 2004, 240 p.

[4] 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.

[5] Krausz, Michael (ed.). *The Interpretation of music: philosophical essays.* Oxford: Oxford University Press, 1993, 288 p.

[6] Moskalenko, Viktor. *The creative aspect of musical interpretation (to the problem of analysis).* Kyiv, Muzinform, 1994, 157 p.

[7] Pyaskovskiy, Igor. *The logic of musical thinking.* Kyiv, Musical Ukraine, 1986, 180 p.

[8] Korykhalova, Nataliya. *Interpretation of Music.* Leningrad, Music, 1979, 207 p.

Discussion

In the broadest sense, art is a multifaceted and multifunctional phenomenon. It not only reflects the historically determined process of human activity, but also denotes the emotional system of a person, which is formed in various types of his/her creative activity (in various forms and various means of visual and artistic creativity), which also have an inverse specific effect on all human sense organs and the person's feelings. Art is the primary source of the intellectual and emotional development of the musician's creative individuality, his/her desire for aesthetic conversations, communication, self-knowledge through a deeper awareness of the surrounding reality.

Interpretive thinking performs important functions when it is reproductive and productive, meaning capable of preserving the intellectual and emotional experience of previous generations and at the same time generating new relevant artistic assets. This question is difficult because it cannot be resolved by comparing only "reproductive - past" and "productive - present".

In musical performance, it is necessary to determine, first of all, essential-conceptual assimilation relations between "reproductive" and "productive" in the interpretation of a musical work. But here the question arises: if all interpretive intentions are purely reproductive, then what will be the further development of the performer's productive intentions? Or if they are not needed, how to use the "reproductive" function of art in the generation of new pictorial-artistic combinations? In other words, the interpretation of new artistic achievements is not a function of reproduction (it will, in the best case, be only a copy of the existing one), but is the implementation of a new interpretative-productive aspects, which is precisely what constitutes the functional orientation of the aspirations of the musician-performer. "Musical performance really creates a special, specific type of artistic and creative activity, which is different from the artistic and creative activity of a composer. The subjects of these types of activities - a composer and a musician-performer, have a number of special specific opportunities, embedded in both compositional and performing talent. The content of the activity in the first case is the creation of a musical work, in the second - its performance interpretation"[9].

Therefore, performing art is a system of aspirations and motivational directions of an artist whose spirituality and humanity are embodied in the interpretation of a work of art in the form of certain personal qualities. Thus,

---

[9] Korykhalova, Nataliya. *Interpretation of Music.* Leningrad, Music, 1979, p. 155.

if the interpreter thinks conservatively and reproductively, then the spectrum of his/her emotional communication with the composer is reduced to a minimum. Conversely, if the interpretive thought is enlightened by creative searches and intellectually realized feelings, then the emotional-intellectual spectrum of communication will be limitless.

At the same time, several more questions arise regarding the implementation of interpretive intentions:

1. How are the aspects that must be interpreted recorded in the text?

2. What is the attitude of the author of the musical work to the generally accepted traditions (standards) of recording sheet music?

3. Can (or should) these traditions exist?

To the extent that each system unit, word, motif, phrase, remark conveys the information of the author's intention, this information is so accurate in relation to the nature of creativity and personalities of different composers. We know how complicated the process of creating and realizing the author's own philosophical and artistic relationship to reality is, and how important it is for the performer-interpreter to understand this process. In this context, it is worth paying attention to the correct opinion of N. Korykhalova: "There is no single correct interpretation and there cannot be because the musical piece is actualized among individual performance options. If we assume that among this multiplicity of interpretations only one is the bearer of "musical truth", this means depriving performing art of its right to exist"[10]. Such conclusions are confirmed by scientific studies that emphasize the improvisational nature of performance interpretation.

After analyzing the attitude of the composer to his/her own works, which changes during his/her creative life, it can be stated that similar processes occur in the performer who over time also revises and changes his/her interpretations of musical works. If the composer is a creative person who is constantly in search of new artistic solutions, then the performer can follow a similar path in the interpretative activity.

This means that the composer cannot always remain unchanged in the choice of means of musical expression because his/her emotional reactions and artistic impressions change over time, which prompts him/her to search for new ways of realizing creative ideas. Practice proves that the composer's thought is constantly developing (modifying) in search of more refined, perfect nuances of the embodiment of creative intentions in the reflection of comprehensive life assets and their intellectual understanding. Therefore, the variability of reality naturally adjusts the creative worldview of both the composer and the performer.

---

[10] Korykhalova Nataliya. *Interpretation of Music.* Leningrad, Music, 1979, p. 172.

When interpreting a specific piece of music, the performer must first of all understand the psychological state and thoughts of the author, which are reflected in this piece. This will be an adequate detection of the interpretive intentions when applying expressive means in the real sound of the musical canvas. On the other hand, when analyzing the formation of the composer's personality and his/her creative stages and multifacetedness, the performer must adjust his/her actions accordingly, improve his/her own interpretive flexibility in response to the constant evolution and continuous modifications of the composer's style. After all, style, as you know, transforms over time. However, mastering the key features of the composer's style, in particular the originality of his/her musical rhetoric, the performer can determine the necessary set of performing means of expression, which must be directed in two parallel directions: general stylistic and technological as the genre features of each work predict and require appropriate interpretive solutions. For example, if the stroke determines the character of the sound (according to M. Davydov), and the sound reflects the character of the composer's thinking, then, of course, the change in the author's thoughts and feelings also affects the change in the character of the sound, namely, the stroke. This is how the character of a particular work is formed. In our opinion, this is manifested both in the small-scale horizontal and vertical structures of the musical work, which helps to find the optimal character of performance speech. During the creative process, the composer chooses the means of musical expressiveness to convey his/her intentions to the listener. In some cases, he/she does not attach importance to the subtleties of stroke and technological embodiment of his/her own artistic concept, in others – he/she gives detailed instructions for execution. The performer, regardless of the presence or absence of detailed author's instructions, relies on the main elements of the composer's musical language when determining stroke, timbre and articulation means: mode, harmony, counterpoint, music texture, rhythm, etc. Thus, music texture modification primarily provides information regarding the correction of imagery, the nature of sound design, emotional states, contrast, and dialogicity. This process reflects the composer's thought, which determines the corresponding variability of motivational and emotional states, which in a single-factorial embodiment limit performance possibility.

The music texture also reflects the author's temperament and character, manifested through statics or modifications and the intensity of textural changes. However, it is important to distinguish textural changes that reflect the composer's personal traits, and meaningful textural transformations aimed at optimally revealing a certain artistic image. Thus, the textured outline is twofold: on the one hand, it is a means of self-expression of the author's emotional and intellectual states, on the other

hand, it reflects the figurative depth of a specific musical work. Such a division is quite conditional as personal and creative reincarnation exist in one person as a creator (composer) and at the same time, in another person as a co-author (performer) who is able to deeply feel and interpret the author's vision.

Textural changes reflect both the personal and stylistic thinking of the composer and the understanding of the artistic image (for example, in R. Schuman's work "Carnival"). The performer, comparing different approaches to textural changes, discovers the stylistic features of the composer's thinking and receives guidelines for determining the appropriate performing means of expressiveness (stroke articulation, dynamics, agogics, etc.). In addition, even with a monotonous music texture (due to dynamic flexibility, harmonic mobility, variability of syncopation, metro-rhythm), the artistic imagery, emotional expressiveness and content of the work can acquire different characteristics (for example, in K. Weber's work "Perpetual Motion").

The professional excellence of the interpretive actions of a musician-performer is reflected in the mastery of a certain performance tool, which must be skillfully combined with other elements of expressiveness, creating logical sound connections (the process of assimilation based on the main and obvious aspects). This approach allows the performer in each specific situation to find the most productive ways of expressing his/her personal vision and attitude to the musical work, to achieve the desired result and to present his/her performing individuality. In this context, the definition of strokes, together with the awareness of the tempo-metro-rhythm and the intonation expressiveness of microstructural constructions, is analogous to both the definition of the intonation directionality within the limits of lado-harmonic trends in the proper tempos, and the definition of the appropriate tempos to preserve the expressiveness of intonation. Such conditions for revealing the interpretive methodological essence of expressive means require the following from the performer: relevant theoretical knowledge, a culture of feelings and technological self-sufficiency.

The interpretation of music and the cultural level of its perception by the listening audience are not always unambiguous. In this regard, I. Pyaskovsky notes: "At the psychophysiological level, the perception of musical and auditory processes also includes experiences that are not directly related to sound"[11]. These considerations raise important questions about performance interpretation and the level of listening perception. Should they be identical and is it possible? What is the essence of interpretive intentions in this aspect? In this case, we note only one thing:

---

[11] Pyaskovskiy, Igor. *The logic of musical thinking.* Kyiv, Musical Ukraine, 1986, p. 43

performing practice is full of variants of interpretive searches and decisions, each of which is formed under the influence of specific circumstances (acoustic conditions, level of culture of the listening audience).

In front of the audience, the performer feels a special responsibility for the professionalism of his/her interpretation. However, given the variety of professional approaches to music perception (because everyone interprets in his/her own way), the performer on stage brings his/her individual vision to the work. Even if it does not meet generally accepted standards, confidence in one's own interpretation and mastery of its implementation inspires the listener and breaks existing stereotypes. Thus, the conclusion is obvious: there should be no stamps as the performing nature is genetically predisposed to the perception of the beautiful new aspects. In this regard, it is enough to compare the interpretations of J. Bach's "Well-Tempered Clavier" performed by S. Richter, E. Gilels and T. Kravchenko. Their performance versions differ in tempo and intonation expressiveness, but they are the same in the confidence of the interpretation and the integrity of what is presented. This testifies the conscious formation of individual interpretive approaches. The confidence of the interpretation provides the listener with an emotional reserve for the emergence (generation) of new sensations, motivations, for mobility in one's own activities.

The process of a composer's creativity is always individual, and the performer must deeply understand the author's intentions based on the relationship of all the author's means of expression, both musical and paramusical. The opinion of M. Davydov deserves special attention as he emphasized: "It should be taken into account that auditory intonation-timbral-rhythmic, agogic, articulatory, dynamic and other representations are not reduced only to the rational determination of tonality, tension and co-tension of close and distant intervals or other elements of architecture of the work because, firstly, they have a subjective and personal attitude to the performed material, secondly, they are aimed at the perception of the imagined listener (audience) taking into account his/her culture; thirdly, they can change under the influence of the pop performance of the performer, the acoustic conditions of the concert hall, the reaction of the listeners, etc. Therefore, it is important to distinguish between ideal connections, i.e., in ideas, from real ones in live sound"[12].

Actively acting on hearing and consciousness, music is able to express the emotional state and various nuances of human experiences. Like other forms of art, in music, artistic emotions play a decisive role, not

---

[12] Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist.* Kyiv, Musical Ukraine, 2004, 240 p.

random ones. Music appeals to the feelings that are characteristic of all people and each person in particular, and it educates an artistic and aesthetic attitude to reality, inspires creative work and unites people spiritually. This orientation is the basis of creative interpretive searches.

Conclusions

1. Interpretation, in accordance with its aesthetic purpose, carries the ideas of the composer and performer, constantly aimed at enriching the artistic tastes of both, those who perform and those who perceive a musical work.

2. The artistic significance of the interpretation is based on the understanding of the functional, structural, and systemic foundations of musical creativity in general, as well as on their understanding by the musician-performer in particular.

3. Interpretation does not exist outside the personal will of the interpreter as the individual mental qualities of the performer and his/her personal orientation in the musical space affect the intellectual and emotional processes of perception and realization of his/her creative preferences.

4. The search for performance means of expression depends on the intellectual and emotional potential and professional experience of the performer.

5. The artistic mastery of virtuoso mastery of performing means of expression is one of the prerogatives regarding the expedient, productive reproduction of the artistic and figurative content of the performed musical work.

6. Mastering the intellectual, sensory and image content of a musical work is a key element of the essence of the art of interpretation. This is the most difficult aspect of the performance interpretation process as the sheet music does not directly convey the emotions and musical intention of the author, leaving their interpretation to the discretion of the performer.

REFERENCES

Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist.* Kyiv, Musical Ukraine, 2004, 240 p.

Korykhalova, Nataliya. *Interpretation of Music.* Leningrad, Music, 1979, 207 p.

Krausz, Michael (ed.). *The Interpretation of music: philosophical essays.* Oxford: Oxford University Press, 1993, 288 p.

Laszlo, Ervin. Aesthetics of live musical performance. *The British Journal of Aesthetics*, Volume 7, Issue 3, July 1967, p. 261-273

Liang, Jing. Study on Aesthetic Characteristics of Musical Performance. *2018 4th International Conference on Economics, Management and Humanities Science (ECOMHS 2018)*: 387-390. Web. 14 Aug. 2019. <https://webofproceedings.org/proceedings_series/ECOM/ECOMHS%202018/ECOMHS97087.pdf>

Liashenko, Ivan. *Music in the system of aesthetic education.* Kyiv, Znannia, 1975, 48 p.

Moskalenko, Viktor. The creative aspect of musical interpretation (to the problem of analysis). Kyiv, Muzinform, 1994, 157 p.

Pyaskovskiy, Igor. *The logic of musical thinking.* Kyiv, Musical Ukraine, 1986, 180 p.

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.

Sokol, Oleksandr. *Performing remarks, image and musical style.* Odessa: The Seaman, 2007, 276 p.

ENESCIAN PIANISM AND INTERPRETATIVE STYLE IN CHAMBER MUSIC WORKS:
IMPROMPTU CONCERTANT FOR VIOLIN AND PIANO, CONCERTSTÜCK FOR VIOLA AND PIANO, LÉGENDE FOR TRUMPET AND PIANO AND *CANTABILE ET PRESTO FOR FLUTE AND PIANO*

GINA-MIHAELA PAVEL[1] iD

SUMMARY. The idea of writing about and delving into Enescian pianism came to me while I was preparing two Enescu recitals, one as part of the *Musica Barcensis Festival*, the other one as part of *George Enescu International Festival* (in Sinaia). The concept behind organizing the recital, aptly titled *Enescian Sonorities*, was to present to the public the composer's early chamber works. For this research, which aims to highlight the complexity of Enescian pianism, I chose *Cantabile et Presto for flute and piano*, *Légende for trumpet and piano*, *Impromptu Concertant for violin and piano* and *Concertstück for viola and piano*. Although I focused on his early works, we can already observe the intuition, originality, naturalness, and maturity of his compositions, which are impressive for the age at which they were written. Beyond the beauty and expressiveness of the music, these instrumental miniatures represent true technical challenges, testing the performers in multiple ways. What I primarily wish to emphasize through this research is that in all four works mentioned, the balance and equal importance given to both instruments are evident, with the compositions easily fitting into the chamber music genre.

Keywords: George Enescu, enescian pianism, *Impromptu Concertant for Violin and Piano, Concertstück for Viola and Piano, Légende for Trumpet and Piano, Cantabile et Presto for flute and Piano*

---

[1] *Department of Musical Performance and Pedagogy, Faculty of Music, Transilvania University, Brașov, Romania. Correspondence concerning this article should be addressed to Gina Mihaela Pavel, Department of Musical Performance and Pedagogy, Faculty of Music, Transilvania University, No. 2, Andrei Șaguna st., Z building, 500123, Brașov, Romania, pavel.ginamihaela@gmail.com, gina.pavel@unitbv.ro.*

Introduction

The idea of writing about and delving into Enescian pianism came to me while I was preparing two Enescu recitals (both with the same concept and program): one recital on August 25, 2024, at the Fortified Church in Codlea, Brașov, as part of the *Musica Barcensis Festival* organized by the Forum Arte Association[2], and a second recital in September of the same year, as part of the *George Enescu International Festival*, 2024 edition, which took place on September 15 at the *George Enescu Memorial House* in Sinaia[3]. The concept behind organizing the recital, aptly titled *Enescian Sonorities*[4], was to present to the public the composer's early chamber works, some of which have been very rarely performed. Beyond the artistic act of bringing the charm of Enescu's music to the audience, I also considered it opportune to include a brief scientific exploration, which would offer more clarity and understanding of Enescu's complex musical language.

Additionally, 2025 will mark 70 years since George Enescu's passing, and 2026 will commemorate 145 years since the composer's birth. Therefore, further reflections that recall Enescu's remarkable personality would certainly not be in vain.

Although I concentrated on his early works — written when Enescu was 22, 23, and 25 years old, shortly after graduating from the Paris Conservatory — we can already discern the intuition, originality, naturalness, and maturity in his compositions, qualities that are remarkable given his young age at the time.

Materials and Methods

For this research, which aims to highlight the complexity of Enescian pianism, I chose two works dedicated to wind instruments and two others intended for string instruments with ”piano accompaniment”. In addition to *Cantabile et Presto for Flute and Piano*, *Légende for Trumpet and Piano*, and *Impromptu Concertant for Violin and Piano* – which I also presented in the aforementioned recitals – I included *Concertstück for Viola and Piano*. All four works were composed for competitions at the Paris Conservatory[5], with three of them being dedicated to professors at the same institution (flautist

---

[2] The link to the event is https://www.forumarte.ro/musica-barcensis-2024/.

[3] https://www.georgeenescu.ro/albume-foto_doc_2512_imagini-de-la-concertul-cameral-sonoritati-enesciene-sinaia-15-septembrie-2024_pg_0.htm

[4] The recitals were performed alongside Theodora Bălănică-Ciurezu – violin (*Impromptu Concertant* and *Ballade*), Noémi Karácsony – mezzo-soprano (*Pensée perdue, Souhait, Le Désert, Op. 4 No. 1, Soupir Op. 4 No. 3*), Diana Cristea – flute (*Cantabile et Presto for flute and piano*), and Paul Grosar – trumpet (*Légende for trumpet and piano*).

[5] The *Concert Allegro for solo chromatic harp* (1904) was also written for these competitions.

Paul Taffanel, trumpeter Merri Franquin, and violist Théophile Laforge). And although these works were not assigned opus numbers by Enescu, they have all proven their viability over time, remaining staple repertoire pieces for flute, trumpet, violin, and viola, respectively. Beyond the beauty and expressiveness of the music, these instrumental miniatures represent true technical challenges, testing the performers in multiple ways.

The scores (for viola, trumpet, and flute) that I used in the analysis of the works are sourced from the public domain website https://imslp.org/, though the originals belong to the publisher *Enoch & Cie Paris*[6]. The score for *Impromptu Concertant for violin and piano* is published by Sherban Lupu and the Romanian Cultural Institute Publishing House in 2005.

I also turned to *YouTube*, a valuable resource for listening to and comparing numerous interpretations, where I also found a recording of *Concertstück for viola and piano*, with George Enescu himself on the piano[7].

Results

Although Enescu himself wrote on the title pages of the scores "*avec accompagnement de piano* – with piano accompaniment", I dare to contradict this statement, referring to the fact that the term "accompaniment" generally refers today to a part with a less significant role compared to the soloist's line. What I primarily wish to emphasize through this research is that in all four works mentioned, the balance and equal importance given to both instruments are evident, with the compositions easily fitting into the chamber music genre. From my experience of the laborious practice and public performance of all these works, I don't believe I'm mistaken in making this claim. In the score of *Légende for trumpet and piano*, there is even a short piano cadenza. Chamber music requires a different approach and, most often, even a more in-depth practice compared to working on an accompaniment.

At the same time, I want to highlight the importance of collaboration with the pianist, who becomes a "lead actor" in the musical unfolding. Indeed, the score is written pianistically, with passages flowing naturally (but only after careful and intense practice!), which once again reflects the complexity of Enescu's personality, who, as we know, was a violinist, pianist, conductor, composer, and teacher. However, I believe that the roles in the construction of the musical dramaturgy are equally important. It seems that due to this

---

[6] https://www.enoch-editions.com/en/catalogue/vente?page=2

[7] We can listen to the recording by accessing the YouTube link https://www.youtube.com/watch?v=2Wu3BwyMkPQ, accessed on August 21, 2024. Enescu, in fact, performed this piece twice in Bucharest: in 1942 with the aforementioned violist (Alexandru Rădulescu) and with Ernst Wallfish in 1943. Even though the recording quality is not ideal, it remains a benchmark.

way of thinking and conceiving music, giving equal importance to ensemble partners, Enescu was not particularly drawn to the idea of composing concertos for soloist and orchestra[8].

I will present the works chronologically, so I will start with the *Impromptu concertant for violin and piano*, composed in 1903[9] when Enescu was only 22 years old. Without an opus number, as I mentioned earlier, but with undeniable value, the piece has been promoted more in recent years (the first edition was published in 1958, thus after the composer's death and very likely not performed during his lifetime). From a pedagogical perspective, it can be considered a starting point for familiarization with the Enescu's realm, both for violinists and pianists. However, it is by no means easy, especially regarding the integration of the dialogues between the two instrumentalists. *The Impromptu Concertant* is smaller in scale, which can recommend it as the first Enescu work to practice[10].

One thing is certain: both musicians must know in detail not only their own part but also that of their ensemble partner. The musical discourse is very dense and complex in terms of melody, rhythm, dynamics, and agogics. This necessitates a profound understanding of the overall score to construct the musical dramaturgy as naturally as possible and to ensure that the dialogues flow as a continuous stream (*Chaleureux et mouvementé*). The same observations apply to the other works analyzed in this presentation. Without a deep understanding of the overall score, the Enescu message cannot be conveyed.

Referring to the *Impromptu concertant*, I dare to assert that each instrument has its own discourse so well constructed that it sounds remarkable and self-sufficient. Clearly, when masterfully incorporated into the ensemble, as Enescu does, the effect is amplified. At the same time, the discourse appears improvisational, spontaneous, and unconstrained, yet perfectly fused within the whole of the duo.

With a strong impressionistic flavor, the *Impromptu concertant* abounds in agogic, dynamic, and expressive indications — perhaps more so than in the works of any other composer — an Enescu "imprint" that greatly assists the performer in deepening their understanding of the score and conveying the musical dramaturgy. At first contact with Enescu's scores, this abundance might be disarming, but after thorough research, intense practice, and (perhaps?!) multiple performances before an audience, all these Enescu's

---

[8] I will mention only two exceptions: *Fantasia for piano and orchestra*, and the *Symphonie concertante for cello and orchestra in B minor, Op. 8.*

[9] At the end of the score, the date of October 23, 1903, is inscribed.

[10] The *Ballade for violin and piano*, written at just 14 years old, is even more suitable as a first contact with the Enescu's realm.

intentions and indications become natural, fluid, instinctive, and spontaneous. Throughout the 90 measures of the *Impromptu*, we encounter terms such as: *avec élan, caressant, augmentez et animez, cédez et diminuez, vibrant, très ardent, calmez, doux, un peu plus large, gravement, tendre, animé*. The great violinist Sherban Lupu emphasizes in the CD-book *Arta lăutarilor – izvor al violonisticii moderne* (*Fiddler's Art – Source of the Modern Violonist Technique*)[11] that "at the Enescu Museum, I had the joy of seeing the corrections made by him on the first edition of *Sonata No. 3*, and it struck me as amazing that for every incorrect millimeter of a sign he noted, he sent the score back for correction." Through this great attention to detail, Enescu sought to bring the performer as close as possible to his interpretive vision.

Returning to the *Impromptu concertant*, I will note that due to its compositional conception, the architectural form is difficult to outline. Perhaps Enescu did not have a specific form in mind beforehand, hence the title —*Impromptu - Improvisation*. However, two large sections (A and B) are distinguished, with the second being prepared by a Bridge and highlighted by the change of key (E-flat major) and the agogic indication *Un peu plus large* (measure 33).

The sensation left by listening to the first section is that of an infinite melody (at least until the beginning of the second part). The flow and combination of voices unfold like a continuous improvisation, spontaneous, on a very ingenious polyrhythmic and polyphonic writing. Although the piano part is extremely complex — note that up to the Bridge (m. 24) each measure stretches across a single stave — after an intensive practice, the piece proves to be written in a pianistic manner.

---

[11] Lupu, Sherban. Arta lăutarilor – izvor al violonisticii moderne. Fiddler`s Art – Source of the Modern Violonist Technique. Editura Casa Radio, București, 2010, pp.31-32

E.g. 1

George Enescu, *Impromptu Concertant for Violin and Piano*, ms. 1-3

When interpreting Enescu's music, instrumentalists need to exhibit flexibility, promptness, and agility in delivering answers and complementing musical voices. I highlight this because the melodic-rhythmic interplay, particularly in the *Impromptu*, is so intricate that performers must remain highly attuned to their partner in dialogue and maintain a shared rhythmic pulse.

The entire musical development evokes the flow of water. In the first section, the musical dramaturgy reveals continuous "waves" that build up momentum, culminating in two closely spaced climactic points. The first appears in measure 18, marking the initial *ff* in the piece, followed by an even more intense *ff* in measures 20-21, *vibrant* and *très ardent*. This close succession of climaxes reflects the natural progression of the musical dramaturgy, where one wave crashes and is swiftly followed by another.

E.g. 2

George Enescu, *Impromptu Concertant for Violin and Piano,*
tempo *Chaleureux et mouvementé,* **ms. 17-18**

The first climax is prepared through a concentration of musical elements (*augmentez et animez*) and is built using an ascending chromatic line in octaves at the piano, resolving on a Ab7(#9) chord (with the pedal held on C). The second climax can present synchronization challenges due to the repeated notes and musical motifs, which might confuse both performers. During the initial practice phase, adopting a steadier tempo and maintaining a consistent pulse can help overcome these difficulties. The violinist will need to closely follow the triplet melodic line in the right hand of the piano. Another similarly challenging moment, both technically and interpretively, occurs at the end of the piece, starting from measure 77, where polyrhythms may cause confusion. These two passages, along with measure 59, are key areas that can prove difficult, requiring both performers to be highly attentive and supportive of one another in their musical dialogue.

Section B (*Un peu plus large*) consists of four stages based on the same theme — a simple, almost linear melody composed of repeated notes and small intervals (seconds, thirds).

E.g. 3

George Enescu, *Impromptu Concertant for Violin and Piano,* ms. 33-35

The stages traverse the keys of E-flat major (measure 33), C-flat major (measure 46), G-flat major (measure 60), and F-flat9 major (measure 71). In the piano score, the performer should strive to express the fluidity of the discourse through thorough analysis and the selection of the most suitable fingerings. In collaboration with the violinist, he must shape the dialogues and dynamics of the phrases, which ebb and flow like waves of intensity. It is also worth noting Enescu's choice of key - G-flat major, with its six flats — which presents sight-reading challenges.

In contrast to the *Impromptu concertant*, the *Concertstück for viola and piano*, composed in 1906, features a more complex architectural structure and has a duration of about nine minutes. The repertoire for viola is notably more limited compared to that for violin, making Enescu's decision to compose this concert piece especially valuable, as it effectively merges technical and interpretative challenges. A discerning listener familiar with Enescu's works may recognize similarities in the compositional style with his *Sonata No. 2 for violin and piano*, written seven years earlier in 1899. Thus, the Enescu imprint is already evident at the age of 25 when he created the *Concertstück*.

The piece is structured around three primary themes, which I have identified as *α, β*, and *γ*, whose motives are varied and intertwined. I believe we are witnessing an intertwining of formal principles, namely the variational, the expositional archetype, and the developmental[12]. At the same time, the architectural structure can also correspond to a sonata form with a very extensive *Exposition* (measures 1-96), a short and concise *Development* (measures 97-133), a *Recapitulation* (measures 134-190), and a *Coda*

---

[12] Vasiliu, Laura. Interpenetration of Form Principles. Course on Musical Analysis (Întrepătrunderea principiilor de formă. Curs de analiză muzicală), pp. 12-13.

(measures 191-217). The composition is also abundant in counterpoint, with motive α - the most extensively developed - frequently appearing in canon form.

We encounter the same dense array of dynamic, agogic, and expressive markings that help unravel the musical dramaturgy: *assez animé, grave, gracieux, un peu hesitant, augmentez, bien marqué, soutenu, harmonieux et fondu, diaphane, sonore et expressif, chantant, sec,* etc.

At the very beginning of the piece, the performers must focus on distinguishing between the character of the first phrase — *Grave* (corresponding to *α*), with a deep, serious tone and *legato* — and the immediate contrast in measure seven with *Gracieux* (corresponding to *β*) where the piano accompaniment shifts to *staccato*, requiring an elegant and natural execution.

E.g. 4

George Enescu, *Concertstück for Viola and Piano,* **ms. 1-4**

E.g. 5

George Enescu, *Concertstück for Viola and Piano,*
tempo *Assez animé,* **ms. 6-9**

The violist, paying close attention to bow speed, will carefully follow the phrasing and its direction. Even in these initial measures, we can observe Enescu's contrapuntal mastery, particularly in the way he weaves together the voices, with a focus on motive *α*.

Additionally, it's important to note the meticulous attention Enescu gives to the dynamic balance between the two instruments, taking into account the viola's deeper timbre (as compared to the violin's higher register). In an ensemble with viola, the piano part must maintain a lighter, more delicate dynamic range to avoid overshadowing the viola, especially when it plays in its lower register. Therefore, the pianist must closely follow Enescu's precise dynamic markings. In measure 31, where only the piano introduces motive *γ* for the first time, the use of *ff* and the indication *bien marqué* are "permitted."

E.g. 6

George Enescu, *Concertstück for Viola and Piano,* tempo *Mouvement,* ms. 31-33

The two performers' lines intertwine and continuously weave together, creating expressive dialogues shaped by dynamic swells and agogic nuances. In measures 44, 46, and 48, motive *α* reappears in octaves in the piano's lower register through three sequences with a premonitory character. The following cascading arpeggios (marked *harmonieux et fondu*) reveal the brilliance and tranquility of the E major key in measure 55 (*diaphane*). Enescu's pedal markings, which extend over two or even three measures, are a hallmark of his style, emphasizing the long, resonant pedal sections. To support the viola's timbre, Enescu marks its part with *f, sonore et expressif*, while assigning the terms *diaphane* and *pp* to the piano - dynamics that are particularly difficult to achieve given the wide-spanning cascading arpeggios that fill the entire keyboard.

Following a brief pause, motive *γ* is delicately recalled by the piano (*pp*, m. 74), intertwining with *α,* which the viola presents in a similar gradual motion but features repeated notes and sixteenth notes this time. The viola's

part strives to build a new climax, yet everything gradually dissipates (*pp*, *pizzicato*, E major, m. 96), only to abruptly make way for a short developmental section. A sudden *ff* in octaves and chords from the piano disrupts the silence with the return of motive *γ*, which the viola then forcefully continues (*au talon, martelé*). This, along with the embellishment of motive *β*, will be explored in depth in the following sections (with repeated notes, thirds, and octaves). Once again, we highlight Enescu's meticulous attention to detail in the score, even providing suggested fingerings for the violist.

After a well-articulated, emphasized discourse - in the piano chords, we even have the indication *sec* - in measure 127, the viola changes tone (*très expressif* and then *doux*), with the piano following through *diminuez*. Almost imperceptibly, in measure 134, the *Reexposition* is resumed with the reappearance of motive *α*. This is a fragment of compositional mastery in which Enescu intertwines the three motives mentioned above: the viola presents motive *α*, while the right hand of the pianist maintains the embellishment from *β*, and the left hand executes motive *γ* twice (*un peu marqué*).

For any interpreter of Enescu, whether a pianist, violist, or violinist, a very important reference is the documentary recording from the Electrecord label, *Recital de violă*/*Viola recital by Alexandru Rădulescu*, on which we have the great fortune to hear the composer himself performing at the piano alongside the great violist. Upon first listening to the recording, I notice a consistent tendency to push the phrase forward, which makes the tempo slightly more brisk compared to other interpretations.

Shifting focus from the compositions dedicated to string instruments, which Enescu knew intimately as a performer, I will now turn to two works written for wind instruments. *Légend for trumpet and piano* is undeniably one of the most significant pieces in the trumpet repertoire, being one of the earliest works composed for the C trumpet. At that time, this instrument was commonly used in French orchestras and eventually made its way to the United States. Thus, Enescu is a trailblazer in this direction as well, with *Légend*, along with *Cantabile et Presto for flute and piano*, serving as benchmarks for the repertoire of wind players and being among the most performed Enescu's works worldwide. A good connoisseur of the entire orchestral apparatus, Enescu managed to create standard compositions for wind instruments as well, successfully blending lyrical elements with those of virtuosity.

Légend presents us with a rhapsodic form that juxtaposes five sections delimited by changes in tempo, following the pattern slow-fast-slow-fast-slow (*Lent et grave – Mouvement – Premier mouvement – Vif - Premier mouvement*). Moreover, the musical language used combines Romantic elements with those of Impressionism.

In interpreting this piece, special care must be taken to evoke musical imagery, colors, questions, and answers, as well as to deliver the *rubato* style with a natural flow. The musical progression narrates a story (a legend), with sections seamlessly interconnected to follow its course. It begins in a mysterious atmosphere, which reappears at the end (measure 66) but on a deeper, more profound level, enhanced by the use of a mute on the trumpet. The introduction of *Légend* is played gravely, with depth, over a chordal structure where Enescu provides precise instructions for pedal usage (e.g. *ped. à chaque accord*). This passage sets the stage for the enigmatic mood of the unfolding tale.

E.g. 7

George Enescu, *Legend for Trumpet and Piano,* ms. 1-4

At the same time, the typical Enescian blend of harmonies reappears twice through the sustaining of the pedal over multiple chords, creating a harmonic amalgam. As a pianist-interpret who has practiced all these works in detail and has also perform them publicly, I want to emphasize that the dynamic indications in the score must take into account the instrument alongside which one is playing. A *pp* from the score of *Légend* will be much more resonant than one from *Concertstück*. The same applies to the broader dynamics (*sf, ff*).

As with the other scores presented above, we again notice the abundance of indications for expression, execution, dynamics, or agogics: *lent et grave, fondu, expressif, hésitant, en dehors, pathétique, cédez, gracieux, augmentez, suivez, mouvement agité, chantant, très marqué, furieusement, rêveur, pppp*. Thus, a multitude of indications that brings us closer to the Enescian interpretative ideal.

Throughout this entire chordal sequence, the pianist must shape the phrases to evoke a serene, unshakable descriptive atmosphere, serving as the backdrop for the tableau where the trumpet subtly interjects, continuing the narrative thread. However, the role of the storyteller also belongs to the

piano, as happens in measures 10 (*Grave*), 14 (*Expressif, hésitant*), or 16-17 (*en dehors, pathétique, cédez*), the terminology used by Enescu being extremely suggestive.

In measure 20 - *Mouvement – Gracieux – Très fondu* - the discourse becomes more animated, introducing the first technical challenges: chromatic alterations, repeated notes on the trumpet, and passages filled with borrowed divisions. In these moments, the pianist must be thoroughly familiar with the trumpet's melodic line to ensure proper synchronization and maintain the natural flow of the phrases (measures 20-29).

E.g. 8

George Enescu, *Legend for Trumpet and Piano,* **ms. 20-21**

Upon the first return to the initial tempo at measure 31, the piano resumes the narrative with a beautiful polyphonic construction rooted in the theme introduced at the beginning of the *Légend*. This passage highlights both the piano's remarkable orchestral potential and the compositional prowess of the young Enescu.

E.g. 9

George Enescu, *Legend for Trumpet and Piano,* **ms. 31-34**

The soloistic passage for the piano in measures 37-43 offers the trumpeter a welcome moment of respite. This also underscores my earlier

point that these miniatures are not simply piano accompaniments to the violin, viola, trumpet, or flute. The piano sections in Enescu's compositions are quite challenging, and this brief yet virtuosic cadenza poses significant technical difficulties, particularly because of the interval leaps and the intricate chords involved.

E.g. 10

**George Enescu, *Legend for Trumpet and Piano*,
tempo *Premier mouvement*, ms. 37-43**

In the progression of the work's dramaturgy, this section marks the onset of the storm, foreshadowing the turmoil that will erupt in the upcoming segment, titled *Vif*. Moreover, it is important to note that Enescu has included several purely pianistic passages throughout this piece, serving as moments of rest for the trumpeter.

The pianistic cadenza and the subsequent section – *Vif* – represent the climax of the musical dramaturgy, an unleashing of forces driven towards *fff* through multiple chromatisms: in the piano – octaves constructing threatening waves with the left hand, followed by energetic chords from both hands; in the trumpet through repeated notes, small waves, and then an ascending chromatic scale leading to *Furieusement*.

E.g. 11

George Enescu, *Legend for Trumpet and Piano*, ms. 55-57

Suddenly, after all the forces have discharged their energy, a long general pause halts everything to prepare for the return of the initial, mysterious, and dreamlike theme (*Rêveur*), which is then taken up by the muted trumpet. Everything fades into the ether on the chord of C minor.

As I turn to the final work discussed in this brief study, *Cantabile et Presto for flute and piano*, I can assert that it is the most recognized and frequently performed of the four pieces. Serving as a reference in the flute repertoire, this work masterfully combines technical and expressive elements, as highlighted in its title. Both performers are required to exhibit a wide expressive range, diverse tonal colors, and creativity. The *rubato* style I mentioned earlier is also prevalent here, particularly in the first section — *Cantabile* — at the points indicated by Enescu: *un peu retenu, hésitant, tenuto, un peu à volonté*. Although challenging to articulate and best achieved through interpretation honed over years of practice and experience, *rubato* introduces a sense of freedom and flexibility to the performance. Like Enescu's other compositions, this piece is enriched by additional agogic and expressive markings, including *andante ma non troppo, expressif et lié, doux et fondu, délicatement, expressif et gracieux, appuyé, presses, cédez, léger, appassionato, harmonieux, chantant*.

The musical structure consists of two primary sections as indicated by the title, with variation serving as the fundamental compositional principle. In the case of *Presto* section, the principle of the refrain is also added, which "is based on the procedure of alternation, involving strophic form and the principle of variation." (Laura Vasiliu)[13]

The piano is the one that introduces us to the extremely calm atmosphere of the first section (in fact, it is also the one that opens *Presto*), thus playing a primary role in setting the ambience and establishing the smooth, gradual movement (*fondu*) of *Andante ma non troppo*. In the context of the piano accompaniment, the flute presents the theme in its lower register, with a full, generous sound, yet expressive and very legato (*expressif et lié*).

---

[13] Vasiliu, Laura. *Interpenetration of Form Principles. Course on Musical Analysis (Întrepătrunderea principiilor de formă. Curs de analiză muzicală)*, p. 11.

E.g.12

George Enescu, *Cantabile et Presto for Flute and Piano,* ms. 1-6

Both instrumentalists must ensure a very smooth transition from one sound to another, creating a fine texture in this typically impressionistic atmosphere. Starting from measure 19, both the flute theme and the varied piano accompaniment are revisited, with the musical discourse continuing towards a small climax in measure 37 and a delicate flute cadenza (measure 41). I want to emphasize the climax construction - measures 35-37. Although the ascending flute melody seems to call for a *crescendo*, it should actually be played with a *decrescendo* to *mp* in measure 36, as Enescu indicates. This allows it to burst forth at *sf* in the following measure, resembling a wave that crashes and quickly recedes.

E.g. 13

George Enescu, *Cantabile et Presto for Flute and Piano,*
tempo *Andante ma non troppo,* ms. 35-37

Flutists face a challenge in this section due to the limited moments of rest. Additionally, Enescu requires a delicately played G in the high register at a *ppp* dynamic at the end. To achieve optimal control over this note and its nuances, the flutist must manage air pressure to prepare the attack in advance.

Once again, as a proponent of musical "surprises," Enescu disrupts the tranquility of the *Cantabile's* conclusion by introducing changes in character, dynamics, and agogics, which he assigns to the pianist. Both the piano and flute must deliver the *staccato* passages with clarity, precision, and distinctness (*leger*).

E.g. 14

George Enescu, *Cantabile et Presto for Flute and Piano,* **ms. 48-59**

The musical motif featuring repeated notes from the flute will reappear as a refrain throughout the *Presto* section, defining its three distinct stanzas. In this *staccato* passage, it is essential to focus on preserving sound quality and dynamic control.

E.g. 15

George Enescu, *Cantabile et Presto for Flute and Piano,* **ms. 60-68**

With each appearance of this motif, the piano accompaniment differs, the third time (measures 165-168) being ingeniously intertwined with the flute theme from the second stanza (measures 139-142). Thus, the pianist reintroduces — an octave lower — the melody previously presented by the ensemble partner, while the flute resumes the refrain theme.

E.g. 16

**George Enescu, *Cantabile et Presto for Flute and Piano*,
tempo *Presto,* ms. 164-168**

The ending is striking, built around the surprise effect of both instrumentalists playing in unison at *ff* on the note G, following an extended passage in *pp* and contrary melodic lines. The piece does not pose significant challenges in assembling the discourses of the two instrumentalists, unlike the other pieces presented here. However, the beauty of the musical motifs and the contrasts in character of the themes make it a musical gem, although not devoid of technical challenges.

Conclusion

Perhaps the most evident aspect of the presented scores is the abundance of indications mentioned earlier. I quote the words of the professor, music critic, and historian Marcel Frandez, which shed more light on the Enescian universe: "The density of notations regarding differentiated sound effects aims for a supple execution, characteristic of *parlando rubato*. I believe that Enescu understood the difference between the specialization of theorists and practitioners. In the time of J.S. Bach, the composer and the performer were one and the same. Later, they became separated. Thus, there was a need for semiographic supplements... Enescu worked tremendously to refine a musical work. A performer should also dedicate enough time to decipher the

web of signs that cover almost the entire page, and after understanding that puzzle, everything will become clear."[14]

From a pianistic standpoint, these works pose various technical and interpretative challenges, demanding that performers exhibit a diverse range of agogic nuances and dynamics across all registers, along with fluidity and the skill to shape the musical dramaturgy.

It is also worth noting the contributions of violinist and professor Sherban Lupu, a dedicated researcher of George Enescu's works and one of the finest contemporary interpreters of his music. As president of the "George Enescu" Society in the United States, Lupu has played a key role in promoting Enescu's oeuvre, including the publication of lesser-known works — some of which were unfinished and later completed from the composer's original sketches. Even nearly 70 years after Enescu's passing, certain compositions remain relatively obscure, a situation partially due to the composer's own modesty and aversion to seeking publicity.

In closing, I would offer a piece of advice to young musicians eager to explore Enescu's music, particularly those who may find its depths challenging. This guidance is relevant for studying any composer: thoroughly analyze and investigate every aspect of the score you intend to perform. Gaining an understanding of all the formative elements of a composition and the context of its creation enhances the entire interpretative process. This modest study aims to serve as a helpful resource for instrumentalists.

REFERENCES

***Dicționar de Termeni Muzicali, Dictionary of Musical Terms*. Editura Enciclopedică, București, 2008.
Bridgland, Roger, *Georges Enesco Legend (1906) Alison Balsom (Trumpet),* YouTube, 10 aug. 2024 https://www.youtube.com/watch?v=gxxZztEJqZg (1 aug. 2014)
Cristea Grigorescu, Oana; Lupu, Sherban. "Aş dori ca oamenii, aici, în România, să-şi respecte munca". In *Observator cultural,* 22.08.2014 https://www.observatorcultural.ro/articol/muzica-as-dori-ca-oamenii-aici-in-romania-sa-si-respecte-munca/

---

[14] "Densitatea notaţiilor vizând efecte sonore diferenţiate are ca scop execuţia suplă, caracteristică parlando-rubato-ului. Cred că Enescu a înţeles şi diferenţa între specializarea teoreticienilor şi a practicanţilor. În vremea lui J.S. Bach compozitorul şi interpretul coincideau. Ulterior, s-au separat. Astfel, a fost nevoie de suplimente semiografice.... Enescu muncea enorm pentru a finisa o lucrare muzicală. Un interpret ar trebui să dedice şi el timp suficient pentru a descifra păienjenişul de semne ce acoperă aproape toată pagina, iar după ce a înţeles acel puzzle, totul se va lumina." (Frandes, Marcel; Mănăilescu, Sorana. „G. Enescu. O densitate afectivă de o mare sinceritate". In *Contemporanul,* 1 iunie 2021)

Enesco, Georges. *Cantabile et Presto pour Flûte avec Accompagnement de Piano.* Enoch et Cie. Editions, Paris, 1904 https://www.enoch-editions.com/en/catalogue/vente?page=2 https://imslp.org/wiki/Cantabile_et_presto_(Enescu%2C_George)

Enesco, Georges. *Concertstück pour Alto avec Accompagnement de Piano.* Enoch et Cie. Editions, Paris, 1908 https://www.enoch-editions.com/en/catalogue/vente?page=2 https://imslp.org/wiki/Concertst%C3%BCck_(Enescu,_George)

Enesco, Georges. *Légende pour Trompette et Piano.* Enoch et Cie. Editions, Paris, 1906 https://www.enoch-editions.com/en/catalogue/vente?page=2 https://imslp.org/wiki/L%C3%A9gende_(Enescu,_George)

Enescu, George. *Vioară și pian. Violon et piano. Violin and piano.* Editura Institutului Cultural Român, București, 2005

Frandes, Marcel; Mănăilescu, Sorana. „G. Enescu. O densitate afectivă de o mare sinceritate". In *Contemporanul,* 1 iunie 2021 https://www.contemporanul.ro/modele/g-enescu-o-densitate-afectiva-de-o-mare-sinceritate.html (21 aug.2024)

Gavoty, Bernard. *Amintirile lui George Enescu. Les Souvenirs de Georges Enesco.* Curtea Veche Publishing, București, 2017

Lupu, Sherban. *Arta lăutarilor – izvor al violonisticii moderne. Fiddler`s Art – Source of the Modern Violonist Technique.* Editura Casa Radio, București, 2010

Renea, Simina Alexandra, "George Enescu's Concertstück for viola and piano: a theoretical analysis within the composer's musical legacy" (2011). LSU Doctoral Dissertations. 389. [PhD's thesis, Louisiana State University] https://repository.lsu.edu/gradschool_dissertations/389 (05.09.2024)

Sienkiewicz, Frederick A., "Research in Performance: Analysis of Five Trumpet Works" (2005). [University of Massachusetts] https://www.academia.edu/1121181/Research_in_Performance_Analysis_of_Five_Trumpet_Works_A_Capstone_Manuscript (05.09.2024)

Vasiliu, Laura. *Interpenetration of Form Principles. Course on Musical Analysis (Întrepătrunderea principiilor de formă. Curs de analiză muzicală)*. Editura Artes, Iași, 2007

Viola Treasures, *Rare! G. Enescu plays his Concert Piece for Viola with A. Radulescu,* YouTube, 21 aug. 2024 https://www.youtube.com/watch?v=2Wu3BwyMkPQ (15 May 2014)

INTERPRETATION OF THE PSALM GENRE IN THE WORKS OF JAROSLAV ZATLOUKAL AND EUGEN SUCHON

TETIANA ROSUL[1]

SUMMARY. The article defines the originality of the concept and genre metamorphoses of the psalm on the example of "The Subcarpathian Psalm" by J. Zatloukal and the cantata "The Psalm of the Subcarpathian Land" by E. Suchon. The artists chose the psalm as an example of a universal genre, radically updating its canons in both figurative and formal aspects, which corresponds to the artistic trends of the XX century. Their works demonstrate a secular model of the genre, which is characterized by filling the poetic structure of psalmody with a specific historical meaning. The comparison of two works allows considering the specifics of the interpretation of spiritual, ethical and historical aspects in art in the unity of their content and form. It has been determined that the dialogic form of the poetic text, its appealing character and sublime oratorical tone correspond to the specifics of the psalm genre. In E. Suchon's interpretation, we can observe the stylistic emancipation of the musical language from the canons of any church or romantic fascination with folklore.

Keywords: psalm, cantata, J. Zatloukal, E. Suchon, Subcarpathian Rus.

Throughout the course of civilization, humanity has created many spiritual values, including artifacts with a special status: they have become the core that formed a system of worldview ideas, cultural symbols and ritual practices. One of such texts is the Psalter, a collection of prayerful poetry that not only formed the basis of the Judeo-Christian religious tradition, but has been expressing the rich spiritual experience of man's search for God, truth and the meaning of life for over three thousand years. Despite its

---

[1] PhD in Art Studies, Associate Professor of the Department of Archaeology, Ethnology and Cultural Studies, Faculty of History and International Relations, Uzhhorod National University, E-mail: tetiana.rosul@uzhnu.edu.ua

archaic nature, the Psalter is perceived as an endless dialogue between the soul and the Lord, so poets and composers have shown constant interest in this collection (after all, even the original version of the psalms provided for musical sounding of the text) from ancient times to the present.

The content of the psalms have unlimited semantic potential, due to which every recipient, regardless of era, age or worldview, will find something relevant to themselves, their time, to the realization of their own position. Interest in the Psalter grows significantly in times of crisis in history, when humanity faces the problem of spiritual choice, the search for truth, strengthening in faith. Such culminating moments of deeper knowledge and interpretation of the Psalter were the Reformation, the early XX century, and the present. As the M.Varakuta notes: "Undoubtedly, modern composers' special interest in the psalm … genres can be explained by humanistic universalism and inexhaustible wisdom, historical narrative and the variety of the Psalms lyrical feelings".[2]

It is worth noting that the attitude to the original text source has changed over time. Artists of different eras interpreted the Psalter in different ways: religiously and canonically (translating poems into their native language in order to adapt them to religious practice or the educational process), poetically (literary poetic paraphrase), and exemplary (creating their own poetry based on the Psalter). The exemplary approach to the interpretation of the psalms led to the transformation of the genre in both the content and formal senses, since the main task of the artist is not a historical reconstruction of the sacred text, but a depiction of the present or his own spiritual search through the prism of the context of the original source. Although this author's position is far from canonical, it can be justified by the poet's desire to contrast the contradictory everyday life with eternal spiritual values. This is how psalms devoid of religiosity were created, aimed at criticizing political regimes or focusing readers' attention on social problems of modern times. The term "psalms" in this case is conceptual: it defines the parameters of reflection on the relationship between the sacred and the profane, the personal and the social. Such an example of interpretation can be found in the works of G. Trakl, I. Bachmann, B. Brecht, T. Bernhard, J. Zatloukal, and others. Ehe genre of psalms constantly attracts the attention of philological researchers, theologians, and philosophers. Mostly, their works are related to studies of the canonical texts of the Psalter. Regarding the work of modern poets who turn to the genre of psalms, there is not much scientific research. In particular, the work of J. Zatloukal was not the subject of a special study.

---

[2] Varakuta, Maryna. "Genre Evolution of the Psalm and Ecclesiastical Miniature." In *Studia Universitatis Babeş-Bolyai Musica,* 67, Special Issue 1 (July 8, 2022), p. 118.

E. Suchon's cantata was considered, mainly, in comparison with the works of Z. Kodai. Our objective is to determine the originality of the concept and genre metamorphoses of the psalm on the example of "The Subcarpathian Psalm" by J. Zatloukal and the cantata "The Psalm of the Subcarpathian Land" by E. Suchon.

The research methodology is based on historical, genre, stylistic and typological methods, which allow revealing the specifics of the interpretation of the psalm genre in the works of J. Zatloukal and E. Suchon on the basis of a wide range of factual material.

The works of Jaroslav Zatloukal (1903-1958), a Czech poet, critic, publicist, teacher, are focused on social issues. The poet entered the active creative process in the 30s of the XX century, a period of severe economic crisis and political instability in Europe, which determined the dramatic nature of the artistic images of his work and the expressive manner of expression. The artist was particularly interested in the eastern district of the First Czechoslovak Republic – Subcarpathian Rus, its culture, nature, self-awareness of the population.

This region, which was the farthest from the capital and became a part of the Czechoslovak Republic in 1919, aroused great interest among the citizens of the republic because of its picturesque nature and unique culture, since the vast majority of the population of the region were Rusyns (Ukrainians) who had preserved the ancient traditions of their ancestors. The Czechs and Slovaks perceived the region as both "theirs" and a kind of "exotic" in their own country. However, this district was characterized by a catastrophic lag in terms of economic development compared to other regions. Moreover, the frequent change of political regimes had a negative impact on the national self-awareness of Rusyns, which gave the writer I. Olbracht (K. Zeman) the reason to call this region "the land without a name".[3]

J. Zatloukal not only frequently visited the region, but also headed the Bratislava "Society of Friends of Subcarpathian Rus" (1935-1938) and edited the magazine *"Podkarpatská* Revue" (1936-1938), which highlighted all aspects of the region's life. The poetic work of J. Zatloukal became a mouthpiece for the proclamation of important civic ideas of the artist. The main characters of his poems – opryshkos, loggers, salt miners, beggars – cause compassion because of their disenfranchisement and inability to resist the conflicts of life. A vivid example of this is his collection "Wind from the Polonynas",[4] which culminates in "Podkarpatský žalm", in which the Czech poet comprehends

---

[3] Olbracht, Ivan. "Země bez jména: reportáže z Podkarpatska" (*The Land without a Name: Reporting from Subcarpathian*). Praha: Otto Girgal, 1932.

[4] Zatloukal, Jaroslav. "Vítr s polonin" (*Wind from the Polonynas*). Bratislava: Podkarpatoruske nakladatelstvi, 1936, p. 67.

the tragedy of Subcarpathian Rus through the prism of the psalm genre and seeks a way out of the social and spiritual crisis.

J. Zatloukal's reception of the psalm genre coincides with the position of the English writer and theologian C. Lewis: "The Psalms must be read as poems; as lyrics, with all the licences and all the formalities, the hyperboles, the emotional rather than logical connections, which are proper to lyric poetry. They must be read as poems if they are to be understood."[5] Based on the principle of genre memory, the text of the "Subcarpathian Psalm" rises above the everyday life, becoming a symbolic expression of ethical experiences focused not on local but on human problems.

The content of "The Subcarpathian Psalm" by J. Zatloukal is devoid of religion. It paradoxically combines a metaphorical vision of the world and a naturalistic depiction of the poor life of the region. The poet marks the artistic space of the work through clearly defined geographical coordinates: in addition to the title, the hydronym Chorna Tysa is also introduced. Moreover, the dramatic moment of Egan's murder is mentioned,[6] which specifies the historical moment of the action: "Where Egan's shadow / still rises for the last time / before the shot of the morning".[7]

The author appears as an eyewitness to the troubled times, mourning the suffering of the people, protesting against injustice. The author's voice is characterized by strength, passion and an incendiary manner of expression, which, according to D. Bonhoeffer, are typical of the Psalter.[8] Specificity in the reproduction of evil is combined here with biblical symbolism; intonations of complaint – with intonations of anger, shame, guilt; despair – with hope. This technique indicates a kinship with the lament psalm. It is worth noting that 66 of the 150 psalms in the Psalter are laments, the subject matter of which is related to both personal and civil suffering. As the C. Broyles notes: "A lament does not simply bemoan a negative life situation. Laments are pleas to God to change current circumstances."[9] In this case, J. Zatloukal does not call for prayer for the purpose of protection, but seeks to awaken

---

[5] Lewis, Clive Staples. Reflections on the psalms. London, 1958, p. 3.

[6] Edmund Egan (1851-1901) – the economist, emissary of the Hungarian government, initiator of the "Verkhovyna Economic Action" aimed at improving the standard of living of residents of Verkhovyna villages. The successful launch of the "Egan's Action" provoked resistance from local moneylenders and led to his murder.

[7] Zatloukal, Jaroslav. "Vítr s polonin" ("Wind from the Polonynas"). Bratislava: Podkarpatoruske nakladatelstvi, 1936, p. 67.

[8] Bonhoeffer, Dietrich. "Life Together / Prayerbook of the Bible". *Dietrich Bonhoeffer Works,* vol. 5, trans. Daniel W. Bloesh and James H. Burtness, ed. Geffrey B. Kelly. Minneapolis: Fortress Press, 1996, p. 147.

[9] Broyles, Craig C. The Conflict of Faith and Experience in the Psalms: A Form-critical and Theological Study. Bloomsbury Publishing Plc, 1989, p. 14.

the people's sense of dignity and desire to defend their rights: "How many steps back / and how long will the sower / sow the tears? / So let's set the sails / of the young age / on the earth that has covered / the song-psalm with rags".[10] The poet acutely felt the turning point of his time, its catastrophic nature, felt the threat to humanistic ideals on the eve of the Second World War, but did not resort to cheering patriotic slogans.

The poetic text of the Psalm was composed by J. Zatloukal in 25 stanzas written in free form. The beginning of the stanzas is anaphoric – each begins with the word "Earth", thus the lyrical hero addresses the people. It is the dialogic form of the text, its appealing character and sublime oratorical tone that correspond to the specifics of the psalm genre.

G. Hunkel, in his study of the psalms, identified their special structure, which is determined by the peculiarities of the Jewish poetic tradition and the genre prototype. In particular, according to the German theologian, a lament psalm contains the following structural elements: an appeal to God; a complaint; an expression of trust; praise and worship to the Lord.[11] J. Zatloukal generally follows the following dramatic line: from an epic introduction – through a mournful story-complaint – to a hopeful, appealing conclusion, but in a secular context. In the first two stanzas, the poet depicts a majestic, gloomy, cold mountain landscape: "Earth / under the eternal drizzle / days of blizzard whistling / from the foot of the centuries / not to rise higher / but mountains are to the clouds / under the march of flocks and ages / mountains in winds appear".[12]

It is worth mentioning that the psalm contains a pastoral topic based on biblical texts. For the most part, the topos of forests, pastures and fields represent an ideal image of the land, which is contrasted with the inhumane world in which people have become sleepwalkers tormented by hunger, disease and work. Within the narrative, the image of the earth takes on a tragic sound, since the war still reminds us of terrible memories: "Earth / weapons are being plowed out of you / and ammo and bones / and pieces of military cloaks / dreams and curses are under you / and years without defeat / shadows without defeat / a field of time in a plague-like whirlwind / an eternal bandaging station / with fireworks of death".

Throughout the story, the nature of the images becomes more and more gloomy and dramatic; J. Zatloukal resorts to metaphors that reflect the

---

[10] Zatloukal, Jaroslav. "Vítr s polonin" (*Wind from the Polonynas*). Bratislava: Podkarpatoruske nakladatelstvi, 1936, s. 67.

[11] deClaisse-Walford, Nancy L. "Introduction to the Psalms a song from ancient Israel". St. Louis, Mo. : Chalice Press, 2004, p. 20.

[12] Zatloukal, Jaroslav. "Vítr s polonin" (*Wind from the Polonynas).* Bratislava: Podkarpatoruske nakladatelstvi, 1936, p. 57.

most acute social and political problems of the peasants: "earth /... you are like a bone gnawed / from a European kennel", "crowned with smoke and thorns / you go with a plea / on the field of eternal battle".

In the final part of "The Subcarpathian Psalm", the author expresses his belief that the people will be able to rise up against evil and lawlessness, which is expressed in revolutionary vocabulary: "the fallen forest does not dry out / rises in the barricade noise", "the rebellious song penetrates into the psalm", "the dynasty of fear rises from the ashes", "you are the goal / that in a ragged body / responds with the word of a fighter". The active calls to action are supported by images of a blooming spring and a fruitful autumn, as a great dream and grace for the peasants.

If we analyze the content and structure of each stanza, we can also observe a connection with the Psalter. The different number of lines in a stanza contributes to greater freedom of expression and does not limit the emotional range of the narrative. To characterize the submissive people, J. Zatloukal uses synonymous parallelism, which is inherent in most of the "Psalms of David". According to D. Bonhoeffer, this feature of Jewish poetry gives the reader more time to think about the idea.[13] For example: "Earth / a place forgotten by God / with blond ears of grain / with dawns of poppies / pilgrims go hungry and barefoot / under the high miter of the sun / flowers are drowsy from the drizzle / a sleepy procession goes / in prayerful submission / in unblunted grief".[14] In addition, the author's attempts to achieve greater saturation of the acoustic space of the poem prompted him to use synthetic parallelism: "You are the earth / that brings out / its lean power / on a scarce furrow / the eternal sower walks / scattering tears / dreams of harvesting the clear fate".[15]

Thus, the entire "Subcarpathian Psalm" by J. Zatloukal consists of parallel constructions, is characterized by special imagery and metaphorical expressions in order to enhance the meaning of words and focus the reader's attention. Thus, the work is closer to the ancient Hebrew psalmic tradition.

E. Suchon (1908-1993), a Slovak composer, teacher, musicologist and public figure, entering the period of maturity, clearly understood his own mission – to shape national identity through music, to encourage listeners to a deeper knowledge of history, as well as to draw attention to ethical and social issues. This is evidenced by the themes and program titles of his

---

[13] Bonhoeffer, Dietrich. "Life Together / Prayerbook of the Bible". *Dietrich Bonhoeffer Works,* vol. 5, trans. Daniel W. Bloesh and James H. Burtness, ed. Geffrey B. Kelly. Minneapolis: Fortress Press, 1996, p. 123.

[14] Zatloukal, Jaroslav. "Vítr s polonin" (*Wind from the Polonynas*). Bratislava: Podkarpatoruske nakladatelstvi, 1936, p. 58.

[15] Ibidem.

opuses: "Symphonietta Rustica", "Balladic Suite", "Krútňava", "Svätopluk", "Pictures from Slovakia", "O horách", etc. In 1937, the composer got acquainted with the above poetry by J. Zatloukal and began working on the cantata "The Psalm of the Subcarpathian Land".[16]

Among a wide range of musical genres, E. Suchon chose the cantata because this genre perfectly represents civic ideas or the comprehension of historical reality. In addition, the memory of the genre connects the cantata with the sacred music of past centuries, which gives it a lofty status and is also appropriate in terms of the work's title.

The monumental performing cast of "The Psalm of the Subcarpathian Land" reinforces the significance of the idea: a mixed choir, a large symphony orchestra and a tenor solo. The soloist personifies the image of the singer and is also associated with the author's voice. All performing groups of the cantata are equal, and the role of the orchestra is enhanced, which brings this work closer to a vocal and choral symphony.

E. Suchon uses the full poetic text of the "Subcarpathian Psalm" translated, with the author's permission, into Slovak, but subordinates it to the logic of the music's development: there are some repetitions of phrases, some lines are omitted.

The composer composes a free poetic form of a cantata with features of a tripartite structure, with orchestral interludes, tempo, timbre and thematic contrasts as the means of division. According to T. Horkai: "The psalm is rhapsodically extensive and late Romantic eloquent".[17] The cantata develops according to the principles of sonata drama, respectively, the sections are internally contrasting, their development is undulating, directed to the culmination at the end, which is a sign of dramatic symphonism. Polyphonic techniques are also the important means of dynamizing the development.

The intonational composition of the work's melody expresses the composer's complete freedom, unlimited by either the canons of church music or folklore traditions. It is worth noting that in the early XX century, Czech composers who were involved in creating soundtracks for feature films, documentaries and landscape video magazines tried to present the topos of Subcarpathian Rus through quotations or arrangements of folk

---

[16] Chalupka, Ľubomír. Eugen Suchoň. Žalm zeme podkarpatskej kantáta pre tenor, miešaný zbor a orchester op. 12 (*Eugen Suchon. The Psalm of the Subcarpathian Land for tenor, mixed choir and orchestra*). *Hudobný život (Musical life)*, 1999, roč. 31, č. 11, p. 15.

[17] Horkay, Tomáš. "Psalmus Hungaricus a Žalm zeme podkarpatskej. Svetské a duchovné v tvorbe Eugena Suchoňa a Zoltána Kodálya". (*Hungarian Psalm and Psalm of the Subcarpathian Land. Secular and Spiritual in Works of Eugen Suchon and Zoltan Kodai*). URL: Psalmus Hungaricus a Žalm zeme podkarpatskej. Svetské a duchovné v tvorbe Eugena Suchoňa a Zoltána Kodálya – Mgr. Tamás Horkay, PhD. (horkaytamas.sk) (date of access: 21.07.2024)

melodies. As a representative of the modernist generation of artists, E. Suchon did not use such techniques. In an interview on Slovak television, he noted that he even wanted to get rid of the local emphasis of J. Zatloukal's poem and raise the issue of social oppression and the struggle for rights to a higher, universal dimension.

Obviously, the anaphors in J. Zatloukal's text prompted E. Suchon to use the principle of mono-themes. However, the composer does not repeat the main motif with the words "Earth", but conducts it consistently in different sections of the form, transforming it depending on the figurative load.

The initial motif of the introduction, in the pathetic sound of the unison of trumpets and trombones against the background of the rapid tiratas of the string group, serves as the figurative and intonational grain of the entire cantata. The ascending sequence of two perfect fourths (first – augmented and then – pure) forms a sweeping movement within a major seventh, and resembles a powerful exclamation. The intonations of the mono-grain later acquire independence: a septimal jump, depending on the direction of movement, symbolizes a pathetic call or an angry protest, a tritone movement transforms into a pure perfect fourth and, supplemented by a second motif, creates a broad sound perspective of the majestic Carpathian Mountains. It should be noted that these intonations also determined the harmonic language of the cantata: the chordal vertical is dominated by a sequence of parallel septacords with reversals, and quartacords are also the result of linear thinking.

The vocal parts are recitative in nature. Following the freedom of the poems' stanza, E. Suchon avoids periodicity, uses variable meter, irregular accents, and often interrupts the theme with pauses, which enhances the feeling of an excited, sincere monologue.

The first section of the three-movement form has sonata-like features. The main theme (Moderato, d-moll), prepared by a stormy introduction, embodies a dramatic picture of the natural elements. Due to the high tessitura of the choral parts, powerful fff dynamics and unison presentation, all attention is focused on the text, which is voiced in a wide range against the background of counterpoint of trombones and trumpets and rapid passages of the string group. The first culmination is emphasized by the thickening of the texture, rhythmic fragmentation, ascending sequences. After reaching the top, the choral parts turn into vocalism that imitate crying, the intonational basis of which is a diminished seventh and tritone.

The incidental part of the first movement of the cantata (Adagio, e-moll) is the lyrical center of the work. The composer emphasizes the incompatibility of the beauty of nature and miserable life. In addition to the tempo and figurative contrast, there is also a textural, timbre and dynamic contrast. The character of the sound acquires a pastoral, contemplative tone,

only female choral parts are used, which contributes to the softness of the sound. The solo violin against the background of transparent arpeggios of the harp indicate an impressionistic style.

According to the poetic text, modest and pious people live in Subcarpathian Rus, so, according to the specifics of the genre, E. Suchon adds song to the choral parts. The cantilena diatonic melody with parallel voicing is reminiscent of pilgrimage songs. The orchestral parts, due to the roll call of the woodwind instruments, provide the effect of spatiality. All voices of the texture are melodized, the harmonic language becomes more consonant.

The male choral parts at the beginning of the developmental section interrupt abruptly the dreamy intermezzo and bring us back to reality with its anxiety and suffering. The melodic contours of the vocal parts are sharpened. The tempo speeds up, the orchestral fabric is saturated with disturbing tremolo of string instruments and rapid passages, which enhances the dramatic character.

A huge increase in volume leads to a dynamicized reprise – a powerful sounding of the main theme in a rhythmic expansion and full-sounding tutti. The culmination zone is quite large in scale, the pathos of the drama goes beyond the scope of the voiced poetry, so the tension is relieved only in the orchestral interlude.

The second subject group in the reprise restores the tonal unity and returns to the sphere of elegiac lyrics. It describes the images of women and children left without the support of their breadwinners. The tempo slows down to Lento. Silent complaint, longing and regret are expressed in a melody close to psalmody. The tonal organ point and quiet dynamics have the effect of frozenness and hopelessness.

The beginning of the second movement of the cantata (Andante sostenuto, h-moll) is not contrasting. The extended orchestral introduction creates a sonorous effect: the fugato reflects the incessant passage of time. The theme is quite alert and gloomy, because it is voiced by the pizzicato of the double basses on *pp*. Its character is determined by a nervous rhythm: there is no metrical pulsation, each motif is separated by pauses. The ascending entry of other string instruments, together with tempo acceleration and rhythmic fragmentation, prepare the appearance of the prophet-soloist theme. His expressively intense exclamations express the anger of a person who sees the humiliation of dignity and accuses them of passivity. Pathetics and decisive impulse are provided, first of all, by the sharp, angular themes of the instrumental type. Jumps to the sextet, septet, and nona are perceived as a desire to awaken a hidden power. However, the modest recitation of the choir expresses resignation, reconciliation with fate, the patience of the

masses, and their disinterest in solving problems. The a cappella sound of the choral parts impresses with its simplicity and consonance, it is stylistically close to a church chorale.

The middle section of the second movement brings a strong contrast. The pastoral images determine the composer's use of the nocturne genre, where the mono-grain in the flute solo acquires a transparent, light character, and the arpeggiated harp accompaniment and triangle sounds provide spatial effects. It is worth noting that the authors of the "Psalm" endow the image of the dawn with the symbolism of hope and faith in salvation.

The bard's repeated call turns into a passionate, frantic cry. Rhetorical questions require ascending sequences, marcato strokes, great dynamic force, powerful orchestral support. And although the response of the chorus is still constrained, built like a psalmody on the same pitch, E. Suchon uses polyphonic techniques very successfully. The choral parts, starting with deep basses, rise with great resistance. Secondary layers of voices indicate a gloomy rethinking of the situation. The repetition of the material of the orchestral introduction to the second movement reminds us again of the passage of time.

The third movement of the cantata (Piu mosso, d-moll) – the dramatic culmination – symbolizes the gradual awakening of the people, and therefore has the form of a fugato. The resolute character of the theme is ensured by a clear, even rhythm and a Phrygian mode. The ascending direction of the voices (from bass to soprano), as well as the acceleration of the tempo, are a manifestation of hidden strength and defiance. In the culminating coda, all voices are reduced to powerful chords, and the rhythmic increase in duration enhances the significance and monumentality of the image.

The appeal to the masses prompted the composer to emphasize the role of the chorus as the main participant in the action, which gives the work its oratorical features. At the same time, the unification of the sections through the principle of mono-themes, the significant role of the orchestra, which has an independent function both in individual episodes and during accompaniment, indicate the principles of symphonism in the cantata.

In general, the work of artists of the Modernism period is marked by the search for various roles and possibilities of traditional genres. The creators also focused their attention on the genre of the psalm. During the first half of the XX century, "Psalm" by G. Trakl and P. Celan, "Psalmus Hungaricus" by Z. Kodály, "Symphony of Psalms" by I. Stravinsky, "De profundis" by A. Schoenberg, "Žalm zeme Podkarpatskej" by J. Suchon and many similar compositions have been published, which demonstrate the emergence of a new, secular version of the genre alongside the liturgical one.

Despite the title, neither the poetic work by J. Zatloukal nor the cantata by E. Suchon have a religious function. The specificity of the psalm genre embodiment by J. Zatloukal is expressed through filling the poetic structure of psalmody with a specific historical meaning. The biblical pathos of the poetry, its vocabulary and stylistics are actualized by the personal experience of the historical moment. For the poet, the search for earthly goods (freedom, dignity and well-being of the people) turns into a search for spiritual support and the highest harmony of existence, which makes J. Zatloukal's work similar to the Psalter. The use of the psalmodic structure of the stanzas is also symbolic.

In E. Suchon's interpretation, we can observe the stylistic emancipation of the musical language from the canons of any church or romantic fascination with folklore. By choosing the cantata genre, the artist fits organically into the tradition of embodying high ethical ideas through the synthesis of words and music in a monumental performance. The composer aims to reflect the pathetic tension of the poetic text as much as possible, so the drama of the work is based on contrasts that operate both at the level of large sections of the whole and at the level of microstructures of individual episodes. Another important role in the drama is played by the contrast between the soloist and the choral mass, as a comprehension of the role of the prophet in the fate of the people. A characteristic feature of the cantata is its monumentality; a wide sound space is organized by the strict logic of symphonic thinking, a synthesis of polyphonic and motive development. The composer managed to enhance the associativity and metaphorical nature of the images with musical means, reaching the height of artistic generalization of the contradictions of life.

Thus, both artists chose the psalm as an example of a universal genre, radically updating its canons in both figurative and formal aspects, which corresponds to the artistic trends of the XX century.

REFERENCES

Bonhoeffer, Dietrich. "Life Together/Prayerbook of the Bible". *Dietrich Bonhoeffer Works,* vol. 5, trans. Daniel W. Bloesh and James H. Burtness, ed. Geffrey B. Kelly. Minneapolis: Fortress Press, 199, 218 p.

Broyles, Craig C. "The Conflict of Faith and Experience in the Psalms: A Form-critical and Theological Study". Bloomsbury Publishing Plc, 1989, 272 p.

Chalupka, Ľubomír. Eugen Suchoň. Žalm zeme podkarpatskej kantáta pre tenor, miešaný zbor a orchester op. 12 (*Eugen Suchon. The Psalm of the Subcarpathian Land for tenor, mixed choir and orchestra*). *Hudobný život (Musical life)*, 1999, roč. 31, č. 11, p. 15-18.

deClaisse-Walford, Nancy L. "Introduction to the Psalms a song from ancient Israel". St. Louis, Mo.: Chalice Press, 2004, 184 p.

Horkay, Tomáš. "Psalmus Hungaricus a Žalm zeme podkarpatskej. Svetské a duchovné v tvorbe Eugena Suchoňa a Zoltána Kodálya". (*Hungarian Psalm and Psalm of the Subcarpathian Land. Secular and Spiritual in Works of Eugen Suchon and Zoltan Kodai*). URL: Psalmus Hungaricus a Žalm zeme podkarpatskej. Svetské a duchovné v tvorbe Eugena Suchoňa a Zoltána Kodálya – Mgr. Tamás Horkay, PhD. (horkaytamas.sk) (date of access: 21.07.2024)

Lewis, Clive Staples. "Reflections on the Psalms". London, 1958. 147 p.

Olbracht, Ivan. "Země bez jména: reportáže z Podkarpatska". (The Land without a *Name: Reporting from Subcarpathian*) Praha: Otto Girgal, 1932, 92 p.

Varakuta, Maryna. "Genre Evolution of the Psalm and Ecclesiastical Miniature". In *Studia Universitatis Babeş-Bolyai Musica* 67, Special Issue 1 (July 8, 2022): 115–26. URL: http://dx.doi.org/10.24193/subbmusica.2022.spiss1.08. (date of access: 11.06.2024)

Zatloukal, Jaroslav. "Vítr s polonin" (*Wind from the Polonynas*). Bratislava: Podkarpatoruske nakladatelstvi, 1936, 67 p.

USING MODERN CONDUCTING APPROACHES IN THE PERFORMANCE OF CLASSICAL REPERTOIRE

VASYL CHUCHMAN[1] , **ANASTASIIA PATER[2]** ,
VIRA NAIDA[3] , **IRYNA PARFENTIEVA[4]** ,
LIUBOMYR MARTYNIV[5]

SUMMARY. The study aims to reveal the conducting techniques as a complex unified system. Its components are profoundly interconnected and have inherent functions, content and significance. The research methods chosen were a remote survey, assembly methods, analysis and comparison of the critical elements of the phenomenon called "the means of the conducting system in the 21st century". The study has highlighted the importance of several modern principles of conducting. The study discovered a set of modern technical means of creating a performance: multimedia resources, software, modernised engineering equipment, and Internet communication tools. The dramaturgical plan of a piece of music is effectively implemented with their help, according to 81% of respondents. The crystallisation of the compositional structure based on modernised conducting tools is fully realised, as 85% of students say. The effect produced by the sound quality and a system of new gestures gazes, and articulation is best achieved, according to 89% of

---

[1] *Candidate of Study of Art/PhD, Associate Professor, Department of Musicology and Choral Arts, Ivan Franko National University of Lviv, 1, Universytetska Str., 79000, Lviv, Ukraine, E-mail: vassylchuchman@gmail.com.*

[2] *PhD, Associate Professor, Department of Musicology and Choral Arts, Ivan Franko National University of Lviv, 1, Universytetska Str., 79000, Lviv, Ukraine, E-mail: anastasiiak1987@gmail.com.*

[3] *Candidate of Pedagogical Sciences, Senior Lecturer, Department of Conducting-Choral Disciplines and Vocals, Khmelnytskyi Humanitarian-Pedagogical Academy, 139, Proskurivskoho Pidpillia Str., 29013, Khmelnytskyi, Ukraine, E-mail: naydaviramuz@gmail.com.*

[4] *Candidate of Pedagogical Sciences, Associate Professor, Department of Musical Art, V. O. Sukhomlynskyi Mykolaiv National University, 24, Nikolska Str., 54030, Mykolaiv, Ukraine, E-mail: irynanagek68@gmail.com.*

[5] *Candidate of Art Studies, Associate Professor, Department of Vocal, Choral, Choreographic and Visual Arts, Ivan Franko Drohobych State Pedagogical University, 24, I. Franka Str., 82100, Drohobych, Ukraine, E-mail: liub.martyniv@gmail.com.*

respondents. Prospects for further research in this area lie in the need to systematise modern conducting techniques when performing pieces of classical music and music of other styles, national schools, and eras.

Keywords: plasticity, gaze, articulation, performance uniqueness, dramatic plan, compositional structure.

Introduction

The study of modern conducting approaches in the performance of classical repertoire is becoming increasingly relevant. Thus, musicological science is searching for a holistic panorama of the vision of creating a performance by a choir and an orchestra. The performance practice of the 21st century requires the modernisation of the methods of cooperation between directors and members of choral and orchestral groups. It is necessary to create optimal conditions for their activities, separately and jointly, during rehearsals and concert performances. This has made it essential to study the means of conducting that reflect the content of classical works and provide an updated, unique interpretation that interests the audience.

Musicological works of the 21st century emphasise this idea. For example, there is the concept of Dolan and a group of scholars[6], according to which the principle of improvisation becomes relevant when conducting classical music. Such an approach contributes to the formation of embossed musical phrases and bright emotional colours of sound and activates the will of performers. Sloboda[7] argues that the socio-cultural environment is the foundation for developing the conductor's and performers' skills (singers, instrumentalists). It opens up unlimited possibilities for accumulating creative experience and enriching practice with a large arsenal of performance tools. Sloboda and Ford[8] state that the principle of building a dialogue between a group of musicians, led by its director, and the audience is of particular importance. The artists' performance is perceived as a live performance.

---

6 Dolan, David, et al. "The Improvisatory Approach to Classical Music Performance: An Empirical Investigation into its Characteristics and Impact." In *Music Performance Research,* Royal Northern College of Music, 6, 2023, pp. 1-38

7 Sloboda, John, "How Professional Musicians Can Better Connect to Audiences for Live Classical Music: Assessing Theory and Practice in the Light of the COVID-19 Crisis." In Psychological Perspectives on Musical Experiences and Skills. Eds. Bogunović B., Timmers R., Nikolić S. Cambridge, UK: Open Book Publishers, 2024, pp.143-162. http://dx.doi.org/10.11647/obp.0389.07

8 Sloboda, John, Ford, Biranda, "Classical Musicians Borrowing from other Arts: New Strategies for Audience Building through Performance." In Music, Speech, and Mind. Ed. Correa A.F. Curibita, Brazil: First Publishing, 2020

Listeners are immersed in the unique atmosphere of creating music for a given period, and the need of the 21st-century society for such cultural events will increase. González-Castelao[9] advocates a mechanism for creating a link between a choral or orchestral group and the public through 'education and outreach' programmes or departments. These include concerts for young people or family performances of musical groups of different compositions, open rehearsals, talks before and after creative events, media resources, and cultural tours - listening to classical music samples. According to Mertens[10], it is necessary to develop a coherent system of interaction between representatives of an artistic association and the administration of a city, region, or country, as well as mechanisms for regulating different areas of the functioning of musical groups. These facts determined the aim of our study and proved its significance.

The study aims to reveal modern conducting approaches to the performance of classical repertoire as a complex integral system. Its components are profoundly interconnected and have unique functions, content and significance in interpretation processes. The objectives of the study are aimed at addressing several issues. The first is to compile materials on contemporary conducting techniques. The second is to analyse the key elements of this system. The third is to identify their content and compare them with each other. The tasks aim to highlight the demand for the components of collective performance in 21st-century music practice and their effectiveness and prospects.

Literature review

The use of modern conducting approaches in the performance of classical repertoire has been the subject of research by scholars from different countries. Contemporary research shows that this topic is distinguished by its scale and versatility. Thus, the formation of the well-being of choir members, the psychology of an individual's worldview, and their relationship with the musical group and the conductor are essential. According to Linnis and a group of scholars[11], this regulates creative and technical resources. The director of a musical group carries it out during rehearsals and concerts and aims to improve performance quality. Such an approach becomes the basis

[9] González-Castelao, Jaun, "Newton, Travis (2022) Orchestra Management. Handbook: Building Relationships in Turbulent Times, Oxford University Press, New York." In *International Journal of Music Business Research*, Sciendo, 13(1), 2024.

[10] Mertens, Gerald, *Orchestermanagement.* Wiesbaden: Springer, 2019

[11] Linnis, Maryann, et al. "Musical and Non-Musical Responsibilities of Choir Conductors in Malaysia." In *Environment-Behaviour Proceedings Journal,* AMER & cE-Bs, 7(SI9), 2022, pp. 89-94 http://dx.doi.org/10.21834/ebpj.v7iSI9.3944

for accumulating and completing a system of gestures that help maintain the performance practice of the conductor and the ensemble. Sound, as a complex, living artistic phenomenon, is the source of a work created by the joint efforts of the conductor and the musical ensemble. As Galbreath and Thatcher state[12], it reflects the physical contact between the conductor and the orchestra (or the choir). Thus, the process of interpreting classical works by the musical ensemble determines the gestures of its leader. The conductor in the field of musicology, particularly in the works of Benetti and Hiney[13], is seen as a figure concentrating on several aspects. On the one hand, it is a perfect mastery of the score and following all the composer's instructions; on the other hand, it is creative uniqueness, which manifests in a profoundly individual interpretation of music. The originality of the conductor's artistic perception of reality and works forms a system of personal means of his professional performance technique. According to Brown[14], the importance of gestures and facial expressions is becoming increasingly noticeable. Their synthesis and flexible interaction create the conditions for sounding of the highest quality, which, in turn, is a testament to the skill of the conductor and members of the musical group.

The modern concept of partnership between conductor and performers is gaining relevance, as emphasised by Jansson and a group of scientists[15]. In the example of jazz art, they draw attention to the fact of the direct transition of the institution of "team leader" to the concept of "partnership cooperation". According to Dobson[16], the sphere of interaction between classical music performers (conductor and the team he leads) and the audience is becoming relevant. Aesthetic pleasure and qualitative positive emotional content are provided by cultural events during which listeners feel involved in the performance process. Nicholls[17] develops this idea in terms of the problem

[12] Galbreath, Daniel, and Thatcher, Gavin, "Complicating Leadership: Choral Conducting Training through Movement Theatre Practice." In *Music Performance Research*, Royal Conservatoire of Scotland, 10, 2020, pp. 21-37. https://doi.org/10.14439/mpr.10.3

[13] Benetti, Alfonso, and Hiney, Aoife, "Art-Cycle Model: A Holistic Approach toward Artistic Experience in Music Performance." In *Music Performance Research*, Royal Conservatoire of Scotland, 12, 2024, pp. 1-21 https://doi.org/10.14439/mpr.12.1

[14] Brown, Jenna, "Exploring the Use of Imagery to Synthesise Voice Science and Vocal Artistry When Training Singers in the Youth Choir Context." In *Australian Voice*, University College London, 24, 2023, pp. 42-56. https://doi.org/10.56307/hoet8034

[15] Jansson, Dag, Elstad, Beate, and Døving, Erik, "Choral Conducting Competences: Perceptions and Priorities." In *Research Studies in Music Education*, Sage, 43(8), 2019, 1321103X1984319 https://doi.org/10.1177/1321103X19843191

[16] Dobson, Melissa, "New Audiences for Classical Music: The Experiences of Non-attenders at Live Orchestral Concerts." In *Journal of New Music Research,* Taylor & Francis*,* 39(2), 2010, pp. 111-124. https://doi.org/10.1080/09298215.2010.489643

[17] Nicholls, Claire, *Audience Education and Listening in the Orchestral Concert Hall (doctoral thesis).* Monash University*,* 2019. http://dx.doi.org/10.13140/RG.2.2.16983.75683/1

of audience learning. The creative process takes place by introducing art to society and searching for the optimal set of technologies to achieve the progressive goals of this humanistic direction. Vavryshchuk[18] also includes here composers, arrangers, and directors. On the example of one of the modern areas of academic creativity – choral theatre – the researcher emphasises the importance of a joint creative approach to implementing the stage version of works. However, Sorochyk[19] also focuses on the functions of music managers and their importance. Art management is becoming one of the most reliable mechanisms for supporting the functioning of contemporary academic choral art and promoting the connection of musicians with the public, which ensures an increase in the level of culture in modern society. Coffeen[20] also renovates premises designed for choirs and ensures sound quality.

Poggi[21] reveals a panorama of 21st-century conducting vocabulary, the foundation of which is plastic gestures. Among them are those used in everyday speech. Some are common to non-specialists, but they have a specific meaning in conducting. Some gestures are similar to visual and acoustic modality (direct iconic aspect). Others are caused by technical movement with the gestures or expression of emotions through the body and the head. Of particular importance is the state of the face (gaze) of the choir or orchestra director. According to Meissl, Sambre, and Feyaerts[22], there are different patterns of gestures. Some of them are opposite directions of movement to express the necessary dynamic aspect of music, which serve as the basis of modern conductors' practice, and motivate their movement in different situations. Poggi, D'Errico, and Ansani[23] focus on the specifics of artistic instructions related to the system of dynamic shades. They identify symbolic

[18] Vavryshchuk, Serhii, " "Winds Are Blowing" by Hanna Havrylets in the Theatrical Interpretation of the Chamber Choir "Kyiv"." In *Journal of the P. I. Tchaikovsky National Music Academy of Ukraine,* Tchaikovsky National Music Academy of Ukraine*, 3-4(52-53), pp. 50-65. 2021.* https://doi.org/10.31318/2414-052X.3-4(52-53).2021.251795

[19] Sorochyk, Oleksandra, "Art Management in the Field of Academic Choral Art." In *Socio-Cultural Management Journal*, Kyiv National University of Culture and Arts, *6*(1), 2023, pp. 105–139. https://doi.org/10.31866/2709-846X.1.2023.278657

[20] Coffeen, Robert, "Worship Space Acoustics and Architecture for Contemporary Services with Modern Music." In *The Journal of the Acoustical Society of America,* Acoustical Society of America, 142(4), 2017, pp. 2532-2532. https://doi.org/10.1121/1.5014252

[21] Poggi, Isabella, "Signals of Intensification and Attenuation in Orchestra and Choir Conduction." In *Normas,* University of Valencia, 7(1), 2017, 33 http://dx.doi.org/10.7203/Normas.7.10423

[22] Meissl, Kathrina, Sambre, Paul, and Feyaerts, Kurt, "Mapping Musical Dynamics in Space. A Qualitative Analysis of Conductors' Movements in Orchestra Rehearsals." In *Frontiers in Communication,* Frontiers, 7, 2022. https://doi.org/10.3389/fcomm.2022.986733

[23] Poggi, Isabella, D'Errico, Francesca, and Ansani, Alessandro, "The Conductor's Intensity Gestures." In *Psychology of Music,* Sage*, 49*(6), 2020. https://doi.org/10.1177/0305735620963179

types of conductor's movements, the meaning of which is the same as in ordinary human interaction and specific, iconic models of movement that are understandable to experts.

The conditions of the 21st century are associated with the difficulties caused by quarantine measures during epidemics. This forced musicians, including those in the academic field, to develop new formats for organising performances and dialogue with the audience. Virtual choirs have emerged as a unique means of maintaining the continuous functioning of performance practice, which has improved people's health and contributed to the cultural existence of society. Kerry[24] emphasises this point with the test project "The Birth of the Virtual Choir" results. Its version was published on the YouTube channel in June 2020. Making a creative environment with a comfortable atmosphere for performers becomes a field of research for Kushnir[25], who considers the importance of mechanisms for adapting a choral score (by agreement with the composer) in the context of the creative activity of the conductor and singers. This contributes to a high-quality reading of notes and flexibility in dynamic and tempo drama. All of these works are of great value in the context of 21st-century musicology. However, each researcher focuses on one of the issues of the topic. This study highlights the process of using modern conducting approaches in performing classical repertoire as a complex integral system.

Research methods

The research procedure

The research was based on several stages that contributed to achieving its primary goal - the vision of the problem of using modern conducting approaches in the performance of classical repertoire as a complex integral system. In the first stage, materials were found, collected, and systematised, based on which the authors created a database of information related to the article's topic. This contributed to the identification of the leading elements of the practice of managing choral or orchestral ensembles in the 21st century. The second stage involved a study of the critical components of a conductor's

---

[24] Kerry, Victoria, "The Birth of the Virtual Choir': Exploring the Multimodal Realisation of the Covid-19 Liminal Space in a YouTube Virtual Choir Performance. In *Multimodality & Society*, Sage, 2(2), 2022. https://doi.org/10.1177/26349795221086882

[25] Kushnir, Taras, "Perception Evolution of Interpretive Versions of the Symphony for Mixed Choir a Cappella "Strasna Sedmytsia" by Svyatoslav Lunyov." In *Collection of Scientific Works "Notes on Art Criticism",* National Academy of Management Personnel of Culture and Arts*, 38, 2020, pp. 165-169.* http://dx.doi.org/10.32461/2226-2180.38.2020.222116

activity in the modern world, highlighting their functional role and comparing them in terms of their content. In the last, third stage, a vision of the process of using conducting approaches to perform classical repertoire as a large-scale system, the components of which are deeply interconnected, was achieved.

Sampling

The sample was a group of participants in the author's remote survey, devoted to preparing and performing musical works by conductors and musical groups (choir, orchestra). One musical HEI, which trains future conductors, was selected from each of the five locations in Ukraine. 20 people from each HEI – students of different courses (II-IV) – remotely answered the questions on the importance of modern means of managing the collective performance process to realise the main goals of art. The total number of 100 people is not significant. However, it can help present a panorama of effective conducting in the 21st century.

Methods

During the study, materials and methods were used to help illuminate the process of implementing modern conducting approaches to perform classical repertoire as a complex integral system. The methods of studying this topic were aimed at several aspects. This is a set of professional communication tools between a choir or orchestra director and performers. It is their analysis that reveals the content and functional significance of each of them. It is a comparison that helps to demonstrate their role and place in the context of creative practice in the 21st century. These methods, including a remote survey, highlighted the problem of using modern conducting approaches to perform classical repertoire as a complex, holistic system.

Results

Modern methods of interpreting classical music by a conductor contribute to the enthusiasm of performers and listeners and the dynamism of the interpretation process. They become the basis for revealing new characteristics of a familiar composition, motivating performers to comprehend the Renaissance, Baroque, Classicism and Romanticism heritage. The modernised principles of conducting also serve to realise the unique creative potential of the individual. They help to create an author's laboratory for the choir or orchestra director, where they test an individual system of technical means of interpretation with the help of the resources of the performing apparatus (Figure 1).

Fig. 1
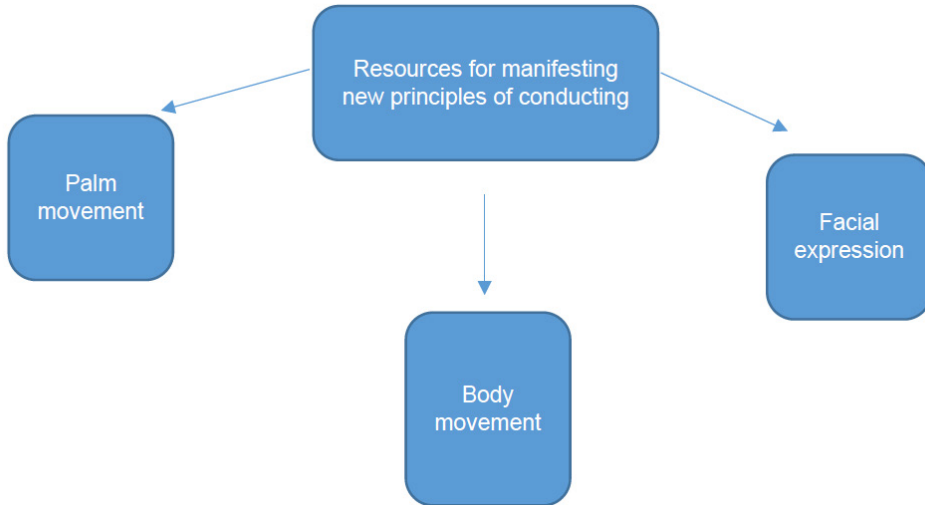
**The Conductor's Executive Apparatus as a Basis
for the Manifestation of Updated Means
of Managing a Musical Ensemble**

Source: compiled by the author based on the research results

Among them, different degrees of expression are essential, transmitted through a particular palm movement and the conductor's body in general. Many facial expressions are of great importance. Thanks to them, the music director reflects the nature of certain moods, artistic images, and the state of mind that is concentrated in them and responds to the quality of the music performance process. All this is enriched by a set of technical means of creating a performance as a cultural phenomenon in the 21st century (Figure 2).

Fig. 2
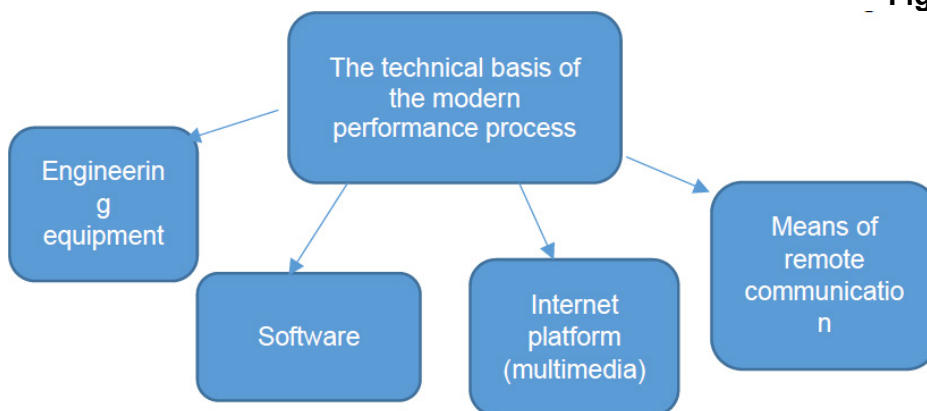
**The Complex of Technical Equipment that Accompanies
the Sound of Music in the 21st Century**

Source: compiled by the author based on the research results

These include multimedia resources, software, and modernised engineering equipment. For example, Internet communications facilitate the complex procedure of mounting a team of performers in different places. The software is the foundation for creating scenery to accompany a choir or orchestra performance. Thanks to its capabilities, the director of a musical performance opens up a vast panorama of creative solutions for revealing the content of classical music.

In the 21st century, performing classical music has also transformed into musical improvised theatre. In its context, the conductor and the singers of a choir or orchestra occasionally perform the functions of actors, using the techniques of mimicry, rhythmic plasticity, choreography, and acting typical of drama and comedy. A new interpretation of familiar works is carried out thanks to the work of music directors and sound equipment masters. Their mission is to fulfil large-scale tasks. This deepened into the atmosphere of a distant era when a classical composition was created and its creative vision and original interpretation that can interest listeners. All of this undoubtedly contributes to the deep integration of the academic music sphere into the life of society. It also becomes a mechanism for uniting it, a foundation for spiritual revival and reinforcement, and a general multifaceted development of the human being.

It is necessary to emphasise the peculiarity of the nature of interpretation in the 21st century, which opens up a vast panorama of ways for scholars to update a classical musical text of a choral or orchestral score through several techniques for broadcasting works typical of the time in question. For example, a conductor can expand the palette of sound shades thanks to the new technical capabilities of the performers. Among them are a wide range and enriched system of interpretation tools, including elements that directly imitate the noise of everyday objects, the voices of nature, and conversation. There are also practices of artistic experimentation, such as conductors, singers, or instrumentalists improvising on the themes of classical works. They form a new composition in a particular cultural, spiritual, and social reality. The main components of the modern conducting technique (Figure 3) are plasticity, gaze, and sound (articulation, conductor's singing).

Fig. 3
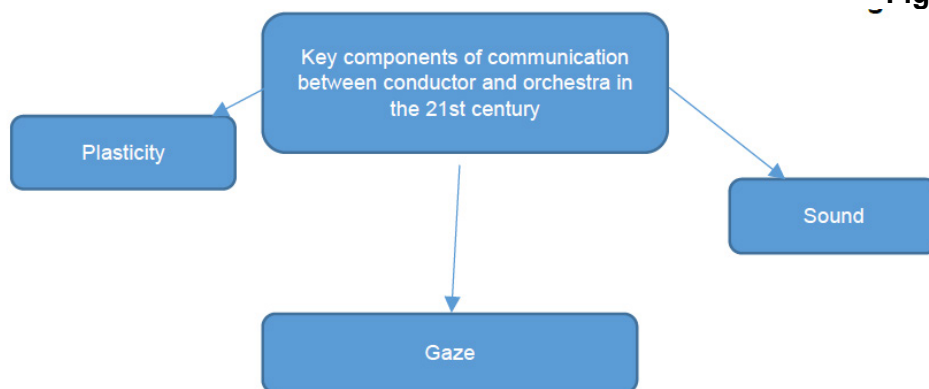
**Means of Modern Communication between
a Conductor and a Choir or Orchestra**
Source: compiled by the author based on the research results

The system of certain gestures, formed in the 20th and 21st centuries, helps performers to imagine the nature of musical images and their characters vividly and to capture all this with the help of vocal or instrumental resources. Among them, techniques such as stroke (a means of tact and an element of expressiveness of performance) and circular gestures with the hands that connect parts of phrases are widespread. The lowered and raised end of the conductor's baton (symbolising the intensity and lightness of the sound) is widely known. There is a gradual increase and decrease in the amplitude of the hand swing (marking an increase in tension and a gradual transition to calm). The movement of the palm (the body as a whole) gives musicians a

picture of the internal state of the composition's images, their development, renewal, and sometimes significant transformation. The pattern created by the conductor's hands is a code for the ideological, emotional, and artistic transmission of the piece of music. It can indicate an approach to the climax, the final cadence, and a slowing down of the tempo through the weighting of the gesture. A lively character is shown by breaking it up. The sound amplification is realised by increasing the vertical and horizontal dimensions of the beat; the attenuation is achieved by decreasing it, bringing the hand closer to the body.

The conductor in the 21st century also achieves significant effects during performance through several gaze techniques. In particular, the conductor looks around to check the readiness of the musicians. Wide-open eyes reflect a request for attention or feedback. Raised eyebrows indicate a request to play the music on the piano. Squinting eyes (frowns) indicate a request for a 'sforzando'. Raising the inner parts of the eyebrows symbolises the need to convey sadness. Raising the eyebrows while pulling the head into the shoulders' signals precision during the interpretation.

Singing to oneself (articulation) shows musical images and themes, sections of compositions and their function in the context of the integral structure of the work. With lip movements, the choir director reminds the audience of a particular character of sounds and helps singers achieve expressive diction. The modern method of coordinating the actions of a choir or orchestra director and singers contributes to the deep and multifaceted disclosure of several aspects of a musical work. This is underlined by the data of a remote survey of HEI students studying conducting. In particular, when interpreting classical music, the conductor, using updated mechanisms for working on their sound, opens up a new vision of familiar compositions and provides them with a unique and, at the same time, highly professional reading.

The methods of choir and orchestra management that became popular in the 20th and 21st centuries contributed to the emergence of extraordinary expressiveness, the brightness of the sound space during performance, and the formation of a broad palette of emotional shades. This makes ancient music close to the society of an actual period and relevant in the context of its life and activities. The aspects of interpreting classical works with the help of updated methods of conducting include the presentation of musical images (themes), the dramatic plan of the work, the crystallisation of the compositional structure, and the effect produced by the sound quality. The presentation of musical images (or themes) includes the intonation and rhythmic fund of the work, the type of its texture, the mode of harmony, dynamic shades and tempo of the performance. The dramatic plan of work contains a specific sequence of culminations determined by the pattern of rising and falling levels. The crystallisation of the compositional structure is based on an awareness of the arrangement and logic of the alternation of expositional, developmental, reprise, and coda (final) sections of the musical form. The methods of articulation and

phrasing create the effect produced by the sound quality.

Table 1 shows (in percentage terms) the number of students aware of the importance of modern conducting techniques in bringing out all the above aspects of a musical work in the best way.

Table 1

Aspect of a musical composition	Number of students who are aware of the effectiveness of modern conducting methods for a deep and multifaceted presentation of these aspects
Showing musical images (or themes)	88%
Dramatic plan of the work	81%
Crystallisation of the compositional structure	85%
The effect produced by the sound quality	89%

Aspects of musical works that ensure their expressiveness and uniqueness in terms of modern conducting methods
Source: compiled by the author based on the research results

The student's attention to the above aspects demonstrates the formation of their imaginative thinking and the development of individual abilities based on manual means of conducting. Thus, the problem of using modern conducting approaches to perform classical repertoire is a complex holistic system whose elements are profoundly interconnected and have specific functions and unique content. These are the resources for manifesting new principles of conducting, the technical basis of the modern process of performing works, and the leading components of communication between the conductor and the ensemble in the 21st century.

Discussion

The themes, content, style, and ideological orientation of the music chosen by the choir directors for performances are significant. According to Zalevska[26], one of the typical features of the repertoire of choral conductors of the late 20th and early 21st centuries is an appeal to classical art. This tendency was manifested in the work of Hobdych, who restored the spiritual choral culture of Ukraine in this period. Lastovetska-Solanska[27] and a group

---

[26] Zalevska, Olena, "Choir Conductor Mykola Hobdych: The Facets of a Creative Personality." In *Collection of Scientific Works "Notes on Art Criticism",* National Academy of Management Personnel of Culture and Arts*, 39, 2021,* pp. 160-166. http://dx.doi.org/10.32461/2226-2180.39.2021.238713

[27] Lastovetska-Solanska, Zoryana, et al. "Genre and Style Models of Contemporary Ukrainian Vocal and Choral Music." In *Salud Ciencia y Tecnología* - Serie de Conferencias, Editorial Salud, Ciencia y Tecnologia, 3, 2024, 1092 https://doi.org/10.56294/sctconf20241092

of scientists state the fact of enriching the intonation, rhythmic, and articulation fund of 21st-century music through the reflection of the traditions of neo-folklore, neo-baroque, neo-romanticism, and avant-garde. This becomes the foundation for the accumulation of conducting practice, including various gestures and performance techniques. It gradually found its manifestation in the field of classical music. The trends in choral practice of the 20th and 21st centuries also enrich these aspects. These include the connection between the musical group and society, expansion of the range of voices, genre and stylistic palette, and traditional performance functions, a complication of the principles of intonation, and their renewal.[28]

The participation of opera choirs in vocal and symphonic music performances also contributes to the spread of innovative means of conducting. According to Bielik-Zolotariova[29], it creates conditions for the emergence of a synthetic type of collective interpretation. It combines the complex cyclic concert structure and gradual disclosure of the plot of a dramatic performance. In addition, such areas as choral singing, choreography, and orchestral sound become a whole. They find their manifestation in the traditional perspective during a live performance and in the virtual space. According to scholars, all these facts motivate the development of a system of technical means of performing music, including classical pieces, by music directors. Poggi and Ansani[30], and some other researchers considered rhetorical in the context of a person's everyday life to serve as the basis for creating a system of updated signals - the gestures of the choir or orchestra director. Among the technical means of conducting that arose in the 20th century is the method of communication between the conductor and the choir or orchestra exclusively through the eyes. It allows the display of information that is very important for musicians. Thus, the outstanding American conductor, Bernstein, during the performance of Symphony No. 88 by Haydn, gave signals with his face. Among them were: "start", "pay attention", "crescendo", and "accelerando". [31]

The practice of the 20th and 21st centuries gradually formed the type

[28] Batovska, Olena, Ivanova, Juliia, and Byelik-Zolotaryova, Nataliya, "Modern Global Trends in the Development of Choral Performance." In *Studia Universitatis Babeş-Bolyai Musica,* Babeş-Bolyai University, 68(2), 2023, pp. 235-256 https://doi.org/10.24193/subbmusica.2023.2.17

[29] Bielik-Zolotariova, Nataliya, "Choral Performance Art as a Category of a Modern Choral Studies." In *Aspects of Historical Musicology,* Kharkiv I.P. Kotlyarevsky National University of Arts, 31(31), 2023, pp. 184-206. http://dx.doi.org/10.34064/khnum2-31.08

[30] Poggi, Isabella, and Ansani, Alessandro, "Forte, Piano, Crescendo, Diminuendo. Gestures of Intensity in Orchestra and Choir Conduction." In *Proceedings of the 4th European and 7th Nordic Symposium on Multimodal Communication (MMSYM 2016).* Copenhagen: Linköping Electronic Conference Proceedings, 2017, 141, pp. 111-119.

[31] Poggi, Isabella, et al. "The Power of Gaze in Music. Leonard Bernstein's Conducting Eyes." In *Multimodal Technologies and Interaction*, MDPI, 4(2), 2020. https://doi.org/10.3390/mti4020020

of conductor who is the team leader. According to Burdurlu[32], he has to show authority through perfect mastery of the profession and the leader's ability to build a bridge for practical joint creativity with representatives of the choir or orchestra. This, in turn, leads to the accumulation of a base of unique interpretation principles that reflect the activities of a particular conductor and contribute to the process of individualising their artistic style. A similar point of view is shared by Byczkowska-Owczarek[33], who focuses on the role of the orchestra conductor. The conductor constantly interacts with the musical text, composers, performers, and the audience. This makes the representatives of the conducting profession realise the importance of experience and competencies. They can have an international definition that ensures the realisation of their potential, determination when working on performances, and the manifestation of identity. Wittry[34] considers the conductor's activity a complex system of directions focused on several issues. Among them are direct involvement in employing musicians - future orchestra artists - and overseeing its financing process. This also includes searching for and maintaining communication with the public, including music organisations, multimedia resources, and Internet platforms. The policy of maintaining a high artistic level of interpretation of works is also essential. According to Lanaro and a group of scientists[35], a system of interpersonal, communication and emotional skills contributes to successfully implementing all the above aspects of the choir or orchestra director's activities. They are mastered through practice and experience, which ensures high-quality sound of the works and a comfortable environment for musicians during rehearsals and performances. According to experts, specific leadership parameters can significantly help a conductor. These include charisma, confidence on stage, non-verbal communication with artists and the audience, constructive relationships with musicians, and an individual management style. These works emphasise the conducting profession's complexity, versatility, and responsibility. Therefore, the technical means of regulating the work of orchestras should be relevant, flexible, and diverse to ensure the success of musicians' preparation for performance and the concert itself. It should be noted, however, that the above works were focused on the study of one

[32] Burdurlu, İsmail, *The Orchestra Conductor as an Archetype in terms of Musical and Leadership Characteristics (doctoral thesis)*. National Defence University of Türkiye, 2023. https://doi.org/10.13140/rg.2.2.27367.01442

[33] Byczkowska-Owczarek, Dominika, "A Socially Constructed Individualist: An Interactionist Study of Role-Making among Orchestral Conductors." In *Qualitative Sociology Review,* University of Lodz, 18(4), 2022, pp. 132-152 https://doi.org/10.18778/1733-8077.18.4.07

[34] Wittry, Diane, *Beyond the Baton: What Every Conductor Needs to Know.* New York: Oxford University Press, *2023.* https://doi.org/10.1093/oso/9780195300932.002.0001

[35] Lanaro, Lucia, et al. "Five Parameters for Studying Leadership Styles in Orchestra Conductors." In *Research Studies in Music Education*, Sage, 46(2), 2023. https://doi.org/10.1177/1321103X221149940

specific issue, mainly the problem of modern conducting approaches to the performance of classical repertoire. The article proposed by the authors gives its disclosure as a complex phenomenon, all components of which are closely interacting.

Conclusions

According to the study, modern conducting principles reveal the individual's unique creative potential and create an author's laboratory of the choir (orchestra) director. Among them, different degrees of expression are of crucial importance, transmitted through a particular movement of the hand, notably, and the conductor's body in general. Facial expressions are of great importance as through them, the conductor of a musical group reflects the nature of certain moods, artistic images, and the state that is concentrated in them and responds to the quality of the music performance process.

During the research, a set of technical means of creating a performance as a cultural phenomenon of the present time was discovered. These include multimedia resources, software, modernised engineering equipment, and Internet communications. The main components of modern conducting techniques were established. These include plasticity, gaze, and sound (articulation).

The students' attitudes towards the aspects of interpreting classical works with the help of updated methods of conducting were highlighted. The presentation of musical images (themes) through several modern principles of performance technique is of decisive importance in the opinion of 88% of people. The dramatic plan of the work is effectively realised with their help, according to 81% of respondents. The crystallisation of the compositional structure based on modernised means of conducting is fully realised, as 85% of students say. The effect produced by the sound quality in the presence of a system of new gestures, views, and articulations is best achieved in the opinion of 89% of respondents.

The scientific novelty of the study lies in the fact that it demonstrates the technique of modern conducting as a complex, multifaceted system. Its components are deeply interconnected. The practical significance of the article's materials is due to the need of 21st-century students to study the arsenal of modernised technical principles of managing a musical ensemble to achieve the high-quality sound of a choir or orchestra. Prospects for further research in this area can be found in an in-depth systematisation of modern conducting techniques. All of them can be applied during classical music performances and works of other styles, national schools, and eras. This will be their practical use in the field of academic performance.

REFERENCES

Batovska, Olena, Ivanova, Juliia, and Byelik-Zolotaryova, Nataliya, "Modern Global Trends in the Development of Choral Performance." In *Studia Universitatis Babeş-Bolyai Musica,* Babeş-Bolyai University, 68(2), 2023, pp. 235-256 https://doi.org/10.24193/subbmusica.2023.2.17

Benetti, Alfonso, and Hiney, Aoife, "Art-Cycle Model: A Holistic Approach toward Artistic Experience in Music Performance." In *Music Performance Research*, Royal Conservatoire of Scotland, 12, 2024, pp. 1-21 https://doi.org/10.14439/mpr.12.1

Bielik-Zolotariova, Nataliya, "Choral Performance Art as a Category of a Modern Choral Studies." In *Aspects of Historical Musicology,* Kharkiv I.P. Kotlyarevsky National University of Arts, 31(31), 2023, pp. 184-206. http://dx.doi.org/10.34064/khnum2-31.08

Brown, Jenna, "Exploring the Use of Imagery to Synthesise Voice Science and Vocal Artistry When Training Singers in the Youth Choir Context." In *Australian Voice*, University College London, 24, 2023, pp. 42-56. https://doi.org/10.56307/hoet8034

Burdurlu, İsmail, *The Orchestra Conductor as an Archetype in terms of Musical and Leadership Characteristics (doctoral thesis).* National Defence University of Türkiye, 2023. https://doi.org/10.13140/rg.2.2.27367.01442

Byczkowska-Owczarek, Dominika, "A Socially Constructed Individualist: An Interactionist Study of Role-Making among Orchestral Conductors." In *Qualitative Sociology Review,* University of Lodz, 18(4), 2022, pp. 132-152 https://doi.org/10.18778/1733-8077.18.4.07

Coffeen, Robert, "Worship Space Acoustics and Architecture for Contemporary Services with Modern Music." In *The Journal of the Acoustical Society of America,* Acoustical Society of America, 142(4), 2017, pp. 2532-2532. https://doi.org/10.1121/1.5014252

Dobson, Melissa, "New Audiences for Classical Music: The Experiences of Non-attenders at Live Orchestral Concerts." In *Journal of New Music Research,* Taylor & Francis*,* 39(2), 2010, pp. 111-124. https://doi.org/10.1080/09298215.2010.489643

Dolan, David, et al. "The Improvisatory Approach to Classical Music Performance: An Empirical Investigation into its Characteristics and Impact." In *Music Performance Research,* Royal Northern College of Music, 6, 2023, pp. 1-38

Galbreath, Daniel, and Thatcher, Gavin, "Complicating Leadership: Choral Conducting Training through Movement Theatre Practice." In *Music Performance Research*, Royal Conservatoire of Scotland, 10, 2020, pp. 21-37. https://doi.org/10.14439/mpr.10.3

González-Castelao, Jaun, "Newton, Travis (2022) Orchestra Management. Handbook: Building Relationships in Turbulent Times, Oxford University Press, New York." In *International Journal of Music Business Research*, Sciendo, 13(1), 2024.

Jansson, Dag, Elstad, Beate, and Døving, Erik, "Choral Conducting Competences: Perceptions and Priorities." In *Research Studies in Music Education,* Sage, 43(8), 2019, 1321103X1984319 https://doi.org/10.1177/1321103X19843191

Kerry, Victoria, "The Birth of the Virtual Choir': Exploring the Multimodal Realisation of the Covid-19 Liminal Space in a YouTube Virtual Choir Performance. In *Multimodality & Society*, Sage, 2(2), 2022. https://doi.org/10.1177/26349795221086882

Kushnir, Taras, "Perception Evolution of Interpretive Versions of the Symphony for Mixed Choir a Cappella "Strasna Sedmytsia" by Svyatoslav Lunyov." In *Collection of Scientific Works "Notes on Art Criticism",* National Academy of Management Personnel of Culture and Arts*, 38, 2020, pp. 165-169.* http://dx.doi.org/10.32461/2226-2180.38.2020.222116

Lanaro, Lucia, et al. "Five Parameters for Studying Leadership Styles in Orchestra Conductors." In *Research Studies in Music Education*, Sage, 46(2), 2023. https://doi.org/10.1177/1321103X221149940

Lastovetska-Solanska, Zoryana, et al. "Genre and Style Models of Contemporary Ukrainian Vocal and Choral Music." In *Salud Ciencia y Tecnología* - Serie de Conferencias, Editorial Salud, Ciencia y Tecnologia, 3, 2024, 1092 https://doi.org/10.56294/sctconf20241092

Linnis, Maryann, et al. "Musical and Non-Musical Responsibilities of Choir Conductors in Malaysia." In *Environment-Behaviour Proceedings Journal,* AMER & cE-Bs*, 7(SI9), 2022, pp. 89-94 http://dx.doi.org/10.21834/ebpj.v7iSI9.3944

Meissl, Kathrina, Sambre, Paul, and Feyaerts, Kurt, "Mapping Musical Dynamics in Space. A Qualitative Analysis of Conductors' Movements in Orchestra Rehearsals." In *Frontiers in Communication,* Frontiers, 7, 2022. https://doi.org/10.3389/fcomm.2022.986733

Mertens, Gerald, *Orchestermanagement.* Wiesbaden: Springer, 2019.

Nicholls, Claire, *Audience Education and Listening in the Orchestral Concert Hall (doctoral thesis).* Monash University*, 2019.* http://dx.doi.org/10.13140/RG.2.2.16983.75683/1

Poggi, Isabella, "Signals of Intensification and Attenuation in Orchestra and Choir Conduction." In *Normas,* University of Valencia, 7(1), 2017, 33 http://dx.doi.org/10.7203/Normas.7.10423

Poggi, Isabella, and Ansani, Alessandro, "Forte, Piano, Crescendo, Diminuendo. Gestures of Intensity in Orchestra and Choir Conduction." In *Proceedings of the 4th European and 7th Nordic Symposium on Multimodal Communication (MMSYM 2016).* Copenhagen: Linköping Electronic Conference Proceedings, 2017, 141, pp. 111-119.

Poggi, Isabella, D'Errico, Francesca, and Ansani, Alessandro, "The Conductor's Intensity Gestures." In *Psychology of Music,* Sage*, 49(6), 2020.* https://doi.org/10.1177/0305735620963179

Poggi, Isabella, et al. "The Power of Gaze in Music. Leonard Bernstein's Conducting Eyes." In *Multimodal Technologies and Interaction*, MDPI, 4(2), 2020. https://doi.org/10.3390/mti4020020

Sloboda, John, "How Professional Musicians Can Better Connect to Audiences for Live Classical Music: Assessing Theory and Practice in the Light of the COVID-19 Crisis." In Psychological Perspectives on Musical Experiences and Skills. Eds. Bogunović B., Timmers R., Nikolić S. Cambridge, UK: Open Book Publishers, 2024, pp.143-162. http://dx.doi.org/10.11647/obp.0389.07

Sloboda, John, Ford, Biranda, "Classical Musicians Borrowing from other Arts: New Strategies for Audience Building through Performance." In Music, Speech, and Mind. Ed. Correa A.F. Curibita, Brazil: First Publishing, 2020

Sorochyk, Oleksandra, "Art Management in the Field of Academic Choral Art." In *Socio-Cultural Management Journal*, Kyiv National University of Culture and Arts, *6*(1), 2023, pp. 105–139. https://doi.org/10.31866/2709-846X.1.2023.278657

Vavryshchuk, Serhii, ""Winds Are Blowing" by Hanna Havrylets in the Theatrical Interpretation of the Chamber Choir "Kyiv"." In *Journal of the P. I. Tchaikovsky National Music Academy of Ukraine,* Tchaikovsky National Music Academy of Ukraine*, 3-4(52-53), pp. 50-65. 2021.* https://doi.org/10.31318/2414-052X.3-4(52-53).2021.251795

Wittry, Diane, *Beyond the Baton: What Every Conductor Needs to Know.* New York: Oxford University Press, *2023.* https://doi.org/10.1093/oso/9780195300932.002.0001

Zalevska, Olena, "Choir Conductor Mykola Hobdych: The Facets of a Creative Personality." In *Collection of Scientific Works "Notes on Art Criticism",* National Academy of Management Personnel of Culture and Arts*, 39, 2021,* pp. 160-166. http://dx.doi.org/10.32461/2226-2180.39.2021.238713

Appendix

The study authors prepared a list of questions and sent it to students' HEIs remotely. The names of the music education institutions and information about students' personal data were not disclosed.

The questions were focused on the following problems:
- displaying musical images (or themes);
- displaying the dramatic plan of the works;
- crystallisation of the musical structure as an integral multicomponent phenomenon;
- the emergence of unique sound effects due to the updated principles of conducting.

The questions themselves:

Do modern means of conducting impact the expressiveness of the material of the works?

Can the new means of controlling the orchestra form the basis for a performance of composite drama?

Do modernised conducting techniques contribute to the unification of sections of a work into a single whole?

Do the techniques of controlling an orchestra of the 20th and 21st centuries serve to achieve high sound quality, brightness, and depth?

The remote survey of students was a multiple-choice question with the answers "I disagree," "I am neutral," and "I agree." The number of those who gave a positive answer was recorded as a percentage in Table 1. These figures were calculated using the proportion method. We recommend using Excel spreadsheets for this purpose.

MUSICAL PERFORMANCE IN THE CONTEXT OF THE DEVELOPMENT OF CONTEMPORARY MUSICAL ART

OLENA BATOVSKA[1] , NATALIA GREBENUK[2] , SERGII KOSTOGRYZ[3] , YURIY DYACHENKO[4] , VICTORIA TKACHENKO[5]

SUMMARY. The study aims to determine the specifics of musical performance in the context of the development of contemporary music, considering various musical genres. The methods of analysis, comparison, calculation of the Cronbach's coefficient, and Fisher criterion were used to achieve this goal. It has been established that the most characteristic elements of classical music are an academic approach to interpretation and the embodiment of artistic and aesthetic components. It has been proven that the characteristic features of contemporary music performance are improvisation (α=0.837), emotional expressiveness (α=00.823), and non-standard note combinations (0.819). The practical significance of the work lies in the possibility of using the established features of musical genres for their qualitative interpretation during the educational process.

Keywords: genre and style constants, musical stylisation, musical image, vocal performance, instrumental performance, performance technique.

[1] *Doctor of Sciences in Art Criticism, Professor, Department of Choral and Opera-Symphonic Conducting, Kharkiv I. P. Kotlyarevsky National University of Arts, 11/13, Maidan Konstytutsii, 61003, Kharkiv, Ukraine, E-mail: olenamb1@gmail.com.*

[2] *Doctor of Sciences in Art Criticism, Professor, Department of Solo Cant, Kharkiv I. P. Kotlyarevsky National University of Arts, 11/13, Maidan Konstytutsii, 61003, Kharkiv, Ukraine, E-mail: grebenuknatali@gmail.com.*

[3] *Candidate of Art Sciences/PhD, Associate Professor, Department of Folk Instruments of Ukraine, Kharkiv I. P. Kotlyarevsky National University of Arts, 11/13, Maidan Konstytutsii, 61003, Kharkiv, Ukraine, E-mail: s.kostogriz@gmail.com.*

[4] *Candidate of Study of Art, Associate Professor, Department of Folk Instruments of Ukraine, Kharkiv I. P Kotlyarevsky National University of Arts, 11/13, Maidan Konstytutsii, 61003, Kharkiv, Ukraine, E-mail: iuriuriyd_@ukr.net.*

[5] *PhD in Art Studies, Associate Professor, Department of Folk Instruments of Ukraine, Kharkiv I. P. Kotlyarevsky National University of Arts, 11/13, Maidan Konstytutsii, 61003, Kharkiv, Ukraine, E-mail: viktoriyaar15@gmail.com.*

Introduction

Contemporary ways of interpreting musical works are a popular topic for research, as they are how musicians show their individuality. Modern interpretation of musical works (vocal, choral, or instrumental) is connected to various forms of musical stylisation[6].

Musical performance is a creative process based on formed musical skills, which involves rethinking information[7]. Modern musical performance is associated with improvisational skills, which affects the updated sound of well-known compositions or the uniqueness of performing new musical compositions. For contemporary music, an important criterion is the aesthetic value of the composition, the ability to reflect the best musical aspect and the creative perception of the composition[8]. This is the basis for musical performance's artistry, reproducing sound's uniqueness[9]. A promising mechanism of high-quality musical interpretation is the awareness of the depth of a musical work, which ensures the transmission of cultural and spiritual values[10].

The theoretical study of the problem allowed us to determine the gaps in a comprehensive survey of vocal, choral and instrumental music, which affects the reflection of the current state of music. The study aims to determine the peculiarities of musical performance based on the development of contemporary musical art, considering the specifics of musical genres. The objectives of the study are as follows:

- to identify genre and style constants of contemporary music that reflect the characteristic features of vocal, choral and instrumental music;

- to identify ways of performing compositions of different genres, which affect their greater expressiveness;

---

[6] Utz, Christian. "Reimagining Formal Functions in Post-Tonal Music: Temporality in the Semanticized Form of Salvatore Sciarrino." In *Music Theory Online*, 29, 4, 2023. https://doi.org/10.30535/mto.29.4.7

[7] Yan, Jie, and Hu, Mingzhao. "Emotional Characterization Mining in Music Performance and Its Guiding Role." In *Applied Mathematics and Nonlinear Sciences*, 9, 1, art. 20241325. https://doi.org/10.2478/amns-2024-1325

[8] Wu, Feng, and Wu, Haiqing. "Application of Emotion Recognition Technology Based on Support Vector Machine Algorithm in Interactive Music Visualization System." In *Learning and Analytics in Intelligent Systems*, 33, 2023, pp. 515-524. https://doi.org/10.1007/978-3-031-38651-0_51

[9] Thompson, Marc R., Mendoza, Juan Ignacio, Luck, Geoff, and Vuoskoski, Jonna K. "Relationships Between Audio and Movement Features, and Perceived Emotions in Musical Performance." In *Music and Science*, 6, 2023. https://doi.org/10.1177/20592043231177871

[10] Levytska, Oksana, Lystvak, Halyna, Vasiuta, Svitlana, and Zelinska, Nadiia. "The Market of Ukrainian Printed Books with Augmented Reality: Assortment, Problems and Communicative Aspects." In *CEUR Workshop Proceedings*, 3296, 2023, pp. 128-140. https://ceur-ws.org/Vol-3296/paper10.pdf (date of access 25.08.2024)

- to identify the peculiarities of individual and composer's decisions for a qualitative interpretation of musical works;

- to determine the quality of students' performance of musical compositions, focusing on individual vocal performance, choral, and instrumental performance.

Literature review

Transformational methods of contemporary music performance can be implemented through theatre. The process can be realised due to social influence, which contributes to adapting performances to the audience's requirements. New productions have been formed based on Shakespearean plays adapted to the audience, influencing the contemporary representation of classical performances[11]. Interpreting folklore compositions in a modern setting promotes intercultural dialogue, modernisation of the creative process, and transmitting spiritual culture[12]. The art of playing musical instruments can be mastered through distance learning with the use of digital technologies Udemy, Google Class, Skillshare. High-quality musical interpretation can be achieved by developing practical skills and polyphonic playing[13].

Professional music performance ensures a comprehensive understanding of musical compositions, contributing to the perception of musical emotions. Improving one's experience affects the ability to give individual features to a piece of music, leading to non-standard performance[14]. The performance quality of contemporary music depends on the practical and artistic knowledge gained. Immersion in a musical composition affects a better immersion in musical performance and identifies various aspects of multidimensional interpretation[15].

---

[11] Lonergan, Patrick. *Theatre and Social Media: Revised Edition*. London: Bloomsbury Publishing, 2024. https://www.bloomsbury.com/uk/theatre-and-social-media-9781350464957/ (date of access 25.08.2024)

[12] Rexhepi, Flutura Gagica, Breznica, Rreze Kryeziu, Luzha, Besa, and Mehmedi, Lulzim. "Multimedia Tools Integration in the Musical Education Teaching Process." In *Scientific Herald of Uzhhorod University. Series Physics,* 55, 2024, pp. 2855-2864. https://doi.org/10.54919/physics/55.2024.285wo5

[13] Liu, Xueli, and Shao, Xin. "Modern Mobile Learning Technologies in Online Piano Education: Online Educational Course Design and Impact on Learning." In *Interactive Learning Environments*, 32, 4, 2024, pp. 1279-1290. https://doi.org/10.1080/10494820.2022.2118787

[14] Gerstgrasser, S., Vigl, J., and Zentner, M. "The Role of Listener Features in Musical Emotion Induction: The Contributions of Musical Expertise, Personality Dispositions, and Mood State." In *Psychology of Aesthetics, Creativity, and the Arts*, 17, 2, 2023, pp. 211-224. https://doi.org/10.1037/aca0000468

[15] Bechtold, Toni A., Kilchenmann, Lorenz, Curry, Ben, and Witek, Maria A. G. "Understanding the Relationship Between Catchiness and Groove: A Qualitative Study with Popular Music Creators." In *Music Perception*, 40, 5, 2023, pp. 353-372. https://doi.org/10.1525/mp.2023.40.5.353

Based on the literature review, it was found that the peculiarities of performing modern compositions are related to the possibility of using a meaningful approach when performing musical compositions. However, the influence of the peculiarities of genre and style constants on the interpretation of musical compositions has not been sufficiently considered, which creates gaps in the research question.

Materials and methods

The research procedure

The study's first stage aimed to identify contemporary music's genre and component constants. The process involved searching for the characteristic features of modern music genres based on listening to them and analysing scientific literature [16], [17], [18], [19]. The second stage of the study was related to the search for mechanisms that provide the ability to focus on different approaches to performing compositions. The second stage additionally identified individual musical solutions that contribute to the renewal of ways of interpreting contemporary music. In the third stage of the study, we involved the respondents to determine the quality of the musical interpretation of the compositions, focusing on their genre features.

Sampling

Sampling was done with the help of music specialities students. Respondents' involvement was necessary for the third stage of the study, which allowed us to verify the effectiveness of the established stylistic features of different musical genres based on practical approaches. The study involved 195 fourth-year students with musical vocal or instrumental skills. The students studied at the same university (Kharkiv I. Kotlyarevsky National University of Arts) at the Departments of Choral Conducting and Folk Instruments of Ukraine. The students were divided into groups of 65 depending on their specialisation specifics. The grouping involved the performance of musical compositions through individual performance (group 1), choral performance (group 2), and instrumental performance (group 3).

---

[16] Shevchenko, Liliia, Mogylevska, Iryna M., Chuprina, Nataliia, Hodina, Inna, and Rusiaieva, Maryna. "Theoretical and Practical Foundations of Concert and Performance Activity." In *Música Hodie*, 23. 2023. https://doi.org/10.5216/mh.v23.75286

[17] Thompson, Marc R., Mendoza, Juan Ignacio, Luck, Geoff, and Vuoskoski, Jonna K. "Relationships Between Audio and Movement Features, and Perceived Emotions in Musical Performance." In *Music and Science*, 6, 2023. https://doi.org/10.1177/20592043231177871

[18] Padilla, J. M. F. "The Early Music, Beyond the Score." In *Itamar*, 2024, 10, 2024, pp. 324-331.

[19] Yan, Jie, and Hu, Mingzhao. "Emotional Characterization Mining in Music Performance and Its Guiding Role." In *Applied Mathematics and Nonlinear Sciences*, 9, 1, art. 20241325. https://doi.org/10.2478/amns-2024-1325

Methods

The analysis of genre and style constants of contemporary music was done through the theoretical method. 280 musical compositions from classical, sacred, popular, folk and rock music were selected for the study. The possibility of establishing the most characteristic features of each music genre was determined by the percentage values. The method of comparison was used to compare different vocal genres with the peculiarities of interpretation. The Cronbach's alpha coefficient was used for the calculations[20]. It aims to measure the level of coherence of various elements. The calculations were based on conditional indicators, which were determined by looking for the advantages of some indicators over others.

Individual vocal and compositional solutions were determined based on the analysis of musical compositions at the first stage of the study to ensure the expressiveness of the performance and the originality of the sound of each composition. The calculation of the most influential elements for each composition was established by calculating Cronbach's alpha coefficient.

To prepare for vocal and choral training, students used the "Lick of the Day" application, which analysed musical parts. Students were supposed to use the "Flowkey" application to study instrumental parts. Instrumental performance involves playing traditional musical instruments (flute, bandura, kobza) or guitar. Assessment of the quality of vocal, choral performance, and instrumental playing was based on comparing all the methods of interpretation received by students. We used Fisher's criterion for the calculations, which helps distribute statistical calculations by considering sample variances[21].

Results

Music is characterised by various genres, which require considering significant features to ensure a better interpretation. The study focused on contemporary music, contributing to a more local study. The results were presented using percentage values (Figure 1).

---

[20] Diachenko Iurii, Ovchar, Oleksandr, Dubka, Oleksandr, Pastukhov, Oleksandr, Duve, Khrystyna, and Kostiuk, Dmytro. "Psychological and Pedagogical Study of Neurotic Reactions of Higher Education Students During the Implementation of the form of Control". In *International Journal of Computer Science and Network Security,* 21, 11, 2021, pp. 151-156. http://paper.ijcsns.org/07_book/202111/20211120.pdf (date of access 25.08.2024)

[21] Barabash, Olena, and Weigang, Ganna. "Mathematical Modeling of the Summarizing Index for the Biosystems Status as a Tool to Control the Functioning of the Environmental Management System at Business Entities." In *Mathematical Modeling and Simulation of Systems (MODS'2020).* Ed: Shkarlet, S., Morozov, A., Palagin, A. Cham: Springer, 2021, pp. 56-66. http://dx.doi.org/10.1007/978-3-030-58124-4_6

Figure 1
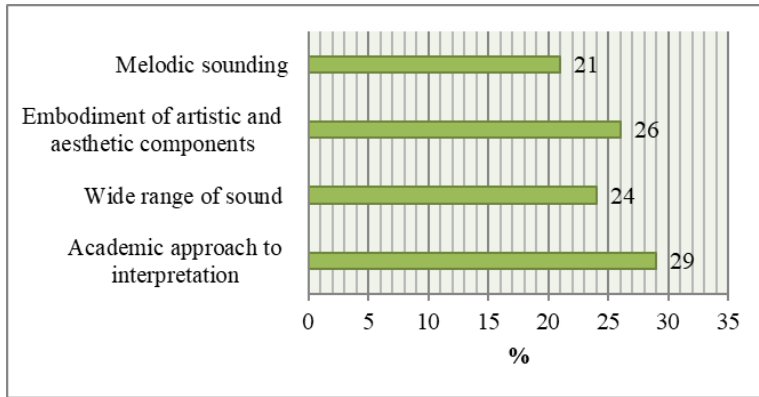
a)
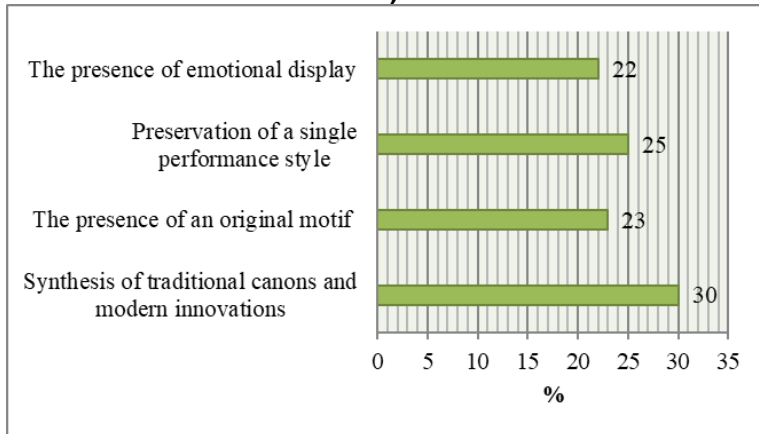
b)
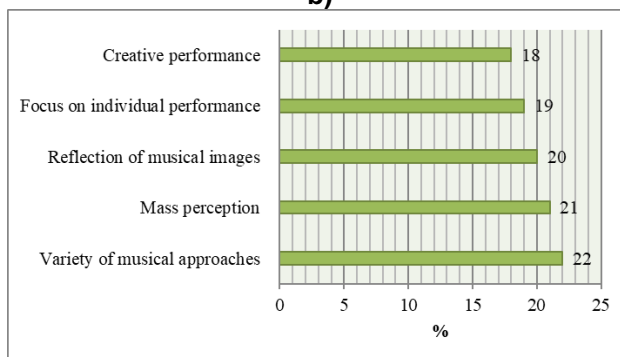
c)
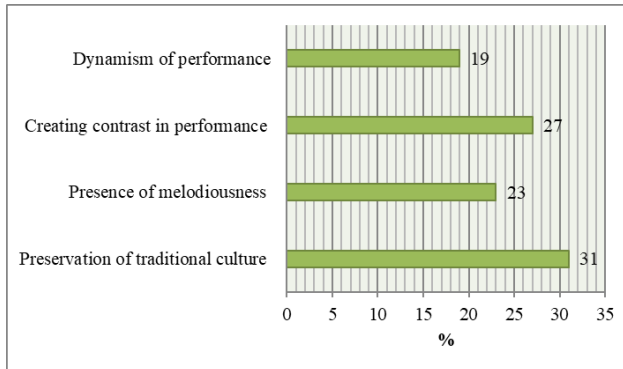
d)
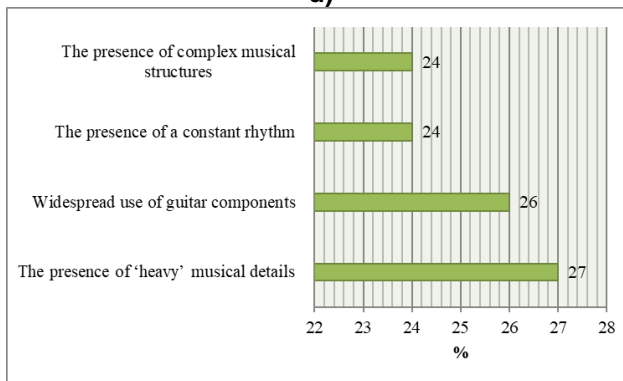
e)

**Genre and style constants of contemporary music:
a) classical music; b) sacred music; c) popular music; d) folk music in
modern arrangements; e) rock music**
Source: compiled by the author

Classical music is characterised by more correct, academic forms. This is manifested in instrumental and vocal performance and harmonious combination of text and music. Sacred music in contemporary musical art is less common than in other genres, but it is widely used in traditional and religious ceremonies. Popular music is characterised by creativeness, non-observance of musical laws, preservation of a single plot throughout the composition. It is essential for popular music to preserve individuality, which is related to the level of professionalism of vocalists and their emotional perception. Modern folk music is characterised by preserving national traditions. It reflects the people's spirituality and philosophy, manifested in timbre, intonation, sound range changes, and other indicators that provide

contrast in performance. Rock music aims to reflect complex musical structures by creating an extraordinary rhythm. Guitar chords are used more often, reflecting a more intense sound.

Based on the established characteristics of different genres of music, the authors determined which approaches to interpretation could be applied. The study was planned to assess the possibility of vocal, choral, instrumental (guitar), and orchestral performance. The results are presented in Table 1.

Table 1

Music genres	Vocal performance	Choral performance	Instrumental performance		Orchestral performance
			Piano	guitar	
Classical music	0,832	0,753	0,832	0,621	0,830
Sacred music	0,817	0,837	0,815	0,623	0,818
Popular music	0,829	0,715	0,820	0,826	0,703
Folk music in modern arrangement	0,831	0,832	0,831	0,732	0,830
Rock music	0,827	0,621	0,728	0,828	0,736

Peculiarities of performing compositions of different musical genres
Source: compiled by the author

The possibility of performing classical music with an organised sound space affects the transmission of the necessary expression and pronounced intonation. When performing classical music on the guitar, achieving the desired level of emotionality is impossible due to the complexity of musical compositions. The performance of sacred music includes preserving folk traditions and reflecting on symbolic content, which requires high-quality musical processing. Popular music is not tied to a particular style of performance; it is more accessible, which ensures its high-quality vocal or instrumental performance with a guitar. It is more challenging to implement a choral performance if the composition is written for one voice. Folk music in modern arrangements is the most adapted to different types of performance. This is due to folk music's simpler motifs and combination of sounds.

During the study, it was determined which individual vocal and compositional solutions can be used to interpret music. To this end, Cronbach's alpha coefficient was calculated (Table 2).

Table 2

Criteria of individuality	M	SD	α
Improvisation	4,27	1,49	0,837
Emotional expressiveness	4,21	1,42	0,823
Aesthetics	4,18	1,36	0,798
Non-standard note combinations	4,20	1,39	0,819
Increasing the dynamics of performance	4,15	1,34	0,783

Individual characteristics to ensure a non-standard approach to music interpretation
Source: compiled by the author

Ensuring the expressive performance of contemporary music is realised through improvisation techniques, resulting in increased interest among listeners. Emotional expressiveness and non-standard note combinations influence the spontaneity of performance, which ensures the transmission of the necessary meaning. To improve performance aesthetics, developing innovative skills that will allow you to form your musical style is essential.

The level of musical performance by students of contemporary music was established based on the use of digital applications "Lick of the Day" and "Flowkey." The results were distributed among students playing individual vocal, choral, and instrumental pieces. The study's final stage aimed to determine the possibility of students' use of genre and style constants of contemporary music, established in the first stage of the study (Table 3).

Table 3

Peculiarities of performance	Before the study, SD	After the survey, SD	Fishercriterion (φ)	p-value	Corrected p-value
Individual vocals	13,21	28,90	6,922	0,012*	0,068*
Choral performance	10,45	18,51	5,397	0,043*	0,083*
Instrumental performance	13,43	22,13	6,673	0,029*	0,075*

* indicators that reflect the lack of similarity between the results before and after the study

Students' performance of musical compositions with observance of musical genres' peculiarities
Source: compiled by the author

Individual vocal performance was achieved at a higher level, as students could ensure the use of the author's interpretation techniques. The choice of emotional musical elements influenced the original performance, which was based on the application of creative skills. During the performance,

the students adhered to a single style, contributing to the reflection of musical images. The high-level instrumental performance allowed students to convey the necessary level of emotionality and contrast. Among choral performers, worse results were achieved, as there were violations of harmony in the comparison of voices when changing the pitch.

Discussion

Modern performance is rich in various symbolic elements. Processing a musical composition is possible due to interactive "Ring" technology, which facilitates the distribution of music scores with optical music recognition. It is essential to ensure that a particular key and beat size are displayed during performance[22]. A highly positive assessment of listeners can be made due to the performers' transmission of aesthetic experiences and the use of social experience, which affects the ability to balance the shortcomings of concert performances[23]. The qualitative interpretation of contemporary music in different genres depends on the ways of perceiving information and the repertoire used for learning[24]. The article dwells on the non-standard ways of interpreting melodies, which affects the aesthetics of musical performance. This study identified the features of classical music, sacred music, popular music, folk music in modern arrangements, and rock music.

Focusing on developing musical abilities and emotionality during music training is essential. Information technology will contribute to understanding musical genres' correct features, which improves professional skills. Such digital applications can be Vivace, Flow, Ear Trainer, and Chordana Play[25]. In the present study, innovative technologies were implemented to prepare respondents for individual vocal, choral and instrumental performances, focusing on the characteristics of each genre of music.

---

[22] Batovska, Olena, Grebenuk, Natalia, and Byelik-Zolotaryova, Nataliya, Ivanova, Yuliia, Sukhomlinova, Tetiana, and Kaushnian, Iana. "Traditions and Innovations in Contemporary Vocal and Choral Art." In *Studia Ubb Musica*, LXVII, 2, 2022, pp. 73-98. https://doi.org/10.24193/subbmusica.2022.spiss2.06

[23] Wald-Fuhrmann, Melanie, O'Neill, Katherine, Weining, Christian, Egermann, Hauke, and Tröndle, Martin. "The Influence of Formats and Preferences on the Aesthetic Experience of Classical Music Concert Streams." In *Psychology of Aesthetics, Creativity, and the Arts,* 2023. https://doi.org/10.1037/aca0000560

[24] Chaffin, Roger, Ginsborg, Jane, Dixon, James, and Demos, Alexander P. "Recovery from Memory Failure when Recalling a Memorized Performance: The role of Musical Structure and Performance Cues." In *Musicae Scientiae*, 27, 1, 2023, pp. 94-116. https://doi.org/10.1177/10298649211025491

[25] Yao, Bing, and Li, Weiwei. "The Role of a Teacher in Modern Music Education: Can a Student Learn Music with the Help of Modernized Online Educational Technologies Without Teachers?" In *Education and Information Technologies*, 28, 2023, pp. 14595-14610. https://doi.org/10.1007/s10639-023-11786-6

Creating lyrical interpretations will enable you to provide insight into musical rhythms and notes, which affects a unique performance style. The synthesis of musical genres affects the ability to convey a more vivid performance, considering the possible nuances of music[26]. Based on the improvement of logical memory, musicians develop a better understanding of how to interpret melodies, which increases their performance abilities[27].

The discussion of scientific articles allowed us to determine their priority focus on ensuring non-standard approaches to the performance of melodies, which is associated with the need to develop logical memory and techniques for creating the aesthetics of musical performance. The results contributed to achieving the goal of focusing on understanding the features of musical genres used in modern performance. Emphasis was also placed on assessing the quality of student's performance of musical compositions, which ensures an understanding of the specifics of various musical works.

Limitations

The study's limitations aim to consider the peculiarities of performing contemporary music under the influence of the development of modern art. The presented limitations do not reflect the gaps in our research but are the basis for a more detailed study of the research question in future studies.

Recommendations

Studying the peculiarities of contemporary music performance by genre allows us to understand the interpretation of different melodies. This will help to enhance students' practical skills in performing melodies. Understanding the specifics of musical genres broadens students' horizons and provides a search for new approaches to interpreting musical works.

Conclusions

Considering the results obtained, it is possible to conclude that the study is relevant. The paper reveals the impact of different ways of performing melodies on the transmission of the necessary expressiveness, depending

---

[26] Odusanya, Oluseun Sunday, and Idọlọr, Emurobome G. "Adapting Apala Music Performance Techniques to Conducting Yoruba Art Choral Works." In *Central Asian Journal of Arts and Design*, 4, 11, 2023, pp. 1-14. https://cajad.centralasianstudies.org/index.php/CAJAD/article/view/433 (date of access 25.08.2024)

[27] Wang, Xueyan, Soshi, Takahiro, Yamashita, Masatoshi, Kakihara Marcelo, Tsutsumi, Takanobu, Iwasaki, Shoko, and Sekiyama, Kaoru. "Effects of a 10-Week Musical Instrument Training on Cognitive Function in Healthy Older Adults: Implications for Desirable Tests and Period of Training." In *Frontiers in Aging Neuroscience,* 15, 2023, art. 1180259. https://doi.org/10.3389/fnagi.2023.1180259

on the genre of music. It was found that vocal performance is most typical for classical, popular folk music and rock music. Choral singing is the most common in sacred, classical and folk music, providing the necessary level of emotionality based on polyphonic approaches. Instrumental piano performance is typical for classical and folk music, and guitar performance is typical for popular and rock music due to a more expressive musical sound. The orchestral approach to performance can be used for folk music in modern arrangements and classical music, ensuring the musical sound's richness. It has been found that the most common compositional techniques used in contemporary music are improvisation, emotional expressiveness.

The practical significance of the work is aimed at the possibility of using the characteristic genre and style features of music in the training of future musicians. Prospects for further research are aimed at studying the influence of music from different countries on the formation of modern musical culture.

REFERENCES

Barabash, Olena, and Weigang, Ganna. "Mathematical Modeling of the Summarizing Index for the Biosystems Status as a Tool to Control the Functioning of the Environmental Management System at Business Entities." In *Mathematical Modeling and Simulation of Systems (MODS'2020).* Ed: Shkarlet, S., Morozov, A., Palagin, A. Cham: Springer, 2021, pp. 56-66. http://dx.doi.org/10.1007/978-3-030-58124-4_6

Batovska, Olena, Grebenuk, Natalia, and Byelik-Zolotaryova, Nataliya, Ivanova, Yuliia, Sukhomlinova, Tetiana, and Kaushnian, Iana. "Traditions and Innovations in Contemporary Vocal and Choral Art." In *Studia Ubb Musica*, LXVII, 2, 2022, pp. 73-98. https://doi.org/10.24193/subbmusica.2022.spiss2.06

Bechtold, Toni A., Kilchenmann, Lorenz, Curry, Ben, and Witek, Maria A. G. "Understanding the Relationship Between Catchiness and Groove: A Qualitative Study with Popular Music Creators." In *Music Perception*, 40, 5, 2023, pp. 353-372. https://doi.org/10.1525/mp.2023.40.5.353

Chaffin, Roger, Ginsborg, Jane, Dixon, James, and Demos, Alexander P. "Recovery from Memory Failure when Recalling a Memorized Performance: The role of Musical Structure and Performance Cues." In *Musicae Scientiae*, 27, 1, 2023, pp. 94-116. https://doi.org/10.1177/10298649211025491

Diachenko Iurii, Ovchar, Oleksandr, Dubka, Oleksandr, Pastukhov, Oleksandr, Duve, Khrystyna, and Kostiuk, Dmytro. "Psychological and Pedagogical Study of Neurotic Reactions of Higher Education Students During the Implementation of the form of Control". In *International Journal of Computer Science and Network Security,* 21, 11, 2021, pp. 151-156. http://paper.ijcsns.org/07_book/202111/20211120.pdf (date of access 25.08.2024)

Gerstgrasser, S., Vigl, J., and Zentner, M. "The Role of Listener Features in Musical Emotion Induction: The Contributions of Musical Expertise, Personality Dispositions, and Mood State." In *Psychology of Aesthetics, Creativity, and the Arts*, 17, 2, 2023, pp. 211-224. https://doi.org/10.1037/aca0000468

Levytska, Oksana, Lystvak, Halyna, Vasiuta, Svitlana, and Zelinska, Nadiia. "The Market of Ukrainian Printed Books with Augmented Reality: Assortment, Problems and Communicative Aspects." In *CEUR Workshop Proceedings*, 3296, 2023, pp. 128-140. https://ceur-ws.org/Vol-3296/paper10.pdf (date of access 25.08.2024)

Li, Yang, and Sun, Ruoran. "Innovations of Music and Aesthetic Education Courses Using Intelligent Technologies." In *Education and Information Technologies*, 28, 2023, pp. 13665-13688. https://doi.org/10.1007/s10639-023-11624-9

Liu, Xueli, and Shao, Xin. "Modern Mobile Learning Technologies in Online Piano Education: Online Educational Course Design and Impact on Learning." In *Interactive Learning Environments*, 32, 4, 2024, pp. 1279-1290. https://doi.org/10.1080/10494820.2022.2118787

Lonergan, Patrick. *Theatre and Social Media: Revised Edition*. London: Bloomsbury Publishing, 2024. https://www.bloomsbury.com/uk/theatre-and-social-media-9781350464957/ (date of access 25.08.2024)

Odusanya, Oluseun Sunday, and Idọlọr, Emurobome G. "Adapting Apala Music Performance Techniques to Conducting Yoruba Art Choral Works." In *Central Asian Journal of Arts and Design*, 4, 11, 2023, pp. 1-14. https://cajad.centralasianstudies.org/index.php/CAJAD/article/view/433 (date of access 25.08.2024)

Padilla, J. M. F. "The Early Music, Beyond the Score." In *Itamar*, 2024, 10, 2024, pp. 324-331.

Rexhepi, Flutura Gagica, Breznica, Rreze Kryeziu, Luzha, Besa, and Mehmedi, Lulzim. "Multimedia Tools Integration in the Musical Education Teaching Process." In *Scientific Herald of Uzhhorod University. Series Physics,* 55, 2024, pp. 2855-2864. https://doi.org/10.54919/physics/55.2024.285wo5

Shevchenko, Liliia, Mogylevska, Iryna M., Chuprina, Nataliia, Hodina, Inna, and Rusiaieva, Maryna. "Theoretical and Practical Foundations of Concert and Performance Activity." In *Música Hodie*, 23. 2023. https://doi.org/10.5216/mh.v23.75286

Thompson, Marc R., Mendoza, Juan Ignacio, Luck, Geoff, and Vuoskoski, Jonna K. "Relationships Between Audio and Movement Features, and Perceived Emotions in Musical Performance." In *Music and Science*, 6, 2023. https://doi.org/10.1177/20592043231177871

Utz, Christian. "Reimagining Formal Functions in Post-Tonal Music: Temporality in the Semanticized Form of Salvatore Sciarrino." In *Music Theory Online*, 29, 4, 2023. https://doi.org/10.30535/mto.29.4.7

Wald-Fuhrmann, Melanie, O'Neill, Katherine, Weining, Christian, Egermann, Hauke, and Tröndle, Martin. "The Influence of Formats and Preferences on the Aesthetic Experience of Classical Music Concert Streams." In *Psychology of Aesthetics, Creativity, and the Arts,* 2023. https://doi.org/10.1037/aca0000560

Wang, Xueyan, Soshi, Takahiro, Yamashita, Masatoshi, Kakihara Marcelo, Tsutsumi, Takanobu, Iwasaki, Shoko, and Sekiyama, Kaoru. "Effects of a 10-Week Musical Instrument Training on Cognitive Function in Healthy Older Adults: Implications for Desirable Tests and Period of Training." In *Frontiers in Aging Neuroscience,* 15, 2023, art. 1180259. https://doi.org/10.3389/fnagi.2023.1180259

Wu, Feng, and Wu, Haiqing. "Application of Emotion Recognition Technology Based on Support Vector Machine Algorithm in Interactive Music Visualization System." In *Learning and Analytics in Intelligent Systems*, 33, 2023, pp. 515-524. https://doi.org/10.1007/978-3-031-38651-0_51

Yan, Jie, and Hu, Mingzhao. "Emotional Characterization Mining in Music Performance and Its Guiding Role." In *Applied Mathematics and Nonlinear Sciences*, 9, 1, art. 20241325. https://doi.org/10.2478/amns-2024-1325

Yao, Bing, and Li, Weiwei. "The Role of a Teacher in Modern Music Education: Can a Student Learn Music with the Help of Modernized Online Educational Technologies Without Teachers?" In *Education and Information Technologies*, 28, 2023, pp. 14595-14610. https://doi.org/10.1007/s10639-023-11786-6

EFFECTIVENESS OF AUTHENTIC PERFORMANCE METHODS FOR THE DEVELOPMENT OF MUSICAL INTERPRETATION IN MUSIC STUDENTS

OLEKSANDR DEMIANCHUK[1] ⓘ, LARYSA SOLIAR[2] ⓘ, OKSANA LEHKUN[3] ⓘ, OLENA SHEVTSOVA[4] ⓘ, NATALIIA POSIKIRA-OMELCHUK[5] ⓘ

SUMMARY. Authentic music contributes to the revival of cultural traditions, which requires the selection of the most favourable approaches to its reproduction. The aim of the work is to determine the effectiveness of authentic performance methods for the development of musical interpretation in music students. The research employed the following methods: observation, efficiency ratio, sampling ratio, and correlation index. The authors developed teaching methods that involved working with an authentic musical repertoire, developing the performance technique of music students. It was also planned to build the skills of performing authentic melodies with the use of various musical instruments. Digital applications Music Theory Companion, goodEar Pro were also used for training. The original performance of European authentic melodies was

---

[1] *Doctor of Pedagogical Sciences, Professor, Department of Artistic Disciplines and Methods of Teaching, Faculty of Preschool and Primary Education History and Arts, Taras Shevchenko Kremenets Regional Humanitarian and Pedagogical Academy, 1, Lyceum Str., Kremenets, 47003, Ukraine. E-mail: demi.sasha@gmail.com*

[2] *Candidate of Pedagogical Sciences, Associate Professor, Department of Artistic Disciplines and Methods of Teaching, Faculty of Preschool and Primary Education History and Arts, Taras Shevchenko Kremenets Regional Humanitarian and Pedagogical Academy, 1, Lyceum Str., Kremenets, 47003, Ukraine. E-mail: larysasoliar@gmail.com*

[3] *Candidate of Art Criticism, Associate Professor, Department of Artistic Disciplines and Methods of Teaching, Faculty of Preschool and Primary Education History and Arts, Taras Shevchenko Kremenets Regional Humanitarian and Pedagogical Academy, 1, Lyceum Str., Kremenets, 47003, Ukraine. E-mail: oksaleh@gmail.com*

[4] *Candidate of Pedagogical Sciences, Associate Professor, Department of Art Education, Faculty of Pedagogy, Psychology and Arts, Volodymyr Vynnychenko Central Ukrainian State University, 1, Shevchenka Str., Kropyvnytskyi, 25006, Ukraine. E-mail: benka887@gmail.com*

[5] *Candidate of Art Studies (Ph/D), Head of the Department of Postgraduate Studies, Internships and Doctoral Studies, Lviv National Music Academy named after Mykola Lysenko, 5, Ostapa Nyzhankivskoho Str., Lviv, 79000, Ukraine. E-mail: post.25.kira@gmail.com*

153

OLEKSANDR DEMIANCHUK, LARYSA SOLIAR, OKSANA LEHKUN,
OLENA SHEVTSOVA, NATALIIA POSIKIRA-OMELCHUK

achieved at the highest level (7.5), which is related to the observance of the sequence of sounds. Achieving a higher level of performance of authentic Ukrainian melodies is associated with the creation of own variations (8.0), which contributed to emotional performance. It was established that the musical process had an impact on the of students' musical thinking, independence skills, musical and rhythmic skills, understanding of cultural values, and development of intonation. Personal (0.93) and professional (0.90) skills were also developed during the educational process. The practical significance of the research is the identified most favourable approaches to the authentic reproduction of melodies. Research prospects may involve studying the quality of authentic melodies as a result of using different musical instruments.

Keywords: interpretation of melodies; folklore compositions; cultural values; auditory perception; performance technique; interactive technologies.

Introduction

The musical interpretation of authentic melodies is a common phenomenon today, as it contributes not only to the dissemination of traditional music, but also influences the search for new mechanisms for the interpretation of melodies. The interpretation of authentic compositions affects the possibility of independent understanding of the unique traditions of a certain musical culture, its artistic signs, symbolis[6]. Therefore, there is a need to provide high-quality training of instrumental musicians, which determines the relevance of the chosen topic.

Authentic music performance is a process of accurate reproduction of ethnic music, its originality, and historical features. The performance of folk music should be related to the understanding of aspects of a particular musical culture that distinguish one music from another[7]. It is necessary to take into account the emotionality of reproduction during musical interpretation, which is connected with the developed skills of instrumental interpretation of the musician. Emotionality can be achieved on the basis of understanding the peculiarities of the ornamentation of the musical text. An instrumentalist

---

[6] Puguh, Dhanang Respati, Utama, Mahendra Pudji, Mufidah, Rafngi. Acceptance of Javanese Karawitan in Japan: Appreciation of traditional culture and community activities. Cogent Arts and Humanities, 10, No. 1, 2023, pp. 2217586. https://doi.org/10.1080/23311983.2023.2217586

[7] Maksimyuk, V. À., Sushchenko, À. À., Fetisov, I. B. Technique of Strain-Gauge Measurement of the Dynamic Characteristics of Percussion Music. International Applied Mechanics, 56, No. 2, 2020, pp. 186-191. https://doi.org/10.1007/s10778-020-01012-y

musician must control the power of the sound, use artistic expression techniques[8,9]. Folk music is characterized by brightness, a harmonious combination of melody and text. Authentic melodies combine the uniqueness and philosophy of the particular people. Emphasis should also be placed on the meaningful understanding of music, which reflects the people's worldview, authentic methods of playing[10]. Understanding of sound structures will allow to provide a high-quality interpretation of melodies, which helps to take into account the traditions of intonation of a musical work. The performance of authentic music should be related to the transmission of sound ideas, acoustic conditions of a particular historical period[11].

Common techniques for authentic performance are the use of not only folk, but also modern musical instruments. It is necessary to take into account the accuracy of the interpretation of musical images during training based on the intellectual perception of the text[12,13]. A musician should have a variety of musical skills, which is related to spiritual, emotional, intellectual, musical capabilities. Interpretation of compositions depends on their content, context, rhythmic figures. Using the acquired knowledge, students can edit musical scores, which provides a modified sound of compositions. Quality editing can provide a change in the rhythmic pattern, the melodic line, which affects the creation of musical contrast[14]. During the educational process, future musicians should focus on finding the most favourable options for interpreting compositions. This will preserve the uniqueness of a separate

[8] Huang, Qian. Application of VR Technology in the Construction of MOOC Resources. Journal of Physics: Conference Series, 1992, No. 4, 2021a, pp. 042032.

[9] Palubinskienė, Vida. Some aspects of schoolchild's and students' ethnic identity development trough ethnic instrumental music. Pedagogika, 117, No. 1, 2015, pp. 98-109. https://doi.org/10.15823/p.2015.070

[10] Sbitnieva, Lyudmyla M., Sbitnieva, Olena F. The Development of Ukrainian Singing Culture During the Middle Ages. Anastasis, 9, No. 2, 2022, pp. 56-69. https://doi.org/10.35218/armca.2022.2.04

[11] Magnusson, Thor. The migration of musical instruments: On the socio-technological conditions of musical evolution. Journal of New Music Research, 50, No. 2, 2021, pp. 175-183. https://doi.org/10.1080/09298215.2021.1907420

[12] Hardiyana, Bella, Hasegawa, Shinobu. Design of Angklung Music Scoring System Based on Remote Training. Journal of Advanced Research in Applied Sciences and Engineering Technology, 31, No. 1, 2023, pp. 355-364. https://doi.org/10.37934/araset.31.1.355364

[13] Vaizman, Tal. Teaching musical instruments during COVID-19: teachers assess struggles, relations with students, and leveraging. Music Education Research, 24, No. 2, 2022, pp. 152-165. https://doi.org/10.1080/14613808.2022.2053512

[14] Kayali, Fares, Klein, Paul-Reza, Hödl, Oliver, Luckner, Naemi. Digital musical instruments, making and learning. In: Mateus-Berr, Ruth, Jochum, Richard, Eds., Teaching Artistic Research: Conversations Across Cultures. Berlin, Boston: De Gruyter, 2020, pp. 179-186. https://doi.org/10.1515/9783110665215-017

historical period. Students should understand the intrinsic connections of music to a particular historical period[15]. The interpretation of an authentic piece of music should consist in a more creative reinterpretation of the musical text, which also depends on the level of the musical skills of an individual musician[16]. In the educational process, it is necessary to take into account the possibility of original reproduction of compositions, as well as one's own version of a musical work. One's own version of performance depends on the depth of the musician's immersion in the musical text, which contributes to the high-quality sound realization of the musical text[17].

The study of the peculiarities of the education of music students revealed the need to use various artistic means in authentic performance and the development of individual musical abilities. Research gaps are associated with the lack of clear learning mechanisms for instrumental interpretation of musical works. The aim of the research is to study the effectiveness of authentic performance methods for the development of musical interpretation in music students.

The aim involved the fulfilment of the following research objectives:

- Develop educational approaches to the instrumental playing of musicians with the use of authentic compositions;

- Conduct a diagnostics of students' musical and performing skills based on efficiency ratio calculations;

- Determine the level of students' musical skills as a result of using authentic repertoire;

- Measure the level of students' personal and professional capabilities taking into account the calculations of the sampling ratio.

Literature Review

It is possible to improve the quality of instrumental interpretation of melodies due to the use of dynamic interactive models. The advantage of interactive instruments is related to the improvement of sound, which contributes to the improvement of instrumental skills. The quality of the instrumental performance of compositions depends on revealing of their cultural and

---

[15] Hurtado, Enrique, Magnusson, Thor, Rekalde, Josu. Digitizing the txalaparta: Computer-based study of a traditional practice. Computer Music Journal, 43, No. 2-3, 2020, pp. 125-141. https://doi.org/10.1162/comj_a_00522

[16] Johnson, David, Damian, Daniela, Tzanetakis, George. Evaluating the effectiveness of mixed reality music instrument learning with the theremin. Virtual Reality, 24, No. 2, 2020, pp. 303-317. https://doi.org/10.1007/s10055-019-00388-8

[17] Wang, Yanfang. Research on Handwritten Note Recognition in Digital Music Classroom Based on Deep Learning. Journal of Internet Technology, 22, No. 6, 2021, pp. 1443-1455.

social significance and the technological innovations used[18]. The use of traditional musical instruments contributes to the revival of traditional music, which allows to convey the uniqueness of the musical structure and rhythm. The training provided for the use of digital programmes Playground Sessions, Soundation Studio, which contributed to the motivation of students in expanding the instrumental playing styles. The emphasis in teaching should be placed on expressiveness of sound, timbre, pitch control, and the use of musical melisms[19]. The system of training movements while playing musical instruments can be implemented with the help of visual feedback. Students were able to show high results while playing the traditional musical instrument — samisen. A back-and-forth approach to learning improves the performance of traditional melodies[20].

The use of traditional musical instruments in the educational process is not a common approach, which is due to the widespread use of musical instruments of Western origin. The use of interactive 3D tools in the educational process allows learning the mechanisms of playing musical instruments. This facilitates the easy creation of sounds, the understanding of pitch-changing approaches for the ability to transfer traditional music[21]. Online music courses are more effective than traditional learning because they not only help to develop the necessary skills, but also provide continuous feedback. They also promote personalized learning, which enables working on musical skills individually, focusing on the obtained results[22]. Focusing on ethnic music in the educational process contributes to the improvement of the quality of education and the spread of cultural heritage. However, teachers and students in the educational process prefer modern music, which is connected with its aesthetic and artistic component. Ethnic music can be spread when

---

[18] Ma, Yidi, Chen, Yan. Exploring the Model of Contemporary Chinese Ethnic Musical Instrument Improvement Mechanisms: Based on Grounded Theory. SAGE Open, 14, No. 1, 2024. https://doi.org/10.1177/21582440241235018

[19] Han, Wei. Music in the Sonata form for the saxophone: learning to play the Saxophone in online educational courses: online platforms vs. traditional education in a conservatory. Education and Information Technologies, 28, No. 11, 2023a, pp. 14767-14781. https://doi.org/10.1007/s10639-023-11821-6

[20] Shibata, Takeshi, Tanaka, Misa. Development of a forearm motion learning-assist system for playing the Japanese shamisen instrument. Entertainment Computing, 46, 2023, pp. 100564. https://doi.org/10.1016/j.entcom.2023.100564

[21] Matsunobu, Koji. Reinventing folk instruments as educational tools: The case of the Shakuhachi. Research Studies in Music Education, 45, No. 1, 2023, pp. 77-93. https://doi.org/10.1177/1321103X221123272

[22] Keast, Dan A. Teaching reflections on two decades of online music courses. In Johnson, Carol, Lamothe, Virginia Christy, Eds., Pedagogy Development for Teaching Online Music. IGI Global, 2018, pp. 227-243. https://doi.org/10.4018/978-1-5225-5109-6.ch011

the emphasis is placed on emotional music, which will motivate students to study and develop musical and aesthetic abilities. Focus on ethnic music enables determining melodic styles, the manner of interpretation, emotional saturation, which influences the development of students' potential[23].

The process of learning to play the piano in China is widespread, as it promotes the interpretation of traditional melodies while maintaining their uniqueness and emotionality. Innovative technologies can be used to create piano adaptations. Philosophical concepts must be included in the educational process, which will contribute to the development of students' musical expression skills. Such an approach affects the improvement of technical skills, which affects the depth of students' knowledge[24]. Focusing on traditional music in the educational process enables expanding musical skills. It was established that students first of all perceive the speed of music, its pitch in the process of learning. This affects the understanding of cultural parameters, which makes it possible to separate one music from another[25]. The preservation of traditional Isan music affects the transfer of artistic and cultural traditions. Innovative tools can be used to build a sound library that contributes to the understanding of the uniqueness of traditional sounds. The Logic Pro X application can be used in the learning process, which helps to take into account the nuances of flexibility and dynamics. Understanding the authentic timbre affects the quality of instrumental playing, ensuring its artistic expression, preservation of originality[26].

The studied articles give grounds to establish the need to study authentic music for the spread of cultural heritage. Research gaps are related to the lack of a deeper impact of authentic music on the development of students' musical skills. The limitations are related to the development of effective mechanisms for ensuring the educational process.

[23] Bing, Zhao, Ismail, Md Jais, Sile, Huang, Wong, Wei Lun. Harmony Amidst Change: Revitalizing Guangxi's Intangible Cultural Heritage Music in Higher Education. International Journal of Religion, 5, No. 4, 2024, pp. 213-223. https://doi.org/10.61707/5fat0w79

[24] Ning, X., Suttachitt, N., Charoensloong, T., Daoruang, K. Exploring Philosophy in Piano Teaching: Taking Piano Adaptations of Northern Shaanxi Folk Songs as an Example. Cultura: International Journal of Philosophy of Culture and Axiology, 21, No. 1, 2024, pp. 49-66.

[25] Treider, John Melvin, Kunst, Jonas R., Vuoskoski, Jonna K. The influence of musical parameters and subjective musical ratings on perceptions of culture. Scientific Reports, 13, No. 1, 2023, pp. 20682. https://doi.org/10.1038/s41598-023-45805-w

[26] Seekhunlio, Weerayut, Chuangprakhon, Sayam, Phiwphuy, Kittichai. The preservation of Isan folk music with digital sound technology. Multidisciplinary Science Journal, 6, No. 4, 2024, pp. e2024058. https://10.31893/multiscience.2024058

Methodology

Research Design

The first stage of the research involved the creation of educational approaches for the possibility of using an authentic repertoire in education. The educational approaches were designed for instrumental musicians and involved the use of digital technologies. The second stage of the research provided for diagnosing the performance skills acquired by the students. The research was conducted as a result of focusing on Ukrainian and European authentic melodies, which involved original and transformed performance. The third stage of the research was aimed at determining the level of students' musical skills and the impact of training on the formation of students' personalities and their professionalism.

Sampling

Conducting research became possible as a result of the involvement of 200 students who were learning to play musical instruments. Students who had the skills to play traditional musical instruments (kobza, bandura, trembita, etc.) and piano were involved in the study. These requirements are related to the programme of study, which involves mastery of various musical instruments. Restrictions were also associated with the initial level of mastery of playing musical instruments. The students' level had to be above medium, which is connected with the need to perform complicated tasks during training. Before the study, the authors planned to involve 270 students. But 70 students had a primary level of playing musical instruments, which required the development of an additional curriculum. This could have affected the validity of the obtained results, as the performance test would have involved the use of different training approaches.

Methods

The development of educational approaches was aimed at using a general theoretical method of analysis. The process involves exploring different approaches not only for instrumental learning, but also the possibility of using authentic music. The study analysed digital applications to be used in the educational process (Music Theory Companion, goodEar Pro). The choice of applications depended on the implementation of learning approaches. The training was conducted for 16 weeks.

The students' musical and performing abilities were diagnosed in the last week of training, which involved the use of the method of observing students. The students performed Ukrainian and European melodies of their own choice and in accordance with the assigned tasks. They had to demonstrate an original

performance and offer their own variations. Based on the results of the observation, the efficiency ratio was calculated, which was developed by the authors:

$$r = \frac{(|p^a + t^i| - 1)^2}{e^p + h^c},$$ (1)

p^a – a score for preserving the authentic style of performing the composition;

t^i – a score for the instrumental interpretation technique;

e^p – a score for the emotionality of performance;

h^c – a score for a harmonious combination of musical elements.

The level of acquired skills among students was also determined on the basis of observation. The results were obtained among all students based on their capabilities, which involved the calculation of the sampling ratio, which was developed by the authors:

$$d = \frac{m^l}{h^l},$$ (2)

m^l – a score for the level of mastery of a particular skill when performing authentic melodies;

h^l – the highest level of development of a particular skill;

Determining the level of developed personal and professional skills involved taking into account certain criteria. Personal skills provided students with a general understanding of the specifics of musical culture in different historical periods, the development of emotional skills, innovation, creativity, etc. Professional skills were related to the understanding of the techniques of creating musical scores, the quality of instrumental interpretation, sense of order, musical orientation, etc. The calculations were obtained by analogy with the determination of musical skills acquired by students based on the sampling ratio.

Data Analysis

The analysis of the results involved the calculation of the correlation index[27]. The statistical values of the correlation index were aimed at comparing students' skills and comparing personal and professional development. Statistical calculations are aimed at determining aggregates of indicators that

---

[27] Yanko, Matthew, Taylor, Jessica, Gouzouasis, Peter. Music Making, Empathy, Prosocial Behavior, and Happiness in Young Learners: An Autoethnography on Bullying Intervention. Springer International Handbooks of Education, F2322, 2024, pp. 277-293.
https://doi.org/10.1007/978-3-031-21155-3_35

have deviations in the process of comparison. They allow for logical substantiation of the results.

$$J_r = \sqrt{1 - \frac{(y_i - \hat{y}_i)^2}{(y_i - \bar{y}_i)^2}}, \qquad (3)$$

y_i – dynamic values;
$\hat{y}_i$ – the average statistical value;
$\bar{y}_i$ – a theoretically determined estimate of the most influential indicators.

Results

Understanding the techniques of authentic interpretation of melodies contributed to the development of teaching methods. The teaching methodology was aimed at the possibility of using different repertoire and digital technologies (Figure 1).

In order to understand the ways of interpreting authentic compositions in the educational process, it was planned to conduct their analysis. The analysis provided for determining the historical features of the creation of a certain composition, which contributed to the understanding of the melody sentiments. The analysis of compositions involved understanding the technique of performing a particular composition, focusing on its expressive elements, musical decorations, change of tempo, etc. Students also analysed the possibility of musical performance of the composition with various musical instruments. Ukrainian and European compositions were chosen as an authentic musical repertoire, which contributed to the expanded perception of cultural values. The analysis of musical compositions was also carried out by using the interactive application Music Theory Companion (Figure 2). Based on the established results, the students interpreted authentic melodies in their original performance. Reproduction of the original melody promotes practicing various skills, complex techniques, preservation of the tempo, the performance tonal plan of the original compositions.

Fig. 1
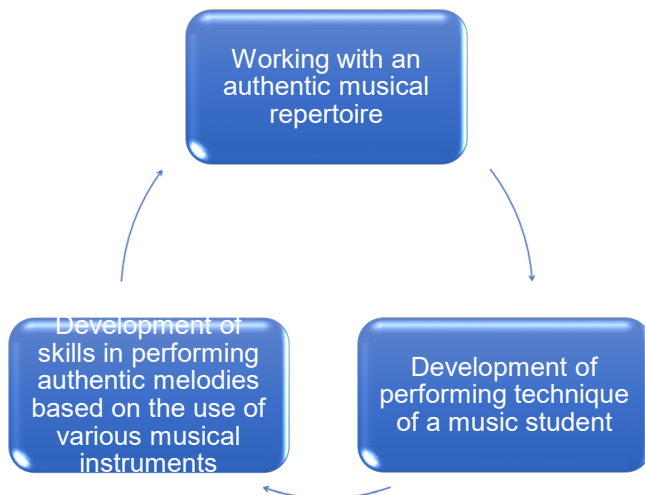
Learning techniques for using authentic music while playing musical instruments

Fig. 2
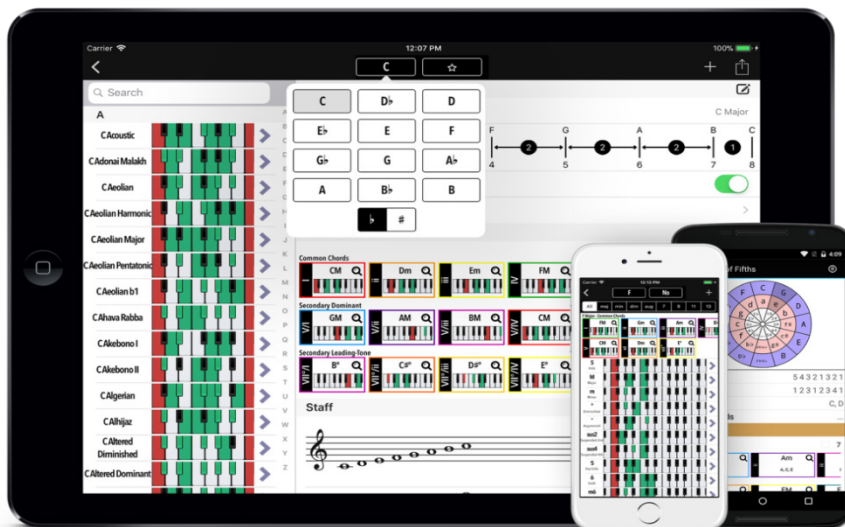
The Music Theory Companion application that facilitates working with authentic music repertoire

The development of the performing technique of music students was connected with the perception of musical compositions by ear. This mechanism was aimed at mastering the skills of adapting one's own abilities to a piece of music. This contributes to the memorization of its artistic content, emotional elements, sequence of sounds, assimilation of interpretation methods. Performing the musical imitation techniques can be used for building the skills of interpreting music of various styles and cultural origins. Perceiving a melody by ear contributes to a reinterpreted understanding of the melody, which forms musical thinking and helps to take into account possible nuances. Based on these skills, students can diversify the learning process, which affects the quality of intonation reproduction, rhythm improvement. rethinking the performance technique and expanding the idea of the sound palette. The students become more confident in instrumental interpretation of melodies, as it eliminates possible shortcomings in performance due to the perception of other compositions. Auditory perception of melodies affects the development of sound, timbre, and dynamic features of their performance, which contributes to the preservation of the unique style of authentic melodies.

The development of the skills of performing authentic melodies with the use of various musical instruments contributes to the search for the performance individuality. The process is related to the selection of different scales, sounds, musical techniques for performance on a separate musical instrument. These skills were developed through the use of the goodEar Pro application (Figure 3). The application contributed to the performance of various exercises for working with a musical composition, which ensured the emotionality and expressiveness of its performance. The learning mechanism contributed to the development of creative activity, focusing on the most favourable methods of performance. Students had to focus on the specifics of authentic compositions, while preserving the basic uniqueness. The students had to work on developing the skills of metrorhythmic clarity, phrasing, stroke skills, and provide sound build-up. The interpretation of the musical composition involved preserving the manner of intonation and stylistic preferences. This learning approach is aimed at acquiring professional musical knowledge.

The diagnostics of students' musical and performing skills was carried out at the second stage of the study. The results are obtained on the basis of the performance of authentic Ukrainian and European compositions, taking into account the level of original performance on traditional musical instruments. The level of performance of melodies using a piano was also taken into account in view of one's own interpretation capabilities (Table 1).

Fig. 3

**The goodEar Pro application, which promotes the development of skills
in performing authentic melodies with the use of various musical instruments**

Table 1

The level of possible knowledge	Ukrainian authentic melodies			European authentic melodies		
	Original performance	Own variations	J_r	Original performance	Own variations	J_r
High	7.4 (85%)	8.0 (83%)	0.072	7.5 (86%)	7.2 (80%)	0.084
Medium	5.6 (15%)	5.3 (17%)	0.083	5.4 (14%)	5.6 (20%)	0.086
Low	-	-	-	-	-	-

**Diagnostics of musical and performing skills of instrumentalist music
students**

After training, students achieved high results in performing authentic compositions. This is determined by their primary processing, the use of interactive technologies that enhance students' learning motivation. Creating own variations of authentic Ukrainian melodies showed higher results than original reproduction

of authentic melodies. This is related to a better understanding of the culture of the Ukrainian people, their spirituality, philosophy, which affects the greater possibility of using various melodic instruments. The quality of providing one's own variation of the composition is related to the preservation of poetic features, imagery of the language, which strengthen the emotionality of the performance. The students were able to preserve the complexity of the melody, in which they harmoniously combined the used techniques. The compositions were characterized by completeness of sound, harmonic repetition. Performing one's own variations of authentic European melodies with the help of the piano was associated with the homogeneity of the sound, insufficient understanding of the culture of other countries. However, piano interpretations were characterized by texture saturation, which affected the perception of melodies. The melodiousness and rhythmicity of the musical text was emphasized with the help of repetitions, which contributed to the overall expressiveness of the performance.

The original performance of authentic European melodies was characterized by a higher level, which is connected with the provision of an aesthetic sound. The students achieved high results through artistic interpretation of music, taking into account symbolic metaphors, preservation of timbre techniques. Unique motifs and plots were preserved in the performance of European compositions. Students could perform typical European melodies better than transformed ones. The original performance of authentic Ukrainian melodies was characterized by a high level of expressiveness, which is related to the contrast of the sound. But the intonation was not always clearly followed, which affected the formation of the purity and expressiveness of the sound. However, the students were able to convey the depth of sound, the harmony of vibrational oscillations.

It was determined how the authenticity of the performance affected the development of the students' musical skills (Figure 4).

Fig. 4
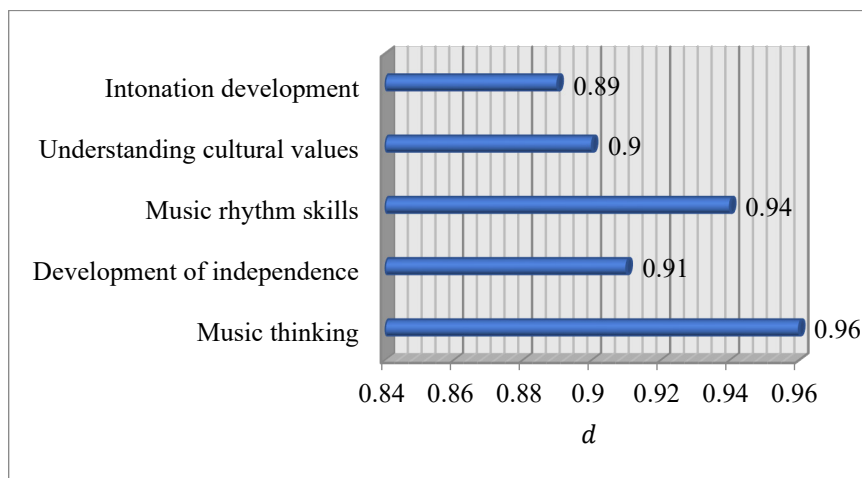
**Students' skills that were developed during the
instrumental performance of authentic melodies**

During the study, the students built musical thinking skills, which affects the quality of interpretation of authentic compositions. Musical thinking is related to understanding the patterns of interpretation of musical compositions, taking into account the patterns of their creation and interpretation. Due to the developed musical thinking, the performance of the compositions was characterized by the expressiveness of the interpretation, taking into account the creativity of the sound. The development of independence is connected with the creative search for methods of performing compositions and the possibility of using digital applications. Independence made it possible to influence the possibility of finding the most favourable approaches to the performance of melodies. The development of musical hearing enabled students to vary expressive means, which affected the quality of musical interpretation. Developed musical and rhythmic skills influenced the provision of harmonious interpretation, maintaining the sequence of sounds. This ensured the consistency of musical sounds and the brightness of their performance. The skills contributed to the creation of musical variations. The understanding of cultural values is related to the understanding of the peculiarities of the interpretation of various melodies, which was reflected in the accuracy of their reproduction. The intonation development contributed to the expressive performance of melodies, which ensured a more complicated interpretation. This makes it possible to focus on individual fragments of a musical work.

Based on the skills acquired by the students, it was established how it affected the formation of personality and professionalism (Figure 5).

Fig. 5
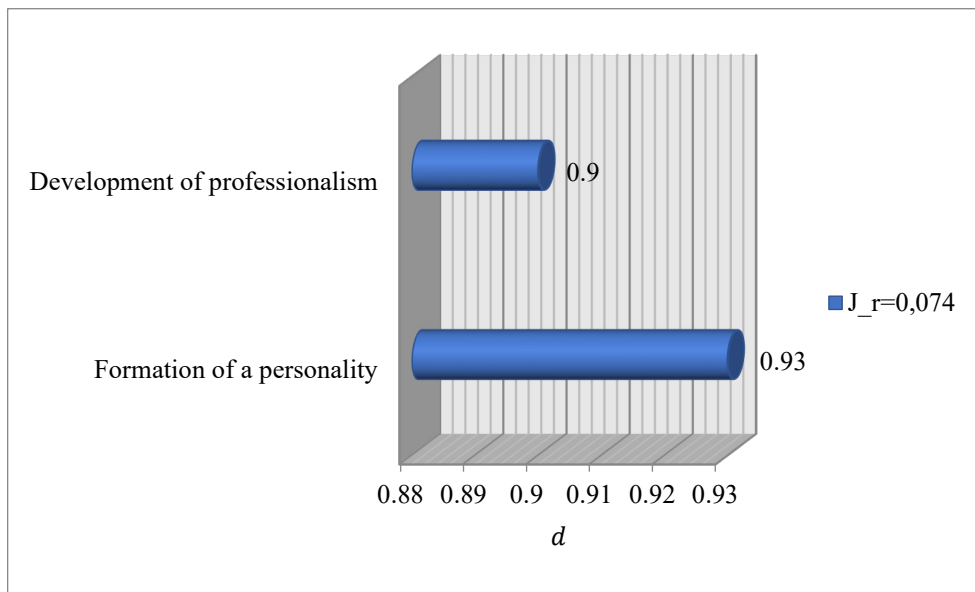
**Determining the level of professional skills and personality
of future instrumental musicians**

It was established that the use of authentic melodies in education contributed to the development of the personality in the first place, which is connected with the outlook development. Personal skills were formed as a result of studying the specifics of the compositions of different countries. This was related to the study of the relationship between cultural characteristics and parts of a musical work. Perception and reproduction of various compositions affects the enrichment of students' cultural knowledge. Professional skills were also developed at a high level, which is connected with the qualitative perception of educational information. The use of interactive approaches made it possible to improve work with authentic compositions, which was reflected in the quality of their performance. Active perception of materials influenced the expansion of professional skills.

Discussion

In the educational process, students should maintain a positive attitude, which contributes to a better perception of information. Folk music helps to reduce stress and anxiety. Interpretation of music enables eliminating negative emotions and provide emotional interpretation. Folk music makes it possible to convey the beauty of a particular culture, which affects spiritual development[28]. In the educational process, folk music can be used in a variation with modern music, which ensures its distribution. Innovative technologies help combine traditional notes with a Western musical score. Triple Note digital software provides the ability to change music to make it sound better. It affects the possibility of developing students' musical skills, which influences the perception of music. The results of the study showed that the average level of knowledge among 20 students was 4.76 out of 5[29]. Studying approaches to the interpretation of melodies on musical instruments should be based on a coordinated process. Special attention should be paid to the development of musical coordination skills. The Dalcroze method helps to improve the melody interpretation skills and consists in the development of rhythmic skills with the help of additional body movements. During training, it is necessary to take into account the combination of music, movements and words, which contributes to a better understanding of it. This approach influenced the improvement of student results and contributed to the achievement of a high level of musical coordination[30]. The presented works indicate that in order to ensure the educational process, it is necessary to pay attention to the musical coordination of movements. Our research involves a more complex approach, which is related to the work on the musical authentic repertoire. It also includes the development of the music students' performance technique of the development of the skills of performing authentic melodies with the use of various musical instruments. The educational process was provided on the basis of the use of digital technologies (Music Theory Companion, goodEar Pro).

---

[28] Granot, Roni, Spitz, Daniel H., Cherki, Boaz R., Loui, Psyche, Timmers, Renee, Schaefer, Rebecca S. ... Israel, Salomon. "Help! I Need Somebody": Music as a Global Resource for Obtaining Wellbeing Goals in Times of Crisis. Frontiers in Psychology, 12, 2021, pp. 648013. https://doi.org/10.3389/fpsyg.2021.648013

[29] Seeyo, Warakorn, Seekhunlio, Weerayut, Chuangprakhon, Sayam. Bridging Thai music notation to Western music scores through innovative conversion and evaluation. Multidisciplinary Science Journal, 6, No. 5, 2024, pp. e2024073. https://10.31893/multiscience.2024073

[30] Ismail, Md Jais, Chiat, Loo Fung, Ying, Loo Fung. An Active Learning Study: Mastering Music Coordination Skills through Kompang and Dalcroze Eurhythmics among Primary Students. International Journal of Instruction, 16, No. 1, 2023, pp. 191-204. https://doi.org/10.29333/iji.2023.16111a

The development of skills of authentic performance of compositions can be implemented with the help of a multicultural approach, which contributes to the development of ethnic identity. Teaching should be based on a culturally sensitive approach that facilitates the selection of an appropriate musical repertoire. Collective learning contributes to a better perception of music, which affects the quality of its interpretation[31]. The modern system of music education focuses on technical possibilities, which contributes to the transformation of existing methods. The combination of different technologies provides better instrumental learning. The Muzquturie application can help to develop technical skills; Avid Cloud Collaboration – work on the artistic repertoire; Pibox Music – development of instrumental improvisation skills. Development of melody performance skills, including authentic music, on the saxophone with the help of digital technologies contributed to the achievement of high results[32]. Traditional musical instruments (plectrum, baglama) make it possible to ensure the performance of authentic melodies. This ensures the transfer of the local melody, its rhythmic structure, the creation of parallelism and harmony techniques. When performing authentic music, it is necessary to preserve the manner of performance. The creation of learning templates enables diversification of learning approaches, which is related to conceptual expressiveness and affects the ability to preserve the basic structure of melodies[33]. The presented works focus on the multicultural approach to education and the use of various repertoires. Our article also reflects the possibilities of using different repertoire. But the emphasis is on the possibility of original and modified performance through the use of traditional and modern musical instruments.

Focusing on authentic music contributes to the formation of cultural identity and public consciousness. Education should be aimed at personality development, expansion of the student's horizons, and music skills. Therefore, the use of authentic melodies contributes to better learning. The use of digital technologies ensures the creation of favourable conditions for the development of musical culture[34]. Digital instruments are an auxiliary tool in the educational

---

[31] Guan, Tao, Luo, Ning, Matsunobu, Koji. Nurturing student ethnic identity through culturally responsive music teaching in China. International Journal of Music Education, 41, No. 4, 2023, pp. 598-615. https://doi.org/10.1177/02557614221132550

[32] Han, Wei. The use of digital technologies in teaching the saxophone in a Chinese conservatory: learning based on the experience of saxophonists Du Yinjiao and Liu Yuan. Interactive Learning Environments, 2023b, pp. 1-12. https://doi.org/10.1080/10494820.2023.2207391

[33] Benli, Yusuf. Systematic of Tezene [Plectrum] patterns and the determination of their technical and conceptual forms in baglama teaching and performance. Rast Müzikoloji Dergisi, 11, No. 3, 2023, pp. 363-394.

[34] Minenok, Antonina, Zinkiv, Iryna, Konovalova, Iryna, Polska, Iryna, Karapinka, Marta. Art education as a means of forming cultural identity and civic consciousness. Multidisciplinary Reviews, 6, 2023, pp. e2023spe008. https://10.31893/multirev.2023spe008

process, which contributes to the development of musical skills. Digital technologies during solfeggio classes contribute to the development of students' hearing. A comparison of students' initial and acquired knowledge showed a high level of achievement of 60% of students[35].

The review of academic articles established that when studying authentic music, it is necessary to convey the uniqueness of its sound. But the combination of learning mechanisms based on instrumental music is considered limited. Our article reflects the possibility of using authentic music in the training of instrumental musicians. Emphasis is placed on the possibility of variation in the repertoire and the use of digital technologies. The work also determines the skills developed by students during their studies.

Limitations

The research limitations are related to determining students' effectiveness due to orientation towards European and Ukrainian authentic musical material. The work does not consider the effectiveness of students' musical skills due to the use of specific melodies and their performance. However, the study presents learning mechanisms, which can be used to further detail the research.

Recommendations

The inclusion of authentic melodies in the educational process has a positive meaning for the understanding of the musical culture of a certain region. Based on the study of authentic melodies, it is possible to use original musical elements during interpretation, which are the basis of various musical genres. Expanding the students' horizons affects the quality of instrumental playing, the transfer of expressiveness, emotionality.

Conclusions

The authors developed training methods in order to determine the effectiveness of the methods of authentic performance of melodies on musical instruments. It was established that working with authentic musical material contributes to a better understanding of its historical features. Additional use of Music Theory Companion enables preserving the original performance of compositions. The development of the performing technique of a music student was connected with its perception by ear. The development of the skills of performing authentic melodies based on the use of various musical instruments affects the individuality of musical performance, which became possible to

---

[35] Huang, Qian. Design and Implementation of Solfeggio and Ear Training Learning Assistant System Based on Computer Cat Technology. Journal of Physics: Conference Series, 1881, No. 2, 2021b, pp. 022034. https://doi.org/10.1088/1742-6596/1881/2/022034.

realize through the goodEar Pro application.

The presented learning mechanisms showed a high level of developed musical knowledge as a result of the diagnosis of musical and performing skills. It was established that creating own variations of authentic Ukrainian melodies using the piano allowed students to achieve high results (8.0). The results are related to the understanding of the peculiarities of Ukrainian culture, which ensures the selection of the most favourable musical instruments for musical variations. The original performance of Ukrainian melodies (7.4) was associated with slightly lower results, which is explained by a change in intonation. Original performance of European authentic melodies scored higher (7.5) than creating own variations (7.2). The results are related to the observance of standard mechanisms for the performance of melodies, focusing more on the technical component, rather than on free and emotional performance.

The educational process with the use of authentic melodies also had a positive effect on the development of students' various skills. The most pronounced was musical thinking (0.96), which is associated with observing musical patterns. Independence skills (0.91), musical and rhythmic skills (0.94), understanding of cultural values (0.90), understanding of intonation (0.89) were also developed. It was established that training had a positive effect on the formation of the students' personality (0.93) and professionalism (0.90).

The practical significance of the work is the search for mechanisms that can be adapted in the educational process for studying the techniques of instrumental interpretation of authentic music. The research prospects are related to the expansion of groups of respondents depending on age (schoolchildren and students), which takes into account the effectiveness of one teaching method.

REFRENCES

Benli, Yusuf. Systematic of Tezene [Plectrum] patterns and the determination of their technical and conceptual forms in baglama teaching and performance. Rast Müzikoloji Dergisi, 11, No. 3, 2023, pp. 363-394.

Bing, Zhao, Ismail, Md Jais, Sile, Huang, Wong, Wei Lun. Harmony Amidst Change: Revitalizing Guangxi's Intangible Cultural Heritage Music in Higher Education. International Journal of Religion, 5, No. 4, 2024, pp. 213-223. https://doi.org/10.61707/5fat0w79

Granot, Roni, Spitz, Daniel H., Cherki, Boaz R., Loui, Psyche, Timmers, Renee, Schaefer, Rebecca S. ... Israel, Salomon. "Help! I Need Somebody": Music as a Global Resource for Obtaining Wellbeing Goals in Times of Crisis. Frontiers in Psychology, 12, 2021, pp. 648013. https://doi.org/10.3389/fpsyg.2021.648013

Guan, Tao, Luo, Ning, Matsunobu, Koji. Nurturing student ethnic identity through culturally responsive music teaching in China. International Journal of Music Education, 41, No. 4, 2023, pp. 598-615. https://doi.org/10.1177/02557614221132550

Han, Wei. Music in the Sonata form for the saxophone: learning to play the Saxophone in online educational courses: online platforms vs. traditional education in a conservatory. Education and Information Technologies, 28, No. 11, 2023a, pp. 14767-14781. https://doi.org/10.1007/s10639-023-11821-6

Han, Wei. The use of digital technologies in teaching the saxophone in a Chinese conservatory: learning based on the experience of saxophonists Du Yinjiao and Liu Yuan. Interactive Learning Environments, 2023b, pp. 1-12. https://doi.org/10.1080/10494820.2023.2207391

Hardiyana, Bella, Hasegawa, Shinobu. Design of Angklung Music Scoring System Based on Remote Training. Journal of Advanced Research in Applied Sciences and Engineering Technology, 31, No. 1, 2023, pp. 355-364. https://doi.org/10.37934/araset.31.1.355364

Huang, Qian. Application of VR Technology in the Construction of MOOC Resources. Journal of Physics: Conference Series, 1992, No. 4, 2021a, pp. 042032.

Huang, Qian. Design and Implementation of Solfeggio and Ear Training Learning Assistant System Based on Computer Cat Technology. Journal of Physics: Conference Series, 1881, No. 2, 2021b, pp. 022034. https://doi.org/10.1088/1742-6596/1881/2/022034.

Hurtado, Enrique, Magnusson, Thor, Rekalde, Josu. Digitizing the txalaparta: Computer-based study of a traditional practice. Computer Music Journal, 43, No. 2-3, 2020, pp. 125-141. https://doi.org/10.1162/comj_a_00522

Ismail, Md Jais, Chiat, Loo Fung, Ying, Loo Fung. An Active Learning Study: Mastering Music Coordination Skills through Kompang and Dalcroze Eurhythmics among Primary Students. International Journal of Instruction, 16, No. 1, 2023, pp. 191-204. https://doi.org/10.29333/iji.2023.16111a

Johnson, David, Damian, Daniela, Tzanetakis, George. Evaluating the effectiveness of mixed reality music instrument learning with the theremin. Virtual Reality, 24, No. 2, 2020, pp. 303-317. https://doi.org/10.1007/s10055-019-00388-8

Kayali, Fares, Klein, Paul-Reza, Hödl, Oliver, Luckner, Naemi. Digital musical instruments, making and learning. In: Mateus-Berr, Ruth, Jochum, Richard, Eds., Teaching Artistic Research: Conversations Across Cultures. Berlin, Boston: De Gruyter, 2020, pp. 179-186. https://doi.org/10.1515/9783110665215-017

Keast, Dan A. Teaching reflections on two decades of online music courses. In Johnson, Carol, Lamothe, Virginia Christy, Eds., Pedagogy Development for Teaching Online Music. IGI Global, 2018, pp. 227-243. https://doi.org/10.4018/978-1-5225-5109-6.ch011

Ma, Yidi, Chen, Yan. Exploring the Model of Contemporary Chinese Ethnic Musical Instrument Improvement Mechanisms: Based on Grounded Theory. SAGE Open, 14, No. 1, 2024. https://doi.org/10.1177/21582440241235018

Magnusson, Thor. The migration of musical instruments: On the socio-technological conditions of musical evolution. Journal of New Music Research, 50, No. 2, 2021, pp. 175-183. https://doi.org/10.1080/09298215.2021.1907420

Maksimyuk, V. À., Sushchenko, À. À., Fetisov, I. B. Technique of Strain-Gauge Measurement of the Dynamic Characteristics of Percussion Music. International Applied Mechanics, 56, No. 2, 2020, pp. 186-191. https://doi.org/10.1007/s10778-020-01012-y

Matsunobu, Koji. Reinventing folk instruments as educational tools: The case of the Shakuhachi. Research Studies in Music Education, 45, No. 1, 2023, pp. 77-93. https://doi.org/10.1177/1321103X221123272

Minenok, Antonina, Zinkiv, Iryna, Konovalova, Iryna, Polska, Iryna, Karapinka, Marta. Art education as a means of forming cultural identity and civic consciousness. Multidisciplinary Reviews, 6, 2023, pp. e2023spe008. https://10.31893/multirev.2023spe008

Ning, X., Suttachitt, N., Charoensloong, T., Daoruang, K. Exploring Philosophy in Piano Teaching: Taking Piano Adaptations of Northern Shaanxi Folk Songs as an Example. Cultura: International Journal of Philosophy of Culture and Axiology, 21, No. 1, 2024, pp. 49-66.

Palubinskienė, Vida. Some aspects of schoolchild's and students' ethnic identity development trough ethnic instrumental music. Pedagogika, 117, No. 1, 2015, pp. 98-109. https://doi.org/10.15823/p.2015.070

Puguh, Dhanang Respati, Utama, Mahendra Pudji, Mufidah, Rafngi. Acceptance of Javanese Karawitan in Japan: Appreciation of traditional culture and community activities. Cogent Arts and Humanities, 10, No. 1, 2023, pp. 2217586. https://doi.org/10.1080/23311983.2023.2217586

Sbitnieva, Lyudmyla M., Sbitnieva, Olena F. The Development of Ukrainian Singing Culture During the Middle Ages. Anastasis, 9, No. 2, 2022, pp. 56-69. https://doi.org/10.35218/armca.2022.2.04

Seekhunlio, Weerayut, Chuangprakhon, Sayam, Phiwphuy, Kittichai. The preservation of Isan folk music with digital sound technology. Multidisciplinary Science Journal, 6, No. 4, 2024, pp. e2024058. https://10.31893/multiscience.2024058

Seeyo, Warakorn, Seekhunlio, Weerayut, Chuangprakhon, Sayam. Bridging Thai music notation to Western music scores through innovative conversion and evaluation. Multidisciplinary Science Journal, 6, No. 5, 2024, pp. e2024073. https://10.31893/multiscience.2024073

Shibata, Takeshi, Tanaka, Misa. Development of a forearm motion learning-assist system for playing the Japanese shamisen instrument. Entertainment Computing, 46, 2023, pp. 100564. https://doi.org/10.1016/j.entcom.2023.100564

Treider, John Melvin, Kunst, Jonas R., Vuoskoski, Jonna K. The influence of musical parameters and subjective musical ratings on perceptions of culture. Scientific Reports, 13, No. 1, 2023, pp. 20682. https://doi.org/10.1038/s41598-023-45805-w

Vaizman, Tal. Teaching musical instruments during COVID-19: teachers assess struggles, relations with students, and leveraging. Music Education Research, 24, No. 2, 2022, pp. 152-165. https://doi.org/10.1080/14613808.2022.2053512

Wang, Yanfang. Research on Handwritten Note Recognition in Digital Music Classroom Based on Deep Learning. Journal of Internet Technology, 22, No. 6, 2021, pp. 1443-1455.

Yanko, Matthew, Taylor, Jessica, Gouzouasis, Peter. Music Making, Empathy, Prosocial Behavior, and Happiness in Young Learners: An Autoethnography on Bullying Intervention. Springer International Handbooks of Education, F2322, 2024, pp. 277-293. https://doi.org/10.1007/978-3-031-21155-3_35.

THE INTERSECTION BETWEEN MUSIC AND CREATIVITY[1]

LAJOS KIRÁLY[2] 🆔

SUMMARY. This study analyses the effect of music on aesthetic and emotional intelligence. Since creativity also means healing creation that implies digging deeper and transcendence as well, we would like to talk about the therapeutic effects of music from an intercommunication perspective. Some state that musicality is inborn and coded into our genes, which we call talent, something that can be further developed and transferred to the next generation. According to others, musicality and the ability to play and sing is not merely a matter of genetics but also puts important emphasis on the social and cultural background the individual grew up in. We shall see that there are cultures in which music is the sole instrument by which the individual can adapt to the respective *culture*. Many deem that music is the "peak of human intellect and emotionality", and that is why many studies were published in the second half of the 20th century about its effects on intellectual and emotional development. In what follows, we shall also talk about the debated Mozart *effect*, the biological basis of music and the stimulation of logical thinking. Through music, the help, the counselor, the attender, the priest has a tool with which they can positively influence cognition, the expression of feelings, the development of creativity, whilst „the effects of the expansive transfer prevails through the intellectual, emotional and motivational changes". But for all that, we must first get familiar with the effects of music on intellectual and emotional intelligence.

Keywords: music, emotional intelligence, creativity, imagination, Mozart effect, logical thinking

---

[2] *Dr. Lajos Király, Ph.D. Associate Professor, University of Tokaj, Department of Educational Sciences. E-mail: kiraly.lajos@unithe.hu*

"…the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves, and, finally, blossoms. I cannot define the creative process without resorting to metaphors."
- Tchaikovsky[3]

Creativity and heredity

Creativity[4] was first studied in the 1950s by Joy Paul Guilford[5] who called creativity "the capacity to invent" and distinguished between *convergent[6]* and *divergent* thinking. The former arrives at a solution through analysis, decomposition and recognition of the relationships between elements, while divergent thinking is akin to search and discovery, which arrives at a recognition through different alternatives.[7] According to Eckhard Tolle, "everything that really matters - beauty, love, creativity, joy, peace of mind - comes from the realm beyond the mind".[8] According to Ellis Paul Torrance, psychologist,[9] creator of the Torrance Test of Creative Thinking (TTCT), creative thinking can be healing, deepening and transcending.[10] Creativity is therefore also a healing act, and we would like to discuss its therapeutic effects of music below.

Certain folk cultures demonstrate their creativity in the use of instruments and dance. The Peruvian *Amahuacca* indigenous tribe of 500 people in 1970 uses the mouth organ as a stringed instrument,[11] while the Swiss Alpine horn,[12] of Celtic origin and an intercommunication instrument, is in itself the precursor

---

[3] Newmarch, Rosa. *Life and letters of Peter Illich Tschaikovsky*. John Lane, London, 1906. 274. *To N. F. von Meck, Florence February 17th (March 1st), 1878.* "…. *I cannot define the creative process without resorting to metaphors"*

[4] creator: "the individual originator of a work of art who, through intellectual or physical labour, consciously creates a new work of art". In: Ortutay, Gyula (editor-in-chief). *Hungarian Ethnographic Dictionary* (1977-1982). *http://mek.niif.hu/02100/02115/html/1-8.html* (accessed on August 20, 2024).

[5] Joy Paul Guilford (1897-1987), American psychologist.

[6] Latin for "to incline together"

[7] Gyarmathy. Éva. *Kreativitás és a beilleszkedési zavarok.* In: A kreativitás többszempontú vizsgálata, (*Creativity and maladjustment*. In: The Multiperspective Analysis of Creativity) University of Debrecen, Didakt Kiadó, Debrecen, 2011.
http://real.mtak.hu/8835/1/Kreatcikk.pdf (Accessed on August 20, 2024)

[8] Tolle, Eckhart. *A most hatalma* (*The Power of Now*) (Translated by László Domján and Hava Jónai) Agykontroll Kft., Budapest, 2001, p. 14.

[9] Ellis Paul Torrance (1915-2003) USA.

[10] Torrance, Ellis Paul. *The nature of creativity as manifest in its testing*, in Robert J. Sternberg: The nature of creativity. Cambridge University Press, USA, 1988, pp. 49-50.

[11] Hamlin-Wilson, Gail (ed.). *Dictionary of Indian Tribes*. Cisco, Newport Beach, 1993. pp. 54-55.

[12] *https://www.britannica.com/art/alphorn* (accessed on August 20, 2024)

of the telephone. In African tribes, the play of two or more drums goes beyond mere musicality, as its creative, polyrhythmic form is also an expression of a linguistic tool, of communication.[13] The Venga tribe of South Africa is not literate, i.e. preliterate, and therefore passes on knowledge to the next generation through song and dance. This skill is inherited by all of them, unlike in Western European nations. There are therefore cultures where music is the only means by which an individual can integrate into that *culture*. However, Freud and his followers argue that our culture tends to exaggerate the importance of the controllable and neglect those factors that can be influenced.[14] And Andrew Wilson-Dickson writes that in Bali[15] there is no specific term for art, even though it is one of the richest cultural traditions in the world, as *music*, theatre or sculpture are inseparable from life as creative pursuits.[16]

According to Yehudi Menuhin, music is a mirror of the thinking process itself, as we try to control the unpredictable, we have a psychological need for security, we want to give events a purpose and direction, and we want to convey that which is on our minds.[17] This requires creativity. If we look at the population of the world, we see that some people compose, sing and play music creatively, others less so.[18] According to the ancient Greeks, there are four *types of genius* to be born with: mathematics, poetry, visual arts (fine arts) and music. This statement also assumes that genes have something to do with all of this.[19] So there are some views that musicianship is innate, coded into our genes. We call it a talent, which can be developed and passed on to the next generations.[20] In family therapy, *delegation* is the phenomenon of the previous generation passing on their experiences, desires and values to the next generation.[21] There are many explanations as to whether or not musical

---

[13] Sexton, Timothy. *African Drumming and Communication: An Ethnomusicological Analysis of Traditional African Drum Rhythms.*
http://www.ramstrum.com/music125/AfricanDrummingCommunication.html
(accessed on August 20, 2024)

[14] Hall, Edward T. *The Hidden Dimension,* Anchor Books Editions, Doubleday, New York, 1966, p. 83.

[15] Island in Indonesia, 93% of the population is Hindu, with Muslims being the largest minority. Gamelan music is highly developed and diverse.

[16] Wilson-Dickson, Andrew. *The Story of Christian Music*. A Lion Book, Oxford-Batavia-Sydney, 1992, p. 9.

[17] Menuhin, Yehudi and Davis, Curtis W. *The Music of Man.* Ontario, Canada 1979, Methuen Publications 2330, Milland Avenue, Agincourt, pp. 17-18.

[18] Cochrane, Fiona. *Music of the brain*. Documentary film. USA, 2009.

[19] Czeizel, Endre. *A zeneszerzők genetikája (The Genetics of Composers)*
https://www.youtube.com/watch?v=gPhcIgZy-QE (accessed on 20 October 2016).

[20] Cochrane, Fiona. *op. cit.*

[21] Hézser, Gábor. *Miért? Rendszerszemlélet és lelkigondozói gyakorlat. Pasztoralpszichologiai tanulmanyok. (Why? Systems Theory and Pastoral Care Practice. Pastoral Psychology.)* Kálvin János Kiadó, Budapest, 1996. p. 15.

creativity is hereditary, but the most likely is that it is culture dependent. When Johann Gregor Mendel, Abbot of St. Augustine and botanist, discovered genes, he knew that something had to pass on genetic gifts.[22]

Reed E. Pyeritz (MD, Philadelphia) distinguishes between *autosomal dominant,*[23] *autosomal recessive* (latent inheritance) and *X-linked* (sex-linked) *inheritance in* relation to heredity.[24] As we will see, the ability to play and sing music is not only a matter of heredity, but also very much a matter of the social and cultural background in which the individual was raised.

Imagination is worth more than knowledge

Music is considered by many to be the "pinnacle of human intellect and emotionality",[25] and a number of studies on its impact on intellectual and emotional development have been published in the second half of the twentieth century. Albert Einstein, who himself played music daily, believed that *imagination is worth more than knowledge*[26] and said that "*if I could not move past a problem and I was permanently stuck, music helped me through the difficulties - the problem was thus solved.*"[27] Plato knew that music was important for the developing soul and mind*, and* so, while talking to Glaucon, he says the following "*Isn't it true, Glaucon, that the most important thing is musical education, because rhythm and harmony dive deep into the soul and grip it most strongly, creating a beautiful form in it; this makes the soul beautiful, provided that something is educated correctly, but if not, the opposite.*"[28] In an interview broadcast on Hungarian Television, Zoltán Kodály was asked why he devotes so much energy to the musical education of children.

---

[22] Claybourne, Anna. *Bevezetés a gének és DNS világaba (Introduction to genes and DNA)* (Translated by Edina Sarka) Tioti Kft, Budapest, 2005, p. 26.

[23] If the dominant gene responsible for a disease or trait is located on a chromosome in the body, it is called *autosomal dominant* (AD) inheritance.

[24] Reed Pyeritz. *Orvosi genetika (Medical Genetics)*. In. PAPADAKIS - Steven A. SCHROEDER (eds.): *Korszerű orvosi diagnosztika és terápia. (Modern Medical Diagnostics and Therapy)* (Translated by Mária GERGELY and Ágnes MATOLTSYNÉ Horváth) Melánia Kiadó, Budapest, 1993. pp. 1274-1276

[25] András Falus (ed). *Zene és egeszség (Music and Health)*. Kossuth Publishing House, Budapest, 2016. p. 16.

[26] Root-Bernstein, Michele and Robert. *Einstein on Creative Thinking*: *Music and the Intuitive Art of Scientific Imagination.* https://www.psychologytoday.com/blog/imagine/201003/einstein-creative-thinking-music-and-theintuitive-art-scientific-imagination (accessed on May 11, 2017).

[27] Csépe, Valéria. *Zene, agy és egészség (Music, brain and health)* In: András Falus (ed.): *op. cit.* p. 26.

[28] Plato. *Az állam (Republic)* (Translation by István Jánosy) Gondolat Kiadó, Budapest, 1989. p. 12.

Kodály explained that the Minister of Education had given permission for one school to hold six singing lessons a week as an experiment. The results were already surprising, with children in music classes speaking, writing and learning better and achieving better results in mathematics.[29] Many studies have been carried out on the relationship between mathematics and music, including one that uses music to make mathematics more understandable and attractive to students. One of the authors' aims is to find out "*what type of maths problems could be used to motivate those interested in music so that they can start enjoying maths as well*."[30]

The Mozart effect

The Mozart effect is a concept coined by Alfred A. Tomotis,[31] a French otorhinolaryngologist, published in 1991 in his book *Pourquoi Mozart?*, specifically analysing the psychophysiological effects of Mozart's music. At the same time, neuropsychological sound therapy demonstrates how this procedure works.[32] Researching the relationship between hearing and music, Tomotis has found that music can be used to cure sleep disorders, depression and even organ disorders. Frances Rauscher et al., experts in cognitive development, conducted research in 1993 at Stanford University in Irvine, California, playing Mozart's music[33] to adults while they were being tested for intelligence.[34] They found an improvement in the spatial and temporal abilities of those who listened to Mozart's sonata for two pianos,[35] as measured by the "Stanford-Bine IQ test", publishing the results of this research endeavor Nature.[36] The study has generated interest but also controversy in professional circles.[37]

---

[29] *http://fidelio.hu/klasszikus/2017/04/03/kodaly_a_televizionezoknek_is_elmondja_miert_van_szukseg_enekorakra/* (accessed on August 20, 2024)

[30] Lanczendorfer, Orsolya. *Matematika a zenében vagy zene a matematikában. (Mathematics in music or music in mathematics.)* BA thesis, 2010 ELTE.

[31] Alfred A. Tomatis (1920-2001)

[32] Mallory, Caroline. *The Effect of Music on Math and Science Standardized Test Scores.* *https://web.wpi.edu/Pubs/E-project/Available/E-project-022812-093901/unrestricted/IQPFinalDraft.pdf* (accessed on September 15, 2016).

[33] Mozart, Wolfgang Amadeus. *Sonata for two pianos in D major* KV 448 (375a), 1781.

[34] Carroll, Robert Todd. *Phänomenal: Der Mozart-Effekt (Phenomenal: The Mozart-Effect) http://skepdic.com/German/mozarteffect.html* (accessed on August 20, 2024)

[35] *Ibidem.*

[36] Rauscher, F. H. – Shaw, G. L. and K.Y, K.N. *Music and Spatial Task Performance*, Vol. 365, 1993, No. 6447, 611.

[37] Janurik, Márta. A zenei képességek szerepe az olvasas elsajátításában. In: Magyar Pedagógia (The role of musical skills in reading acquisition. In: Hungarian Pedagogy), Vol. 108, No. 4, 2008, pp. 289-317

Researcher Steven Halpern, for example, concluded that Mozart's music was dumbing people down, while Michael Linton argued that humanity could hope for an improvement in human intelligence as a result of the research.[38]

Robert Todd Carroll quotes Frances Rauscher et al,[39] who did experiments on rats. They exposed them to certain sound vibrations in utero and then placed them in a maze after birth. They observed that animals that listened to Mozart performed faster and with a lower error rate. Later, the brains of the successful performers were removed and examined, mainly to see what might have happened during the neuroanatomical processes. It was thought possible that the musical treatment had an effect on the animals, mainly in the hippocampus region of the brain. This is the region that plays an important role in memory. It was the experiment carried out in 1993 that therefore provoked a controversy in scientific circles. There is a growing side of those who say that Mozart's music[40] does not make you smarter.[41]

In some aspects of the test, they saw their intelligence level increase for about 10 minutes, but then the effect wore off. No effect was ever seen on children. Many blamed the media for misrepresenting the positive sounding effect, as various programs were soon launched, such as the Mozart program for foetuses, newborns and babies. A few years later, a *meta-analysis* by Christopher F. Chabris et al. did not confirm the earlier findings of the Rauscher group, and they argued that there was no clear evidence that listening to music increased intelligence: *"Any cognitive enhancement is small, and does not reflect any change in IQ or thinking, but is entirely due to a particular performance in a cognitive task and has a simple neuropsychological explanation which we call emotional arousal (enjoyment arousal)."*[42]

---

[38] Carroll, Robert Todd. *op. cit.*

[39] *Ibidem*.

[40] A decrease in dopamine or the happiness hormone in the body can cause depression, but research experiments on rats conducted in Japan show that music increased their dopamine levels. In the experiment they used 12-week-old rats who listened to Mozart's music through speakers in a closed room for 18 to 20 hours. The results showed an increase in dopamine levels in certain areas of the brain, leading to the conclusion that music could be used to treat all brain diseases where dopamine levels are reduced. Increasing dopamine levels improves an individual's movement, emotional function and zest for life. http://panikbetegseg.eu/cikkek/a-hormones-of-happiness-2-res-dopamine/ (accessed in July 22, 2017)

[41] Abbott, Alison. *Mozart doesn't make you clever.* http://www.nature.com/news/2007/070409/full/news070409-13.html (accessed on August 20, 2024).

[42] Chabris, Christopher F. *Prelude or requiem for the 'Mozart effect'? In* Nature, vol. 400, 1999, No.6747, pp. 826-827.

Stimulating logical thinking

Rauscher and Shaw have shown that piano and singing lessons improve children's abstract reasoning and promote it more than computer-based learning. The experiment involved three groups of children: the first group was taught piano and synthesizer, the second was involved in vocal singing, while the third did not participate in any kind of musical practice. At the end of the skill tests, it was shown that *spatio temporal reasoning* scored 34% higher than the other groups after eight months of piano lessons.[43] In In our view, this performance demonstrated that people who play music have higher brain function, which is important for learning mathematics, chess, science and technology. Later, Shaw and Raucher founded their own institute called Music *Intelligence* Neural Development (M.I.N.D),[44] which researches the amazing effects of music. This study is also reported in a 1997 *Boston Globe* article, introduced by Judy Foreman with the question, *Is there really a connection between the magic of music and the way the brain develops?[45]* Shaw et al. are convinced that spatio-temporal perception is the key to higher cognitive tasks. To stimulate a part of the brain that plays an important role in understanding mathematics, engineering and chess, they offer a software package they have developed to aid spatio-temporal perception. Research at the University of Helsinki also shows that listening to Mozart's Violin Concerto in G major (K. 216) reduces the activity of certain genes associated with brain dysfunction, so fewer harmful chemicals are produced.[46]

Janurik refers to Peter R. Hurttenlocher's *Neural Plasticity: The effects of environment on the development of the cerebral cortex*,[47] which discusses the positive influence of music education on cognition, especially in childhood, when brain development is highly plastic and sensitive to environmental influences. Learning music is a complex activity: daily reading of music, practicing playing an instrument, memorizing, learning musical structures and sequences, it requires sustained focused attention and the continuous acquisition of motor skills, but also the expression of emotions. In the documentary film *Monsieur de Funès*, Marcel Rufo, a child psychiatrist, talks about the actor's

---

[43] Rauscher, F. H. - Shaw, G. L. - Levin, L. J. – Dennis, W. R. and Newcomb, R. L. *Music Training Causes Long-term Enhancement of Preschool Children's Spatial-temporal Reasoning.* In: Neurogical Research, Vol. 19, 1997, No. 1, 2-8.

[44] *http://www.musica.uci.edu/news/web_sites/msg00013.html* (9 December 2016).

[45] Foreman, Judy. *Music's Contribution To Early IQ Becoming More Certain http://articles.baltimoresun.com/1997-04-22/features/7901010213_1_baby-is-born-magic-ofmusic-specific-music* (4 February 2017).

[46] Bordás, Veronika. *Zene sejtjeinknek. (Music for our cells.) http://www.ng.hu/Tudomany/2015/11/09/Zene-sejtjeink-* (accessed on August 20, 2024).

[47] Janurik, Márta. *op. cit.*

musical talent and his improvisations on the piano, where a sudden idea or a visual association in the film seemed like a musical improvisation. This is evident in several of his films, where he improvised certain scenes and later found it impossible to repeat them.[48] In the same way, we see a jazz musician at his most talented and creative when he improvises.[49] The story of how the siren's song affects Odysseus,[50] who ties himself to the mast pole, and who embodies in the story the possibility and importance of the strategic behavior of the visionary man.

The documentary *Music of the Brain* points out that although humans are the only musical species, animals also make complex sounds. Like the songs of cetaceans, birdsongs[51] are produced in specific situations and for specific purposes, and serves a specific function: to find mates and to defend territory. Interestingly, only males sing. In contrast, among humans, males and females, children and the elderly sing/play music, regardless of age. However, the documentary also reports that research was carried out among a large number of young musicians to find out what early life factors predicted that they would perform at a high level as adults. The first important factor was the age at which the children first sang, because children who sang earlier achieved more later. The parent who sings to the child or plays musical games with them plays an important role in this type of development.

For over four years, Pléh and Barkóczi conducted studies in four school classes with 120 children on the development of intellectual ability, personality and community organisation in the light of what could be the effects of music.[52] The researchers were also interested in how family and cultural background can impact intellectual development. They concluded that the development of creativity is highly significant in individuals of low social status. They conclude their study with the reflection that "*the results suggest that the broad transfer effects of music education is mediated through intellectual and emotional-motivational changes*". One could say that social disadvantage is compensated by creativity over time.

---

[48] Monro, Gregory and Benazeth, Catherine. *Monsieur de Funès*, Documentary film, French, 2013.

[49] Turi, Gábor. *Improvizáció, kreativitás, jazz (Improvisation, Creativity, Jazz.) http://turigabor.hu/node/1425* (accessed on August 20, 2024).
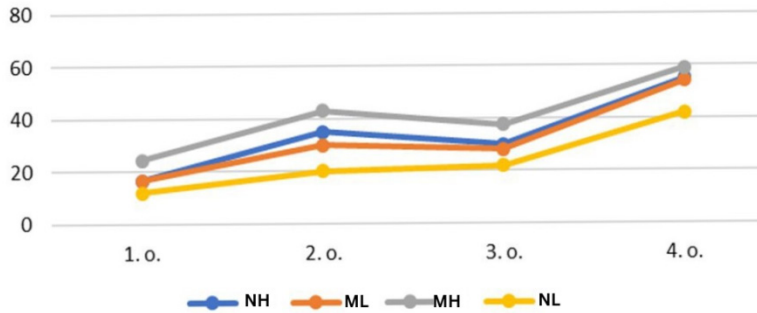
[50] Homer. *Odyseey*. Kriterion Publishing House, Bucharest, 1984. pp. 154-163.

[51] It is linked to certain hormonal changes in their brain.

[52] Source: Pléh, Csaba – Barkóczi, Ilona. *A korai zenei nevelés ötletesebbé és hajlékonyabbá tesz (Early Music Education Makes You More Creative and Flexible)* In: András Falus, *op. cit.* p. 48.

Table 1[53]

The effects of music on creative thinking

MH = Musically High Social Status;
ML = Musically Low Social Status;
NH = Non-musically High Social Status;
NL = Non-musically Low Social Status

Many researchers agree that music is a useful tool for children's self-development, concentration, development of different skills, for associative abilities and talent development.

The biological basis of music[54] and composing

In his paper, Andrea Rinaldi explains how, at the end of the 20th century, biologists joined the struggle to identify and decipher the molecular mechanisms that determine music as a creative and cognitive activity. Among other things, they seek to answer whether there might be a genetic component to musical predisposition and, if so, how it might work. He references the research of Irma Järvelä et al., who studied the musical attitudes of more than 200 people from 15 families at the University of Helsinki in Finland.

---

[53] Source: Idem, p. 50.
[54] The title quotes from the following study: Rinaldi, Andrea. *Speak to Me, Melody, Music's Biological Roots and its Relationships with Language Under Scrutiny.* In EMBO Reports, Vol. 10, No. 12, 2009, pp. 1294-1297.

The results showed that musical traits can be inherited. According to Jarvel, they have found a *genetic locus* that may contain genes for musical predisposition. These are genes that influence cell expansion and migration during neural development. The studies showed a significant association between chromosome 4q22 and chromosomes 8q13-21. Researchers in South Korea have gone further, claiming that Beethoven's Moonlight Sonata leads to genetic activity in plants.[55]

Parents are worried about[56] grades in school education that reward STEM or lexical intelligence, but music education is being pushed to the background. If we expect better math grades from our children, it is not enough to enroll them to take piano lessons, they also need to learn math more as well. There is also a question of fostering creativity in music education, as children are given specific pieces to interpret, it is as if in painting we'd just ask them to color. Experts believe that children should be rather encouraged to compose. There is no clear answer to the question, but it is proven that the brain changes when one learns to play an instrument. I would like to present the results of two studies.[57] The first reports on free arts education for six-year-olds, with four experimental groups: one for keyboard instruments, one for singing, one for drama while the fourth group started attending their keyboard instrument lessons by a year delay. They were randomly assigned to a group. We know that one of the characteristics of contemporary music is that music is created with the help of a computer or synthesizer, and that these computer programs can interact with humans (group 1). It was observed that when the children worked together they were more focused, tense and precise, which means that they were biased in their interactivity, i.e. they expected reciprocation and feedback. A subsequent study reports that children from 144 families were given intelligence tests before and after the school year. The results showed that everyone's intelligence increased, which was attributed to schooling, but the music groups scored three points higher.

According to bacteriologist Robert Koch, "*one day, man will have to deal with noise in the same way as he has to deal with cholera and the plague.*"[58] The problem, then, and Bolyki confirms this, is that noise prevents

---

[55] Fleming, Nic. *Beethoven can help crops grow more quickly.* http://www.telegraph.co.uk/news/earth/earthnews/3305158/Beethoven-can-help-crops-growmore-quickly.html (accessed on April 4, 2017).

[56] Péter Popper refers to Howard Gardener, who talks about the visual-spatial, musical-rhythmic-melodic-auditory-, bodily-kinesthetic-, emotional- and social- intelligence. Popper, Péter – Ranschburg, Jenő - Vekerdy Tamás. *Az erőszak sodrásában (Within the Current of Violence).* Saxum Publishing House, Budapest, 2009. p. 78.

[57] Chochrane. Fiona. *op. cit.*

[58] http://www.mvkepviselo.hu/archiv/2005/zajexpozicio.htm (accessed on July 27, 2016).

us from hearing the sound.[59] Yet creativity and music are rooted in silence. This idea is supported by the medical psychologist Sigfried Lehrl, who argues that in the relaxation phase, people become exceptionally creative and the brain is able to form completely new images and to recognize new contexts.[60] According to Sándor Márai, Bach "*wrote as the trees breathe, as the forest listens and speaks at the same time, as God wrote when there was no Heaven and Earth, only melody and harmony".* At the same time, he warns that "*there is only noise everywhere, but you only listen to the song*"[61] Since creativity and music are born from silence, we conclude our publication with a poem by Phil Bosmans, a Belgian Catholic priest, entitled "*Create silence!"*.[62]

> CREATE SILENCE!
> "If you ever have five minutes,
> you know what you should do?
> Think about it!
> Create calm around you.
> Turn off the radio, the tape recorder, the television,
> put away the newspaper, the magazines.
> Switch off!
>
> Get rid of
> the traps of a consumer society,
> which, with the tentacles of advertising
> sucks the rest of the freedom and spirit out of you:
> get rid of the giant octopus.
> Create calm, be still,
> fill your inner being with silence,
> feel your own heart beating..."

Translated from Hungarian by Juliánna Köpeczi

---

[59] Bolyki, László. *Milyen zenét szeret Isten? (What kind of music does God like?)* Álomgyár Publishing House, Budapest, 2005; p. 66

[60] Barnard, Christiaan. *50 Wege zu einem gesunden Herz (50 Ways to a Healthy Heart*. ECON Ulstein List Verlag, Munich, 2000. p. 127

[61] Márai, Sándor. *Ég és föld (Heaven and Earth)*. Helikon Publishing House, Budapest, 2001. pp. 28, 96

[62] Bosmans, Phil. *Szívbalzsam (Heart Balm)*. Szeged 1996, (Translated by Éva Rónaszegi), Agapé, Ferences Nyomda és Könyvkiadó Kft. p. 19.

REFERENCES

Abbott, Alison. *Mozart doesn't make you clever.*
http://www.nature.com/news/2007/070409/full/news070409-13.html
(accessed on August 20, 2024).

Barnard, Christiaan. *50 Wege zu einem gesunden Herz (50 Ways to a Healthy Heart.*
ECON Ulstein List Verlag, Munich, 2000.

Bolyki László. *Milyen zenét szeret Isten? (What kind of music does God like?)*
Álomgyár Publishing House, Budapest, 2005.

Bordás, Veronika. *Zene sejtjeinknek. (Music for our cells.)*
http://www.ng.hu/Tudomany/2015/11/09/Zene-sejtjeink-
(accessed on August 20, 2024).

Bosmans, Phil. *Szívbalzsam (Heart Balm)*. Szeged 1996, (Translated by Éva Rónaszegi),
Agapé, Ferences Nyomda és Könyvkiadó Kft.

Carroll, Robert Todd. *Phänomenal: Der Mozart-Effekt (Phenomenal: The Mozart-Effect)*
http://skepdic.com/German/mozarteffect.html (accessed on August 20, 2024)

Chabris, Christopher F. *Prelude or requiem for the 'Mozart effect'?* In *Nature*, vol. 400,
1999, No.6747, pp. 826-827.

Claybourne, Anna. *Bevezetés a gének és DNS világaba (Introduction to genes and DNA)* (Translated by Edina Sarka) Tioti Kft, Budapest, 2005.

Cochrane, Fiona. *Music of the Brain*. Documentary film, USA, 2009.

Czeizel, Endre. *A zeneszerzők genetikája (The Genetics of Composers)*
https://www.youtube.com/watch?v=gPhcIgZy-QE
(accessed on 20 October 2016).

Falus, András (ed.). *Zene és egeszség (Music and Health)*. Kossuth Publishing House,
Budapest, 2016.

Fleming, Nic. *Beethoven can help crops grow more quickly.*
http://www.telegraph.co.uk/news/earth/earthnews/3305158/Beethoven-can-help-crops-growmore-quickly.html (accessed on April 4, 2017).

Foreman, Judy. *Music's Contribution To Early IQ Becoming More Certain*
http://articles.baltimoresun.com/1997-04-22/features/7901010213_1_baby-is-born-magic-ofmusic-specific-music (4 February 2017).

Gyarmathy, Éva. *Kreativitás és a beilleszkedési zavarok*. In: A kreativitás többszempontú
vizsgálata, (*Creativity and maladjustment*. In: The Multiperspective Analysis
of Creativity) University of Debrecen, Didakt Kiadó, Debrecen, 2011.
http://real.mtak.hu/8835/1/Kreatcikk.pdf (Accessed on August 20, 2024)

Hall, Edward T. *The Hidden Dimension,* Anchor Books Editions, Doubleday, New
York, 1966.

Hamlin-Wilson, Gail (ed.). *Dictionary of Indian Tribes*. Cisco, Newport Beach, 1993.
pp. 54-55.

Hézser, Gábor. *Miért? Rendszerszemlélet és lelkigondozói gyakorlat.
Pasztoralpszichologiai tanulmanyok. (Why? Systems Theory and Pastoral
Care Practice. Pastoral Psychology.)* Kálvin János Kiadó, Budapest, 1996.

Homer. *Odyseey*. Kriterion Publishing House, Bucharest, 1984.

Janurik, Márta. *A zenei képességek szerepe az olvasas elsajátításában.* In: Magyar Pedagógia *(The role of musical skills in reading acquisition.* In: Hungarian Pedagogy), Vol. 108, No. 4, 2008, pp. 289-317.

Lanczendorfer, Orsolya. *Matematika a zenében vagy zene a matematikában. (Mathematics in music or music in mathematics.)* BA thesis, 2010 ELTE.

Mallory, Caroline. *The Effect of Music on Math and Science Standardized Test Scores.* https://web.wpi.edu/Pubs/E-project/Available/E-project-022812-093901/unrestricted/IQPFinalDraft.pdf (accessed on September 15, 2016).

Márai, Sándor. *Ég és föld (Heaven and Earth).* Helikon Publishing House, Budapest, 2001.

Menuhin, Yehudi and Davis, Curtis W. *The Music of Man.* Ontario, Canada 1979, Methuen Publications 2330, Milland Avenue, Agincourt.

Monro, Gregory and Benazeth, Catherine: *Monsieur de Funès*, Documentary film, French, 2013.

Mozart, Wolfgang Amadeus. *Sonata for two pianos in D major* KV 448 (375a), 1781.

Ortutay, Gyula. (editor-in-chief) *Hungarian Ethnographic Dictionary* (1977-1982). *http://mek.niif.hu/02100/02115/html/1-8.html* (accessed on August 20, 2024).

Newmarch, Rosa. *Life and Letters of Peter Illich Tchaikovsky.* John Lane, London, 1906.

Plato. *Az állam (Republic*) (Translation by István Jánosy) Gondolat Kiadó, Budapest, 1989.

Popper, Péter – Ranschburg, Jenő – Vekerdy, Tamás. *Az erőszak sodrásában (Within the Current of Violence).* Saxum Publishing House, Budapest, 2009.

Pyeritz, Reed. *Orvosi genetika (Medical Genetics).* In: PAPADAKIS - Steven A. Schroeder (eds.). *Korszerű orvosi diagnosztika és terápia. (Modern Medical Diagnostics and Therapy)* (Translated by Mária GERGELY and Ágnes Matoltsyné Horváth) Melánia Kiadó, Budapest, 1993.

Rauscher, F.H., Shaw, G.L. and KY, K. N. *Music and Spatial Task Performance*, Vol. 365, 1993, No. 6447, 611.

Rauscher, F. H. - Shaw, G. L., Levin - L. J., Dennis, W. R. and Newcomb, R. L.: *Music Training Causes Long-term Enhancement of Preschool Children`s Spatial-temporal Reasoning.* In: Neurogical Research, Vol. 19, 1997, No. 1, 2-8.

Rinaldi, Andrea. *Speak to Me, Melody, Music's Biological Roots and its Relationships with Language Under Scrutiny.* In EMBO Reports, Vol. 10, No. 12, 2009, pp. 1294-1297.

Root-Bernstein, Michele and Robert: *Einstein on Creative Thinking*: *Music and the Intuitive Art of Scientific Imagination*. *https://www.psychologytoday.com/blog/imagine/201003/einstein-creative-thinking-music-and-theintuitive-art-scientific-imagination* (accessed on May 11, 2017).

Sexton, Timothy. *African Drumming and Communication: An Ethnomusicological Analysis of Traditional African Drum Rhythms. http://www.ramstrum.com/music125/AfricanDrummingCommunication.html* (accessed on August 20, 2024)

Tolle, Eckhart. *A most hatalma* (*The Power of Now)* (Translated by László Domján and Hava Jónai) Agykontroll Kft., Budapest, 2001.

Torrance, E. Paul. *The nature of creativity as manifest in its testing*, in Robert J. Sternberg. The nature of creativity. Cambridge University Press, USA, 1988.

Turi, Gábor. *Improvizáció, kreativitás, jazz (Improvisation, Creativity, Jazz.) http://turigabor.hu/node/1425* (accessed on August 20, 2024).

Wilson-Dickson, Andrew. *The Story of Christian Music*. A Lion Book, Oxford-Batavia-Sydney, 1992.

http://www.musica.uci.edu

http://panikbetegseg.eu

http://fidelio.hu

http://www.mvkepviselo.hu

The Editors of Encyclopædia Britannica. *https://www.britannica.com*

ORIENTAL OTHERNESS REPRESENTED
IN FRENCH CHAMBER WORKS OF THE 19TH CENTURY:
DAVID, BIZET, SAINT-SAËNS, DEBUSSY

MĂDĂLINA DANA RUCSANDA[1] , NOÉMI KARÁCSONY[2]

SUMMARY. The present article aims to reveal the methods used by 19th century French composers when representing Otherness. The concept of Otherness (alterity) was often associated with Orientalism, the representation of foreign cultures offering Western artists the possibility to depict the exoticism of far-away places, or certain behaviours and attitudes that could be subject to criticism in Western circles. Opera provided an extraordinary possibility for such depictions, because music endowed with exotic or strange sonorities was emphasised through the use of visual props (staging, costumes, etc). However, Otherness could be represented solely through sound, in chamber or symphonic works as well, as numerous examples testify. The authors of this paper focused their research on several chamber works of the 19th century, in which the composers aim to create a distinct, strange, or foreign atmosphere purely through music, without the use of visual elements: this Otherness is most often related to the depiction of exotic places, but it can also serve as means of evoking features that are different from the norm.

Keywords: Otherness, orientalism, French, 19th century, song, chamber music

Introduction – The Orient as the Other in 19th century chamber works

French chamber music and vocal miniatures composed in the first half of the 19th century, offer composers the possibility to create sound constructions that evoke the Orient mainly through music and the poetry that served as

---

1 *Professor Dr., Transilvania University of Braşov (Faculty of Music), E-mail: m_rucsanda@unitbv.ro*
2 *Lecturer PhD, Transilvania University of Braşov (Faculty of Music), E-mail: noemi.karacsony@unitbv.ro*

source of inspiration. Although there are no visual props to aid the representation, as is the case with operatic orientalist works, most often the composers succeed in creating a truthful evocation using particular melodic or rhythmic figures that could be perceived as exotic or strange by the 19th century Western audience. Thus, numerous *mélodies* belonging to French composers of the period are rich in musical images or motifs associated with the Orient, most of these miniatures expressing a particular melancholy atmosphere, alluding to the stereotype image of the Oriental woman (as described in the works of Western composers).

According to Locke, the 1830s and 40s form the moment within European music when the Middle East became marked as *female.*[3] Through the images of women, as represented in 19th century orientalist paintings, the issue of carnal desire was addressed, ethnographic distance providing a means of deflecting criticism.[4] Furthermore, the representation of the oriental woman was often associated with the representation of a weak, feminine Orient – embodied by oriental feminine characters, while the West was most often represented through European male characters (see Saint-Saëns's *Samson et Dalila*). The music that evoked this stereotype image was endowed with sensuality, undulating phrases, and figures or motifs that conveyed the musical discourse a particular strangeness. Thus, orientalism became associated with the idea of *Otherness*, an expression of that which is strange, different, exotic.

Orientalism can be closely related to exoticism, as Bartoli defines it: a combination of procedures through which the artist strives to evoke Otherness (defined by ethnic or geographical distance), by using elements borrowed from a foreign artistic idiom. [5] Locke also states that exoticism evokes *in* or *through* a place or people that are profoundly different from the 'home' culture.[6] The author emphasizes that the sound of these works may or may not be exotic or oriental: when representing the oriental Other, Western composer employ borrowed musical fragments, which are incorporated within a musical discourse conceived in an entirely Western idiom, with these foreign traces often losing their original exotic sound (which is due to their modal construction).

---

[3] Locke, Ralph P. *Cutthroats and Casbah Dancers, Muezzins and Timeless Sands Musical Images of the Middle East* in *19th-Century Music*, Vol. 22, No. 1 (Summer 1998), University of California Press, p. 33.

[4] Locke, Ralph P. *Constructing the Oriental 'Other': Saint-Saëns's "Samson et Dalila"* in *Cambridge Opera Journal,* Vol. 3, No. 3, Nov. 1991, pp. 270-271.

[5] Bartoli, Jean-Pierre. *Propositions pour une définition de l'exotisme musical et pour une application en musique de la notion d'isotopie sémantique* in *Musurgia* Vol. 7, No. 2, Analyse, Théorie, Histoire, 2000, p. 65.

[6] Locke, Ralph P. *A Broader View on Musical Exoticism* in *The Journal of Musicology,* Vol. 24, Issue 4, 2007, pp. 479, 483.

The following analysis strives to offer a clear image of the evolution of musical orientalism and the representation of the Other in orientalist chamber works, focusing entirely on French compositions from the 19th century. From the delicate suggestion of orientalism and otherness, the musical discourse gradually becomes more exotic in sound, the composers resorting to the use of specific musical procedures.

1. Félicien David's *Mélodies orientales* (1836)

The works of Félicien David (1810 - 1876), main composer of the Saint-Simonian movement, are considered extremely important for the evolution of French musical orientalism. He was one of the first French composers to incorporate fragments borrowed from or inspired by the oriental music he had listened to and wrote down during his voyages to North Africa and the Middle East. Certain sources regard him as the "inventor" of musical procedures that express musical exoticism.[7]

In 1833 the Saint-Simonians embarked on a voyage to Egypt, in search for the fulfilment and embodiment of their doctrine, the *Femme Messie*. Their trip led them through Turkey (Constantinople and Smyrna) and Palestine, to Egypt, where David stayed until his return to France in 1835. During his voyage and Egyptian sojourn, the composer transcribed numerous oriental tunes he heard. This musical sketchbook would later provide him with inspiration in the composition of such orientalist works as the *Mélodies orientales* (1836) or the *ode-symphonie* in three parts *Le Désert* (1845).

Bartoli considers that the piano pieces that form the *Mélodies orientales* (1836) constitute the departing point for musical orientalism in France.[8] These pieces did not enjoy great public success, owing mostly to the mediocre circulation of the score. It was with the vocal and orchestral work *Le Désert* that the composer finally attained success, initiating the construction of a certain exotic or oriental *couleur locale* in music, which strives to create the impression of authenticity, despite the faint oriental allusions.[9]

Mélodies orientales were published in three books, with some pieces also published in the volumes *Les brises d'Orient* (six books published in 1845)

---

[7] Bartoli, Jean-Pierre. *A propos de deux ouvrages sur Félicien David et les Saint-Simoniens: une lettre inédite de David* in *Revue de Musicologie*, T. 75, No. 1 (1989), pp. 65-76. Published by: Société Française de Musicologie, p. 75.

[8] Bartoli, Jean-Pierre. *L'orientalisme dans la musique française du XIXe siècle: la ponctuation, la seconde augmentée et l'apparition de la modalité dans les procédures exotiques* in *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* Vol. 51 (1997), pp. 137-170. Published by: Societe Belge de Musicologie, p. 139.

[9] Bartoli, Jean-Pierre. *Exotisme musical en France et modernité à l'époque de Berlioz* in *Les colloques de l'Opéra Comique* "La modernité française au temps de Berlioz". Février 2010, sous la direction d'Alexandre Dratwicki et Agnès Terrie, en-ligne, p. 13.

and *Les minarets* (3 fantasias published in 1845). Book 1 of the *Mélodies orientales* contains such titles as *Une promenade sur le Nil* (le Caire, Décembre le 20 1833), *Smyrne A H* (Juin le 8 1833), or *Fantasia harabi* (le Caire, Février le 7 1833), while in Book 3 the composer alludes to certain stereotype images associated with the Orient, *Égyptienne* (à C...) (le Caire, 16 Avril 1834) or *Le harem* (Constantinople, 18 Avril 1833).

In his orientalist works, David draws on several methods to suggest oriental "displacement" (and Otherness): static harmonic constructions, pedals in the bass, and rhythmic ostinato often represent the support for a melody that recalls the oriental tunes he had listened to. A similar construction may be observed in the fragment from *Une promenade sur le Nil,* piano piece from the *Mélodies orientales.*

E.g. 1

Félicien David: *Mélodies orientales* **(1836)**
Une promenade sur le Nil, **excerpt from the** *Air arabe* **(bars 59-78), preceeded
by the rhythmic ostinato suggesting the accompaniment
of the goblet drum –** *le tarabouka* **(bars 52-58)**

In his ode-symphonie *Le Désert,* David re-uses the tune employed in
the *air arabe*, which will eventually undergo several changes until it reached
its final form in *Rêverie du soir*:

E.g. 2

Félicien David: *Le Désert* (1845)
***2 Partie: La Nuit – La rêverie du soir* (bars 1-6 of the section)**
(excerpt from the voice and piano reduction)

Analysing the compositional methods David employed to create and enforce musical orientalism, Bartoli refers to a text in which the title choice for the volume of these piano miniatures is explained – the source of this text is not certain. According to this source, the term *mélodies* refers to the fact that oriental music focuses mainly on melody and its preservation, ignoring harmony.[10] In the example above, David strives to create a sound that seems authentic for the 19th century Western listener, despite the simplicity of the methods employed – the augmented second, often employed to suggest the Orient, is avoided by David. The fragment bearing the title *air arabe* is preceded by 5 measures of rhythmic ostinato suggesting the sound of the goblet drum (*tarabuka* or *darbuka*), as also noted by the composer: *le tarabouka*. The composer is faced with the difficult task of inserting an oriental tune within a composition constructed using the rules of Western music composition. Thus, he refrains from writing an intricate harmonic accompaniment, instead he reduces the harmonic foundation to the role of rhythmic ostinato, placing the melody to the foreground. Bartoli recognizes in this compositional procedure one of the two means of creating musical exoticism: *l'emprunt adapté*, the adjustment of the borrowed musical material (more or less accurate) to the possibilities and rules of Western music.[11]

David also wrote *mélodies* for voice and piano on oriental themes, such as *Le Bédouin, Le Tchibouk*, *L'Égyptienne,* or *Tristesse de l'odalisque.*

---

[10] Bartoli, Jean-Pierre. 1989. *Op. cit.*, pp. 74-75.
[11] Bartoli, Jean-Pierre. 1997. Op. cit., p. 142.

In these vocal miniatures as well, the composer strives to create local colour through the adaptation of the transcribed oriental tunes, melodic fragments, or rhythms. In writing these songs, David was inspired by the poetry of Jacques Cognat, Louis Jourdan, or Théophile Gautier. In *Le Bédouin*, for example, the composer often resorts to the use of rhythmic ostinato accompaniment, while the vocal melody is sinuous and undulating, the ornaments suggesting the melismas in oriental music.

E.g. 3

Félicien David: *Le Bédouin* **(paroles de Jacques Cognat)**
Excerpt (bars 9-16)

In order to recreate the oriental music, he had transcribed, David rendered the harmonic accompaniment as static as possible, favouring the use of harmonic pedals. At the same time, he sought to replicate the rhythmic particularities of oriental music, using rhythmic formulae and ostinatos. His example was soon followed by such musicians as Ernest Reyer or Camille Saint-Saëns, who also employed the technique proposed by David when representing the Orient: the double harmonic pedal (on the interval of fifth) integrated within a rhythmic ostinato pattern[12] (as exemplified in the excerpts presented above).

---

[12] Bartoli, Jean-Pierre. 1989. Op. cit., p. 75.

David's *mélodies* are not based on transcriptions, as far as we know. The composer strives to create an oriental atmosphere using certain compositional techniques: harmonic pedals that support the floating melody, ornaments that suggest the melismas in oriental music. However, French composer and ethnomusicologist Francisco Salvador-Daniel (1831 - 1871), who also travelled to North Africa and the Middle East, and even lived there, transcribed numerous songs from various regions (Algiers, Morocco, Egypt, etc) and added harmonic accompaniment, striving to preserve the modal flavour of these songs.[13] The lyrics of these pieces was translated into French, transforming these into charming exotic pieces to be performed within the Parisian circles.

The evocation of the Orient as the Other would gradually capture the attention of 19th century composers, leading to the evolution and transformation of these means of musical orientalism.

2. Georges Bizet: *Adieu de l'hôtesse arabe* (1867)

In the first half of the 19th century, musical orientalism was obtained most often through the adaptation of authentic oriental tunes, their simple harmonization, and the use of harmonic and rhythmic ostinato constructions to support the melody, as well as the use of minor modes (that suggest the feminine image of the Orient) and descending scales (ornamental or chromatic). Gradually, influenced by the works of such composers as Ernest Reyer or Francisco Salvador-Daniel, French musical orientalism strived towards more accurate representations, influenced by certain traits that were perceived as typically Arab or oriental (by the 19th century Westerns audience).

The musical devices employed by David in his orientalist chamber works are further emphasized by Georges Bizet (1838 – 1875), using a pronounced modal language and the augmented second, in his well-known *mélodie, Adieu de l'hôtesse arabe* (1868).

---

[13] Karácsony, Noémi. *The Evolution of French Musical Orientalism in the Works of Francisco Salvador-Daniel* in *Bulletin of the Transilvania University of Braşov* - Series VIII: Performing Arts • Vol. 12 (61) No. 2 SPECIAL ISSUE – 2019, pp. 151-160.

E.g. 4

Georges Bizet: *Adieu de l'hôtesse arabe* (1868)
Excerpt (bars 1-14)

Bizet employs the musical devices proposed earlier by David: the rhythmic ostinato figures and harmonic accompaniment that support the sinuous melody. However, Bizet further explores the possibilities of musical orientalism, through adding modal inflexions to his discourse, emphasizing the idea of Otherness, the differences between the Western audience and *the Other* – here, as well, represented by a feminine character (*l'hôtesse arabe)*. The sinuous line of the melody, with its ascending and descending undulations, is further intensified through the use of chromaticism, while the augmented second (bar 7 of E.g. 4) suggests the exoticism of the oriental scene and idea of Otherness: the stereotype image of the oriental woman and the differences between East and West.

The augmented second is an interval much favoured by Bizet when representing Otherness, as can be observed in his opera *Carmen* as well. Scott argues that Bizet employs augmented seconds in *Carmen* for signifying

197

the cultural Other.[14] The devices through which French composers of the 19th century evoke the Orient also suggest the idea of representing Otherness: through the use of music constructions that have a foreign or strange sound (as compared to the Western tonal language to which the audience of the period was accustomed), composers strove to evoke differences (cultural, moral, etc.) between *us* and *the Others*.

The sinuosity of the melodic line suggests the sensuality of oriental dances and invokes awareness of the body. This trait is particular for Bizet's music, as can be remarked in the opera *Carmen* as well. McClary observes that the principal numbers of Carmen are constructed in a manner that indicates the character's awareness of her body, engaging the lower body and demanding hip swings (for example the *Habanera*, the *Seguidilla*, or the *Gipsy song*).[15] In the following sections of the song *Adieu de l'hôtesse arabe*, Bizet includes a culmination on the note E, followed by a chromatic descent (which recalls the chromatic descent in the opening of the *Habanera*), that further emphasizes the idea of sensuality (and possibly danger), associated with the mysterious oriental female – *the Other*:

E.g. 5

---

[14] Scott, Derek B. *From the Erotic to the Demonic: On Critical Musicology: On Critical Musicology.* Oxford University Press, 2003, p. 166.

[15] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis – London: University of Minnesota Press, 2002, p.57.

Georges Bizet: *Adieu de l'hôtesse arabe* (1868)
Excerpt (bars 50-59)

19th century Western art often employed exoticism and orientalism as canvas for projecting the moral or erotic qualities denied by the Western society of the period. What was considered wrong in the West, could become acceptable if the characters were racial others. According to McClary, the racial Other became a favourite *feminine* zone within 19th century European narratives, where the Other could be viewed with desire or contempt. The author also observes that a remarkable number of Bizet's works belong to this brand of exoticism.[16] However, the composer did not strive for musical authenticity or accuracy, as other contemporary composers did. What seems to have mattered far more for Bizet is the fact that the characters portraying the Other belong to a different ethnic group or could be considered exotic when compared to Europe.

3. Camille Saint-Saëns: *Mélodies persanes* (1870)

In his study regarding orientalism in 19th century French music, Bartoli makes a clear distinction about the techniques employed by composers to represent the Orient in their music: *l'emprunt adapté* and *la re-création pseudo-authentique*. The latter consists in the "invention" of melodies and rhythmic structures that could be perceived as *exotic* or *oriental* by the listener, because the composer employs the techniques of adjustment and adaptation (*l'emprunt adapté*) previously described.[17]

Before his sojourn in Algiers, Camille Saint-Saëns (1835 – 1921) made use of this technique of simulated creation in oriental style in his *Mélodies persanes* (1870), inspired by Armand Renaud's *Nuits persanes*. Within this

---

[16] McClary, Susan. 2002. *Op. cit.*, pp. 63-64.
[17] Bartoli, Jean-Pierre. 1997. *Op. cit.,* p. 143.

volume of *mélodies* the composer employs the rhythmic ostinato and harmonic pedals introduced by David, the undulating and ornamented melody that is supported by the static harmonic pillars, along with a pronounced modal savour of the musical discourse, as illustrated in the most vivid manner in the songs *La brise* or *La solitaire*. Even though the entire volume evokes the exotic odour of oriental tales, with the last song *Tournoiement (Songe d'opium)* suggesting the delirium induced by opium, the aforementioned two songs distinguish themselves due to their exotic sound.

Unlike Félicien David (in his *Mélodies orientales* for piano) or Francisco Salvador-Daniel (in his transcribed songs), Saint-Saëns does not employ transcribed music as source of inspiration for his songs, but rather creates a musical discourse that *seems* oriental, using rhythmic and harmonic pedals as support for the sinuous melody – as exemplified in *La brise*, dedicated to Pauline Viardot:

E.g. 6

Camille Saint-Saëns: *Mélodies persanes* **(1870)**
La brise **(excerpt, bars 1-15)**

In the *Caprice arabe* Op. 94 for two pianos (1894) Saint-Saëns employs the technique of adapting borrowed musical material to the particularities of Western music, the composer stating that in the composition of this opus he was inspired by Arabic sources, as Bartoli mentions. Furthermore, Bartoli considers that the rhythmic treatment of the piece, as well as the incorporation of modal inflexions is compatible with the particularities of traditional Arabic music, the composer striving to emphasize the *couleur locale*, the entire process remaining within the confines of the exoticism proposed by Félicien David.[18] Throughout the work, the composer employs modal inflexions and rhythmic ostinato (in the manner of David), however the exotic suggestions are not as sharp as in the *Bacchanale* (from *Samson et Dalila*), for example – where the augmented second clearly emphasizes the exoticism of the scene and the otherness of the Philistines.

E.g. 7

---

[18] Bartoli, Jean-Pierre. 1997. *Op. cit.*, pp. 151-152.

Camille Saint-Saëns: *Caprice arabe pour deux pianos* Op. 94
Excerpt (bars 1-11)

4.Claude Debussy's orientalism and representation of otherness

The evolution of French exoticism and orientalism was impacted in its first stages by Turkish and Middle Eastern influences, and gradually progressed to the incorporation of African rhythmic and melodic patterns, joined by the development of musical *chinoiserie*, towards the end of the nineteenth-century. According to Pasler, French orientalism of the *fin du siècle* was closely related to the dichotomy of Self-Other, projected onto foreign cultures.[19] Thus, exoticism was considered one of the most common terms for signalling Otherness.

Debussy's encounter with the exoticism of South-East Asia, Africa, or Spain had a transformative effect on his works, due to the musical particularities of these regions, assimilated by the composer. Nonetheless, Jankélévitch argues that for Debussy Otherness could also be represented by the West or by "a country that doesn't exist", as is the case with his opera *Pelleas et Melisande*.[20]

According to Pasler, Debussy's experience with Otherness can be linked to his activity as piano accompanist of Madame von Meck, Tchaikovsky's patron, between 1880 and 1882. During this period, the young composer travelled and spent time in various regions of Austria, Italy, France, or Russia. His contact with various cultures, with Otherness inhabiting a space between sameness and difference, contributed to Debussy's openness to Otherness and his

---

[19] Pasler, Jann. *Revisiting Debussy's Relationships with Otherness: Difference, Vibrations, and the Occult* in *Music and Letters*, Volume 101, Issue 2, May 2020, Pages 321–342. Accessed on-line: https://music-web2.ucsd.edu/~jpasler/wp/wp-content/uploads/2023/02/Revisiting-Debussy%E2%80%99s-Relationships-with-Otherness-Difference-Vibrations-and-the-Occult.pdf – p. 2.

[20] Jankélévitch, Vladimir. *Préface* to Stefan Jarocinski, *Debussy: Impressionisme et symbolisme*, trans. From the Polish by Thérèse Douchy. Paris: Éditions du Seuil, 1970, p. 10.

willingness to cross the line between *us* and *them*, hereby enriching the Self.[21] These assumptions are clearly illustrated by Debussy's music, which constitutes the proof that the contact with foreign cultures was considered by the composer an opportunity for growth, artistic and spiritual enrichment.

During the *Exposition Universelle* in 1889, Debussy's encounter with Javanese music and the *gamelan* ensemble influenced his subsequent works, contributing to the development and evolution of his compositional style. Debussy incorporated certain characteristics of Javanese music in his works, thus creating a unique musical language, through which the composer strives to suggest the meaning that lies beyond the depicted images or concepts. Some of the compositional features inspired by the composer's contact with the oriental Other are the gradual departure from Western musical structures and a novel approach to form, the incorporation of polyrhythms and pentatonic scales, the use of repetitive constructions, ostinato techniques.[22]

In his works, Debussy employs titles that evoke Asian or exotic images, such as *Pagodes, Et la lune descend sur le temple qui fût,* or *La terrasse des audiences du clair de lune.* The composer also observes the similarities between Western polyphony and the gamelan: the existence of a *nuclear theme* and *counter melody*. Inspired by this, in his works Debussy employs a *nuclear theme* (similar to a *cantus firmus*) and a *counter melody*.[23]

Throughout the gamelan performance the mentioned nuclear theme is paraphrased (and not developed), suggesting polyphonic treatment – a technique that inspired Debussy. In the *2 Arabesques,* composed before 1889, the nuclear theme cannot be clearly traced (as one would expect when compared to the gamelan), however it is interesting to observe the two melodic ideas employed by the composer in Arabesque No. 2: these melodic ideas (supported by chords and arpeggios) are polyphonically treated, developed and varied:

---

[21] Pasler, Jann. 2020. *Op. cit.,* p. 1.
[22] Tamagawa, Kiyoshi. *Echoes from the East. The Javanese Gamelan and its Influence on the Music of Claude Debussy*. Lexington Books, 2020, p. xv.
[23] Rucsanda, Mădălina Dana; Karácsony, Noémi; Belibou, Alexandra. *Shades of Indonesia in the Works of Claude Debussy* in *Proceedings of the Education, Research, Creation Symposium*, Vol. 9 No. 1 – 2023 (pp. 376-390), p. 382.

E.g. 8

Claude Debussy: *2 Arabesques, No. 2*
Excerpt, bars 9-14

However, in the works composed after 1890, the composer employs more than one nuclear theme, paraphrased and treated in a manner that reflects the gamelan practice (for example in *Nocturne*). The composer employs various methods to double and imitate the parts, obtaining juxtaposition of textures. Debussy also juxtaposes contrasting musical material, such as the *counter melody* of the left hand (a melodic material that is independent from the one expressed in the nuclear theme) that appears below the nuclear theme (of the right hand), in the last bar of the following example from *Pagodes:*

E.g. 9

Claude Debussy: *Estampes*
I.Pagodes (Excerpt, bars 7-9)

In the works of Debussy, alongside the incorporation of pentatonic structures and modal harmony, another oriental reminiscence is the use of ostinato patterns, held pedals and static harmonies – as also illustrated in the *Prélude* from the work *Pour le piano* (1901).

Conclusions

In Western art and music, the representations of the Orient range from the idealistic and possibly fantastic, to the evocation of marked differences between *us* and *the Other(s)*. Most often, musical orientalism is associated with the representation of different cultures (geographical displacement created though sound) or different forms of artistic expression. However, the contact with the Other may lead to introspection and enrichment of the Self, as argued in the case of Debussy's encounter with Asian art.

French musical exoticism and orientalism had an interesting evolution, from the simple suggestion of exoticism and investment of a composition with *couleur locale* due to the use of rhythmic ostinatos, static harmonies and sinuous melodies, to the gradual incorporation of chromaticism, the augmented second, or modal inflexions as means of emphasizing the idea of Otherness, of tension that must be resolved – as metaphor for the dissolution of differences, either through the fusion between the self and *the Other*, or the elimination of the latter (as McClary argues[24] in her work). Finally, in Debussy's works, the idea of Otherness and exotic representations step beyond the desire to create works that are endowed with an exotic savour, to the assimilation of foreign influences to the point that these contribute to the evolution of the Self.

It could also be argued that the evolution of French musical orientalism, in chamber works but also in works of larger scale, led to the crystallization of a particular musical language, within which the influence of *the Other* has penetrated and created precise constructions and connections, beyond the border of the Self.

REFERENCES

Bartoli, Jean-Pierre. *A propos de deux ouvrages sur Félicien David et les Saint-Simoniens : une lettre inédite de David* in *Revue de Musicologie*, T. 75, No. 1 (1989), pp. 65-76. Published by: Société Française de Musicologie

---

[24] McClary, Susan. 2002. *Op. cit.*, p. 16.

Bartoli, Jean-Pierre. *L'orientalisme dans la musique française du XIXe siècle: la ponctuation, la seconde augmentée et l'apparition de la modalité dans les procédures exotiques* in *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* Vol. 51 (1997), pp. 137-170. Published by: Societe Belge de Musicologie.

Bartoli, Jean-Pierre. *Propositions pour une définition de l'exotisme musical et pour une application en musique de la notion d'isotopie sémantique* in *Musurgia* Vol. 7, No. 2, Analyse, Théorie, Histoire, 2000, pp. 61-71.

Bartoli, Jean-Pierre. *Exotisme musical en France et modernité à l'époque de Berlioz* in *Les colloques de l'Opéra Comique* "La modernité française au temps de Berlioz". Février 2010, sous la direction d'Alexandre Dratwicki et Agnès Terrie, en-ligne: https://www.bruzanemediabase.com/sites/default/files/2023-08/Exotisme%20musical%20en%20France%20et%20modernit%C3%A9%20%C3%A0%20l%27%C3%A9poque%20de%20Berlioz%20-%20Bartoli.pdf

Jankélévitch, Vladimir. *Préface* to Stefan Jarocinski, *Debussy: Impressionisme et symbolisme*, trans. From the Polish by Thérèse Douchy. Paris: Éditions du Seuil, 1970.

Karácsony, Noémi. *The Evolution of French Musical Orientalism in the Works of Francisco Salvador-Daniel* in *Bulletin of the Transilvania University of Braşov* - Series VIII: Performing Arts • Vol. 12 (61) No. 2 SPECIAL ISSUE – 2019, pp. 151-160.

Locke, Ralph P. *Constructing the Oriental 'Other': Saint-Saëns's "Samson et Dalila"* in *Cambridge Opera Journal,* Vol. 3, No. 3 (Nov., 1991), pp. 261-302.

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

Locke, Ralph P. *A Broader View on Musical Exoticism* in *The Journal of Musicology,* Vol. 24, Issue 4, 2007, pp. 477-521.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis – London: University of Minnesota Press, 2002

Pasler, Jann. Revisiting Debussy's Relationships with Otherness: Difference, Vibrations, and the Occult in Music and Letters, Volume 101, Issue 2, May 2020, Pages 321–342. Accessed on-line: https://music-web2.ucsd.edu/~jpasler/wp/wp-content/uploads/2023/02/Revisiting-Debussy%E2%80%99s-Relationships-with-Otherness-Difference-Vibrations-and-the-Occult.pdf

Rucsanda, Mădălina Dana; Karácsony, Noémi; Belibou, Alexandra. *Shades of Indonesia in the Works of Claude Debussy* in *Proceedings of the Education, Research, Creation Symposium*, Vol. 9 No. 1 – 2023, pp. 376-390.

Scott, Derek B. *From the Erotic to the Demonic: On Critical Musicology: On Critical Musicology.* Oxford University Press, 2003

Tamagawa, Kiyoshi. *Echoes from the East. The Javanese Gamelan and its Influence on the Music of Claude Debussy*. Lexington Books, 2020.

OVERTURE "SHÉHÉRAZADE" BY MAURICE RAVEL: GENRE AND SEMANTIC PROJECTIONS

VALERIYA ZHARKOVA[1] , OLEKSANDR ZHARKOV[2] , GANNA RIZAIEVA[3]

SUMMARY. The article is devoted to the study of the genre specificity of M. Ravel's overture de féerie *"Shéhérazade"* (1898) and the identification of its important semantic aspects. The non-traditional genre definition of the composition as an overture de féerie reveals the composer's desire *to actualize* the theatrical context known to the listener (the féerie genre). The composer seems to extend the "exotic" semantic layer, given in the title by the name of the heroine of the Arabian tales "One Thousand and One Nights", to the "stereophonic" space of the féerie, and the orchestra completely takes over all the functions of creating the physical and metaphysical dimensions of the féerie. The multidimensionality of the national theatrical genre of the féerie is "folded" in the "Shéhérazade" *overture* into an orchestral space that contains multilevel projections of the unfolding of extra-musical meanings. This is how the connections between the first orchestral composition and the compositions of the following years - "Waltz" ("choreographic poem") and "Bolero" ("ballet for orchestra") – are revealed. The unity of plastic and sound gestures, sensual and deeply hidden from thoughts fantasies will remain a distinctive characteristic of Maurice Ravel's thinking until his last compositions.

Keywords: Maurice Ravel, Shéhérazade, overture de féerie, genre innovation, semantic projection, Orientalism.

[1] *Dr. habil. of Arts, Professor, Head of The Department of History of music, the Tchaikovsky National Music Academy of Ukraine, Kyiv, Ukraine. E-mail: zharkova_valeriya@ukr.net*
[2] *Ph.D, Professor at the Department of Theory of music, the Tchaikovsky National Music Academy of Ukraine, Kyiv, Ukraine. E-mail: oleksandr0902@vivaldi.net*
[3] *Ph.D, Associate Professor of the Music's History Department of the Tchaikovsky National Music Academy of Ukraine (Kyiv). E-mail: anriza777@gmail.com*

VALERIYA ZHARKOVA, OLEKSANDR ZHARKOV, GANNA RIZAIEVA

1. Introduction

The compositions of Maurice Ravel attract performers and researchers with original artistic concepts that reveal the uniqueness of the composer's style system and the independence of genre solutions. From the very first opuses, the composer follows his own path, and his "voice" immediately becomes noticeable in the colorful sound context of the French musical culture of the fin de siècle.

Among Ravel's earliest compositions, which clearly reveal the individual "Me" of their author, is the overture de féerie "*Shéhérazade*" (1898), based on the Arabian tales "One Thousand and One Nights". A few years later, the composer wrote another composition with the same title, but with completely different genre parameters – "*Shéhérazade*" (Three Poems for Voice and Orchestra) (1903) based on poems by Tristan Klingsor.

Both compositions embody dissimilar artistic ideas and have independent concepts. Their performance fate also developed in a different way. "Three Poems for Voice and Orchestra" (Durand, 1914), published during the composer's lifetime, put the overture de féerie on the sidelines for a long time, and its score was published only in 1975 (S.E.M.U.P. et A.R.I.M.A., New York). And Ravel's critical references in his "Autobiographical Sketch" about "the significant influence of Russian composers"[4] on him while working on his unfinished opera "Shéhérazade" in the late 90s of the XIX century further consolidated the later vocal and orchestral version of Shéhérazade as original and artistically perfect. To this day, the focus of researchers' attention is mainly on the composer's interpretation of the semantic space of Arabic fairy tales through the prism of Tristan Klingsor's prose poetic texts, although they do not ignore the "Shéhérazade" overture [5].

Both composer's early compositions are represented in contemporary music practice, so studying the genre and style parameters of Ravel's orchestral debut is a necessary step in understanding the unique artistic world of the French artist. The "Shéhérazade" overture reveals important features of Ravel's musical thinking. So, let's focus on its exceptional genre characteristics and methods of implementing the author's idea.

---

[4] Ravel Maurice. *Esquisse autobiographique*. Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens. Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.1438.

[5] Marnat, M. *Maurice Rave*l. Paris: Fayard,1995; Roger, Nichols. Ravel. New Haven: Yale University Press, 2011.

2. "Overture de Féerie": Specifics of the Genre Definition

In November 1898 Ravel finished his first composition for symphony orchestra, the overture de féerie "Shéhérazade". At this time, he was a student of Gabriel Fauré's class at the Paris Conservatoire and already had creative experience of working with chamber vocal and piano genres (in the Catalog of the composer's compositions compiled by M. Marne, the "Shéhérazade" overture is marked as O.17[6]). However, in the field of large forms it was the composer's debut and the prevailing negative reviews of contemporaries at the premiere testify to the fact how alien Ravel's artistic ideas remained to them.

Already the definition of the genre shows the originality of the composer's idea. The author's definition of **"overture de féerie"** refers to the French theatrical genre of "féerie", the basis of which was fantastic plots, miraculous transformations, vivid visual effects and the synthesis of various artistic languages (words, music, gesture and dance). Its origins are in spectacular productions of the ballet de cour and comédie-ballet, in which visual, verbal and musical expression of the plot were intricately woven into an exciting illusion. Jean-Philippe Rameau[7] is considered the creator of the "opéra-féerie" genre. The fusion of mythological and magical plans of plot unfolding, magical twists and turns of action, and the possibility of immersing the audience in a reality far away from the commonplace and everyday life, characteristic of the opéra-féerie, explained the great popularity of the genre, explained the great popularity of the genre on the French theater stage of the next romantic XIX century (opéras-féerie *"La fée aux roses"* by Fromental Halévy (1849), *"La Chatte blanche"* (1852) by des Frères Cogniard, *"Le Roi d'Ys"* by Édouard Lalo (1888), *"Isoline"* by André Messager (1888), etc.).

Of course, as a fine connoisseur of national traditions, Ravel was well aware of this stratum of French culture, which is why his reflection in the definition of "overture de féerie" seems particularly important for understanding the author's intention. The author's unusual definition of the genre is all the more impossible to ignore, given how carefully Ravel always searched for the right word to express his ideas. Hinting at the theatrical context known to the listener, the composer seems to extend the "exotic" semantic layer to the "stereophonic" space of the féerie given in the title by the name of the heroine

---

[6] Marnat, M. *Maurice Ravel*. Paris: Fayard,1995. p. 730
[7] Regarding the use of the term "opera-féerie," the authors of the article "Opéra féerié" in The New Grove Dictionary write: «While the term opéra féerie was uncommon in the 18th century (although it did exist, e.g. Dezède's Alcindor, 1787), and entered the current vocabulary only after 1800, modern scholars use it with justice to refer to these earlier works». In: Bartlet, M., Elizabeth, C. *Opéra féerie*. Grove Music Online: website. Link: https://doi.org/10.1093/gmo/9781561592630.article.18674

of the Arabian fairy tales "One Thousand and One Nights". It should be emphasized that he is writing not a composition for the stage, "but an orchestral piece". Therefore, **the orchestra** fully assumes all the functions of creating **the multi-dimensional space of the féerie, its physical and metaphysical dimensions.**

In the light of the above-mentioned, we should note that at the same time the semantic projections of the genre of the féerie attracted Maurice Maeterlinck, a brilliant contemporary of Ravel, a Belgian symbolist writer. He labeled his famous play "The Blue Bird" (1908) as "Féerie en six actes et douze tableaux". Related artistic ideas of the writer are subtly commented on by modern researchers, emphasizing that the féerie should be understood here **as a special semantic matrix of the "vision of the world" as a unity of the visible and invisible**[8]. Proceeding from the fact that art "must obstruct the obvious visibility of things in order to penetrate into their essence", Maeterlinck finds in the féerie "a means of depicting his irrational worldview and rediscovering this magical space of indivisibility, the inseparability of man and the universe"[9]. Then "people no longer seem isolated, but immersed in their relationship with the whole world. They are part of a network of correspondences circulating through the universe, linking humans and animals, animate and inanimate beings, things on and under the Earth, sounds, colors and elements".[10]

The semantic fields outlined above are close to the spiritual world of Ravel, a refined Dandy who devoted his entire life to the Service of Beauty and the identification of the unity of its laws in life and art. We see strikingly close reasoning in his article of 1931: "For me there are not many arts, but only one: Music, painting and literature differ only in the means of expression. Therefore, there are not different types of artists, but only different types of spécialistes".[11] The creation of ideal artistic structures in which all elements would merge into a whole determines the composer's main creative routes. On this path, the "fantasie lyrique" "L'Enfant et les Sortilèges" (1925) becomes a vivid expression of Ravel's creative credo. It unites not only different artistic languages, but also the fictional and the real (autobiographical) into a unique space of true féerie. It is remarkable that already in his first orchestral composition,

---

[8] Vandenborre, Katia. *Analyse comparative de la féerie chez Maeterlinck et Wyspiański. La Noce face au premier théâtre de Maeterlinck*, TRANS- [En línea], 8/ 2009. Link: http://journals.openedition.org/trans/348

[9] Op.cit.

[10] Gorceix, Paul. *De La Princesse Maleine à La Princesse Isabelle. Essai sur le théâtre de Maeterlinck*. Maurice Maeterlinck, Œuvres II : théâtre I, Bruxelles, Complexe, 1999. P.11.

[11] Ravel, M. *Mes souvenirs d'enfant paresseux*. Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens. Sous la direction de Manuel Cornejo. Paris : Le Passeur. P.1443.

Ravel, with genius insight, "rolled up" all the intentions of his further creative movement into a fifteen-minute orchestral canvas, leaving the label "overture de féerie" on the surface of his artistic ideas.

However, the author's genre definition went unnoticed by his contemporaries, and the "guiding star" for understanding the music of the overture was its title "Shéhérazade". It clearly resonated with the total fascination of European society with the East at the end of the XIX century, when Orientalism dominated in the decorative elements of architectural ensembles and paintings; it was evident in the "oriental" details of the closet of the Parisian artistic elite and the organization of interiors; it flourished in the decoration of ceremonial salons with Japanese prints, Chinese gravures, valuable examples of oriental weapons and showcases with exquisite exotic trinkets. In line with this fascination was also the success of "oriental" compositions of Russian composers in Paris. "Antar", "Shéhérazade", "Sadko" by N. Rimsky-Korsakov, "Tamara" by M. Balakirev, included in the concert program of the World Universal Exhibition in 1889, were well known to French listeners. It is quite natural that on reading the title Shéhérazade, the audience expected to hear another variant of the interpretation of the popular plot of Arabian fairy tales, and the parallels with Rimsky-Korsakov's "Shéhérazade" were on the surface.

Certainly, Ravel was not aloof from these ideas that had taken hold of French society. According to the testimony of Ravel's friend Ricardo Viñes, during the Exhibition in Paris the composer spent hours in Kampong, a reconstruction of a village on the island of Java, which became a genuine sensation and surprised visitors to the Exhibition with the unconventional sounds of Indonesian musical instruments and the dances of graceful dancers. Perhaps it was this experience of combining the mesmerizing grace of movements and the sound of gamelan, when the visible and audible were combined in a new and unusual reality, that became the basis for the artistic conception of Ravel's first orchestral composition.

In addition, an important source of Ravel's artistic ideas were his contacts with prominent representatives of French culture of the time. Thanks to G. Fauré, who always showed concern for his students, Ravel was accepted by representatives of the Parisian artistic elite, united around *"La Revue blanche"* – one of the best magazines in Paris. Here André Gide, Jules Renard, Guillaume Apollinaire, Paul Claudel, Stéphane Mallarmé, and other prominent French figures discussed the pressing issues of modern life. In particular, Joseph-Charles Mardrus, a great connoisseur of Eastern culture, who realized a new "authentic" translation of the tales of *"One Thousand and One Nights"*, was often mentioned[12]. This may also have encouraged Ravel

---

[12] The first edition of the tales of "One Thousand and One Nights" in Europe was published in 1704.

to conceive of his first opera, "Shéhérazade". As a result, only the "overture de féerie" was finished, for which the composer chose a triple orchestra with an expanded group of percussion instruments. And this fact should also be noted as extraordinary in the career of a novice composer who boldly used a huge orchestral composition in his first composition, requiring great skill and musical taste on the part of the composer.

"Shéhérazade" was performed in a concert of the National Society on May 27, 1899 under the baton of the author and immediately showed the complexities of understanding Ravel's music. For the composer, who was still a student at the conservatory, the opportunity to hear his composition in a concert of the National Society was a rare chance to make a name for himself. Gabriel Fauré played a major role in organizing this concert, insisting that his student overcome his shyness and submit the score for consideration, and ensuring that the National Society committee accepted the composition of an unknown young composer.

It is interesting from the standpoint of the present day to see how the story of the preparation of the overture for the premiere unfolded. Having received an approving score, Ravel had to prepare and scrutinize the musical text in all the parts himself, since the National Society was "saving money as much as possible"[13]. Vincent d'Indy, who was to conduct the overture, wrote to the author of "Shéhérazade" on April 29, 1899, that he needed to discuss the details of the performance of the composition, which "is not yet clear in all its details in my mind"[14]. It is significant that in the very next letter this authoritative musician, out of inertia, calls "Shéhérazade" a **"poème symphonique"**, apologizing that "circumstances prevent him from conducting the composition"[15].

Fauré was very worried about this situation. He lamented that Ravel, who spent all day copying parts, was in such a difficult position[16]. As a result, the composer himself took the console, appearing in front of the public for the first time both as the author of an orchestral work and as a conductor. "Shéhérazade" was not welcomed by the audience and drowned in the noise

---

In a new translation by Joseph Charles Mardrus, the tales were published from 1899 to 1904 (16 volumes in total).

[13] d'Indy, Vincent. Lettre à Maurice Ravel № 5 de 29.04.1899. Maurice Ravel. *L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.67.

[14] Op. cit. P.67.

[15] d'Indy, Vincent. Lettre à Maurice Ravel № 6 de 8 ou 15.05.1899. Maurice Ravel. *L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.67.

[16] Fauré, G. Lettre à Ernest Chaisson № 7 de 20.05.1899. Maurice Ravel. *L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.68.

of indignant whistles and stomping. Ricardo Viñes described the evening of the premiere in his diary like this: "I was the only one who confronted the entire hall, shouting 'bravo,' 'bravo,' 'bravo,' standing up, applauding with all my might, in such a way that everyone had to pay attention to me. In fact, Ravel deserved it, because he had talent, he was young and unknown to everyone"[17].

After the concert, official criticism literally attacked the composer. Pierre Lalo, who remained hostile to Ravel until the end of his career, was particularly polemical. Lalo's review, published in the authoritative "Temps" on June 13, 1899, testified to his fierce rejection of the conception of the composition, his misunderstanding of the principles of form and the logic of the movement of the material: "In reality, "Shéhérazade" consists of a sequence of very short fragments connected to each other only superficially. It is 10 bars, or 15, or 30, which seem to expound an idea; then suddenly there is a completely different material and again another. It is not known where it comes from or where it is going. To call this **rhapsody** an overture "built on a classical model"[18], Ravel must have had great naivety or imagination; unless he is mocking us"[19].

This rather pejorative definition of "rhapsody" used by the critic for a symphonic composition of the late XIX century is quite revealing, which speaks eloquently of how unnoticed the composer's methods of combining the musical elements of the orchestral fabric remained. And yet, paying tribute to the sophistication of Ravel's harmonic language and the colorfulness of the sound of individual episodes, Lalo admitted that "he could have made a great artist". Therefore, "we should wish Mr. Ravel not to neglect unity and to think more often of Beethoven"[20] [ibid].

Similar reviews appeared in other publications, expressing the hope that a great future could await Ravel, provided he worked hard, further improved his compositional technique and developed his own style, different from Debussy, Satie and the Russians.

---

[17] Marnat, M. *Maurice Ravel*. Paris: Fayard,1995. P.91.

[18] The program of the concert included the author's commentary on the composition, which explained the compositional intent of the overture; Ravel wrote that the overture was "built on **the model of classical overtures**": "the piece opens with an introduction in which the theme of "Shéhérazade", given to the oboe, is carried on by the French horns and trumpets. Then the overture in the true sense of the word begins. *The first part*: the initial motif in B-minor; development - the Theme of the episode (with the trumpets expounding the second motif in F sharp major), inspired by a Persian melody - Conclusion of the first part. *Second part*: development of four themes - Pedal based on an increase of the original motive. *Third part*: return of the first and second motives in simultaneity. *Recapitulation of the introduction*, which is fulfilling the role of a coda". In: Marnat, M. *Maurice Ravel*. Paris: Fayard,1995. P.92.

[19] Marnat, M. *Maurice Ravel*. Paris: Fayard,1995. P.92.

[20] Op.cit. P.92.

The wise Fauré advised Ravel not to pay attention to criticism and believed that the very attention to the young composer's name and the atmosphere of scandal around him was extremely useful. As for the unfair assessments and judgments of reviewers, he was sure that very soon these opinions would be refuted.

Ravel himself was rather pleased with his conducting debut and the premiere of the overture. In a letter to Florent Schmitt (dated June 9, 1899) he wrote: "As this ... (choose your own epithet) quite accurately pointed out, "Shéhérazade" was greatly booed. True, they applauded too, and I must admit, for the love of truth, that there was more applause than whistles: I was even called twice. D'Indy, who, however, had kept a perfect attitude towards me, exulted that at least something had stirred up the passions. As far as I could tell from the conductor's desk, I had succeeded in the orchestration. Everyone found it colorful; and "Menestrel" even declared it "curious"[21].

Ravel's student and friend Manuel Rosenthal recalled that the composer later spoke disparagingly of his first symphonic composition: "He was ashamed of it, which is why it was not published. Laughing at himself, he said that the whole-tone scales used here were enough for him to last a lifetime! Also, it is very poorly orchestrated. And finally, there's **nothing** here, it's horrible."[22].

Ravel's assessment seems overly harsh. The composer still managed to say his own word, and it is hard to believe in the sincerity of his words that there is "nothing in this composition". In this context, it is important to note that later, Ravel would say something similar about his brilliant "Bolero": "'My masterpiece? It is the "Bolero". But unfortunately, *it has no music*"[23]. We should also emphasize that "Bolero" (according to the genre definition "ballet for orchestra") was the composer's last theatrical composition, summing up his numerous references to various *stage genres* (opera, ballet and dance divertissements). Thus, between the earliest and the last orchestral composition, a kind of arch emerges, encompassing Ravel's entire path and revealing the remarkable integrity of his creative principles and aesthetic guidelines.

So, impressive replacements of the author's genre definition (symphonic poem, rhapsody), as well as the use in modern practice of the genre definition "overture" without the author's specification "féerie" make it difficult to understand the semantic levels of the composition. It seems that it is the definition of "féerie" that indicates the main characteristics of the content – *exclusion from the ordinary context, the charm of fantasy and fiction*. The title "Shéhérazade"

---

[21] Ravel, M. Lettre à Florent Schmitt № 9 de 9.06.1899. Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens. Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.69.

[22] Ravel. Souvenirs de Manuel Rosenthal / recueillis par Marcel Marnat. Paris : Hazan, 1995. P.71.

[23] Marnat M. Maurice Ravel. P. 635.

suggests little to the listener, and what becomes important is what lies beyond the sphere of the purely musical. What the young composer was really thinking about can only be answered by studying the score of the overture, which should be given independent attention.

Conclusion

Already in his early composition, Ravel seeks to delineate the semantic space of his music through an appeal to an unconventional genre model. The definition of "Shéhérazade" as an overture de feérie indicates that the main meanings of the composition should not be sought in the musical portraits of the protagonist (Shéhérazade) or in the sound illustrations of the stories she tells. Actualizing a powerful layer of national culture represented by the theatrical feérie, Ravel emphasizes by genre definition the idea of creating *a new artistic world* in which the author's fantasies and his voice merge.

In none of his "Shéhérazades" (1899 and 1903) did the composer seek to portray an "authentic Orient." Ravel's individual vision of the Orient as the Other, as a space of freedom of the spirit, persisted throughout his life, until his last unrealized composition inspired by a trip to Baghdad (the opera "Morgiana"[24]).

The multidimensionality of the theatrical genre of feérie, which traditionally requires synthetic scenes, is "rolled up" in the "Shéhérazade" overture into **an orchestral space** that accommodates multi-level projections of the unfolding of extramusical meanings. This reveals the links between the first orchestral composition and the compositions of the following years – "Waltz" ("choreographic poem") and "Bolero" ("ballet for orchestra"). The unity of plastic and sound gesture, of sensual fantasies and deeply hidden reflections, will remain a distinctive characteristic of Maurice Ravel's thinking until the very last of his compositions.

REFERENCES

Bartlet, M., Elizabeth, C. *Opéra féerie.* Grove Music Online: website. Link: https://doi.org/10.1093/gmo/9781561592630.article.18674

Fauré, G. Lettre à Ernest Chaisson № 7 de 20.05.1899. *Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.68.

---

[24] Only 10 pages of sketches dating back to 1932 have been saved.

d'Indy, Vincent. Lettre à Maurice Ravel № 5 de 29.04.1899. *Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens.* Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.67.

d'Indy, Vincent. Lettre à Maurice Ravel № 6 de 8 ou 15.05.1899. *Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, P.67.

Gorceix, Paul. *De La Princesse Maleine à La Princesse Isabelle. Essai sur le théâtre de Maeterlinck.* Maurice Maeterlinck, Œuvres II : théâtre I, Bruxelles, Complexe, 1999.

Jankelevitch, V. *Ravel*. Paris: Seuil.1994.

Kaminsky, Peter. *Unmasking Ravel: New Perspectives on the Music*. University Rochester Press, 2011.

Marnat, M. *Maurice Ravel*. Paris: Fayard,1995.

Ravel, M. Lettre à Florent Schmitt № 9 de 9.06.1899. *Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, pp. 68-69.

Ravel, M. Mes souvenirs d'enfant paresseux. *Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, pp. 1443-1449.

Ravel Maurice*. Esquisse autobiographique. Maurice Ravel. L'intégrale – Correspondance (1895–1937) écrits et entretiens*. Sous la direction de Manuel Cornejo. Paris : Le Passeur, pp.1437-1441.

Ravel. Souvenirs de Manuel Rosenthal / recueillis par Marcel Marnat. Paris : Hazan, 1995. 206 p.

Roger, Nichols. *Ravel*. New Haven : Yale University Press, 2011.

Sironval Margaret. *L'image de Shéhérazade dans les éditions anglaises des Mille et Une Nuits au xixe siècle*. In : Rêver d'Orient, connaître l'Orient : Visions de l'Orient dans l'art et la littérature britanniques [en ligne]. Lyon : ENS Éditions, 2008.

Vandenborre, Katia. *Analyse comparative de la féerie chez Maeterlinck et Wyspiański. La Noce face au premier théâtre de Maeterlinck*, TRANS- [En línea], 8/ 2009. Link: http://journals.openedition.org/trans/348 (accessed: 24.04.2024).

BAI JUYI'S POETRY IN GYÖRGY KÓSA'S WORKS

KRISZTINA SINKA[1]

SUMMARY. The development of the art of song can be linked to German regions. The most intimate of musical genres, it was originally intended to be performed in front of a small audience. The songs were mainly written to poems by contemporary poets, which were read before the music was performed to make it easier to understand. Music on oriental themes appeared in European music from the early 20th century. The first major stage work was a love story set in Japan, which was in fact a 19th-century Italian opera (Giacomo Puccini: Madame Butterfly). Among many other artists, the Hungarian composer György Kósa (1897–1984) was inspired by the culture of the Far East. The poems of Bai Juyi, who lived in the Middle Tang period, reflect, besides social criticism, the all-encompassing happiness of eternal love and the tormenting loneliness arising from love's painful absence.

Keywords: Chinese songs, György Kósa, Bai Juyi's poetry, Sándor Weöres, performing arts, creative arts, singing voice, Stella Ferch

Introduction

According to relevant scholarly literature, the origins of the genre of the art song go back to the time of Mozart and Beethoven. However, the true development of the genre did not take place until the early 19th century, with the advent of Romanticism. Geographically, it is associated with German regions. The Romantic song genre was not originally intended for concert halls or large audiences, but for home music-making in front of a small audience. It is essentially an intimate genre. The song was also the embodiment of German national identity in German territories, but thanks to the creative work of Schubert and Schumann, its role and perception gradually changed.

---

[1] *Assistant professor, Institute of Music, University of Nyíregyháza (Zenei Intézet, Nyíregyházi Egyetem), 4400, Nyíregyháza, Sóstói út 31/b., Hungary. Email: sinka.krisztina@nye.hu*

Art songs were basically written to poems by contemporary poets. The composers set to music the works of Schiller, Goethe, Heine and Shakespeare as well as those of mediocre poets. In the reception, understanding and analysis of the songs, the primary concern is to understand and analyze the content, the text. During private recitals in the 19th century, it was common to read out the poem first on which the song was based.

In line with the revolutionary currents of the 19th century, nationalist themes as well as symbolism and naturalism can also be discerned. One of the secrets of the popularity of the art songs, regardless of the subject, was basically the simplicity and direct sincerity of the melodies.[2] Oriental themes, which are of primary importance for my thesis, appeared in music (i.e., European music literature) from the beginning of the 20th century, first in the highly popular opera *Madame Butterfly*, set in Nagasaki, Japan in 1906, and based on a late 19th-century narrative, but, in musical terms, it was actually 19th-century Italian music.

The scholarly research on the Far East only started in Europe around this time (in fact, historiography and archaeology dealing with ancient times were born at this time), so the verse translations on which the songs are based have only existed since the beginning of the 20th century.[3]

We first encounter the Chinese theme in Mahler's *Das Lied von der Erde* ('The Song of the Earth'), a song for orchestra accompaniment. The work was written to poems selected from Hans Bethge's book of poems *Die chinesische Flöte* ('The Chinese Flute'). The original poems are European adaptations of Chinese classics, but they faithfully reflect the concepts of Chinese culture regarding earthly life: the unity of suffering and happiness.[4]

Art songs have been performed with piano accompaniment since the appearance of the genre. Initially, the role of the piano was subordinate. Schubert marked the beginning of a change in which the piano became an equal partner with the singer: it played an independent part, representing the state of mind and the atmosphere of the work in the preludes and postludes as well as during the work. Schumann continued along the same path (although his piano parts were more complex), while Hugo Wolf's songwriting brought a more significant change: in addition to the text, he also intended the piano to have its own message. The piano in his case already comments on the song. (In the Chinese works of György Kósa, this is the typical role of the instrument.) This tendency later led to the appearance of songs with orchestral accompaniment in the second half of the 19th century, which eventually paved the way for the performance of songs in concert halls.

---

2   Dobák Pál. *A romantikus zene története. (The History of Romantic Music.)* Nemzeti Tankönyvkiadó, Budapest,1999, pp. 7-8.
3   Ibid.
4   Ibid, pp. 157-160.

Bai Juyi's Poetry

Bai Juyi was the best-known poet of the Middle Tang period (8th–9th centuries). He came from a poor but educated family. Thus, the popularity of his later critical works, which became so typical, was due to his ability to portray the economic, social and political problems of the Chinese people in a credible way. The main *secret of his popularity* was *his simplicity and deep humanity*. He also introduced *new themes* into Chinese poetry: family poetry and *love*. *His basic concept* was that literary works should be in *tune with reality.*[5]

In the interpretation of his poems, the title is a fundamental *starting point*: it often describes the circumstances and aspects of the work, but the possible prefaces to the poems also help to understand these aspects. The majority of the more than 2,800 poems that have survived are well dated, although the author of his English biography, Arthur Waley, notes that there may be a difference of one or two years.[6]

Bai Juyi's *early poems* were not yet dominated by a critical tone, *nor was his early career characterized by happy poems*. *One recurring theme* (also in later poems) is *separation*. These poems describe a life event (separation from siblings, later from friends) and a typical feature of them is that they were written later than the actual time of separation.[7] The lyrical demand of the period was for a *new poem*, the *jintishi*. He also mastered this poetic form and cultivated it to a high level. In essence, the rhythm of the poems is determined by the regular alternation of words with a "smooth", level tone (píng) and "deflected" (zè) musical tone. The number of syllables remained between five and seven, in keeping with earlier traditions. Bai Juyi *was a great master of the famous Chinese short poems,* quatrains, the four-line poem, each of which *captured a mood.*[8] In addition to the critical tone of the period,[9] he also adopted one of its distinctive *poetic roles and a sense of life*: this was a *retreat* from politics and the imperial court. However, he did not live as a hermit, since *action* remained present in his life (helping with the tasks of the governor or the building of dams). This was greatly influenced by his two exiles (around 814, 820),

---

[5] L. Ejdlin. *Po Csü-ji in. Po Csü-ji versei*, fordította: Weöres Sándor (*Poems by Bai Juyi*, translated by Sándor Weöres), Szépirodalmi Kiadó, Budapest. 1952. 12. o.

[6] Arthur Waley. *The Life and Times of Po Chü-i,* New York: Macmillan Company, 1949., In several editions, based on the Foreword.

[7] Ibid, Chapter I.

[8] Tőkei Ferenc - Miklós Pál. *A kínai irodalom rövid története (Short History of Chinese Literature),* Gondolat Kiadó, Bp., 1960. 89-114. o.

[9] The depiction of the misery of the peasantry and the luxury of the palace. These themes were accepted and supported in Hungary regardless of the friendship between communist Hungary and China during the Rákosi era, so they could be translated and published. And for the translator Sándor Weöres, the work provided a livelihood for him during his period of neglect.

which was the result of his critical writing. Thus, the *themes of wandering and hermit life* surface in his poems. This attitude was also reinforced by the change in his world view: from Confucianism, based on Chinese universalism, he arrived at Taoism and then to Chinese Chan Buddhism. In the preface to his book, the English biographer Arthur Waley states that Bai Juyi's poems cannot be interpreted without the knowledge of Chinese Buddhism (a branch of Buddhism) and that, to understand the poems (including Kósa's works), it is essential to have a knowledge of these.[10]

All three basic Chinese religious and philosophical trends have an inherent sense of continuous movement and a bipolar worldview (Yin and Yang and the pairs of opposites based on them). The fundamental distinction lies in human behavior: while Confucianism emphasizes active action, Taoism advocates inaction (*wu-wei*). *Wu-wei* does not mean complete passivity, but natural, non-violent behavior. To achieve this, *one must* first *become* thoroughly *acquainted with nature*, which includes *contemplation and living in the moment*. This is the way to finally reach and dissolve into the *dao*, which puts an end to this constant movement. Contemplation, *the love of nature*, the admiration and enjoyment of it, and constant change are also found in Buddhism, which has become strong and dominant in China along with Taoism. There are, however, limitations to getting to know these schools fully: first, the doctrines were largely recorded later (hence, they are not precise), secondly there are overlaps (some concepts appear in other schools of thought with some different nuances) and, finally, because of the secrecy and mysteriousness that is a fundamental feature of Eastern culture.

Overall

In a conversation conducted in 1980, György Kósa highlights his songs based on Bai Juyi's poems: we should not speak of two series of songs, but of a comprehensive cycle of songs written in 1954 and 1955, covering several genres. According to the author, "my second wife, Stella Kósa, discovered the beautiful volume of Bai Juyi, translated by Sándor Weöres, in the Rózsavölgyi shop.[11] She brought it home and we both enjoyed reading the wonderful poems. That is how I came into contact with China."[12]

---

[10] Arthur Waley. *The Life and Times of Po Chü-i,* New York: Macmillan Company, 1949., In several editions, based on the Foreword.

[11] *Po Csü-ji versei (Poems by Bai Juyi),* fordította (translated by): Weöres Sándor, Nyersfordítás és a jegyzeteket írta (Raw translation and notes by): Csongor Barnabás, Szépirodalmi Kiadó, Budapest. 1952.

[12] Bieliczkyné Buzás Éva. *Találkozásom Kósa Györggyel (My Encounter With György Kósa)* (1980. 05. 07.), Bieliczkyné Buzás Éva: *Emlékezzünk Kósa György zeneszerzőre (Remembering Composer György Kósa),* 2020. 06. 15. https://xn--hajdtnc-lwa7t.hu/emlekezzunk-kosa-gyorgy-zeneszerzore/ Last accessed: 2022. 07. 01.

The first two of Kósa settings to music of Bai Juyi are song cycles. A series of six songs, entitled *Kínai dalok* (*Chinese Songs*), was written in 1954, and was dedicated to Stella: "To Stella, the inspirer and unforgettable performer of these songs, with eternal love."[13] The work was presented by the composer with Stella, but due to Stella's death in January 1955, her friends Judit Sándor and Endre Rösler collaborated on the recording.

György Kósa continued to work on the Bai Juyi's poems in 1954: he wrote a sequel to the songs. This series of nine smaller works was written for baritone. It was recorded in 1958, performed by Rezső Feleki. Kósa wrote and premiered the *Bai Juyi Choral Suite*, which is the setting of five more songs for mixed choir, in 1955. The final piece in the series of poems by the Chinese poet became a full-length ballet. In it, he adapted the poem *Ének az örök bánatról* (*Song of Everlasting Sorrow*), with the help of translator Sándor Weöres. The original work, written when the poet was only 15, is one of the most famous works of Chinese poetry. Its theme is the great love, a rarity in Chinese literature. It depicts the tragic relationship between Emperor Xuanzong and his consort, Yang Guifei: Eventually, the consort dies but the emperor can summon her with the help of a Taoist sorcerer.[14] György Kósa turned to this poem in 1955 following a private tragedy. On 26 January 1955, he lost his wife, Stella.[15] Out of the settings of Bai Juyi's poems by Kósa, only two are centered around the theme of love: the first (*We Will Always Think of Each Other*) and the last one (*Song of Everlasting Sorrow*).

György Kósa: Chinese Songs I.

The first series (6 songs) were written in March 1954. Published by Zeneműkiadó in 1955, the songs were performed by György Kósa and Stella Ferch.[16] The second series (9 songs) was completed in October 1954 and was published in 1958. It was premiered by Rezső Feleki and György Kósa.[17]

---

[13] Kósa György. *Kínai dalok (Chinese Songs),* Editio Musica Budapest, 1955. Z 1891.

[14] *Po Csü-ji versei (Poems by Bai Juyi),* fordította (translated by): Weöres Sándor, Nyersfordítás és a jegyzeteket írta (Raw translation and notes by): Csongor Barnabás, Szépirodalmi Kiadó, Budapest. 1952. pp. 122-123.

[15] Dalos Anna: *Pályakép (Career Path)* in: *Kósa György* (ed. Berlász Melinda), Akkord Kiadó, Bp. 2003. p. 36.

[16] According to the personally provided information of Gábor Kósa, György Kósa's son, the first cycle originally included only four songs (*We Will Always Think of Each Other*, *I Am Looking for the Spring*, *Parting by the South Bay*, *Wandering with the Moon*), and it was only a short time later that the composer added *Winter Night* and *Spasm-tree*.

[17] *Kósa György zeneműveinek jegyzéke (A List of Compositions by György Kósa),* compiled by: Dalos Anna. in: *Kósa György* (ed. Berlász Melinda), Akkord Kiadó, Bp. 2003. p. 186.

The following analyses are primarily derived from the performer's approach, rather than from a musicological perspective or in any detail.

The first series contains six songs:

1. We Will Always Think of Each Other (Song of a Young Girl)
2. Winter Night
3. I Am Looking for the Spring
4. Parting by the South Bay
5. Spasm-tree
6. Wandering with the Moon

1. We Will Always Think of Each Other (Song of a Young Girl)

Origins, literary references:

The poem is based on the Yin-Yang binarity of Universalism and Taoism and on the idea of continuous movement in the world. The negative side, the cold, is assigned to the West, personifying the frost as a symbol of cold weather. The East is the positive side, the warm one: full of life. The two sides are also characterized by the constant movement of the protagonist, which is sacred in nature: "ten times to thee/I swing/to thee I turn". This is expressed here in the celestial meeting of man and woman, which Sándor Weöres translates as the number ten (the eternal duality and source of movement in Chinese culture and religious symbolism).[18] In the interpretation of the third quatrain (especially considering István Szerdahelyi's translation),[19] the separation of the two characters by the bridge or river can be both physically real and a spiritual image. This is again reinforced by Sándor Weöres with a cosmological symbol: the number seven,[20] which was present in China in the time of Bai Juyi, as a result of an Indian influence (together with Buddhism): the seven-year period marks a stage of spiritual development in this conception. The bridge can also be symbolic: it is located at the boundary between the earth and the sky, separating them. From the point of view of the poem, the girl must grow up inwardly to her love, then they can be together and happy.

In Weöres's translation, this process is described in the fourth quatrain, where the girl is represented by the climbing plant (Convolvulus), that reaches the sky by climbing the tree and their relationship can become fulfilled and perfect. The latter is reinforced by two symbols of happiness and perfection: the deer and the pine tree. From the point of view of Taoist philosophy, it can

---

[18] https://regi.tankonyvtar.hu/hu/tartalom/tkt/szimbolumtar/ch02.html#t%C3%ADz
Last accessed: 2022. 07. 01.

[19] https://terebess.hu/keletkultinfo/pocsuji.html Last accessed: 2022. 07. 01.

[20] https://regi.tankonyvtar.hu/hu/tartalom/tkt/szimbolumtar/ch02.html#t%C3%ADz   Last accessed: 2022. 07. 01.

be taken as a general formulation (bearing in mind the multiple interpretations of such texts) representing the fundamental goal of life: to achieve *Dao*, where the two parts (Yin/female and Yang/male) become one again.

2. Winter Night

Origins, literary references:

More biographical data are available here, compared to the previous poem on the creation of this work, written in 813. In Bai Juyi's life, the early 810s marked a series of unfortunate events: his mother died in 811, and the usual three years of mourning were now accompanied by deep depression, according to his biographer. This was coupled by the disruption of his career: he was critical of the court and was forced into exile. The poem gives an insight into the feeling of this period. It is essentially about loneliness and solitude. The author senses and describes in detail how the outside world disappears for him (friends and family disappear). His own world exists now only for him (made even darker by the frozen winter). He is so confined that he can hear the "noise" of snow falling ("tsek, tsek"). In this microcosm, not only the sense of loneliness and ageing are revealed; among them are the great questions of existence. It is the transience known from Buddhist teachings that the poem highlights. From the point of view of religious history, the subject of transience is fundamentally linked to Buddhism.[21] The formulation of transience is confirmed by the fact that Bai Juyi was already familiar with the Indian religious trend at this time. Similarly, the wandering and hermitage of this period can be linked to Buddhism and the Buddhist way of life/tradition. The poem describes these emotional moments. The work ends with a double affirmation: Bai Juyi gives a sense of this time by marking the exact year and the day.

3. I Am Looking for the Spring

Origins, literary references:

The content analysis of this undated poem is also helped by the knowledge of Bai Juyi's life, besides Taoism and Zen Buddhism. In China, Buddhism gained ground alongside Taoism. The practical reason for this was that their tenets coincide on many points. These include wandering, meditation and contemplation. In Zen Buddhism, the love of nature is more important than in Taoism. Zen Buddhist does not only consider contemplation of nature important

---

[21] Hamar Imre: *A kínai buddhizmus története (The History of Chinese Buddhism),* ELTE Kelet-ázsiai Tanszék – Balassi Kiadó, 2004. p. 117.

but also getting immersed and becoming one with nature.[22] Bai Juyi was introduced to this movement in the early 800s, and as an eminent disciple of Master Chan, he became part of the life of nature, and with it, vignettes such as the poem "*I Am Looking for the Spring*" appeared in his poetry. The poem has no "plot", and it is only a momentary impression.

In the volume published by Barnabás Csongor and Sándor Weöres, the work is divided into two parts. The first part is the first two stanzas, set to music by György Kósa (and, incidentally, completed again), which describe the experience of the moment. Then, separated by a caesura, we find a third stanza, which describes the thoughts that arise in the probably ageing poet: he would like to stay young as long as possible.

> I seem to be getting old. Desires have forsaken me.
> But even so Spring fills me with ample delight.
> I am hanging around anyone whom I suspect has a flower,
> I do not care if he is a relative or a stranger, poor or rich."[23]

Omitting the verse in the song does not change the layers of meaning in the poem. Bai Juyi was described as having gone grey quite fast, so he was preoccupied by aging quite early. Ageing was considered a natural part of life by the Chinese and Indians alike and was not thought of negatively.

4. Parting at the South Bay

Origins, literary references:
The poem, written around 825, does not deal with a Taoist or Zen Buddhist theme, but with another popular topic of medieval Chinese poetry: farewell. A characteristic feature of poems on this theme is that they were not written when the actual farewell took place, but later. This was particularly popular during the civil war period, but it persisted in Chinese poetry later.

The poetic form is also the characteristic form of Bai Juyi's poems: his four-line poems reflecting a mood are unique in Chinese poetry and were later imitated by other artists.[24] Bai Juyi's term as governor of Hangzhou ended in 824, when he was given control of the city of Suzhou. The city was located on

---

[22] Hamar Imre: *A kínai buddhizmus története (The History of Chinese Buddhism),* ELTE Kelet-ázsiai Tanszék – Balassi Kiadó, 2004. pp. 61., 107., and 125.

[23] *Po Csü-ji versei (Poems by Bai Juyi),* fordította (translated by): Weöres Sándor, Nyersfordítás és a jegyzeteket írta (Raw translation and notes by): Csongor Barnabás, Szépirodalmi Kiadó, Budapest. 1952., p. 74.

[24] Tőkei Ferenc - Miklós Pál: *A kínai irodalom rövid története (The Brief History of Chinese Literature),* Gondolat Kiadó, Bp., 1960. p. 114.

the lower part of the River Yangtze and Lake Taihu. It is in this context that the work and its expressive message, the pain of separation, must be placed.

5. Spasm-tree

Origins, literary references:

The title of the undated poem is a symbol of Taoist thought. A spasm tree is a gnarled tree that is completely useless, a symbol of individual freedom. This work is an expression of Bai Juyi's attitude: he serves neither the emperor nor lesser lords. It is a lyrical formulation of *wu-wei* ("inaction"), a social engagement.

6. Wandering with the Moon

Origins, literary references:

The poem on which the final work of the first series of songs is based can be placed precisely in the life of Bai Juyi: it was written in 818. This was the end of his exile at the time of the *Winter Night*, after which he was recalled to the capital (819). Thus, the work is partly biographical, but the wanderings were also an important part of his then well-established Buddhist knowledge.

REFERENCES

Schönberg, Arnold. *A zeneszerzés alapjai (Fundamentals of Musical Composition)*, EMB, Budapest, 2014.

Bánky, József. *Rendhagyó zongora szakmódszertan (Unconventional piano methodology)*, University of Pécs, Faculty of Arts, Institute of Music, 2019.

Berlász, Melinda (ed.). *Kósa György*, Akkord Publishing House, Budapest, 2003.

Bieliczkyné Buzás, Éva. *Találkozásom Kósa Györggyel (1980. május 07.) (My Encounter with György Kósa (07 May 1980))*

Bieliczkyné Buzás, Éva. *Emlékezzünk Kósa György zeneszerzőre (Remembering Composer György Kósa) 15 June 2020*, https://xn--hajdtnc-lwa7t.hu/emlekezzunk-kosa-gyorgy-zeneszerzore/ Last accessed on 2022. 07. 01.

Breuer, János. *Ahol a zeneelmélet csődöt mond (Where Music Theory Fails)*, Parlando, No 4., 1960, 10-11.

Csibra, Zsuzsanna. *Klasszikus kínai költészet (Classical Chinese Poetry)*, Pázmány Péter Katolikus Egyetem (Pázmány Péter Catholic University) Bölcsészet- és Társadalomtudományi Kar, Akadémiai Kiadó, 2018, https://mersz.hu/dokumentum/m382kkk__4/ Last accessed on: 2022. 07. 01.

Csörgő, Zoltán. *A buddhista szimbólumok világa, A Tan Kapuja Buddhista Egyház (The World of Buddhist Symbols, The Tan Gate Buddhist Church)*, 2018.

Dobák, Pál. *A romantikus zene története (The History of Romanticist Music)*. Nemzeti Tankönyvkiadó, Budapest, 1999.

Fitzgerald, Patrick. *Az ősi Kína, Múlt születése (Ancient China, The Birth of the Past)*, Helikon, Budapest, 1989.

Földes, Imre. *Hangrendszerek és hangsorok a 20. század zenéjében (Tonal Systems and Scales in 20th Century Music).* http://www.foldesimre.hu/oldal.asp?id=33 Last accessed on: 2022. 07. 01.

Frank, Oszkár. *Hangzó zeneelmélet II. (Vocal Music Theory II.)*, Főnix Zeneműhely, Budapest, 2015.

Hamar, Imre. *A kínai buddhizmus története (The History of Chinese Budhism)*, ELTE East-Asian Studies Department, Balassi Publishing House, 2004.

Horváth, Zsolt. *Különféle tonális rendszerek és jelenségek a 19. és 20. században (Different Tonal Systems and Phenomena in the 19th and 20th Centuries),* https://music.unideb.hu/hu/kulonfele-tonalis-rendszerek-es-jelensegek-19-es-20-szazadban. Last accessed on: 2022. 07. 01.

Kwei Chen. "Po Chu-i: People's Poet," in China Reconstructs, Vol. 4, July/August, 1953, 31-5. https://www.enotes.com/topics/po-chu/critical-essays/criticism, Last accessed on: 2022. 07. 01.

The poems of Po Csü-i, translated by: Sándor Weöres, Rough Translation and notes by Barnabás Csongor (1952) Szépirodalmi Kiadó, Budapest.

Po Csü-i. https://terebess.hu/keletkultinfo/pocsuji.html Last accessed on: 2022. 07. 01.

Romsics, Ignác. *Magyarország története a XX.században (The History of 20th Century Hungary)*, Ed. Osiris, Budapest, 2001.

Stachó, László. *A zenei képesség és az előadóművészi kiválóság (Musical ability and excellence as a performer)*, in *Parlando*, https://www.parlando.hu/2014/2014-1/2014-1-02-Stacho2.htm#_edn2 Last accessed on 2022. 07. 01.

Strobel Heinrich. *Paul Hindemith*, Mainz, B. Schott's Söhne, 1948.

Szekeres, József (ed.). *Az ismeretlen Sztanyiszlavszkij (The Unknown Stanislavsky)*, Színháztudományi Intézet Budapest, 1960.

Tőkei, Ferenc – Miklós, Pál. *A kínai irodalom rövid története (Short History of Chinese Literature)*, Gondolat Kiadó, Budapest, 1960.

Turcsányi, Emil. *Mit jelent a bitonalitás? (What Does Bitonality Mean?)*. Parlando, 1964/2.

Zsoldos, Péter. „Kósa György", in: *Muzsika (Music)*, 1972, XV., 4.

A LARGE POLYPHONIC CYCLE IN THE PIANO WORKS OF UKRAINIAN COMPOSERS OF THE TWENTIETH AND EARLY TWENTY-FIRST CENTURIES: THE ISSUE OF INTEGRITY

IRYNA KOKHANYK[1] , SVITLANA POSTOVOITOVA[2]

SUMMARY. The relevance of this topic is related to the need to comprehend the processes of revival of the genre of the large polyphonic cycle in the musical art of the twentieth and early twenty-first centuries, where it acquires a high conceptual capacity. Its main direction of development, while preserving the compositional framework and semantic invariant of the structure, is defined as individualization through innovation, which finds expression in individual author's concepts of cycles. The research is aimed at studying the specifics of the compositional and dramaturgical integrity of a large polyphonic cycle, maximizing the coverage of the internal processes of its formation at different levels. The concept of a large polyphonic cycle, which is revealed as a compositional and dramatic integrity, is considered on the basis of piano works by Ukrainian composers of the twentieth and early twenty-first centuries (Vsevolod Zaderatsky, Alemdar Karamanov, Valentyn Bibik, Ihor Pyaskovsky, and Boryslav Stronko).

Keywords: concept of a large polyphonic cycle, compositional and dramatic integrity, contemporary Ukrainian instrumental music, composer's style.

Introduction. In the music of the twentieth century, the genres of past eras are developing and gaining new life, among which a special place belongs to polyphonic genres. The revival of the genre of a large polyphonic cycle dates back to the middle of the twentieth century – "Ludus tonalis" by

[1] *Ukrainian National Tchaikovsky Academy of Music, Horodetskogo St., 1-3/11, Kyiv, 01001, Ukraine, PhD, professor, chief of the Theory of Music Department. ORCID ID: https://orcid.org/0000-0002-8801-7549 E-mail: kin957@ukr.net*
[2] *Ukrainian National Tchaikovsky Academy of Music, Horodetskogo St., 1-3/11, Kyiv, 01001, PhD, Lecturer of the Theory of Music Department.* ORCID ID: https://orcid.org/0000-0001-7131-2341 *E-mail: musikendsv@ukr.net*

Paul Hindemith (1942), "24 Preludes and Fugues" by Dmitry Shostakovich (1951). For a long time, the monumental cycle "24 Preludes and Fugues" by Vsevolod Zaderatsky, composed in 1937-1939, remained unknown. Since the middle of the twentieth century, the large polyphonic cycle has continued to develop in the work of composers of various national schools, including the Ukrainian one. Among the most famous polyphonic cycles in Ukraine in the second half of the twentieth and early twenty-first centuries, we should mention the works of Serhiy Pavlyuchenko (1959), Alemdar Karamanov (1964), Yuriy Shchurovsky (1971), Valentyn Bibik (1973), and Lev Sokovnin (1975-1976), Yevhen Yutsevych (1976), Valentyn Ivanov (1976-1979), Petro Ladyzhensky (1979), Oleksandr Yakovchuk (1982-1983), Myroslav Skoryk (1989), Ihor Haidenko (1989), Gulshen Mambetova (2003), Boryslav Stronko (2003), Ihor Pyaskovskyi (2003), Andriy Zimenko (2009), and many other Ukrainian authors.

The works differ in scale, compositional techniques, level of complexity, and purpose, but they are undoubtedly an important part of the cultural heritage of the modern era. The need to fully incorporate large polyphonic cycles into artistic and performance practice actualizes the need to see each of them as a holistic phenomenon.

Method. The methodological framework is conditioned by the originality of the musical material of the study and is based on the interaction of various scientific approaches: *analytical*, which is realized through genre and style methods; s*tructural and functional; phenomenological; comparative* and *systemic* (which made it possible to combine numerous musical elements and generalize analytical observations on the process of forming the integrity of a large polyphonic cycle as a multilevel object).

Results and Discussion. The results of the study. It is known that the great polyphonic cycle, which was formed and reached perfection in the work of J. S. Bach, was to demonstrate two leading creative ideas. Thus, the composer created the "Well-Tempered Clavier" wishing to introduce into artistic practice the ability to use all the keys of the tempo system and illustrate polyphonic skill in all its diversity. In "The Art of the Fugue" and "The Musical Offering", polyphonic work with thematic material and the means of its transformation are in the foreground. That is, the baroque cycles were dominated by trends that determined the constructive and structural component of the work. In the case of the "Well-Tempered Clavier", this made it possible to perform separate pairs of preludes and fugues.

In contemporary cycles, both trends have been preserved, but the purpose of creating such compositions has changed. In the twentieth century, a large polyphonic cycle is marked by a high conceptual capacity. This makes

it possible to define it as a *genre of polyphonic music, which is a multilevel system in which, on the basis of multiple functional and semantic connections, all structural and intonational elements are combined into a compositional and dramatic integrity and realize a large-scale individual composer's intention.*

In the twentieth century, the cycle was significantly transformed and complicated: numerous internal connections emerged, the latest compositional techniques penetrated the musical fabric, and the dramatic component was activated both at the level of the whole and within small cycles (prelude-fugue) and their interaction with each other. Therefore, understanding, performing and perceiving the cycle as a whole, in which the author's concept is consistently revealed, faces significant problems. The way to overcome them, in our opinion, lies primarily through the study of the compositional and dramatic components, which determine the specifics of the composer's idea in general, and make it possible to present a holistic view of the great artistic work.

In the study of a large polyphonic cycle, the interpretive theory of Ukrainian musicologist Viktor Moskalenko, which covers all stages of a musical work's existence - from the emergence of an artistic idea to its realization in composer and performer texts and audience perception - seems to be productive. This theory offers a way of revealing the mechanism of musical interpretation, which can be used as an analytical tool and includes the following stages[3]:

- reconstruction of the composer's intention;

- comprehension of the musical idea of the work (compositional, dramatic and semantic);

- tracing the embodiment of the composer's intention and musical idea in the dynamics of musical events at all levels of the cycle's integrity.

In accordance with this theory, we have formed an algorithm for analyzing a large polyphonic cycle, which we have used in this work. It represents a movement in the opposite direction - from a comprehensive study of thematism to a vision of the cycle as a whole:

1) at the level of thematism:

- to identify the main parameters of a polyphonic theme and to characterize them;

- to trace the path of realization of the theme through its transformation;

- analyze the interaction of the theme with other constituent elements of the fugue (response, counterpoint, interlude, stretto);

2) to determine the peculiarities of the composition and form of the fugue, to study the figurative and dramatic development;

3) to identify the existence of a connection within a small polyphonic cycle (intonational, metrical, harmonic) and the type of functional connection between the prelude and the fugue;

---

[3] Moskalenko, Viktor. *Lectures on musical interpretation*. Kyiv, 2013, pp. 166-196.

4) to consider the interaction of preludes and fugues within the framework of the interaction of small polyphonic cycles in the musical whole of a large cycle;

5) to identify the compositional and dramatic ideas that determine the integrity of the cycle.

This algorithm was tested in a detailed analysis of five large-scale piano cycles by Ukrainian composers: "24 Preludes and Fugues" by Vsevolod Zaderatsky (1937-1939); "15 Concert Fugues" by Alemdar Karamanov (1964); "34 Preludes and Fugues" by Valentyn Bibik (1973-1978); "Two Polyphonic Cycles" by Ihor Pyaskovsky (published in 2016); "Modal Preludes and Fugues *in C*" by Boryslav Stronko (2003 - ...). In this article, it is proposed to consider the highest levels of integrity formation - *the composer's intention, compositional* and *dramaturgical idea*.

Vsevolod Zaderatsky's "24 Preludes and Fugues": a large-scale embodiment of the concept of the indestructibility of the human spirit

The composer's idea. The cycle was composed during the composer's imprisonment in SEVOSTLAZ, one of the most brutal labor camps in the Magadan region. Analogies arise with works by composers who continued to write music even in prison: the famous Quartet for the End of Time (1940-1941) by Olivier Messiaen or the unfinished Nonet by the Czech composer Rudolf Karel (1945). Vsevolod Zaderatsky's cycle was recorded without using an instrument, on telegraph forms and torn sheets. Most of the preludes and fugues were not even edited for publication and have retained their original authenticity.

Compositional idea. Here the idea of arranging small cycles in a quintuple circle using parallel keys comes to the fore.

A dramaturgical idea. The heavy atmosphere of torment and suffering was given a specific figurative realization in the cycle. In general, all the preludes and fugues can be divided into two spheres: illusory, where the composer "escapes" from reality (in terms of style, an appeal to Romanticism and Impressionism), and realistic. The figurative development is based on a contrasting comparison of small cycles.

Increasing dramatization is manifested at different levels of the cycle:
- tonal (through the leveling of the key in the major preludes);
- scale (major fugues become smaller in volume than minor ones);
- compositional (dramatic tension is revealed in the process of gradual interaction within the mini-cycle and integration of prelude and fugue at the level of composition and form).

At the level of interaction between them, the preludes and fugues are either contrasted (Nr. 7, 10, 13, 19) or coexist on the principle of complementarity (Nr. 5, 6, 21). Fugues of a decisive, active character are often preceded by preludes that embody the sphere of rapid movement (Nr. 3, 12) or have a tense and dramatic character.

In the intonational aspect, preludes and fugues can either be based on different thematic material or be interconnected: they develop the same intonations or realize similar ideas.

In most cases, the prelude and fugue are separate from each other and have their own complete forms. However, the further the cycle develops in terms of imagery, the more contrasting the preludes and fugues become with each other, the deeper their interconnection at the level of composition and form. Already in the second half of the cycle, emotional tension and figurative contrast move from the plane of comparison to thematic interaction.

"15 Concert Fugues" by Alemdar Karamanov: on the Edge of Tradition and Creative Radicalism

In the works of the early 1960s, the composer of Crimean Tatar origin Alemdar Karamanov appears as an artist of radical and innovative orientation: he was called "the head of conservative modernists", and his idols at that time were Krzysztof Penderecki, Luigi Nono, and Yannis Xenakis. The works of the avant-garde period include: all four "Musiks" (for cello, violin, two for piano), the triptych for piano "Prologue, Thought, Epilogue", the Third String Quartet, the Second Violin Concerto, and the Tenth Symphony. Unfortunately, avant-garde music was officially condemned even during the "thaw" in the Soviet Union, and concert halls closed their doors to Karamanov's works.

The composer's intention. The cycle "15 Concert Fugues" (1964) is the last work of the avant-garde period, in which the composer tried to combine the specifics of avant-garde techniques with the strict regulations of the fugue. The composer comments on the history of the cycle as follows: "At the end of my postgraduate studies, in 1964, I completed a cycle of Nineteen Concert Piano Fugues. This work completely absorbed me, I literally dissolved in the music. I put so much fiery passion and perfection into my work that some of the fugues are considered unrealizable both then and now, they are so complex in terms of musical technique"[4].

Prior to its publication in 1984, the cycle included four more fugues, including a double eight-voice fugue in A-dur, a twelve-voice fugue in fis-moll, two triple fugues, and five preludes, which formed a transformed version of Bach's "19+5" structure in "24".

---

[4] Stadnichenko, Vladimir. "The Gospel of Karamanov". *Zerkalo nedeli*. Kyiv, 20-28.01.2000.

Compositional idea. The logic of the tonal system is subordinated to the idea of closeness, chromatic filling of all sound pitches in the volume of an octave (C-dur, c-moll, Des-dur, D-dur, Es-dur, E-dur, e-moll, f-moll, Fis-dur, G-dur, gis-moll, a-moll, B-dur, b-moll, H-dur). Despite the fact that the composer indicates the key and its key signature, it is impossible to speak of a variant of the major-minor key system with a definition of functionality. The interpretation of tonality in fugues is very specific: the absence of key signs, leveling of the key slope, and the use of all twelve tones, often serially organized, makes it possible to speak of a weakening or lack of centralization, which in turn leads to significant transformations at all levels of the fugue.

Due to the lack of parts that remain in the manuscripts, it is quite difficult to recreate a clear compositional and dramatic picture of the cycle (and its complete reconstruction is almost impossible), because the missing fugues and preludes, judging by their intent, were very large-scale, complex, and could form culminating zones.

But given the fact that the published "15 Concert Fugues" preserved the specific features of the composer's idea and the main principle of building a polyphonic cycle, the work can be considered from the standpoint of integrity. This was confirmed by the composer himself. The main factor of cyclization is the composer's desire to impress the listener, which shifts the emphasis to the avant-garde musical language and concert style of the piano.

A dramaturgical idea. The cycle includes fugues for two to six voices. The use of a large number of voices in a fugue significantly densifies the polyphonic texture and makes voice management extremely difficult. For some fugues, given the peculiarities of polyphonic themes and voicing, it is necessary to use even two pianos. The cycle also includes two fugues written for piano and organ. Alemdar Karamanov's fugues are enriched with complex textural techniques, the use of dynamics from *ppp* to *fffff*, a specific metrical organization and rhythmic accentuation, which in some cases allowed the piano to be interpreted as a percussion instrument. As the author himself put it, "this work completely absorbed me, I literally dissolved in the music. I put so much fiery passion and devilish perfection into my work that some of the fugues are considered impossible to perform both then and now"[5].

The general atmosphere of the cycle is formed mainly by dissonant sounds. The two fugues with organ (№ 4 and 6) are particularly acute, contrasting harmonious images (light major, harmonically transparent chorales) with disharmonious ones, which are formed in the fugues due to irregular

---

[5] Miroshnychenko, Svitlana. "Ahead of Time: "15 Concert Fugues" by A. Karamanov". *Musical art and culture: Scientific Bulletin of the Odesa State Music Academy named after A. V. Nezhdanova*. Odesa, 2009, Vol. 10, p. 166.

rhythm, fortissimo, and sharp interval jumps in the intonation line. A depressed emotional state prevails in the specific intonation of fugues Nr. 2 and 8. In the general dramaturgical plan, two culminating fugues stand out - № 8 and 14, which perform different functions. Thus, Fugue № 8 becomes the compositional center. As the composer himself noted, its theme resembles Christ's exclamation "My God, my God! Why have you forsaken me?" (Matthew 25:46). And the final two fugues of the cycle become the quintessence of tragedy.

The Innovation of the Compositional and Dramatic Concept of "34 Preludes and Fugues" by Valentyn Bibik: From Philosophical Idea to Sound Realization

All researchers of Valentyn Bibik's music emphasize that the two main features of his compositional method and individual style - symphonicity and polyphonic thinking - in all genres of his work are associated with the embodiment of the philosophical and spiritual concept of human Being. Polyphony permeates his symphonies, chamber works, and choral compositions, but it is most concentrated in the polyphonic genres, where the principles of the composer's polyphonic writing were formed and honed[6].

The composer's idea. The author's program titles of each of the three notebooks of the cycle – "Reflection", "Tension" and "Enlightenment" - outline the development of the work's integral dramatic line. Vsevolod Zaderatsky aptly characterizes the figurative features of these notebooks: "In the first part, there is indeed a lot of philosophical self-absorption, contemplation directed "outward" and "inward". In the second part, there are more effective, energetic images, dramatic concentration, and creative tension. The third part can be understood as a certain transformation of the images of the first part, presented in lighter and softer sounds. In general, the cycle of Valentyn Bibik is perceived as a detailed story of the contemporary artist about time and man, a story that leads to images of enlightened and relatively peaceful due to intense reflections, dramatic and tragic feelings, due to explosions of effective energy and clots of culminating boils"[7].

Compositional idea. Starting with the works of J. S. Bach, the ladotonal principle is constructive in building a large polyphonic cycle. Valentyn Bibik proposes an innovative variant: the preludes and fugues of the first notebook

---

[6] In 1978, Valentyn Bibik completed the polyphonic cycle "34 Preludes and Fugues for Piano", Op. 16, on which he began working in 1973. This work was a continuation of his work in the polyphonic genre: In 1968, he composed the cycle "24 Preludes and Fugues for Piano" Op. 2, and in 1970 - two preludes and fugues for piano Op. 7.

[7] Zaderatsky, Vsevolod. Preface to the edition: *Bybik, Valentin. "34 Preludes and Fugues" for piano, op. 16*. Kyiv, Musical Ukraine, 1982, Vol. 1, pp. 3-6.

(Nr. 1-14) are placed in the white-key row from C, and then two pieces on each key (major and minor). The mini-cycles of the second (Nr. 15-24) and third (Nr. 25-34) workbooks are arranged on the basis of black keys: ten sharp and ten flat keys, two for each key (major and minor). This scheme determines the number of parts: 14 + 10 + 10 = 34. The tonal concept appears to be only a logical construct, and the harmonic organization of each individual prelude and fugue goes far beyond the presentation of a particular key and has its own individualized system.

A dramaturgical idea. The first and last mini-cycles are perceived as prelude and postlude. The final mini-movement is of particular importance, as it is the largest in volume. The work can be seen as a musical offering to Dmitry Shostakovich, caused by the author's personal affection and professional respect for the outstanding composer (Valentyn Bibik even quotes the theme of Fugue № 16 by D. Shostakovich from the cycle "24 Preludes and Fugues" in its entirety, expanding it from four to eight bars). However, Valentyn Bibik's cycle is original, innovative, and does not fit into the traditional framework.

Each of the three notebooks has its own logic of dramatic development, which forms a single line of development. The three notebooks represent three different stages, each with its own culminating zones. Thus, in the first notebook, "Reflection", the dramatic peaks are the Preludes and Fugues № 8 and № 14, in particular, № 8 stands out due to its thematic and dramatic tension, and № 14 becomes the culmination of freedom from the convention of metrical structuring, the second culmination point of development, which embodies one of the composer's main ideas - liberation from the structuring function of meter and tact.

At the level of the mini-cycle, the main feature is the compactness of the preludes, their concise, sometimes aphoristic nature. There is a feeling that each of them is a short preamble, because, from a thematic point of view, these miniatures are less individualized and structured than the fugue. All the preludes transition into the sound of the fugue using the *attacca* technique, which significantly smoothes out the moment of clear discreteness in the mini-cycles, enhancing the unity of the development of the dramatic line in the middle of each notebook.

The functional and intonational connection between the prelude and the fugue becomes a very important factor in the realization of the concept of «reflection - tension - enlightenment». The general tendency of the "Reflections" notebook is the coexistence of prelude and fugue according to the *"predicate-act"* model, where the fugue is a strong substantive element that, in terms of its dramatic importance and scale, prevails over laconic preludes. This vector is focused on the culmination zone located in the fugue.

In the second workbook, "Tension", the functional correlation between preludes and fugues follows the "*ict-ict*" model: the proportion of the fugue decreases, the emphasis moves to the "territory" of the prelude or to the zone of the prelude's end - the beginning of the fugue. The degree of improvisation in the prelude decreases, and it reflects the process of forming the idea, the main idea of the entire cycle - the theme of the fugue.

The concept of "Enlightenment" in the third notebook is embodied by the predominance of images of reflection or immersion in a certain emotional state. Particular attention is drawn to the narrative preludes, which are characterized by a free monodic type of presentation, occasionally with the use of a sub-voice or with interval thickening of the voice. The composer again returns to the *"predicate-act"* model, significantly weakening the intonational connection between preludes and fugues.

"Two Polyphonic Cycles" by Igor Pyaskovsky: The Idea of the Universality of Polyphony through the Prism of Intertextual Play

One of the original works created in the vein of postmodern intertext is "Two Polyphonic Cycles" by Igor Pyaskovsky.

The composer's idea. It is not known exactly when the work on the piece began and when it was completed. Probably, this process took place in parallel with Ihor Piaskowski's scientific and pedagogical activities, and the polyphonic opuses were largely driven by practical needs. However, their originality and high artistic quality were revealed by the performance of some preludes and fugues by the brilliant pianist Yuriy Glushchenko.

Compositional idea. The first cycle "Six Preludes and Fugues" (in C, in Des, in H, in F, in fis, in G) is based on the tritone tonal ratio C - Fis, where the first three preludes and fugues are created in the keys that are located around C: in C, in H, in Des. The other three are around Fis: in Fis, in F, in G.

The second cycle, "Six Fugues and Postludes" (in A, in As, in B, in D, in Es, in E), is based on the idea of the tritone ratio of A to Es. The three fugues are created in the keys that frame A: in A, in As, in B, and the other three are created around Es: in Es, in D, in E. Thus, the tonal plan uses all twelve keys of the ascending chromatic sequence, and the key designations are the designations of the central tone.

The dramaturgical idea of the cycles is the idea of the universality of polyphony; the fugue is understood as the pinnacle of polyphonic thinking, the quintessence of all the diversity of polyphony's technical and expressive possibilities. In this sense, the work can be called an encyclopedia of polyphonic writing of our time:

1) the introduction of the "author's word". In some preludes, there are unison episodes of recitative and monologue character, which are understood as author's remarks;

2) the irony of postmodernism, parodying the play of the classics[8]

3) the inclusion of other people's material: a) on the principle of quasi-quoting[9]; b) on the principle of collage technique[10];

4) the playful nature of thinking, embodied in the compositional structure of the fugues, where combinatorics becomes the main technique of composition, making the fugue similar to a dice game: each new move is a new throw - a new combination of thematic structures;

5) the use of the principle of "mirroring" as a universal logical principle of polyphonic thinking at different compositional levels of the fugue:

- as a means of self-reflection (reflection of an ironic view of life, a means of removing pathos from the process of creating a highly complex polyphony);

- as an indirect reflection (mutual reflection of the artistic and logical, prelude and fugue, fugue and postlude, postlude is interpreted as a distorted "mirror" of the fugue, the main quality of which is primitivization, simplicity as opposed to the technical and structural complexity of fugues).

In order to identify and "decipher" intertextual connections, it is necessary to turn not only to a specific musical text but also to the study of the author's musicological heritage. One of the directions is the study of systemic transitions in the evolution of the sound system. In the compositional structure of the first cycle, the transition from one pair of pieces to another is associated with the transition from one historical and stylistic layer to another: Baroque, Romanticism, Impressionism, dodecaphony, and atonality.

The principle of moving from complication to simplification shapes the drama of the second cycle and becomes the general principle of the relationship between preludes and fugues.

The fugues, which are presented as complex in their technical and structural solutions, are contrasted with the postludes, which are primitive in their expressive capabilities, technique and composition. In the listener's perception, this juxtaposition of fugues and postludes evokes an analogy to an ironic parody or a distorted mirror image.

---

[8] Postludes evoke direct associations with Maurice Moszkowski's etude, J. S. Bach's invention, and Pyotr Tchaikovsky's children's play.

[9] The use of the prelude and fugue themes from the first volume of J. S. Bach's "Well-Tempered Clavier" for the fugue and postlude.

[10] The appearance of the theme from V. A. Mozart's Sonata F-dur № 12 at unexpected moments.

«Modal Preludes and Fugues in C» by Boryslav Stronko: the worldview concept of "wandering/staying in the musical space" as a prerequisite for the openness of the cycle

All of Boryslav Stronko's work is determined by a special worldview concept, which he explains in an interview (the most important thing in life is "a semantic space in which everything is possible and which is only partially realized in our physical space"[11] 1), substantiates it in scientific research and reveals it in music.

The composer's idea. The cycle "Modal Preludes and Fugues *in C*" was created over a decade and is arranged chronologically: from the first (2003) to the eleventh (2016). The last pair is not final; the cycle is potentially open-ended and can be continued at any time. As the composer himself commented, he did not seek to reproduce the traditional logic of 24 keys or a hermetic system of modes, but tried to achieve freedom and emphasize the potential for infinity in the process of creating modes.

The main goal of the composer was to test his polyphonic skills in new pitch conditions, using the modal technique of writing. Such an original composer's idea organically fit into the author's philosophical and ideological concept of "wandering/being in the musical space[12].

Compositional idea. The composer deliberately limited each prelude and fugue to a sound structure of a certain design, which made it possible to create compositions with a pronounced individual flavor.

For all the compositions of the cycle, the tone "C" is designated as a reference tone (emphasized by the author in the title of the cycle). The tone "C" is present at the beginning and end of the presentation of the themes, although it may not be the final tone. The exceptions are fugues No. 2 and No. 9, where, in addition to the tone "C", there is another reference tone, which makes the harmonic structure of these fugues variable. Each prelude and fugue has an individual harmonic structure.

The modes used include symmetrical, asymmetrical, and twelve-tone modes. Symmetrical modes include modes consisting of parts of the same structure that are closed with a small number of repetitions.

Asymmetrical frets have a certain structure, but they do not have a division into internally identical structures formed by dividing the octave into equal parts.

---

[11] Stronko, Boryslav. "Luxury for me is to have my own metaphysics" / interviewed by Svitlana Postovoitova. *Ukrainian Information-Educational Resource Moderato.in.ua*, URL: https://moderato.in.ua/malenki-muzychni-istoriyi/borislav-stronko-rozkish-dlya-mene-mati-svoyu-vlasnu-metafiziku.html. (accessed 10.02.2024).

[12] Stronko, Boryslav. The Status of Being Time in Music: PhD thesis ... Candidate of Arts. Kyiv, 2003.

Among the asymmetrical modes are those borrowed from various musical traditions (Indian raga, Armenian music, Japanese musical practice), those already existing in composers' practice, and author's modes constructed by the composer. The asymmetrical modes also differ in the number of sounds (five-, six-, seven-sound) and the number of fundamental tones (one central tone or two alternating fundamental tones).

In nine of the eleven fugues, the chosen mode structure is preserved from the beginning to the end of the composition without the use of other random sounds, without mutation, metabolism, transition to polymodality or other systems of sound organization. Only in two fugues does the composer use the principle of transposition of the key structure. Due to the actual absence of traditional modulations and deviations with the change of key color, the moment of renewal, wandering, and tonal development of the theme is removed, creating the effect of a constant stay in a single pitch system that has its own background color. The absence of external movement dynamics is replaced by internal processes of transformation of the theme, and the effect of freezing, of staying in one place, is enhanced.

A dramaturgical idea. The main cyclizing factor is the idea of creating each prelude and fugue in a deliberately limited sound system of a certain construction, which becomes the main unifying factor in a small cycle and makes it possible to create compositions with a pronounced individual flavor. Accordingly, the general drama of the cycle is formed according to the catalog principle of combining small cycles into a large one.

Conclusions. Analyzing the cycles, we come to the most important conclusion: in the twentieth century, the evolution of the genre of the large polyphonic cycle led to the fact that each work becomes an individual project in which the composer tries to demonstrate originality and uniqueness of the idea in addition to technical skill.

Based on the understanding of integrity as an artistic phenomenon that results from a complex process of structural organization and ordering, based on a special type of connection between the elements of the system, it can be argued that a large polyphonic cycle cannot be represented as a sum of parts.

For the full realization of the author's concept, it needs to be performed as a whole concerto, not in separate small cycles. This fact puts forward new requirements for the performance of the cycles and creates new problems in communication during the performance.

The main problem in the concert realization of modern polyphonic cycles is the scale of their conception, the complexity of the musical language and the duration of performance, so most often only individual preludes-fugues

are performed. But single mini-cycles a priori cannot convey the full concept of a work to the listener and break the traditional communication chain composer-performer-hearer. All of these creative projects require a detailed study of the cycle as an artistic integrity by the performers, a search for special conditions and methods of performance and communication with the listener.

REFERENCES

*Alemdar Karamanov. Music, life, destiny. Memoirs, articles, conversations, studies, radio program*s. Moscow, Classics-XXI, 2005.

Fadeeva, Kateryna. "Compositional and Scientific Heritage of I. B. Pyaskovsky" (introductory article). *Pyaskovsky, Igor. Two polyphonic cycles*. Kyiv, 2016, pp. 11-28.

Kokhanyk, Iryna. "On Some Trends in the Stylistic Development of Ukrainian Music of the Turn of the XX - XXI Centuries". *Kyiv Musicology*, Kyiv, 2004, Vol. 13, pp. 30-38.

Kokhanyk, Iryna. "On the concept of "musical drama" in contemporary music". *Scientific Bulletin of the Tchaikovsky National Music Academy of Ukraine.* Kyiv, 2012, Issue 103, pp. 3-11.

Miroshnychenko, Svitlana. "Ahead of Time: "15 Concert Fugues" by A. Karamanov". *Musical art and culture: Scientific Bulletin of the A. V. Nezhdanova Odesa State Music Academy.* Odesa, 2009, Issue 10, pp. 157-166.

Moskalenko, Viktor. *Lectures on musical interpretation*. Kyiv, 2013.

Oldroyd, George. *The Technique and Spirit of Fugue.* Oxford University Press, London. 1967.

Postovoitova, Svitlana. ""Modal Preludes and Fugues *in C*" by Boryslav Stronko: Specificity of the Use of Modal Technique". *Scientific Bulletin of the Tchaikovsky National Music Academy of Ukraine.* Kyiv, 2021, Vol. 130, pp. 89-104. DOI: https://doi.org/10.31318/2522-4190.2021.130.231204

Postovoitova, Svitlana. ""34 Preludes and Fugues" by Valentyn Bibik: Innovative Features of the Realization of the Compositional and Dramatic Concept of a Large Polyphonic Cycle". *Scientific Bulletin of the Tchaikovsky National Music Academy of Ukraine.* Kyiv, 2022, Vol. 133, pp. 177-197. DOI: https://doi.org/10.31318/2522-4190.2022.133.257338

Postovoitova, Svitlana. "Features of Vsevolod Zaderatsky's polyphonic thinking in the cycle "24 Preludes and Fugues"". *Scientific Bulletin of the Tchaikovsky National Music Academy of Ukraine.* Kyiv, 2022, Vol. 134, pp. 85-100. DOI: https://doi.org/10.31318/2522-4190.2022.134.269617

Postovoitova, Svitlana. ""Fifteen Concert Fugues" by A. Karamanov: Features of the Modern Polyphonic Cycle". *Kyiv Musicology*. Kyiv, 2010, Vol. 31, pp. 221-219.

Pyaskovsky, Igor. "To the concept of "modern fugue"". *Scientific Bulletin of the Tchaikovsky National Music Academy of Ukraine*. Kyiv, 2009, Issue 88, part 1, pp. 91-106.

Pyaskovsky, Igor. *Polyphony in Ukrainian music*. Kyiv; Nizhyn: Lysenko M.M, 2012.

Pyaskovsky, Igor. "Frame Models of Polyphonic Styles". *Scientific Bulletin of the Tchaikovsky National Music Academy of Ukraine.* Kyiv, 2004, Issue 38, pp. 9-15.

Renwick, William. *Analyzing Fugue: A Schenkerian Approach (Harmonologia)*. New York Pendragon Press, 1995.

Shchetynsky, Oleksandr. "Valentyn Bibik: Acquiring Creative Maturity". *Aspects of historical musicology.* Kharkiv, 2021, Issue 23, pp. 42-64.

Stadnichenko, Vladimir. "The Gospel of Karamanov". *Zerkalo nedeli*. Kyiv, 20-28.01.2000.

Stronko, Borislav. "Luxury for me is to have my own metaphysics" / interviewed by Svitlana Postovoitova. *Ukrainian Information-Educational Resource Moderato.in.ua*, URL: https://moderato.in.ua/malenki-muzychni-istoriyi/borislav-stronko-rozkish-dlya-mene-mati-svoyu-vlasnu-metafiziku.html (accessed February 10, 2024).

Stronko, Boryslav. *The Status of Being Time in Music*: PhD thesis. 14 pp.

Walker, Paul. *Theories of Fugue from the Age of Joskin to the Age of Bach.* BOYE6, 2004.

Zaderatsky, Vsevolod. *Per aspera...* Moscow, Composer, 2009.

Zaderatsky, Vsevolod. Preface to the edition: *Bibik, Valentin. "34 Preludes and Fugues" for piano, Op. 16.* Kyiv, Musical Ukraine, 1982, Vol. 1, pp. 3-6.

ARCHETYPICAL SIGNS OF THE KOLOMYIKA IN THE UKRAINIAN MUSIC OF THE 21ST CENTURY

MARYNA VARAKUTA[1] , DARYNA KUPINA[2] , MARYNA VOTINTSEVA[3]

SUMMARY. The article is devoted to studying the implementation/manifestation/reflection of archetypal features of kolomyika, as a traditional genre of Ukrainian folk art, in the music of Ukrainian composers. The kolomyika has been determined to be a typified intoneme, a semantic-meaning unit, with a set of specific speech features, which sprouts/appears in the music of Ukrainian composers, connecting with concert genres. It has been revealed that the kolomyika intonation complex often serves as the basis of an instrumental piece, which has been confirmed by a large number of Ukrainian composers' opuses, since the second half of the 19th century to the present day. Examples of the kolomyika genre usage have been proven to be sporadic in choral music. That is why Kolomyika for mixed choir, percussion instruments, and piano by the Ukrainian composer Volodymyr Zubytsky is an interesting example of the embodiment of the genre within the framework of choral music. It is proved that the genre of kolomyika is interpreted by Zubytsky as a universal intonation-semantic model, raised to the level of philosophical generalization, which allows the composer to address the exciting socio-political issues of the present employing an artificial genre.

Keywords: kolomyika, genre archetype, intonation model, composer's mentality, creativity of Volodymyr Zubytsky, choral concert, modern Ukrainian music

[1] *Ph.D. in Art, Docent, Professor at The Department of History and Theory of Music, Dnipropetrovsk Music Academy named after M. Glinka, Lyvarna str. 10, Dnipro, Ukraine. E-mail: amilomarina@i.ua*

[2] *Ph.D. in Art, Docent, Professor at The Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka, Lyvarna str. 10, Dnipro, Ukraine. E-mail: emirdarina@gmail.com*

[3] *Ph.D. in Philology, Docent, Associate Professor at The Department of Translation and Linguistic Preparation of Foreigners, Oles Honchar Dnipro National University, Gagarina Avenue 73, Dnipro, Ukraine. E-mail: votis@ua.fm*

The Ukrainian musical culture is extremely rich and diverse, one of the important elements of which is kolomyika – a traditional genre with an age-old history and deep roots in Ukrainian culture. In modern compositional practice, this genre has not lost its relevance and continues to be used by authors who reproduce it in new speech-functional musical realities while preserving the traditional melodic and rhythmic organization

One example of a 21st-century composer's appeal to the kolomyika genre is the choral work of the famous Ukrainian composer Volodymyr Zubytsky. Studying his work helps to understand the relationship between traditional and modern elements in Ukrainian musical culture and deepens the study of Ukrainian musical heritage in its modern representation

The **purpose** of the work is to identify the archetypical signs of kolomyika on example of choral concert Kolomyika by Volodymyr Zubytsky.

Review of literature on the topic

The interest of musicologists in kolomyika as a Ukrainian traditional genre that represents a significant layer of culture remains stable and high. The works of Iryna Zinkiv (2009), Anatoly Ivanytskyi (1997), Filaret Kolessa (1970), and others are devoted to studying kolomyika genre aspects. In the studies of Olexandr Kozarenko & Sergiy Kudrynetskyi (2021) issues related, among other things, to the specifics of the kolomyika genre implementation in the works of Ukrainian composers are considered.

Materials and methods

The following methods are used in the work:
• historian and art critic (to analyze the historical context of musical works creation);
• genre-stylistic (to analyze the stylistic characteristics of kolomyika and Zubytsky's musical work);
• analytical (for analysis, systematization and generalization of scientific literature and theoretical research results).

The score and recording of Volodymyr Zubytsky's Kolomyika, as well as the works of other Ukrainian composers of the 19th – 20th centuries related to the kolomyika genre, were used as the research material.

Results and Discussions

Kolomyika is the oldest archetype of Ukrainian folk culture, a traditional genre of Ukrainian folk music, a kind of 'lord-sign'[4] of Ukrainian national music.

---

[4] Kozarenko, O. & Kudrynetskyi, S. Kolomyika v prostori ukrainskoi kultury. Vik, 2021, p. 8.

The study of kolomyika in Ukrainian music has been going on for over two hundred years, as a result of which three generalized approaches to this genre have been formed – traditional-positivist or ethnological (kolomyika as a genre), conceptual-paradigmatic (kolomyika as one of the oldest rhythm formulas) and phenomenological (kolomyika type of folklore mentality)[5].

The prominent Ukrainian ethnomusicologist Filaret Kolessa attributes the flowering of kolomyika to the 16th and 17th centuries. and defines: "Kolomyika is originally a dance song, which is still sung while dancing and has become a favorite form of lyrical song in the western Ukrainian territory, especially in Pokutty, where it gradually supplanted other song forms. It has a dance character and a free combination of stanzas of common or related content, sometimes based only on a closer or further association of thoughts and poetic images"[6].

Modern researchers are expanding the meaning of kolomyika, giving it the status of an important semantic structure. Thus, Kozarenko & Kudrynetskyi (2021) note than, for Ukrainian national music, kolomyika has become one of the typified 'intones of the age', definitive semantic and meaningful unit that determined the emergence and formation of the national musical language-style <...>, where the concentration of artistic and emotional expressiveness , brought to the «symbolic-hieroglyphic» laconism of characteristic rhythmic-intonational, modal and textural formulas, has reached such a level that over the centuries it has been one of the constant determining factors in the formation of a national type of musical expression[7].

The exact time of the emergence of the genre is currently unknown. The name indicates the city of Kolomyia, Ivano-Frankivsk region, which is the center of the cultural center of the Hutsul region. However, Kateryna Olenych (2013) notes: "Transcarpathian Verkhovyna is a region characterized by the dominance of the kolomyika structure and the brightest embodiment of kolomyika mentality at all levels. Kolomyika here permeates all existing genres interweaving ritual music"[8].

Kolomyikas are divided into dances and songs, male and female. The dances have a basic two-part structure consisting of two lines with fourteen syllables (4+4+4+2), a caesura after the eighth syllable, and a female rhyme characterized by a stress on the penultimate syllable. The rhythmic formula of the kolomyika is AAB. Kolomyika-song is a lyrical song of the kolomyika form, which differs from a dance in its developed melody, presence of

[5] Kozarenko, O. & Kudrynetskyi, S. *op. cit.*, p. 8.
[6] Kolessa, F. Muzykoznavchi pratsi. Naukova dumka, 1970, p. 362.
[7] Kozarenko, O. & Kudrynetskyi, S. Kolomyika v prostori ukrainskoi kultury. Vik, 2021, p. 8.
[8] Olenych, K. Kolomyikovi formy u vokalnykh zhanrakh Zakarpatskoi Verkhovyny. Visnyk of the Lviv University. Series Art Studies. Vyp. 13, 2013, pp. 169–170.

rhythmic figurations, moderate tempo, etc. male and female kolomyikas differ in their performance modes – parlando-rubato for men and cantabile for women. A characteristic feature of the kolomyika is duple, which is realized in the two-level structure (poetic parallelism).

Kozarenko & Kudrynetskyi (2021) indicate that kolomyika firstly appeared in the musical works of Eastern Galicia's composers as a result of traditional home music making in the 19th century and is connected with the aesthetic phenomenon of musical biedermeier and secession. Thus, in the middle of the 19th century, the composer Mykhailo Verbytskyi was the first to try to combine the kolomyika theme with sonata and suite dramaturgy, resulting in the suite 'Kolomyika and Mazur' for flute and string quartet. Ostap Nyzhankivskyi recreated the principle of a kolomyika structure in the piano piece 'Vitrogony' (1885) and thereby started the tradition of this genre development, where the extreme parts are represented by a slow introduction, the middle part is two kolomyikas and kazachok, and the final part is of an epic nature, based on two topics. This tradition was continued by Isidor Vorobkevich ('Thought and Kolomyika', 'Sounds of Bukovyna'), Yaroslav Lopatynskyi ('Arkan'), Victor Matyuk ('Kolomyika'), Maxim Kopko (thoughts and kolomiyika 'Nudviryanka' and 'Boyanistka'), Anatol Vahnyanin ('Thought and kolomiyika'), Josyp Vytvytskyi ('Kolomyika'), Porphyry Bazhanskyi ('Kolomyika'), Stanislav Lyudkevich ('Symphonic Dances'), Mykola Lysenko (Kolomyika for mixed choir).

Composers of the 20th century involved the kolomyika model in a wide range of genres of piano compositions. Among them we can find Antin Kuzheli's and Vorobkevich's cycles. In 'Symphonic Dance' (1910) by Lyudkevich, in the middle section of the second part of the composition (g-moll) a symphonized version of the kolomyika interpretation is shown, in which the second theme of the middle par section (g-moll) is represented by the kolomyika with major-minor nuances of the III degree ('neutral' in the Hutsul folk-mode).

In the creative work of Vasyl Barvinskyi, we can also observe the transformation of the kolomyika genre. The archetype of the kolomyika is realized through the performance of a folk dance, festive and carnival elements, which can be traced in the piano prelude g-moll (1908), the second part of the piano 'Thoughts and Humoresques' from the cycle 'Six Miniatures' the finales of the Piano Trio and Sextet.

The Ukrainian composer Mykola Kolessa also had works where the kolomyika genre was employed, a vivid example of which is the composition Ukrainian suite, in which the kolomyika plays the role of the finale, as well as the piano cycle 'Three kolomyikas'.

The dynamic use of the kolomyika intonation complex became especially vivid in the works of Boris Lyatoshynskyi, who 'tame the lapidary narrow-volume tetrachord chant of the kolomyika with the logic of his musical language'[9] in the opera Zakhar Berkut. An equally impressive example of the "accented self-growth of the "memory" of the genre"[10] can be seen in the kolomyika from the Ukrainian Quintet (third part). Here, the composer reaches the heights of tragic expression by using the technique of a contextual break. In this technique, the everyday dance model of the kolomiyka, placed within the seemingly inappropriate context of a dramatic statement, acquires an unusual epic depth[11].

In the second half of the 20th century, attention to the kolomyika became even more pronounced against the backdrop of the musical avant-garde, the 'new folk wave', and postmodernism.

By appealing to the original semantic segment of the kolomyika concept, Ukrainian postmodernist composers, in the process of national musical semiosis, presented a qualitatively new type of reception of the ethno-folkloric source. This approach aimed at the disintegration of its main component features and contamination with local authorial musical systems of speech[12].

In this respect, the work of the outstanding composer Myroslav Skoryk is indicative. He used the kolomyika genre in the second and fourth parts of the 'Carpathian Concert' (1972) for a large symphony orchestra. In these parts, the composer selects the intonational motif of a short kolomyika chant, which evolves throughout the work. Skoryk skillfully combines modern writing techniques with jazz harmonies, polyphonic development, and characteristic danceability which is based on the kolomyika archetype of instrumental recordings. Skoryk also used the kolomyika genre in the first part of the suite for orchestra, 'Hutsul Triptych' (1965), where the kolomyika theme appears four times, each time changing and acquiring new qualities. "Consistently using the ethno-characteristic symbolism of various folklore lexemes in his musical language, Skoryk originally modifies their idiomatic meanings through polymodality, "emancipation of rhythm", specific "textural clichés", ethno-characteristic timbral signs, intervallic movements, etc."[13].

Composer Levko Kolodub also turned to kolomyika in his work. This genre became the basis of the finale of his suite Hutsul Pictures. At the same time, kolomyika features can also be traced in other parts of the cycle through

[9] Kozarenko, O. & Kudrynetskyi, S. Kolomyika v prostori ukrainskoi kultury. Vik, 2021, p. 97
[10] Kozarenko & Kudrynetskyi, *op. cit*., p. 97
[11] Kozarenko & Kudrynetskyi, *op. cit*., p. 97
[12] Kozarenko & Kudrynetskyi, *op. cit*., p. 103
[13] Kozarenko & Kudrynetskyi, *op. cit*., p. 104

the sound of characteristic folk instruments: trembits, pipes, and cymbals, as well as the composer's masterful use of folk music modes, particularly the Hutsul mode, etc.

The combination of the kolomyika intonation complex with modern musical language is observed in the second part of the triptych On the Verhovina for violin and piano, the string quartet, and Symphony of Pastorals by Yevhen Stankovych. A new interaction between the composer and 'folklore archetypes' is represented here, leading to a higher level of actualization of the semantic qualities of deep, meaningful folklore layers.

As we can see, instrumental music is the main genre area of artifice for the kolomyika archetype. Kolomyika in the choral music of Ukraine more often exists in a removed form, in the role of separate intonation complexes, embedded in the structure of the whole. The choral piece Kolomyika by Volodymyr Zubytsky is almost an exception in this respect.

Zubytsky is one of the modern Ukrainian composers, known all over the world. The composer's genre priorities are works for accordion performance (sonatas, suites, concerts, plays, etc.). However, the composer explores a wide variety of other genres in his works – operas, ballets, cantata-oratorio genres, and symphonies – demonstrating his universality. A special place in Zubytsky's creativity is occupied by choral music, including choral miniatures and choral concerts. The choral music of Zubytsky has firmly entered the repertoire of numerous choral groups in Ukraine and is frequently performed at contemporary music festivals abroad.

One of the dominant areas in the composer's work is the concert genre, represented by choral concerts for mixed choirs: 'My Mountains' to the texts of Western Ukrainian folk songs (1986), 'The Fair' to the texts of Eastern Ukrainian folk songs (1987), and 'Concerto Strumentale' to the texts of Ukrainian folk songs and the poetry of Vasyl Dovzhyk (1993). The composer also defines the works 'Kolomyika' for choir, piano, and percussion instruments (2022) and 'Rejoice, as God is with us' (2023) as choral concerts, although he does not indicate this in the score.

The choral concert Kolomyika for mixed choir, percussion instruments, and piano was created by Zubytsky in 2022 and is dedicated to the memory of Myroslav Skoryk. The premiere of the work took place on March 10, 2023, at the Dnipro Academy of Music (Ukraine), with the participation of the academy choir and instrumentalists, under the direction of the conductor Yulia Chehlata.

Folk words (kolomyikas) and fragments of Ivan Franko's poems are taken as the primary basis of the work. Various thematic lines are followed in the work, including love-lyrical themes, the glorification of Ukraine, the image of the unconquered Ukrainian people, and heroic Cossacks.

The language of kolomyikas used by Zubytsky is an example of folk poetic verbal creativity, which reflects the experience of the collective activity of Ukrainians living in the western regions of the country. It is interesting to study both the actual structural-linguistic elements and stylistic devices since this language is rich in tropes: epithets, hyperboles, symbols, parallelisms, etc.

In the compositional structure of kolomyika, Zubytsky masterfully combines the dance genre basis of kolomyika: the transformation of folk song folklore, quotes from the works of Myroslav Skoryk, aleatoric techniques, the composer's modern musical language and jazz intonations.

Kolomyika is written in the form of a one-part choral concert, featuring elements of rondo and cyclicity. The work exhibits the alternation of fast and slow sections (features of cyclicity) and the constant presentation of the main theme by different voices of the choir (features of rondo).

The basis of the choral piece is a quartet theme with variations, which establishes a connection between Zubytsky's music and the principles of jazz development (theme and improvisation). The emotional tone and the type of theme contrast are a kind of thesis from which the concept occurs. As a result, the entire texture of Kolomyika turns out to be thematic, where every melodic or harmonic phrase reveals intonation specificity.

The theme is first introduced in the piano part and then carried out in turn by each instrument, starting with the alto part. It is based on an ascending motif within a fourth, followed by a descending ending. Metrically, it is organized as 3/4+3/8. In subsequent iterations, the theme evolves, expands, and is enriched with new elements and timbral colors, undergoing varied development. It resembles the sound of a Hutsul violin recording.

The natural minor, Phrygian, and Hutsul modes are used in the work. Frequent changes in metre emphasize improvisational freedom and demonstrate a direct connection to folk recordings. The composer himself creates the musical material in the spirit of Carpathian folk song folklore. Since the work is dedicated to his teacher Skoryk, it is no coincidence that Zubytsky quotes several topics. We are discussing two kolomyika themes from the second part (Allegro moderato) of the Carpathian Concert for the master's symphony orchestra. In Zubytsky's choral concert, these themes are performed with the texts 'Kolomiya is Not a Slop', 'Chindy-ryndy', and 'Oh, on a High Mountain' (Fig. 11, 13, 15, 16, 17, 19, 20, 23).

Three more kolomyika themes are taken from Skoryk's symphonic suite Hutsul triptych (first part Childhood (Fig. 10, 12, 15, 16, 21, 26, 30, 31. 32, 33, 36, 90)). In the piece, they sound on the text The water is flowing from the city solo and tutti, and kolomyika themes on syllables.

Zubytsky also quotes one song from his concert My mountains from the sixth part of Drymba (Fig. 5 Oh in the forest in the forest), in the work it is performed twice in Fig. 35 Look at the little girl, Fig. 89 Daddy is kind.

The texture is revealed in a homophonic-harmonic and chordal presentation. In the musical language of Kolomyika Zubytsky relies on the peculiarities of Ukrainian melodics (metrical freedom, minor mode with natural, singing melodics) which are built within the limits of fifths, fourths, and sixths with frequent repetitions and chants.

In this work, Zubytsky continues the traditions of professional jazz musicians (such as Gershwin and Ellington), evident in his use of jazz rhythms and chords, as well as improvisation alongside folk musical material. This is reflected in the synthesis of jazz and academic compositional norms, as well as in the use of collage polystylistics. The latter is showcased through abrupt transitions from folk choral fragments to jazz motifs in the drum and piano parts.

The intonation and rhythmic characteristics of Kolomyika highlight the modernity of the work while the use of folk modes identifies its Ukrainian musical specificity. The rhythm and intonation complexes with their variable meter convey vibrant human energy and a sense of continuous movement.

In musical development, the choir plays a central role, with the composer utilizing choral voices at the limits of their register capabilities, equating them to an orchestra. The movement of the vocal parts is supported by the piano and percussion instruments, creating an effect of rapid, dynamic, and through development.

The use of percussion instruments adds authenticity to the folk scenes and is close to Skoryk's principles. At the beginning of the piece, the piano and percussion instruments play a supporting role, while in the middle of the concert, the composer uses solo drums and piano in a duet seven times (Fig. 11 solo drums and piano, Fig. 14 solo drums and piano, Fig. 18 solo drums, Fig. 19 drum and piano solos, Fig. 21 piano and drum solos, Fig. 74-86 large drum and piano solos).

The basis of choral intonation in the concert Kolomyika is the imitation of playing on folk instruments. To achieve this, the composer uses phoneme-syllables such as 'dum-dum', 'tari-tari', 'chindy-ryndy', 'ripa-pasha-ri', 'pap-pari-bida', 'dai-dari-dai', 'da-ba', and 'pa-doo-ba', each with different variations.

In the moments of climax, the composer employs a wide range of voices with extreme sounds across all parts. A dense sound fabric is created by layering all groups of voices and splitting each part into two or four voices, resulting in a powerful 16-voice texture that enhances the expressive and intense sound while adding an archaic effect.

An interesting solution for conveying the image of an army on the march is the use of an expressive element in the piano part, namely playing with 'elbows'. The composer employs this technique during the climax, increasing the dynamics from ff - fff with a gradual crescendo.

Choral sound production is closely tied to the emotional tone of the work. 'Kolomyika' has a elevated, dance-like, yet energetic and strong-willed character, portraying the image of the unconquered, strong, and independent people of Ukraine. The composer presents the main theme of the kolomyika in staccato, secco, and marcatissimo, while the supporting voices use altri and sforzando. In the secondary themes, it is expressed as ruvido, marcatissimo, con sopra, and pesante,etc.

In the kolomyika 'There is no edge' (Fig. 35, 44), which sounds in unison with subsequent splitting into a second consonance, the composer uses onomatopoeic trembita (alla trembita) with accents.

The work ends with a bright Coda, where the climax reaches the apogee of its sound. The composer uses a bass recitative to the words of Ivan Franko (Fig. 99): 'Hey! The Sich is going like a bee buzzing! Hands together, hearts together – everything will be fine!!!'. 'Con microfono' is indicated and a forte dynamic is specified in sheet music. The overall emotional tension is supported by percussion in the Allegro festivo tempo in ff dynamics, with cluster chords in the piano part, also in ff dynamics. The choir uses all the sound-imaging effects that were presented throughout the piece, the high register is covered in all choral groups, cluster constructions are heard in the chorus part on the vowel O with glissando to the 'highest note'. The patriotic mood is emphasized by the shouts of the entire choir – 'Budmo Hei!', 'Slava Ukraini!', which in today's conditions have a very strong influence on the listener.

Conclusions

Kolomyika has long become a significant genre of Ukrainian music, evolving into an intonation and semantic archetype that embodies the artistic and emotional expressiveness conveyed through the hieroglyphic laconicism of its intonational formulas. These formulas serve as the foundation for the musical expression of numerous Ukrainian composers. The transformation of vivid Carpathian images and archetypes in professional creativity has significantly enhanced the genre-stylistic, structural-compositional, and expressive parameters. This fact is well illustrated by the works of outstanding Ukrainian artists from the 19th to the 21st centuries.

Kolomyika by Zubytsky is a bright, original choral piece of modern times, where the specific Kolomyika style aims to reveal the Ukrainian national flavor. This work successfully combines enduring elements of the traditional genre with a modern musical language, reproducing key aspects of Ukrainian culture and identity, adapted to the contemporary artistic context. Due to its genre complexity, the kolomyika in Zubytsky's interpretation becomes a universal

intonation and semantic model, allowing the composer to address various aspects of life and focus on various issues, including philosophical, and social themes.

The choir contributes to the combination of the traditional and the innovative in Kolomyika, representing national culture. The connection of the work with folklore is evident through the use of folk music modes (Hutsul mode), singing melodies, metrical freedom, and sound-image effects in the choir that mimic the sounds of playing folk instruments, as well as exclamations like 'Goya-goi' and 'Hey!' The intonation and rhythmic foundation, represented by jazz rhythms and chords, improvisation in the piano part, solo percussion instruments, aleatory techniques in the choir, and cluster layering of chords, all emphasize a modern approach to interpreting the kolomyika genre.

The choral work Kolomyika by Zubytsky inspires and encourages new generations of musicians to be engaged in creative experimentation and preserve Ukrainian musical tradition in modern conditions. The work invites listeners to open and expand their worldview. It impresses with its unique energy, inviting them to a rhythmic and emotionally rich journey into the world of Ukrainian musical heritage.

Kolomyika by Zubytsky is a unique cultural phenomenon that combines the past and present, traditions and innovations. It allows us to experience the richness of Ukrainian musical heritage. The study of the kolomyika genre through the example of Zubytsky's work has demonstrated the viability of Ukrainian folk culture traditions, their ability to adapt to changed socio-political conditions, and their deep internal potential, which opens up opportunities for stylistic borrowings and genre transformations.

REFERENCES

Bondar, Yevheniia. Khudozhno-stylovyi syntez yak fenomen suchasnoi khorovoi tvorchosti. Astroprynt, 2019.

Ivanytskyi, Anatolii. Ukrainska muzychna folklorystyka. Metodolohiia i metodyka. Zapovit, 1997.

Kolessa, Filaret. Muzykoznavchi pratsi. Naukova dumka, 1970.

Kozarenko, Oleksandr. & Kudrynetskyi, Sergii. Kolomyika v prostori ukrainskoi kultury. Vik, 2021.

Olenych, Kateryna. Kolomyikovi formy u vokalnykh zhanrakh Zakarpatskoi Verkhovyny. Visnyk of the Lviv University. Series Art Studies. Vyp. 13., 2013, pp. 131–140.

Varakuta, Maryna. Zhanrovo-stylova spetsyfika khorovykh miniatiur Volodymyra Zubytskoho. LIRA, 2016.

Zinkiv, Iryna. Kolomyika u tvorchosti Vasylia Barvinskoho. Bulletin of the Carpathian University: Art Studies. Lviv, 2009, pp. 99–105.

THE FANTASTIC IN MUSIC

IULIAN RUSU[1]

SUMMARY. In this article, we aim to capture some of the ideas that have influenced the great minds of European compositional art and the sources of inspiration drawn from the realm of the fantastic, alongside a theoretical perspective on the concept.

Keywords: Fantastic, fairy-like, unreal, phantasm, Goethe, Balzac, Gautier, Edgar Allan Poe, novella, Don Juan, Faust, Mozart, Weber, Spohr, Berlioz, Wagner

The term "fantastic" comes from ancient Greek, where the adjective *phantastikos* means the ability to "create images" or "imagine," along with an entire lexical family: *phantasia* meaning "image" or "idea" and *phantasma* designating an "apparition" or "ghost." All European languages have adopted this root with minor phonetic variations: French: *fantastique*; Italian: *fantastico*; German: *phantastisch*; English: *fantastic*; Russian: *fantastika*; Romanian: *fantastic*, each developing its own nuances. The first recorded use of the term in Romanian belongs to Miron Costin in the "Chronicle of Moldavia from Aron Vodă onwards." In the Romanian Explanatory Dictionary (DEX), we find several definitions[2]: *Fantastic* (adjective): 1. That which does not exist in reality; created or imagined by the mind. 2. That which seems a figment of the imagination. 3. (Regarding people) Whose ideas or deeds have a fanciful or bizarre character. In the *Larousse* dictionary, it is defined as "unreal" or "non-existent in reality," with an additional sense of "chimerical."

Elements of fantastic thought have marked humanity's literary creations since their origins. Purely fantastic literature is a more recent artistic phenomenon. The fantastic short story becomes autonomous only at the end of the 18th

---

[1] University lecturer Ph.D., at „George Enescu" National University of Arts in Iasi. Associate professor at the „Transylvania" University of Brasov. E-mail: iulian208@yahoo.com
[2] https://dexonline.ro/definitie/fantastic (accessed on 05.08. 2024)

century and the beginning of the 19th century when it manages to break away from the excesses of miracles and parables. The gothic novel substantially contributed to the establishment of the fantastic category in Romanticism. Fantastic creations imply a more subtle, discreet art capable of carefully calculating its effects, enhancing suspense, and developing a sophisticated technique of narrative progression.

We can list several European and American authors of fantastic literature. Starting with France: Charles Nodier, Balzac, Prosper Mérimée, Théophile Gautier, as well as specialized authors like Mathias Villiers de l'Isle-Adam, Jules Barbey d'Aurevilly, and Jean Lorrain. Jules Verne introduced a new form of the fantastic based on unprecedented themes such as technical inventions, time travel, the existence of parallel worlds, and life on other planets.

These creations will foreshadow the emergence of a new literary genre, in line with the new configurations of the contemporary world: science fiction literature.

In Germany, the fantastic gained prominence through the emergence of the "cult fairy tale," seen in the works of writers like Adelbert von Chamisso, Achim von Arnim, Novalis, Ludwig Tieck, Friedrich de la Motte-Fouqué, and E.T.A Hoffmann.

In the Anglo-Saxon world, authors like Thomas de Quincey, the Irishman Sheridan Le Fanu, Bram Stoker, and Oscar Wilde represent the genre. In the early 19th century, American literature was strongly influenced by the English Gothic novel. In this context, authors like Nathaniel Hawthorne, Washington Irving, and especially Edgar Allan Poe established the short story and novella as privileged forms of expression. Later figures like H.P. Lovecraft, Stephen King, Ambrose Bierce, and Richard Matheson carried this legacy forward. Edgar Allan Poe excelled in all forms of the fantastic genre.

Alexander Pushkin introduced the fantastic into Russian literature with his famous novella "The Queen of Spades." From this point on, the fantastic became a favorite genre in Russian literature, exploiting the immense variety of native folktales and legends. Encouraged by Pushkin, Nikolai Gogol published fantastic stories, as did Dostoyevsky.

The concept of the fantastic gradually expanded beyond literature and was adopted by other artistic fields such as music, sculpture, painting, and later cinema. Based on the ideas of Tzvetan Todorov[3], Alexandru Tănase in his book *Essays on the Philosophy of Literature and Art* explores the fantastic phenomenon and its development. "In my view, the fantastic

---

[3] A semiologist, linguist, and literary critic of Bulgarian origin was one of the main theorists of the fantastic.

originates—as a possibility, as a tendency—in the very historical, cultural, and epistemological condition of man as a subject of knowledge and as a cultural valuator. The fantastic would disappear as a possibility only in a completely mechanized world, in a society of robots for whom everything is calculated and transcribed into mathematical formulas, where neither life, nor spirit, nor the axiological tension of values exist—thus, nothing capable of generating doubts, enigmas, or mystery[4]."

Roger Caillois, a writer, philosopher, and essayist who researched dreams, highlights an essential idea in his work regarding the fantastic: "The existence of the fantastic is explained not by the infinite number of possibilities but by their limits, however numerous they may be. There is no fantastic where nothing can be counted and nothing is fixed; that is, where the possible elements are not susceptible to being counted.

When anything can happen at any time, nothing is surprising, and no miracle can evoke wonder. On the contrary, in a world considered immutable, where, for example, the future cannot have repercussions on the past, an event that seems to contradict this law becomes unsettling.[5]" Many literary models within the vast framework of world literature have been sources of inspiration for the birth of cultivated romantic music, composed roughly between 1820 and 1916. In the history of music, and not only, this period is called Romanticism.

Ada Brumaru wrote: "In the 19th century, music and literature approached each other (Beethoven created a precedent by giving a musical interpretation of Schiller's *Ode to Joy* in the finale of the Ninth Symphony, writing stage music for Goethe's tragedy *Egmont*, the *Coriolan* overture, etc.). When this connection was not direct, it manifested in the ideas and feelings generated by the romantic spirit, which became characteristic of both arts.[6]"

The ideological concept of romantic music is closely linked to that of romantic literature. In their creations, composers attempted to suggest, through the specific means of musical language, feelings of love, dreams, passion, nature, inaccessible landscapes, legends, and fairy tales with their spirit and inclination toward the fantastic. Romantic music introduced novelties in terms of forms and means of expression, as well as crystallizing new musical genres such as the symphonic poem, scenic suite, overture, and programmatic symphony, musical drama in a new sense, and program music.

---

[4] Tănase, Alexandru. *Eseuri de filozofie a literaturii și artei* (Essays on the Philosophy of Literature and Art), Eminescu Publishing House, Bucharest, 1980, p. 95.
[5] Caillois, Roger. *În inima fantasticului* (In the heart of the fantastic), Meridiane Publishing House, Bucharest, 1971, p. 46
[6] Brumaru, Ada. *Romantismul în muzică* (Romanticism in Music), Musical Publishing House, Bucharest, 1962, p. 41.

The Choice of Fantastic Themes in Wolfgang Amadeus Mozart's Creation[7]

The Opera *Don Giovanni*

We cannot continue our research into romantic composers and their successors, as well as works inspired by fantastic literature, without mentioning two of Mozart's creations. These works fit, by their choice of literary subjects, within the scope of our research: the operas *Don Giovanni* and *The Magic Flute*.

Don Giovanni is an opera in two acts (10 scenes). The librettist Lorenzo Da Ponte found his inspiration in an ancient medieval legend widely spread in the literature of many European countries. The Spanish writer Tirso de Molina was the first to write a play based on this subject, dating back to 1630. Molière, Goldoni, Lenau, Pushkin, and many others later dealt with the same theme. Mozart's merit lies in defining the typical image of Don Giovanni, a characterization that Goethe would later achieve with his depiction of Doctor Faust.

The comparison between these two myths of human creative spirit—Don Giovanni and Faust—was expressed by the German writer Dietrich Christian Grabbe in his book *Don Giovanni und Doctor Faustus* (1829). Through his music, Mozart paid significant attention and dramatic-musical emphasis to Don Giovanni's theme. The opera is subtitled *The Punished Libertine*. We will not delve into an analysis of Mozart's music or a philosophical-aesthetic analysis of the main characters of this musical masterpiece, which Wagner called "the opera of operas." We will focus strictly on the connection between the drama and the theme of the fantastic, attempting to frame the dramaturgical development within the sphere of the myth of death and the gothic fantastic.

One of the most oppressive aspects of the fantastic is represented by the appearance of death and its representation in visual art and literature through ghostly apparitions or characters from the afterlife. In Mozart's work, we encounter both facets: death as punishment for the actions of the protagonist. Although he is warned that he will be punished, Don Giovanni defies the arrival of his end. The final, imminent, and inevitable denouement that will bring about the death of the protagonist takes place in an atmosphere specific to the fantastic.

This situation is part of the fantastic universe because it introduces a tragic rupture in the natural flow of the world through the extraordinary disappearance of the protagonist. The state of panic and fear, the tense and horror-filled

---

[7] Austrian composer, born in Salzburg in 1756 and died in Vienna in 1791.

atmosphere, the introduction of the impossible into the human universe—these elements generate the fantastic. The conversation Don Giovanni has with the statue of the deceased emphasizes even more the contrast between the natural and the unnatural, guiding us toward the fantastic element.

The disdain with which Don Giovanni confronts the Commander, and proudly accepts death without any regrets or fear of death, reflects the fantastic nature of the work. Don Giovanni's disappearance into the flames symbolizes the appearance of Satan claiming the lost soul—another core element of the fantastic.

The Opera *The Magic Flute*

An opera in two acts (12 scenes). The libretto, by Emanuel Schikaneder, was inspired by a fairy tale entitled *Lulu in Dschinnistan or The Magic Flute* from the collection of stories by the German poet Wieland. In contrast to *Don Giovanni*, the fantastic in this work is of a different nature. We are dealing with a miraculous and fairy-like fantastic.The forces of evil and darkness are represented by the Queen of the Night, her three fairy attendants, and the black character Monostatos. On the other side, we have the forces of good and light, represented by Sarastro, Tamino, Pamina, Papageno, and Papagena, along with the three priests.

The symbols and elements of the fantastic include the snake, the birdman, fairies, birds, animals, forest dwellers, enchanted instruments, and magical bells. Disappearances and miraculous appearances, the ambiguity of states where the natural and supernatural confront each other, all convey the fairy-tale aspect of this fantastic work. "The fairy-like aspect of tales introduces us into a parallel world of magic, governed by its own logic and coherence, almost like another familiar reality to us.[8]"

These states are reflected in the masterful music that the genius of Mozart bestowed upon this fantastic subject. "The fairytale world is a miraculous universe that adds itself to the real world without harming or destroying its coherence. In other words, the fairy world and the real world intertwine without conflict or contrast.[9]" Despite the fantastic theme of the action, its meaning is deeply realistic and human, symbolizing humanity's eternal aspiration for a better life. Mozart's music pays homage to a serene life, which unfortunately the great creator did not enjoy, and emphasizes the victory of good and brotherhood over evil and discord.

---

[8] Tănase, A. *Eseuri de filozofie a literaturii şi artei* (Essays on the Philosophy of Literature and Art). Eminescu Publishing House, Bucharest, 1980, p. 52.
[9] Caillois, Roger. *Eseuri pentru imaginaţie* (Essays for imagination), Univers Publishing House, Bucharest, 1975, p. 145.

Carl Maria von Weber[10]

He is the creator of the German national romantic opera. Weber had a rich artistic career as a composer, pianist, conductor, and writer. He is considered the first romantic artist, both through his creations and his multifaceted activities as a composer, pianist, conductor, and excellent writer.

The Opera *Der Freischütz*

This opera was composed between 1817 and 1820 and consists of three acts (six scenes). With this masterpiece, Weber opened a new chapter in the history of romantic music and, at the same time, programmatic music. The literary subject, which serves as a source of inspiration for the fantastic theme, features the devil as the central character, unseen spirits, and the forest and night as symbols of fantastic literature. These elements are evocatively represented in Weber's music with extraordinary suggestive power.

The composer brought the orchestral ensemble to the forefront with his mastery of orchestration, enriching music's suggestive capacity. This becomes apparent from the opera's overture, a highly effective piece that is performed with great success in symphonic concerts.

The atmosphere of the gothic and fantastic is expressed through remarkably expressive and suggestive orchestral means. Weber worked for almost three years on this opera, which premiered on the Berlin Opera stage on June 18, 1821.

The final resolution of the dramaturgy is similar to the conclusion of *The Magic Flute*. As in that opera, the forces of good triumph over the dark forces, and good prevails. Once again, we encounter the miraculous and fairy-like fantastic specific to fairy tales, but also the demonic fantastic. The "Faustian" theme represents the core of the story developed by the composer: a man who sells his soul to the devil in exchange for happiness. A young hunter named Max sells his soul to the devil to obtain enchanted bullets that always hit the chosen target. "It is indeed difficult to find in the old or new schools a score as perfect in every respect as *Der Freischütz*; so interesting from beginning to end; whose melodies are fresher, whose rhythms are more captivating, whose harmonic inventions are more numerous and distinctive, and whose use of vocal and instrumental forces is more energetic without effort, and more delicate without affectation.

From the beginning of the overture to the last chord of the final chorus, I find it impossible to imagine a single measure that could be omitted

---

[10] German composer and conductor, born in Eutin in 1876 and died in London in 1826.

or changed without feeling something desirable was lost. Intelligence, imagination, genius shine everywhere with such force that only the eyes of an eagle could bear them without exhaustion, mitigated by an inexhaustible, restrained sensitivity that envelops the listener.[11]"

The Opera *Oberon*

The subject chosen for this opera is based on Shakespeare's *A Midsummer Night's Dream* and was first performed in 1826. *Oberon* belongs to a totally different category of the fantastic than *Der Freischütz*. The former relates to the fairy-like and miraculous fantastic, while the latter falls under the gothic and demonic fantastic, dark and violent. In *Oberon*, the real blends with the supernatural so subtly that it is almost impossible to tell where one ends and the other begins. Everything is transposed and subordinated to music that is entirely unique, full of charm and grace.

As a typical representative of Romanticism, Weber - a brilliant writer - knew how to capture the specific atmosphere of the story. The melodies, harmonic progressions, modulations, rhythmic structures, and, not least, the instrumentation reflect the atmosphere of the fairy-like and miraculous fantastic. We will quote a few lines from Hector Berlioz, one of the greatest musicians and analysts of the world, regarding the instrumentation in *Oberon*: "I will only say that Weber's instrumentation is of admirable richness, variety, and novelty. Distinction is its dominant quality; no means are rejected by taste, no brutality, no nonsense. Everywhere there is a charming color, a lively yet harmonious sonority, a restrained force, and a profound knowledge of the nature of each instrument, of their various characters, of their sympathies or antipathies for the other members of the orchestral family; everywhere, finally, the most intimate relationships between the stage and the orchestra are preserved. There is no effect without purpose, no unmotivated accent.[12]"

Most romantic composers, among whom Weber is counted, possessed a vast culture. Some of them demonstrated real literary talent in addition to their innate musical abilities and their mastery of musical language. If we evoke the names of great composers such as Schumann, Berlioz, Liszt, Gounod, or Wagner, we cannot overlook the real literary qualities they exhibited. We will continue in our analytical approach by selectively presenting several musical creations of valuable composers and trying to place them within the thematic framework we have chosen.

---

[11] Berlioz, Hector. *În Lumea cântului* (In the World of Music), Musical Publishing House, Bucharest, 1982, p. 155.
[12] Berlioz, Hector. *În Lumea cântului* (In the World of Music), Music Publishing House, Bucharest, 1982, p. 166.

Felix Mendelssohn-Bartholdy[13]

One of the great German romantic artists, Mendelssohn was a multifaceted musician—a composer, pianist, and one of the greatest conductors of his time, who gave a new direction to the art of conducting.

The work we wish to highlight in our analytical approach was composed in 1842 as stage music for Shakespeare's *A Midsummer Night's Dream*, the same subject that inspired Weber to compose *Oberon*. Mendelssohn's conception of the fantastic does not feature dark or demonic elements. We could classify his music as belonging to the fairy-like and miraculous fantastic. Filled with fantasy and humor, spontaneity and tenderness, Mendelssohn's music induces the dreamlike atmosphere he imagined with the innocence of youth when he created this masterpiece. "The perfect transparency of the sonic texture, the finely graded color palette, the exceptional fluency of the masterfully curved melodic line, the sparkling lyricism, and the unprecedented virtuosity of the instrumentation demonstrate the inventive and artistic power of a 17-year-old adolescent.[14]"

Hector-Louis Berlioz[15]

Berlioz, who would become one of the greatest composers in the world, originally studied medicine. He abandoned his medical studies in 1826, the year he became a student at the Paris Conservatory. In our analytical approach, we will not focus on his training and professional ascent but rather on the artistic elements relevant to the theme of the fantastic in his work. Berlioz was also an eminent music critic of his time. Some have argued that Berlioz the writer and chronicler was superior to Berlioz the composer.

We will not delve into these claims, but regardless of the polemics surrounding his multifaceted talent, we can all appreciate his artistic manifestations—whether as lovers of music or as those who appreciate literature and possess a deep understanding of literary texts. The work that is of maximum interest to our subject is his *Symphonie fantastique*.

---

[13] German composer, born in Hamburg in 1809 and died in Leipzig in 1847.

[14] Berger, Wilhelm Georg. *Muzica simfonică romantică 1830-1890* (Romantic Symphonic Music (1830-1890), Musical Publishing House, Bucharest, 1972, p. 74.

[15] French composer, conductor, writer and music critic, he was born in La Cote-Saint-Andre in 1803 and died in Paris in 1869.

The *Symphonie Fantastique* or "An Episode in the Life of an Artist"

"In the history of the symphony, there are crucial moments when a masterpiece appears like a wandering star in the firmament of creation—impossible to predict, sensational, and difficult to measure, yet entirely natural. The emergence of such a phenomenon—a rare, enigmatic star—illuminates an epoch and marks a new stage, as it burns brightly across the consciences of composers. Hector Berlioz's *Symphonie fantastique* represents such an artistic achievement.[16]"

The symphony was first performed in Paris in 1830, conducted by Habeneck. Franz Liszt was present at the premiere. The symphony's program was written by Berlioz himself and should be presented before each performance: "A young musician of morbid sensitivity and a fiery imagination poisons himself with opium—in an act of despair caused by an unhappy love. The dose of narcotic, too weak to cause his death, plunges him into a deep sleep in which he experiences the strangest visions. The beloved woman has become for him a fixed idea, which he hears and finds everywhere.[17]"

The symphony consists of five parts:

1. **Reveries and Passions**
2. **A Ball**
3. **Scene in the Fields**
4. **March to the Scaffold**
5. **Dream of a Witches' Sabbath**

Before attempting to classify each part within the various types of the fantastic, we will insert a quote from Elie Faure and comment on it from the perspective of a music creator: "Delacroix is probably the only one who, without being defeated, sought outside the eternal symbols of the Greek myth and the Bible—within modern literature and history—for endless excuses to express his passion. This outpouring of languages—faiths, music, poetry, painting—is a new phenomenon in which Romanticism most often finds its main challenge, but also where, for two or three people—Delacroix, Baudelaire, Wagner, sometimes Hugo, sometimes Berlioz—it reaches the height where it can claim to touch the invisible region where all forms of faith dwell and mingle in the highest symbolism.

---

[16] Berger, Wilhelm Georg. *Muzica simfonică romantică (1830-1890)* (Romantic Symphonic Music (1830-1890), Musical Publishing House, Bucharest, 1972, p. 43.

[17] Extract from the general score from the Breitkopf and Hartel edition.

Among all, the painter is the one facing the most danger because if he loses sight of the object for even a second—the architectural form of earth and sky, the volume's depth and the solidarity of the lines—his entire sentimental world is exposed to danger, and his imagination loses its grounding in reality.[18]"

This is a point of view we cannot fully agree with because we believe the composer is just as, if not more, exposed to danger compared to the painter.

The musician has a sound representation in his mind and does not necessarily depend on an external visual stimulus to construct his creative act. The painter is more closely tied to the external stimuli in interpreting and stylizing them, while the composer's reality is abstract. For the composer, the poetic idea is unique to him, and the fullness of sensations is far superior in the musical creation process.

Returning to our initial idea—the relationship between literature and music in the conception of Romantic composers—we see it as a complete fusion of all the constituent elements. Through the specific means of musical language, composers transformed their chosen subject matter into poetic ideas of great value.

They did not seek to make music a mere commentary on the chosen literary text but to convey and express a concrete poetic message that stands independently on a new logic. The creators aimed to build their works, approaching the expressive power specific to literature.

In the *Symphonie fantastique*, all species of the fantastic are evoked. Starting with the dreamlike fantastic, based on dreams, the main character is immersed in a deep sleep induced by opium. Throughout the five parts, Berlioz's music reflects the strange and surreal, suggesting the subconscious's abysses, absurdity, gothic horror, and demonic elements. The most remarkable thing is that Berlioz did not use words to convey the atmosphere of the fantastic genres; instead, the entire atmosphere is suggested and generated purely by the music.

The dream, with its impulses from the depths of the subconscious, becomes for Berlioz's character a new reality, a parallel universe to reality - a bizarre world where the strangest, metamorphosed events take place. Delirious anxieties, states of fury, jealousy, tenderness - all are vividly expressed through Berlioz's music. He was a keen observer of the human soul, fully aware of its depths, and he knew how to transpose these states into music and make them resonate effortlessly in his creations.

---

[18] Faure, Elie. *Istoria artei / arta modernă* (History of Art / Modern Art) (part two), Meridiane Publishing House, Bucharest, 1970, p. 45.

The main theme of the symphony, called the "beloved theme," returns cyclically, becoming the guiding motif of the entire work. The drama of the whole composition is dominated by the obsessive presence of the beloved.

E.g. 1

The Symbol Theme:

Hector Berlioz, *Symphonie Fantastique*, Part I. ms 71-110.

This is the conclusion reached by Berger regarding the first part of the symphony: "The first part, viewed in its entirety, reveals the creative development of classical concepts regarding the harmony of means of expression, clarity of exposition, beauty and balance of the architectural form, and stylistic harmony of the writing. The consistent use of orchestral sections follows a hierarchy in which the function of the string ensemble is predominant… Berlioz achieves all this with a Beethovenian orchestra, featuring four bassoons but no trombones, only two timpani, two flutes, oboes, clarinets, cornets, trumpets, four horns, and a string ensemble saturated with at least 60 string

players.[19]" A dream marked by passion, specific to its feelings, an obsessive struggle between reality and fantasy—all musically realized by Berlioz with a rich imagination.

Part Two: A Ball

According to the program written by the composer, the protagonist finds his beloved at a ball. The orchestral novelty here is that Berlioz introduces two harps into the symphonic ensemble. Percussion and bassoons are omitted, with only the four horns, used occasionally, an oboe, two flutes, and two clarinets remaining. The waltz is introduced for the first time in the history of the symphony. This waltz is abruptly interrupted at one point by the appearance of the beloved's theme from the first part. We can imagine that the dream is interrupted by reality—producing a sensation of disorientation between sleep and wakefulness, between happiness and suffering—a clash between fear and hope. The second part's theme reappears, and in the final coda, the entire orchestra participates in this dance-like apotheosis.

Part Three: Scene in the Fields

From the perspective of our chosen theme, the third part introduces us into the realm of **fantastic realism** and **atmospheric fantasy**. The juxtaposition of these terms might seem unnatural—realistic fantasy? Generally, any form of artistic manifestation is based on the real, by reference to this concept as a term of reference. As an argument in favor of this idea, we can cite A. Tănase: "For although the real is not always a form of the fantastic, the latter is, almost without exception, a form of the real.

The question is not whether to demonstrate the presence of the real in fantastic art but to decipher the degrees and forms of the real in this art.[20]" For the third part, Berlioz was inspired by Beethoven's *Pastoral Symphony*, creating a synthesis between the second and fourth parts of Beethoven's model, achieving an original result that was in line with his personality and the specific means of romantic expression. Nature is represented sonically in this beautiful musical page—two shepherds intone a pastoral song, a dialogue between the English horn and oboe, calm and serene.

---

[19] Berger, Wilhelm Georg. *Muzica simfonică romantică (1830-1890)* (Romantic Symphonic Music (1830-1890), Musical Publishing House, Bucharest 1972, p. 50.

[20] Tănase, A. *Eseuri de filozofie a literaturii şi artei* (Essays on the philosophy of literature and art), Eminescu Publishing House, 1980, p. 88.

E.g. 2

Hector Berlioz, Symphony Fantastic Part III. ms 20-32

Throughout the musical discourse and dramaturgy, new dramatic tensions arise, contrasting between the thematic motif symbolizing the hero, played by low strings and bassoons, and the motif symbolizing the beloved, rendered by the flute and oboe. These tensions reach their peak but gradually calm down. The ending of the programmatic statement, as written by Berlioz, is justified by his music: "His heart is filled with dark premonitions. One of the shepherds repeats his simple melody; the other no longer responds. The sun sets... distant sounds of thunder... solitude... silence.[21]"

---

[21] Extract from the general score from the Breitkopf and Hartel Edition.

These literary ideas are musically expressed through the English horn, whose song remains unanswered, while the harsh blows of four timpani, increasing and then decreasing, gradually fade away in the final moments, as if trying to find a response from the other shepherd. As we mentioned at the beginning of our analysis of the third part, its categorization in terms of the fantastic places it within **atmospheric fantasy**.

Supporting this claim is the programmatic statement provided by Berlioz, from which the specific atmosphere of this type of fantastic is evident. From the musical discourse of the third part, through the melody of the English horn, the hero's loneliness is portrayed, and the timpani foretell an imaginary storm that represents the hero's despair. Everything leads toward a dark ending, but Berlioz resolves this tension in a classic way, alleviating the imaginary conflict by resolving it in the bright key of C major.

The Fourth and Fifth Movements: March to the Scaffold and Dream of a Witches' Sabbath

The last two movements of the symphony constitute a new beginning in the history of symphonic music—revolutionary music that breaks the classical symphonic cycle's laws. "With a single gesture, he [Berlioz] eliminates all barriers and becomes the quintessential Romantic composer, the mentor of the generation of Romantics who follow him: he has the titanic force to be entirely a radical innovator in the last two scenes characteristic of *Symphonie Fantastique*. Here, he writes an epic.[22]"In the fourth and fifth parts, we encounter the **gothic fantastic**, based on the myth of death. "One of the most overwhelming aspects of the fantastic is the depiction of death.[23]" In the fourth part, Berlioz's hero dreams that he has killed his beloved, that he is condemned, led to the scaffold, and witnesses his own execution. Musically, this march is based on chordal structures divided into four voices in the double basses, marked by pizzicato, creating an irreversible march. The timpani and horns play significant roles. As the procession approaches, the theme characterizing Berlioz's hero is first introduced by the low strings.

---

[22] Berger, Wilhelm Georg. *Muzica simfonică romantică (1830-1890)* (Romantic Symphonic Music (1830-1890), Musical Publishing House, Bucharest, 1972, p. 55.

[23] Tănase, A. *Eseuri de filozofie a literaturii şi artei* (Essays on the philosophy of literature and art), Eminescu Publishing House, Bucharest, 1980, p. 65.

E.g. 3
93

Hector Berlioz, Symphony Fantastic Part IV ms 17-32

At the moment of maximum culmination, this theme is taken up by the brass instruments—trombones and tubas—and later by the entire orchestral ensemble. The music in this part is one of the strangest ever written in the history of the symphony up to that point. The orchestration is equally unprecedented: four horns, two cornets, two trumpets, three trombones, two tubas, four timpani, cymbals, and a bass drum. In the final moments of this part, the beloved's theme reappears as a flash of thought before the final blow. "One of the greatest masters of fantastic literature, E.T.A. Hoffmann, said: The base of the ladder you climb into the regions of fantasy must be well anchored in life so that anyone can climb it.[24]"

This is precisely what Berlioz achieves in music. In his works, the fantastic is rooted in reality, drawing from the accomplishments of his predecessors, without exceeding the limits of the possible, yet expanding its boundaries.

In the final part of the symphony, Berlioz achieves something extraordinary in the history of the genre - he transforms the beloved's theme from a lyrical, cyclically obsessive melody present throughout the earlier parts into a grotesque theme played by the clarinet.

---

[24] See p. 62.

E.g. 4

Hector Berlioz, *Simfonia Fantastică* Partea V. ms 21-28

The musical discourse turns into a cacophony, a dance that unleashes the final section—a *rondo* of the sabbath, a true witches' dance. The beloved throws herself into the midst of this dancing orgy. As a novelty in the symphonic genre, Berlioz introduces bells, parodying the *Dies irae* chant.

Everything unfolds in a delirious atmosphere. All forms of the fantastic—gothic horror, the exaltation of night, the midnight hour, exploration of the subconscious, contrasting episodes—are fully realized through the entire orchestral ensemble. Every instrument is used with maximum efficiency and ingenuity, serving the dramatic meaning of the musical discourse.

The conclusion is truly monumental, of tremendous force and unmatched complexity. But the surprise is just as great—instead of a deeply disturbing, oppressive ending, Berlioz shatters the horrific nightmare he created with such suggestive power.The finale is presented in a luminous and optimistic manner. The fantastic dream world, where subconscious impulses created a new, bizarre reality through musical metamorphoses, disappears. "The music is far greater than this trivial subject.

Berlioz, with his exalted mind and literary capacities, explored both possible solutions in his symphonic masterpiece—the classic-romantic in the first three movements and the romantic-classic in the last two. Both perfectly plausible paths originate in the slow introduction, the very beginning of all beginnings. Only under the impulse of that Romanticism, which advocated a new attitude and new problems in the literature of the time, did Berlioz break through the realm of 'characteristic music,' emphasizing the modality of programmatic music in its highest form—the symphony genre.[25]"

The fantastic in music is a subtle and often enigmatic form of exploring the limits of reality and suggesting parallel universes, mythologies, and dreamlike worlds. Whether through unusual harmonies and timbres, programmatic music, or modern composition techniques, fantastic music succeeds in inducing a sense of wonder and escape from everyday life.

Thus, it proves to be not just a refuge for the imagination but also a profound expression of the human need to explore the unknown and find beauty in the mysterious. From the works mentioned above to contemporary film music, such as that of John Williams, the fantastic in music offers us the opportunity to explore the boundaries of the unknown and become captivated by the power of the imagination.

Through its unique combination of sounds and symbols, fantastic music creates a bridge between reality and dreams, allowing us to experience deep emotions and travel through worlds that exist beyond ordinary perceptions.

Conclusion: The Legacy of the Fantastic in Music

The exploration of the fantastic in music, from Weber and Mendelssohn to Berlioz and beyond, has left an indelible mark on the history of Western music. Each composer approached the fantastic from different perspectives—whether through the use of gothic themes, as in *Der Freischütz*, or the dreamlike fairy-tale quality of Mendelssohn's works, or the deeply personal and psychological journey depicted in Berlioz's *Symphonie fantastique*. These works demonstrate how music can transcend the limitations of the material world, creating spaces where the boundaries between the real and the imagined blur, allowing listeners to experience the awe, mystery, and fear that the fantastic evokes.

In more contemporary contexts, the legacy of the fantastic continues to influence composers, particularly in film scores. Composers like John Williams have drawn from the rich traditions of Romantic composers, using

---

[25] Berger, Wilhelm Georg. *Muzica simfonică romantică (1830-1890)* (Romantic Symphonic Music (1830-1890), Musical Publishing House, Bucharest 1972, p. 57.

music to evoke otherworldly settings and larger-than-life characters, helping to transport audiences to faraway realms filled with mystery and adventure. The fantastical elements in his music for films such as *Star Wars*, *Harry Potter*, and *E.T.* echo the same themes explored by composers like Berlioz, as music serves to deepen the emotional and imaginative experience.

The fantastic in music is not just a theme; it is a tool that enables composers to tap into the depths of the human psyche. Through harmonic invention, unusual timbres, and dynamic contrasts, music can conjure images of the supernatural, the mystical, and the impossible. It serves as a reflection of humanity's eternal quest to explore the unknown, express the inexpressible, and imagine worlds beyond the limits of our reality.

REFERENCES

Bălan, George. *Muzica și Lumea Ideilor* (Music and the World of Ideas), Musical Ed. Bucharest, 1973.

Bălan, Theodor. *Franz Liszt*, Musical Ed. Bucharest, 1957.

Berger, Georg Wilhelm. *Muzica simfonică romantică* (Romantic Symphonic Music (1830-1890), Musical Ed. Bucharest, 1972.

Berlioz, Hector. *În Lumea cântului* (In the Word of Song), Musical Ed. 1982.

Brumaru, Ada. *Romantismul în muzică* (Romanticism In Music), Musical Ed. Bucharest, 1962.

Caillois, Roger. *Eseuri pentru imaginație* (Essays for Imagination), Ed. Univers, 1975.

Caillois, Roger. *În inima fantasticului* (In the heart of the fantastic), Ed. Meridiane, 1971.

Cristian, Vasile. *Wolfgang Amadeus Mozart* (Wolfgang Amadeus Mozart), Musical Ed. 1958.

Delacroix, Henri. *Psihologia Artei* (Psychology of Art), Ed. Meridiane, Bucharest, 1983.

Faure, Elie. *Istoria Artei / Arta Modernă (partea a doua)* (History of Art / Modern Art (part two), Ed. Meridiane, 1970.

Morariu, Modest. *Eseuri* (Essays), Meridiane Publishing House, Bucharest, 1992.

Pruteanu, George. *Emisiune Radiofonică* (Radio Broadcast, Bucharest), 1997.

Tănase, Alexandru. *Eseuri de filozofie a literaturii și artei* (Essays on the philosophy of literature and art), Ed. Eminescu, 1980.

Andrea ASZTALOS Ph.D. received bachelor's and master's degrees in music education and Choral Conducting at the University of Szeged in Hungary. She is an associate professor and Head of the Department of Music Education at the University of Szeged. In 2020, she completed her doctoral studies and obtained her Ph.D. in music education, summa cum laude, at the Eötvös Loránd University in Budapest. She was a guest professor several times at Babes-Bolyai University in Cluj (Romania) and the University College of Teacher Education Tyrol in Innsbruck (Austria). Her research interests include the problems of children's singing voice production; the development of children's singing voice quality; vocal and choral warm-ups, the development of children's musical abilities, music perception, music cognition, choral pedagogy, sight-singing pedagogy, music teacher's beliefs, and innovation in music education. Her research has been published in the international music education journal. She was the presenter at several national and international conferences.

Olena BATOVSKA, Doctor of Sciences in Art Criticism, Professor, Department of Choral and Opera-Symphonic Conducting, Faculty of Performance and Musicology, Kharkiv I. P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine. Teaches the following subjects: Educational level of Bachelor; Specialization, Conducting, Reading Choral Scores, Choral Literature; Educational level of Master: Performance and Teaching Skills, Preparation of a Diploma Thesis for the Master's Degree, Teaching Practice, Academic Research Practice; The third educational creative and educational research level: Practicum in Specialized Subjects, Supervision of Dissertation Research. Creative biography: 2001-2002 — Director of the Men's Choir and Vocal Ensemble of the Law and History Faculties of Skovoroda Kharkiv National Pedagogical University; 2002-2004 — Director of the Camerton Vocal Ensemble of the Faculty of Ground Support for Aviation Combat Operations of the Ivan Kozhedub Kharkiv University of Air Force; 2005-2009 – Honoured People's Choir Chapel of the Metalist House of Culture; 2006-2012 — Director of the Women's Choir of the Yaroslav Mudryi National Law University; 2010-2020 — Co-founder and member of the Cantus Firmus Vocal Ensemble of Ancient Music of the Department of Choral Conducting at Kharkiv I. P. Kotlyarevsky National University of Arts; 2022 — to date — Director of the Kalyna Choir of the Ukrainian community of Winchester (England). Academic research: The author of more than 50 academic and educational publications. The participant of more than 100 academic and communicative events. She has been repeatedly awarded certificates, diplomas and gratitudes, in particular the Certificate from the National Academy of Culture and Arts Management (2007); the Diploma from the Head of the Department of Culture of the Kharkiv City Council and the Chairman of the Council of the City Organization of Veterans of Ukraine (2009); Certificate on the Occasion of the 100th Anniversary of the Metalist House of Culture for personal contribution and development of amateur folk art from the management (2009), Certificate of Honour on the occasion of the 95th anniversary of Kharkiv I. P. Kotlyarevsky National University of Arts for many

years of fruitful work and high professionalism (2012); Blessing of the Charter of Metropolitan Iriney of Dnipropetrovsk and Pavlohrad (2013, 2014). Academic interests: choral art, history and theory of choral performance, choral music, choral pedagogy.

Vasyl CHUCHMAN is a Graduate of Mykola Lysenko Lviv National Music Academy. He graduated from the Conducting Faculty, Choral Conducting Department (2000) and Opera-Symphonic Conducting Department (2004). He was awarded the diploma of the All-Ukrainian Competition of Choral Conductors (Kyiv, 1998). He started his professional activity while studying. Led the vocal ensembles Minestreli (1996–2004) and Tempera (2007–2008). From 1996 to date, he has been working as Choirmaster of the Veseli Cherevychky Exemplary Children's Vocal and Choreographic Ensemble (Lviv). From 2003 to date, he has been Head of the Boian Honoured Yevhen Vahniak Choral Chapel of Ukraine. He gave concerts and took part in festivals in Ukraine, Poland, Hungary, the Czech Republic, Montenegro, the Netherlands, France, Finland, and Great Britain. The Boian chapel directed by of V. Chuchman cooperates with the choirs of Poland and France. Many tours, mastery classes and joint concert performances were held as part of the cultural exchange. Conducts public cultural and artistic activities. Member of the Public Organization Festival Initiatives Art Association; from 2004 to date, he has been a permanent member of the organizing committee of the Velyka Koliada Christmas festival in Lviv (creative manager of the festival, head of the publishing section, conductor of the united choirs). Since 2005 as a singer, he has cooperated with the ancient music ensemble A Cappella Leopolis, as well as with Gloria Chamber Choir (since 2013). In 2007–2012 worked as regent of the choir of the Lviv Orthodox Theological Academy of the Ukrainian Orthodox Church Kyiv Patriarchate (now — the Orthodox Church of Ukraine). In 2015–2016 led the student symphony orchestra of Mykola Lysenko Lviv National Music Academy. In 2008–2019 was a consultant to the chamber choir of the Municipal House of Culture in Stalowa Wola (Poland). Before the pandemic, he annually held choral workshops and mastery courses in voice emission. Since September 2012, he has been teaching conducting and choral subjects at the Faculty of Culture and Arts of Ivan Franko National University of Lviv. The author of study guides and academic publications on the creative work of iconic figures of Ukrainian choral culture. Since 2022, he has been directing the Eufonia Student Choir, with which he wins awards at choral festivals and competitions. In 2015–2019, he studied at the postgraduate course of Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk). In 2019, he defended his thesis on Creative Heritage of Yevhen Vakhniak in the Choral Tradition of Galicia and received the academic degree of Candidate of Study of Art/PhD. Creative and pedagogical activity of V. Chuchman was repeatedly honored by the management and trade union of Lviv University, the Federation of Professional Unions of Ukraine, bodies of Lviv city and regional state administrations.

Oleksandr DEMIANCHUK – Doctor of Pedagogical Sciences, Professor of the Department of Art Disciplines and Methods of Their Teaching at the Kremenets Taras Shevchenko Regional Academy of Humanities and Pedagogy. Graduated from the P.I. Chaikovsky Kyiv Conservatory (Department of Conducting and Choir) (1978). Began a pedagogical career (1978). Defended candidate dissertation (1989).

Defended doctoral dissertation (1995). Head of the Department of Music Theory Disciplines at the Institute of Arts of Lesya Ukrainka Volyn National University (since 1995). Director of the Institute of Arts of the same university (since 2005). Head of the Department of Art Disciplines at the Kremenets Taras Shevchenko Regional Academy of Humanities and Pedagogy (since 2013). Main achievements: supervised 27 candidates of sciences and two doctors of sciences; author of over 180 scientific and scientific-methodical works, including 13 monographs and 25 manuals; awarded with the badges 'Excellence in Education of Ukraine', 'For Scientific Achievements' by the Honorary Diploma of the Ministry of Education and Science of Ukraine, and with the diploma of the laureate of the regional prize in the field of science; Developer of the educational discipline program for masters, 'Innovative Teaching Technologies of the Integrated Course 'Art'. Scientific interests: Issues of artistic-aesthetic education and upbringing of young students in the conditions of national revival. https://orcid.org/0000-0002-6530-5759

Yuriy DYACHENKO, Candidate of Study of Art, Associate Professor, Department of Folk Instruments of Ukraine, Orchestra Faculty, Kharkiv I. P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine. Academic interests: art history, musical art, performance practice, bayan-accordion performance, conducting art, art education.

Natalia GREBENUK, Doctor of Sciences in Art Criticism, Professor, Department of Solo Cant, Kharkiv I. P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine. Singer, pianist, teacher. Doctor of Art History (2000). Professor (2002). Laureate of the International Competition of Opera Singers in Naples (1991). Performs with solo programs accompanied by piano and organ. She made recordings for radio and television of scenes and arias from operas, several romances. Recorded 5 author's CDs. Toured in Italy, France, Poland, Russia, and Ukraine, held two-week master classes in solo and chamber singing. Jury member of more than 10 international and all-Ukrainian competitions. The author of more than 200 academic articles, a textbook and two monographs, study guides and guidelines for lecture courses, which she has been teaching for about 15 years: Fundamentals of Vocal Technique, Psychology of Creativity, Working with Children's Voice. Graduates of the course work in Ukrainian and foreign opera houses. Research supervisor of defended PhD theses. Member of the Expert Council of the Higher Attestation Commission of Ukraine, academic councils for the defense of PhDs' and doctoral theses.

Lina ILCHUK (24, Irva Stream str., Kremenets, 47003, Ukraine). Candidate of Pedagogical Sciences, Associate Professor of the Department of Artistic Disciplines and their Teaching Methods, Kremenets Taras Shevchenko Regional Academy of Humanities and Pedagogy. Since 2008, he has been engaged in scientific and pedagogical activities. He teaches theoretical and practical subjects for bachelors and masters, scientific supervisor of bachelor's and master's studies, and reviewer. Manages the permanent student scientific group "Ways of improving the study of arts in the New Ukrainian school". In 2018, she defended her candidate's thesis in

pedagogical sciences on the topic: "Preparation of future teachers of musical art to educate teenagers by means of bellringing". Participant of many International and All-Ukrainian scientific and scientific-practical conferences, scientific-methodological seminars, webinars, round tables. She is the author of more than 40 publications of a scientific and educational and methodological nature, published in domestic and international peer-reviewed professional publications, including Web of Science. Head of the Student Employment Sector at the Kremenets Regional Humanitarian and Pedagogical Academy named after Taras Shevchenko. The head of the jury of the selection and final stage of the 1st round of the All-Ukrainian competition "Teacher of the Year-2022" in the nomination "Art". The circle of scientific interests covers theoretical, methodological and practical aspects of training future music teachers, namely: modern technologies and methods of music education, digital competence, performing and pedagogical skills.

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 Brașov, the Faculty of Music (2015–2017). She obtained her PhD in music in 2020 at the Transilvania University of Brașov. 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 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 (Brașov), soprano Cyrille Gerstenhaber (at the Summer University of the Early Music Festival in Miercurea Ciuc, 2016), soprano Mária Temesi (Brașov, 2018) and soprano Laura Niculescu (Italy, 2019).

Lajos KIRÁLY, Ph.D. has a BA and MA in Protestant Theology from the Protestant Theology Institute in Cluj-Napoca. He served as a minister of the Botiz Reformed Church before earning a PhD at Babeş-Bolyai University with a thesis in pastoral psychology and its connection to music. He is currently an associate professor at the University of Tokaj, Hungary, and Dean of the Satu Mare Reformed Diocese. His research interests include the connection between music and the science of the brain, the effects of music on intellectual and emotional intelligence, religion and creativity. Contact: kiralylajosdrs@gmail.com

Iryna KOKHANYK. Ukrainian National Tchaikovsky Academy of Music, Horodetskogo St., 1-3/11, Kyiv, 01001, Ukraine, PhD, professor, chief of Theory of Music Department. ORCID ID: https://orcid.org/0000-0002-8801-7549 mail: kin957@ukr.net.

Scientific interests are related to the study of style formation processes in the musical culture of the 20th - early 21st centuries, the development of the modern theory of musical style, and the study of the creativity of modern Ukrainian composers. He has about 60 publications in specialized scientific and scientific-methodical publications. He is a participant in scientific conferences in Ukraine and abroad (Poland, Germany, etc.). She is deputy editor-in-chief of the professional collection periodical "Scientific Heralds of National Music Academy of Ukraine".

Sergii KOSTOGRYZ, Candidate of Art Sciences/PhD, Associate Professor, Department of Folk Instruments of Ukraine, Orchestra Faculty, Kharkiv I. P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine. Academic interests — the field of musicology, which systematizes the phenomena of the performance of musicians in various artistic systems (theatre, cinema, philharmonic), the variety of their manifestation (theory, history, practice). Study of Ukrainian art by Kharkiv researchers, study of Ukrainian performing art. Study of the history of the development of the Kharkiv art history school, as well as the history of Ukrainian art history. He has 20 publications: of them 15 academic and 5 educational and methodological, including studies published in domestic and foreign peer-reviewed editions (the Web of Science scient metric database).

Daryna Dmytrivna KUPINA is Ph.D. in Art, Docent, Professor at the Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka (Dnipro, Ukraine). Was born in Donetsk, Ukraine. She studied music at Donetsk Musical College and graduated in 2012 with a master's degree in musicology from Donetsk State Musical Academy named after S. Prokofiev. She received her PhD in 2019 at National Music Academy named after P. Tchaikovsky (Kyiv, Ukraine). The title of her dissertation is: The European genre traditions in Ukrainian organ music. Since 2017, she is supervisor and lecturer at Dnipropetrovsk Music Academy named after M. Glinka. She teaches Theory and History of Music, Solfege, Musical Genres and Styles. She has published over 30 articles in scientific journals and conference proceedings (including WoS and Scopus – 2), a monography The European genre traditions in Ukrainian organ music (2020). She is member of editorial board of music research periodical Musicological thought of Dnipropetrovsk region, Member of National Union of Musicians of Ukraine. Main research interest is genre and stylistic features of musical art.

Oksana LEHKUN – Candidate of Art Criticism, Associate Professor at the Department of Art Disciplines and Methods of Teaching Kremenets Taras Shevchenko Regional Academy of Humanities and Pedagogy. Author of more than 40 publications in Ukrainian and foreign scientific journals, participant of international and all-Ukrainian scientific and practical conferences, member of the jury of the All-Ukrainian pianists' competition Rivne–2019. Areas of research: Ukrainian musical culture, artistic local history, instrumental training of students of higher education. https://orcid.org/0009-0000-0223-6541

Alla LISOVA (43/30, European str., Bar City, 21000, Ukraine) is a candidate of Pedagogical Sciences, Lecturer at the Department of Art Disciplines of the State Higher Educational Institution "Bar Humanitarian Pedagogical College named after M. Hrushevsky" (Bar City, Ukraine) founder of the folk vocal trio "Zoretsvit", which participates in all-Ukrainian and international competitions, festivals. Bachelor students in the discipline "Voice Setting" under the guidance of Alla Lisova are active participants and laureates of the Grand Prix, 1st prizes at international talent contests and international and all-Ukrainian art competitions. Active participant in international and all-Ukrainian scientific-practical conferences, round table "Vocal Performance: Modern Dimensions and Prospects". In her research, Alla Lisova focuses on the theory and practice of teaching art disciplines, a creative approach to working with education seekers. Her numerous publications (author of over 25 articles) highlight problems and innovations in art education.

Liubomyr MARTYNIV. Candidate of Art Studies, Associate Professor at the Department of Vocal, Choral, Choreographic and Visual Arts at the Faculty of Primary Education and Arts of Ivan Franko Drohobych State Pedagogical University. Education: Master of Pedagogical Education, vocal teacher. Academic interests: musical regionalism, professional musical education of Drohobych region, art studies. Author of 50 studies (including 3 articles in Web Of Science indexed journals and one in the Scopus indexed journal) and 9 study guides. Member of the public organization Center for Eastern European Scientific Studies (https://eessc.org.ua/chlenstvo/). Laureate and diploma holder of numerous music competitions and festivals, participated in many concerts as a solo vocalist and solo accordion in particular. He was a member of Dzhereltse Model Song and Dance Theatre (Morshyn, 1998-2003), Prolisok folk vocal and choreographic ensemble (Drohobych, 2003-2008), Gaudeamus folk choir (Drohobych, 2003-2008), CAMERTON music group (Drohobych, 2003-2023), VISAVI duo (Drohobych, 2010-2017). He also worked as Concertmaster of Smerichka folk song and dance ensemble, Morshyn (2004-2009), as well as the Leading Concertmaster of the Department of Cultural Studies and Ukrainian Studies of Ivan Franko Drohobych State Pedagogical University. In 2019, he defended the academic degree of Candidate of Art Studies, in 2022 he received the certificate of Associate Professor.

Vira NAIDA. Candidate of Pedagogical Sciences, Senior Lecturer of the Department of Conducting-Choral Disciplines and Vocals. Combines jobs as event manager at Khmelnytskyi Humanitarian-Pedagogical Academy. Member of the National All-Ukrainian Music Union (date of admission — 24.11.2022), Podillia Literary City Union (date of admission — 16.10.2023). Singer of the bishop's choir of the Khmelnytskyi Cathedral Intercession of the Blessed Virgin Mary of the Orthodox Church of Ukraine. In a creative duo with her husband Yurii, she is a laureate of all-Ukrainian and international competitions and festivals of author's song and sung poetry. These include Bulat, Autumn Rendezvous, Pisennyi Spas, Voice of the Country, Oberih, Slovospiv and others. In 2012, their studio audio album I Love You... was released. Vira Naida worked as a member of the jury of such contests as the 3rd Regional Festival of Authors and Performers of Bardic Song — Waltz-Boston (Khmelnytskyi), Regional Correspondence Competition of Author's Song and Sung Poetry among Students

of Secondary and Extracurricular Educational Institutions (Khmelnytskyi), X All-Ukrainian Music Olympiad Voice of the Country (Kyiv). There are recordings of a creative duet with Yurii Naida on Khmelnytskyi television and radio. Broadcasts: Shchyra Rozmova (Honest conversation), Na zhyttievykh Perekhrestiakh (At the crossroads of life), Ranok na Podilli (Morning on Podilla), Vich-na-Vich: Muzyka Dvokh Serdets (Face to face: Music of two hearts) Vira and Yurii Naida, Rankova Kava (Morning Coffee), Na muzychnykh Horyzontaliakh (On Musical Horizons), etc. In the field of education and science, she was repeatedly awarded certificates of various levels, including the Honorary Certificate of the Ministry of Education and Science of Ukraine.

Iryna PARFENTIEVA. Associate Professor of the Department of Musical Art, Faculty of Pedagogy of V.O. Sukhomlynskyi Mykolaiv National University Candidate of Pedagogical Sciences, Associate Professor. Awarded: Honorary diploma of the Rector of V.O. Sukhomlynskyi Mykolaiv National University, Honorary diploma of the Department of Culture of the Mykolaiv Regional State Administration (2003), Honorary diploma of the Department of Education and Science of the Mykolaiv Regional State Administration (2010), Honorary diploma of the Mykolaiv Regional Council (2011), Commendation of the Ministry of Education and Science of Ukraine (2013), Honorary diploma of the Department of Culture and Protection of Cultural Heritage of the Mykolaiv City Council (2014), Honorary diploma of the Department for Culture and Protection of Cultural Heritage Mykolaiv City Council (2015), Commendation from the City Mayor (2016), Commendation of the Ministry of Education and Culture of Ukraine (2018). Honorary diplomas and commendations for the professional training of winners, laureates and graduates of international and All-Ukrainian competitions as the leader of Barvy Choir. Iryna Parfentieva teaches the subjects: Vocal and Choral Performance, Choir Class, Choir Studies, Conducting and Choral Skills; manages the research work of master's and students; Deputy Dean of the Faculty of Pedagogy. In 2017, the PhD thesis of the teacher of the Department of Musical Art L.V. Yaroshevska was defended under the academic supervision of Iryna Parfentieva. Research is related to the study of the theoretical and methodological foundations of teacher training for the formation of conducting and choral skills of future music teachers. She has more than 60 publications, including abroad (WOS), 2 monographs, and 5 study guides. Participated in 28 international, all-Ukrainian conferences. Constantly raises her academic and professional level, takes part in academic and methodical seminars, round tables in the city and beyond; delivers reports at academic and methodical conferences and seminars. She is the leader of Barvy Student Choir, which constantly participates in creative events of the university, city, and region. She is a laureate of 28 competitions and festivals. From 2018 to 2023, Barvy Choir directed by Iryna Parfentieva took part in 28 International (in Ukraine and abroad) and All-Ukrainian art festivals and won the following prizes: 4 — Grand Prix, 17 — 1st place, 1 — 2nd place, 2 — 3rd place.

Cristina Eleonora PASCU is a PhD. Scientific Researcher Grade 3 and Public Relation Coordinator at the National Academy of Music "Gheorghe Dima". Licensed in Psychology, Musicology and Piano, she obtained the title of Doctor of

music in 2020. She is the author of the volume "*At the piano with Alfred Cortot. Artists from Cluj at the École Normale de Musique*" and she has published numerous articles in journals in the country and abroad. She is the laureate of two important scholarships: "Lucian Blaga" Scholarship offered in 2017 by the Romanian Cultural Institute in Paris and the Atlas Scholarship offered in 2022 by the French Government and Foundation "Maison des Sciences de l'Homme" in Paris. (https://www.fmsh.fr/en/chercheur/cristina-eleonora-pascu; https://independent.academia.edu/CristinaPascu)

Anastasiia PATER – PhD, Associate Professor of the Department of Musicology and Choral Arts at the Faculty of Culture and Arts of Ivan Franko National University of Lviv. She received her higher education at Mykola Lysenko Lviv National Music Academy majoring in Choir Conducting (2004). From 2002 to 2004, she worked as an artist of Trembita Honored Chapel of Ukraine. Since 2004, she has been working as a teacher of conducting and choral subjects at the Faculty of Culture and Arts of Ivan Franko Lviv National University. 2009-2010 – Choirmaster of Akolada People's Chamber Ensemble of Lviv Polytechnic National University. Since 2016, she has been a singer of the Metropolitan Choir of the St. George's Cathedral in Lviv. During 2016–2020, she studied at Ivan Franko National University of Lviv, majoring in 025: Musical Art (academic advisor — Prof. Oleksandr Kozarenko). In 2021, she defended her thesis Performative Dimensions of Ukrainian Sacred Music at Vasyl Stefanyk Precarpathian National University and received her PhD. The sphere of academic interests is choral art of Ukraine in cultural, theoretical and performing contexts, conductor's interpretation of sacred choral music. The author of 16 academic publications, including an article in a collective monograph and studies in specialized publications of Ukraine, foreign and other publications, a participant in all-Ukrainian and international conferences. Her students majoring in Conducting are prize-winners of conducting competitions.

Gina-Mihaela PAVEL received the bachelor's and master's degrees in piano performance from the George Enescu University of Arts in Iași, Romania, also acquiring the title of Doctor of Music in 2012 at the same Institution. She is the recipient of the *Socrate* scholarship at the *Conservatorio di Musica Giuseppe Verdi,* Milano, Italy, also attending in 2006 and 2007 in *Crescendo Summer Institute of Arts'* courses in Sárospatak (Hungary). She has a rich activity as a collaborative pianist and member in chamber music ensembles in numerous recitals, masterclasses, competitions, festivals, etc. In the summers of 2023 and 2024, she participated for five weeks as a piano accompanist in the renowned summer program *American Institute of Musical Studies* in Graz, Austria. She also has performed as a soloist with the State Philharmonic Orchestra „Mihail Jora" Bacău, Romania, and the Philharmonic Orchestra of Vidin, Bulgaria. During 2009 and 2012 she was an accompanist at the George Enescu University of Arts in Iași. Currently she is a university lecturer, PhD (piano accompanist) at the `*Transilvania*` University of Brasov, Faculty of Music. https://www.unitbv.ro/contact/comunitatea-unitbv/1996-pavel-gina-mihaela.html

CONTRIBUTORS

Nataliia POSIKIRA-OMELCHUK – Candidate of Art studies (Ph/D), Head of the Department of Postgraduate Studies, Internships and Doctoral Studies at the Lviv National Music Academy named after Mykola Lysenko, Associate Professor of the Department of Special Piano No. 1 at the Lviv National Music Academy named after Mykola Lysenko (Lviv, Ukraine), pianist. As a pianist, she has performed solo concert programs, among which a special place is occupied by piano concerts with the symphony orchestra. Additionally, Natalia Posikira-Omelchuk is the founder and president of the public organization "Ars longa" (founded in 2006), which aims to promote art. In her research, Natalia Posikira-Omelchuk has focused on the synthesis of the arts, the influence of visual arts on music, as well as on Ukrainian art, music history and theory, and piano music. She is the author of numerous scientific publications on Ukrainian art and Ukrainian academic piano music. Nataliia Posikira-Omelchuk is a member of the organizing committee of the international scientific and creative conference named after Stefaniia Pavlyshyn and the founder of the Symbiosis of Ideas art forum. https://orcid.org/0000-0002-9011-2676

Svitlana POSTOVOITOVA. Ukrainian National Tchaikovsky Academy of Music, Horodetskogo St., 1-3/11, Kyiv, 01001, PhD, Lecturer of the Theory of Music Department. ORCID ID: https://orcid.org/0000-0001-7131-2341 E-mail: musikendsv@ukr.net Teacher of the Department of Music Theory. Scientific interest is focused on the problems of polyphony in the music of the 20th and 21st centuries. In 2019, she became a laureate of the All-Ukrainian competition for student scientific works in the specialties "Musical Art" and "Cultural Studies" (diploma of the first degree), the topic of the work "Theme as the intonation-structural beginning of musical art". fugue in the music of the 20th century". Author of six articles, participated in many scientific conferences in Ukraine.

Inna RATYNSKA (45, Berezyna str., Kremenets, 47003, Ukraine). Candidate of Pedagogical Sciences, Associate Professor, Head of the Department of Art Disciplines and Methods of Their Education at the Kremenets Regional Humanitarian and Pedagogical Academy named after Taras Shevchenko, member of the Ternopil regional creative center of the National All-Ukrainian Music Union, member of the public organization «International Educators and Scholars Foundation», teacher of the Choral Conducting, Choral Class, World Art Culture, Folk Costume and Stage Design of Dance. The author of a collective monograph, more than 20 scientific works and theses of reports in collections of materials of International and All-Ukrainian conferences.

Ganna RIZAIEVA is a Ukrainian musicologist, Doctor of Philosophy in Art Criticism (2018), Associate Professor (2024), Associate Professor of the Music's History Department of the Tchaikovsky National Music Academy of Ukraine (Kyiv). Her PhD thesis was defended in 2018 under the title "Operas by Francis Poulenc: the imagery world and the problem of its integrity". The author of 15 articles published in Ukrainian and foreign editions. She teaches a course on the history of world music from Antiquity to the 20th century for the Orchestra, the Vocal and Conducting

faculties and musicologists of the Tchaikovsky National Music Academy of Ukraine. Her research interests include the history of French music of the 20th century and problems of the opera genre. ORCID ID: https://orcid.org/0000-0003-2909-5253 E-mail: anriza777@gmail.com

Tetiana ROSUL studied musicology at the "M. Lysenko Higher Music Institute", Lviv. PhD in Art Studies, Associate Professor of the Department of Archaeology, Ethnology and Cultural Studies Uzhhorod National University. She is a member of the National Union of Composers of Ukraine. Sphere of scientific interests: musical culture of Transcarpathia, works of modern composers, musical pedagogy, intercultural communication. E-mail: tetiana.rosul@uzhnu.edu.ua, ORCID ID: https://orcid.org/0000-0001-5960-9812

Mădălina Dana RUCSANDA is Professor PhD within the Department of Performing Arts and Music Education at the Transilvania University of Brasov, the Faculty of Music. Currently she is dean of this institution. She graduated from the Faculty of Music in 1995 and obtained a PhD in music in 2004 at the National University of Music in Bucharest. Professor Rucsanda has an ample research activity in the following domains: ethnomusicology, music education, music theory. This activity has resulted in the publication of numerous studies and books (9 books, 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.

Iulian RUSU, born in 1967, started his musical studies on the clarinet at the age of 9. He has continued his clarinet studies at the „Octav Băncilă" Music High School in Iași and at „Transilvania" Music University in Brașov. Mr. Rusu has graduated the National University of Arts „George Enescu" in Iași with Professor Ph. D. Dumitru Goia, earning his degree of Specialist in Orchestral Conducting. He has than achieved his conducting Postgraduate Studies at the National University of Music in Bucharest with Professor Ph.D. Cristian Brâncuși. In 2011, Mr. Rusu has obtained the title of Ph. D. in Music - Specialty of Orchestra Conducting- with his thesis: Conducting Tradition in Romania, Style, Concept, Creative Spirit, at the National University of Music in Bucharest under the guidance of Professor Ph. D. Nicolae Brânduș. Dr. Iulian Rusu is currently University lecturer Ph.D. at „George Enescu" National University of Arts in Iasi teaching orchestral conducting and conducting practice and at the same time, associate professor at the „Transylvania" University of Brașov, teaching clarinet.

Olena SHEVTSOVA – Candidate of Pedagogical Sciences, associate professor, associate professor of the Department of Art Education of the Central Ukrainian State University by Volodymyr Vynnychenko. Member of the organizing committee

of the I International scientific and practical conference "Art without borders: creative dialogues" (2023); member of the organizing committee of the I-V international multi-genre competition-festival "Spivogray" (2019-2023). Author of the monograph "Formation of musical and performing competence of the future teacher of music art", 2017; author of about 40 publications, including 3 educational and methodological manuals (co-authored). Participant of International and All-Ukrainian scientific and practical conferences; completed an internship abroad at the University of Social Sciences (UNS) in Lodz, "Innovative educational institution of the 21st century – European experience within the LLP model of the European Commission". She supervises coursework and qualification works for training of teachers of music art; Olena Shevtsova reveals the issue of musical performance competence of future teachers of music art, the formation of the value-personal sphere of future specialists, the development of an artistic worldview, awareness of the importance of art varieties in the spiritual and creative development of the personality of the future teacher of music art in her scientific research. https://orcid.org/0000-0002-5318-5286

Halyna SHVYDKIV (4, Soborna str., Rivne, 33001, Ukraine) is a concert singer (soprano), honored worker of culture of Ukraine, associate professor of the department of singing and choral practice and voice production of the Institute of Arts of the Rivne State Humanitarian University. Halyna Shvydkiv has a lyrical coloratura soprano. Her repertoire includes works of world vocal classics, including the musician Y.-S. Bach, G. F. Handel, K. V. Glyuk, J. Pergolesi, V.-A. Mozart, J. Verdi, F. Schubert, K. Debussy, J. Strauss, G. Maiborody, M Lysenko, A. Kos-Anatolsky, and others, as well as Ukrainian folk songs and modern romances. Halyna Shvydkiv constantly cooperates with the Rivne Regional Philharmonic and the Rivne Academic Ukrainian Music and Drama Theater. With her participation, concerts are held in Rivne and on the territory of the Rivne region, as well as in many cities of Ukraine. Tour tours took place in Poland, the Czech Republic, Belarus, Slovakia, Germany and Greece. Main concert programs: "Evening of Ukrainian music", "Evening of French music", "Evening of German music", "Evening of Italian music", "Our thought, our song", "Ave, Verdi", "Singing Galina Shvidkiv and Vasyl Ponaida" , "In the Constellation of the Opera", "Woman, Spring, Love!", "Melody of the Ukrainian Soul", "Evening Song in the Moonlight", "Wonderful Evening", "Polish Evening in the Organ Hall" and others. The author and participant of the international art projects "Near the old piano", "A moment before spring", "On the name day of Halyna", etc. H. Shvydkiv took part in 20 international festivals, is a member of the jury of the All-Ukrainian competition "Spring primrose" (Rivne, 2006-2018), 1st All-Ukrainian Vocal Competition "World Music Classics in Ukrainian" (Kyiv, 2017), V International Art Palace Gold Festival in Greece (Thessaloniki, June 28-30, 2018), I International Art Action Black Sea Festival-Competition (Odesa, 2018). Rivne Vocal Premiers International Vocal Competition (2020-2022). Author of the art project "A Moment Before Spring" She is also a participant of all-Ukrainian and international scientific conferences, the author of more than 50 scientific articles and training manuals. Head of the Association of Academic Singing, deputy head of the Rivne regional branch of the National All-Ukrainian Music Union. Has the title of Emissary of the cultures of

Ukraine and China Halyna Shvydkiv has been repeatedly awarded with honorary diplomas and awards from the Department of Culture and Tourism of the Rivne Regional State Administration, an honorary award from the National All-Ukrainian Music Union, and is a laureate of the regional art award named after Herman Zhukovsky. Listed in Wikipedia https://uk.wikipedia.org/wiki/Shvydkiv_Galyna_Romana. In her research, Galina Shvydkiv focuses on the theory, history and practice of vocal education.

Mykola SHVYDKIV (4, Soborna str., Rivne, 33001, Ukraine) is an honored artist of Ukraine, associate professor Department of Artistic Disciplines and Methods of Teaching, Taras Shevchenko Kremenets Regional Humanitarian and Pedagogical Academy. Participated in four reports of the Rivne region in the "Ukraine" palace (Kyiv). Toured in Poland, Germany, Ireland, Slovakia, Czech Republic. Laureate of the competition of opera singers named after A. Dvořák in Karlovy Vary (Czech Republic). Took part in international festivals: 11th International Sacred Music Festival in Mogilev "Mighty God" (Belarus); 2006 – "Ave Maria" International Festival (Krosno, Poland); 2006 – International festival "Day of Reciprocity" (Humenne, Slovakia); 2007 – International festival "Border meetings" (Glembotsk, Poland). Created series of concerts: "Evening of Ukrainian music", "Evening of Italian music", "Evening of German music". In 2005, M. Shvydkiv organized a concert "Ave Verdi" in Rivne, where he performed the baritone part. In 2005, Mykola Lvovych together with People's Artist of Ukraine, laureate of the Shevchenko Prize Maria Bayko prepared the program "Works of Galician Composers". In 2006, M. Shvydkiv took part in the large-scale project "German Requiem" by J. Brahms under the leadership of conductor John Mason Hodges (USA). Mykola Shvidkiv takes part in concerts held in the city and region. Promotes Ukrainian art, academic singing, folk song, decently represents Ukraine in Belarus, Germany, England, Ireland, Poland, Switzerland, Holland. Mykola Shvidkiv, laureate of the regional art award named after Herman Zhukovsky for a significant contribution to the development of the national musical art. Among the scientific works is the educational repertoire for a baritone in the course of voice production (teaching manual) and 20 articles in professional publications and scientific and methodological manuals. Chairman of the jury of the 5th ART Palace Gold Stars International Festival in Thessaloniki, Greece, June 28-30, 2018. Jury member of the Rivne Vocal Premiers International Vocal Competition (2020-2022). In his research, Mykola Shvydkiv focused on issues of theory, history and practice of vocal education.

Anca SIMILAR is a theatre and film actress and a voice teacher. She served as associate professor at the Faculty of Theatre and Film. She holds a BFA in acting and a BA in theatre science she obtained her MS at USI, Switzerland and she has undergone PhD studies in France and Belgium, and she holds a PhD in Theatre. She lectured and led workshops on breathing and voice in Hungary, Morocco, Greece, USA, UK, Spain, Sweden, Romania, France, Slovakia, Macedonia, Italy. She is a member of VASTA. In 2022 she released the book "Breathing techniques for stage arts".

Krisztina SINKA sang in many important Hungarian opera companies in the country. She graduated from the Ferenc Liszt Academy of Music in Budapest, where she studied with the renowned opera singer Éva Andor. Her teachers included director András Békés, opera singer Erzsébet Komlóssy and conductor Ádám Medveczky. She graduated with honors as a professional opera singer and received the prestigious Margit Szilvássy Award in 1995. In 1998, she studied at the Santa Cecilia Academy of Music in Rome with a scholarship. Krisztina Sinka made her debut at the Hungarian State Opera as Mimi in Puccini's opera La bohème. She also played Norina in Donizetti's opera Don Pasquale, Irina in Péter Eötvös' The Three Sisters, directed by István Szabó, and Violetta in Verdi's La Traviata alongside the internationally renowned bass József Gregor. She also performed as an excellent soloist in oratorios and church concerts, and toured with opera performances in Hungary, Romania, Croatia, Switzerland and in London in the UK. Awards: Margit Szilvássy Award, Hungarian Academy of Rome Scholarship, London Scholarship, Artisjus Award, Annie Fischer Award, Opera Friends Scholarship.

Larysa SOLIAR – Candidate of Pedagogical Sciences, Associate Professor, Associate Professor of the Department of Artistic Disciplines and their Teaching Methods, Kremenets Taras Shevchenko Regional Academy of Humanities and Pedagogy. She has been actively involved in artistic activity for over 15 years. During this time, she has been a member of various vocal and instrumental groups, including chamber choir, bandura cappella (bandura), folk instruments orchestra (bandura), the "Sforza" vocal ensemble, and the "Vyshyvanka" vocal trio. During her career she has participated in more than 10 concerts, 2 of which were as a member of the "Vyshyvanka" trio, where they performed Ukrainian composers' works accompanied by orchestral group (flute, violin, accordion, double bass): V. Marchenko's "Letily gusonky" (There were flying little geese) from the repertoire of the group "Aeneas" "Bilia Topoli" (By the poplar tree); I. Shamo "Oh, through the meadow I will go", Ukrainian folk songs "In the crossroads I was walking" and "From the birth I have been happy", etc. She is a member of the folklore and ritual group of the local Centre for Culture and Leisure, which promotes Ukrainian culture, customs, rituals and songs. The group's activities include concerts and various ritual performances. Larysa combines her performing activities with scientific one, in 2018 she defended the PhD thesis in pedagogy on the topic "Formation of ethno-cultural competence of future-to-be music teachers". She is the author of more than 30 scientific and methodological publications, including monographs and textbooks. The circle of the scientific interests includes doing research of Ukrainian folklore, development of ethnoculture of the native land, formation of ethnocultural competence in different types of musical activities, playing the accordion. https://orcid.org/0000-0002-5171-544X

Victoria TKACHENKO, PhD in Art Studies, Associate Professor, Department of Folk Instruments of Ukraine, Orchestra Faculty, Kharkiv I. P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine. Since 2002, She has been a member of the Presidium of the Association of Guitarists of Ukraine under the National All-Ukrainian

Music Union. Teaches the following subjects: Educational level of Bachelor: Specialization (guitar), Ensemble, Study of Related Instruments; Educational level of Master: Performance and Teaching Mastery, Ensemble. A brief biography: Graduated from the B.M Lyatoshynsky Music School of Kharkiv (1988-1992, guitar class of V. Petrov), Kharkiv I. P. Kotlyarevsky National University of Arts (1992-1997, the class of Professor V. Dotsenko), as well as an internship assistantship at Kharkiv I. P. Kotlyarevsky National University of Arts (2000-2003, the class of Professor V. Dotsenko). Since 2000, Victoria Tkachenko has been Senior Teacher, and since 2015 — Associate Professor of the Department of Folk Instruments of Ukraine in the guitar class of Kharkiv I. P. Kotlyarevsky National University of Arts. Her students have repeatedly become laureates of international competitions in Ukraine, Belarus, Bulgaria, Hungary, and Poland. Her graduate — Oleh Chukhleb — is studying at the Higher School of Music and Performing Arts in the lute class in Munich (Germany). Laureate of the Crimean Strings-95 International Guitar Competition — third prize, Simferopol, Ukraine, 1995; diploma winner of the International Guitar Competition, Szeged, Hungary, 2003. In 2014, defended her PhD thesis on Universalism and Specifics of Musical Thinking in the Guitar Creativity Styles of 1880-1990. The author of more than 20 academic articles, two learning guides. The scope of academic interests includes the history of guitar music, problems of performing interpretation of works of various stylistic directions. International postgraduate internship: Hungary, branch of the Vienna Conservatory in Budapest from 03/20/2019 to 04/11/2019 (117 hours). Participation as a member of the jury in 16 competitions, such as: - VI - IX Vitalii Petrov Regional Competitions of Young Guitar Performers, Kharkiv, 2014, 2016, 2018, 2020, 2022, 2024; - Artdominant International Competition of Folk Instruments Performers (2017, 2018, Kharkiv, Ukraine); - GitArt International Guitar Competition (2017, Kharkiv); - APOYANDO ART Online International Guitar Competition (Hungary, 2020).

Maryna Ivanivna VARAKUTA is Ph.D. in Art, Docent, Professor at the Department of History and Theory of music, Dnipropetrovsk Music Academy named after M. Glinka (Dnipro, Ukraine). Was born in Dnipro, Ukraine. She studied music at Dnipropetrovsk musical college and graduated in 2007 with a master's degree in musicology from Donetsk State Musical Academy named after S. Prokofiev. She received her PhD in 2011 at Odessa National Music Academy named after A. Nezhdanova (Odessa, Ukraine). The title of her dissertation is: Genre of choral miniature in modern Ukrainian music (on examples of V. Zubytsky's work). Sinse 2014, she is supervisor and lecturer at Dnipropetrovsk Music Academy named after M. Glinka. She teaches Analysis of Musical Works. She has published over 30 articles in scientific journals and conference proceedings (including WoS and Scopus – 5), a monography Genre-stylistic Specifics of Volodymyr Zubytsky's Choral Miniatures (2016). She is member of editorial board of music research periodical Musicological thought of Dnipropetrovsk region, Member of National Union of Musicians of Ukraine. Main research interest is genre and stylistic features of musical art, modern Ukrainian music.

Alexandr VITIUC is a Moldovan jazz bass guitarist and composer. Laureate of international competitions. Alexandr Vitiuc (Александр Витюк) is the founder of the educational YouTube channel learning to play the bass guitar, which has more than 25 thousand subscribers. Author of 30 and methodical publications, including reading-book and teaching aid. His scientific interests are the history and theory of bass guitar performance. After receiving a Ph.D. in Art Studies in 2021, he successfully combines his performing career with teaching. Many of his students successfully performed at various international competitions.

Maryna Leonidivna VOTINTSEVA is Docent, Associate Professor at the Department of translation and linguistic preparation of foreigners, Oles Honchar Dnipro National University (Dnipro, Ukraine). Was born in Dnipropetrvsk, Ukraine. She studied philology at Dnipropetrosk State University and graduated from it in 1996. She received PhD in 2009 at Oles Honchar Dnipropetrovsk National University. The title of the dissertation is Lexicographic presentation of mono-semantic words. Since 1996 she teaches English and subjects connected with translation from English into Ukrainian at the University (1996-2003 – Dnipropetrovsk Agrarian University, 2003-2011 – DNURT, since 2011 – DNU). She has published over 50 scientific works in scientific journals. She is a member of the international community of teachers who teach Translation. Main research interest is semantics, lexicology and stylistics of the English language.

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.

Oleksandr ZHARKOV – is a musicologist, Doctor of Philosophy in Art Criticism (1994), Associate Professor (2001), Professor of the Theory of Music's Department of the Tchaikovsky National Music Academy of Ukraine (Kyiv), Member of the International Musicological Society "Community of Musicologists of Ukraine in World Culture". He studied music at Kyiv musical college (1985), Kyiv State Conservatory named after P. I. Tchaikovsky (1991). His PhD thesis was defended in 1994 under the title "Artistic translation in music: problems and solutions". The author of more than 40 articles published in prestigious Ukrainian and foreign editions. His research interests include the problems of musicology's methodology, modern techniques of compositions. Currently, he proceeds on research in the field of the problems of timbre in music. ORCID ID: https://orcid.org/0000-0003-0196-2933 E-mail: oleksandr0902@vivaldi.net

Valeriya ZHARKOVA – is a Ukrainian musicologist, Dr. Habil. of Arts, Professor, Head of the Music's History Department of the Tchaikovsky National Music Academy of Ukraine (Kyiv), Head of the Special Academic Council on Doctoral Thesis (Tchaikovsky National Music Academy of Ukraine), member of International Musicological Society (IMS), Member of the International Musicological Society "Community of Musicologists of Ukraine in World Culture", member of Editorial board of the *Scientific Herald of the Tchaikovsky National Music Academy of Ukraine*. Her Ph.D. thesis was defended in 1999 under the title "Game Structures in Music: Aesthetics, Typology, Artistic Practice". Her Doctoral thesis was defended in 2010 under the title "Creativity of Maurice Ravel: musical texts and communicative context". The author of the monographs: "Walking in the Music World of Maurice Ravel (in search of meaning of the Master's message)" (2009); "Ten Views on the History of the West European Music. Mysteries and Desires of *Homo Musicus*". Volume 1. (2018), Volume 2. (2019); more than 80 articles published in prestigious Ukrainian and foreign editions. ORCID ID: https://orcid.org/0000-0002-3706-3481 E-mail: zharkova_valeriya@ukr.net

SUBSCRIPTION
We invite You to take out a subscription to our review:
return this subscription to the Address Above
Attach the XEROX COPY of the bank transfer receipt

Surname[1]...
Name...
Institution[2]..
Address...
....
Account
Number[3]...
....
Postal
code....................................City...
District................................Country...

ISSN	Title	Nr. of copy	Price *) (see below)	Signature (Stamp)
1844-4369	Review Studia Universitatis „Babeş-Bolyai”, nr. / year **MUSICA nr. /**			

*) The price of one copy is: 15 Euro
You can pay the reviews price in the following account number:

Destination: University Babeş-Bolyai, Faculty of Reformed Theology
RO35TREZ21620F330500XXXX / Cod fiscal: 4305849
The destination of the payment:
Subscription to the Review STUDIA MUSICA

---

[1] Human being.
[2] Legal entity.
[3] For institutions.

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS

Registration number: 133
Date: 12th of February 2009

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS

The redaction of the musical magazine **STUDIA UBB MUSICA** of the series **Studia Universitatis Babeş – Bolyai** invites you to make an agreement regarding the change of the music magazines between the two institutions.

In this respect, the two institutions offer each other a copy of the volumes of the musicology studies that are edited by that institution. These copies are donations, as they will be registered in the library of the institutions that have this agreement. If our magazine seems interesting to you and you would like to receive a copy of each number, please sign/stamp this agreement and send one of the copies of your musical magazine on the address of our redaction.

STUDIA UBB MUSICA **Editor in Chief**	PARTNER INSTITUTION: **Name and address:**
Univ. Prof. Dr. Habil. Gabriela COCA	
Signature:	**Signature:**

INVITATION FOR PUBLISHING

Starting in March 2008, we launched the release of a new series of musicology magazines under the name of "**Studia Universitatis Babeş-Bolyai**", with the title of "***MUSICA***". If anyone is interested in publishing with us, we gladly accept your collaboration by editing your studies in an elegant and qualitative form.

The magazine is published twice a year:

- For **the first number of the year** the deadline for the receiving of the studies is: **15th of March.**
- For **the second number of the year** we accept the studies up to: **15th of September.**

We accept articles in **English (United States)**. We can receive the studies in an electronic form sent to the following e-mail address:

gabriela.coca.66@gmail.com

We are interested in any papers related to MUSIC.

All the authors are responsible for submitting manuscript in comprehensible English (United States) and ensuring scientific accuracy.

ONLY ONE study from an author is accepted for publication in a journal issue!

*

The maximum size of papers submitted for publication **may not exceed 25000 characters** (include spaces, textboxes, headers, footnotes, endnotes and musical examples)!

Authors must complete the **Declaration of Authenticity** and send it to the editor together with the study. The form for this declaration can be downloaded from the website.

Authors must pre-register on the ORCID website and submit their system-generated ORCID unique number with the study for publication: ORCID.

Due to the musical examples that are inserted in the studies, the authors are asked to apply in their studies the format types:

THE STANDARD FORMAT OF THE STUDIES:

PAGE SETUP:
Margins: Top = 4.8 cm; Bottom = 4.8 cm; Left = 4 cm; Right = 4 cm.
Orientation: Portrait
Paper size: A4
Layout: From Edge: Header = 4.8 cm, Footer: 4.6 cm;
Tick the boxes: *Different odd and even* and *Different first page!*

FONT:
ARIAL, the size of the letters = 11;

PARAGRAPH:
Align text: Justify.
First Line Indentation: Left, 1.25 cm.
Line spacing: Single
Spacing Before Lines: **0 pt**; Spacing After Lines: **0 pt**.

STYLES: Normal.

TITLE OF THE PAPER:
Font: ARIAL, MACROS, BOLD, the size of the letters = 12; Align text: Center

NAME OF THE AUTHOR:
The author's name is placed under the title:
Font: ARIAL, MACROS, BOLD, the size of the letters = 11; Align text: Center
The order of the name: first name then surname.
Name of several authors are separated by a comma.

FOOTNOTES: the size of the letter = 9; Align text: Justify; Line spacing: Single
Spacing Before Lines: **0 pt**; Spacing After Lines: **0 pt**.
!!! Important: The titles that are quoted into the footnotes will have their translation into English put in **round brackets in Italic the (*Translated Title*)**
- Hanging: 0.35 cm
Studia UBB Musica uses the **MLA8 Citation System**. For Guide, click here: http://www.easybib.com/guides/citation-guides/mla-8/
Citation Example for books:
Coca, Gabriela. *Ede Terényi – History and Analysis*. Ed. Cluj University Press, Cluj-Napoca, 2010.
Citation Example for papers:
Coca, Gabriela. "A Profile Sketch in the Mirror of one Work: Sinus for Clarinet Solo by Cristian Misievici." In *Studia UBB Musica*, LVI, 2, 2011, pp. 287-303.
Punctuation is important!
When quoting a **Web Page**, the **date of access** must be mentioned in brackets.

BIBLIOGRAPHY, called: REFERENCES
- The size of the letters in the list of references: 10.

!!! Important: The titles of the books (or papers, web pages links) that are quoted into the footnotes must be noted in the list of references as well!
TABLES: will be numbered in Arabic (for example: **Table 1**) - written above the table on the top right. They are written using Font: ARIAL, BOLD, the size of the letters = 11, Alignment: right
On bottom of the tables:
- The title of the table: centered, on bottom of the table, the size of the letters: 10
- The content of the table: size of the letters: 10

MUSICAL EXAMPLES: will be numbered in Arabic (for example: **E.g. 1**) - written above the example on the top right. They are written using Font: ARIAL, BOLD, the size of the letters = 11; Alignment: right.
On bottom of the example:
- The origin of the musical example (Composer, Work, and Measures Number taken from the score) is mentioned: on bottom of the example, with the size of the letters: 10, ARIAL, BOLD; Alignment: Center

FIGURES and PICTURES: the quality of the figures / pictures, the Xerox copies or the scanned drawings must be very high quality.
- The Figures and Pictures will be numbered in Arabic (for example: **Figure 1** or **Picture 1**) - written above the example on the top right. They are written using Font: ARIAL, BOLD, the size of the letters = 11, Alignment: right.
On bottom of the figures and pictures:
- Under each illustration, there must be an explication of the figure / picture attached with the size of the letters: 10, ARIAL, BOLD; Alignment: center.
*
Each study must be preceded by a SUMMARY into English of 10-15 lines:
- Indent full text of summary in the left side: 1.25 cm
FONT: ARIAL, the size of the letters = 10.
*
Each study must be containing under the summary 3-6 KEYWORDS extracted from the study.
- Indent in the left side: 1.25 cm
FONT: ARIAL, the size of the letters = 10.
*
Each study must include, next to the name of the author on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and the contact e-mail address of the author.
*
Each study must contain a short AUTOBIOGRAPHY of the author (ONLY 10-15 LINES), placed after the REFERENCES at the end of the paper.
The autobiography should be formulated as a cursive text, in the 3rd person singular.
- The size of the letter: 10.
In this short autobiography, the author can link to a personal web page, where readers can find more information about himself and his work. This excludes Facebook pages. We recommend institutional pages, or a profile page on www.academia.edu .