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**PALAMEDESZ, Antonie: A Musical Party with an Allegory of the Five Senses (detail)
1649, Oil on oak panel**

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MUSICAL ANALYSIS AND OTHER RESEARCH

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BORYS LIATOSHYNSKY'S OPERA *THE GOLDEN HOOP*: HISTORY, VERSIONS, PRIMARY SOURCES

IRYNA TUKOVA¹  — TETIANA HOMON² 

SUMMARY. The opera *The Golden Hoop* (1929, Op. 23) by preeminent Ukrainian composer Borys Liatoshynsky (1895–1968) is one of the most celebrated compositions in Ukrainian music history. The opera's libretto, written by Yakiv Mamontov (1888–1940) in Ukrainian, is based on Ivan Franko's (1856–1916) historical novel *Zakhar Berkut*. The Ukrainian ancient beautiful and tragic love story of Maxim and Myroslava is framed by a larger-scale narrative of great love for the Motherland and one's compatriots. The opera exists in three versions — the initial 1929 Ukrainian version; the second Ukrainian version from the mid-1960s; and an additional Moscow version dating back to 1930. This article is the first research document that 1) examines the primary sources relating to the history of creation and staging of the first Ukrainian version of *The Golden Hoop*; 2) investigates the differences between the first Ukrainian and the Moscow versions; and 3) explores the modifications of the first Ukrainian version of the opera as reflected in its second, 1960s version.

Keywords: Borys Liatoshynsky (1895–1968) creativity, opera *The Golden Hoop*, Ukrainian art music, versions, manuscript.

Introduction

The opera *The Golden Hoop*, Op. 23 (1929) by preeminent Ukrainian composer Borys Liatoshynsky (1895–1968) is one of the most celebrated and yet, mysterious compositions in Ukrainian music history. The opera's

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libretto, written by Yakiv Mamontov (1888–1940) in Ukrainian, is based on Ivan Franko's (1856–1916) historical novel *Zakhar Berkut*. The Ukrainian ancient beautiful and tragic love story of Maxim and Myroslava is framed by a larger-scale narrative of a great love for the Motherland and one's compatriots. In the context of the ongoing Russian war against Ukraine, the story of *The Golden Hoop* has gained a newfound relevance.

It is a paradox, but in Ukraine the opera's last production was in Kyiv, 1990, after the date the fragments of *The Golden Hoop* were performed only. The current period of interest in the opera and the new archival discoveries require contemporary research and rethinking of *The Golden Hoop* in the context of the postcolonial perspective on the development of Ukrainian culture.

Undoubtedly, numerous esteemed Ukrainian musicologists and music theorists, including Lidija Arkhimovych³, Maryna Cherkashyna-Gubarenko⁴, Oleksandra Maloziomova⁵, Victor Samokhvalov⁶, and Maria Zagajkevych⁷, have studied *The Golden Hoop* in its various aspects. However, much of this research was conducted during the Soviet period, reflecting the ideological context surrounding the opera's creation and production. Furthermore, it is a fact that there are three versions of the opera in existence—the original Ukrainian version, composed in 1929, the second Ukrainian version from the mid-1960s, and what is known as “the Moscow version” dating back to 1930—but none of the aforementioned and other studies of *The Golden Hoop* explicitly indicate which version is being analyzed. One can find limited references to the opera's different versions, such as in Lidija Arkhimovych's book: “In 1965–1968, the composer worked on a new version of the opera, which was staged in Lviv in 1970”⁸. However, the Moscow version has never been studied.

³ Archimovych, Lydia. *Shliakhy Rozvytku Ukrainskoi Radianskoi Opery (Ways of Development of Ukrainian Soviet Opera)*. Kyiv, Muzychna Ukraina, 1970.

⁴ Cherkashyna, Maryna. *Opera 20 Stolittia: Narysy (Opera in the Twentieth Century: Essays)*. Kyiv, Muzychna Ukraina, 1981.

⁵ Maloziomova, Oleksandra. “Z Istorii Ukrainskoi Radianskoi Opery 20-kh rokiv. Opera B. M. Liatoshynskoho Zoloty Obruch (From the History of Ukrainian Soviet Opera in the 20th century. B. M. Liatoshynsky's opera *The Golden Hoop*.)” In *Ukrainian Musicology*, 2, 1967, pp. 3–19.

Maloziomova, Oleksandra. “Opemoe Tvorchestvo Borysa Liatoshynskoho (*Opera Creativity by Borys Liatoshynsky*.)” In *Borys Liatoshynsky*. Kyiv, Muzychna Ukraina, 1987, pp. 63–73.

⁶ Samokhvalov, Viktor. *Cherty symfonyzma B. Liatoshynskoho (Features of B. Liatoshynsky's Symphonism)*. Kyiv, Muzychna Ukraina, 1977.

⁷ Zagaykevich, Maria. “B. Liatoshynsky i muzykalnaja frankyana (B. Liatoshynsky and Musical Franciana).” In *Borys Liatoshynsky*. Kyiv, Muzychna Ukraina, 1987, pp. 20–25.

⁸ Archimovych, Lydia. *Shliakhy Rozvytku Ukrainskoi Radianskoi Opery (Ways of Development of Ukrainian Soviet Opera)*. Kyiv, Muzychna Ukraina, 1970, p. 68.

In this article, all of the translations from Ukrainian and Russian into English are done by us.

Therefore, this article 1) examines the primary sources on compositional and production history of the opera's first Ukrainian version; 2) discusses the differences between the first Ukrainian and the Moscow versions; and 3) explores the modifications of the first Ukrainian version of the opera reflected in its second version. This article is focused on the careful consideration of the archival documents housed at the Central State Archive-Museum of Literature and Art of Ukraine, the private Liatoshynsky's Cabinet-Museum archive, and the libraries of the Kyiv and Lviv Opera Houses.

Political Underpinning

The opera *The Golden Hoop* was commissioned from Liatoshynsky by the People's Commissariat of Education of Ukraine in 1928. To understand why this was done, it is necessary to grasp a political situation in Ukraine in the 1920s. In 1921, the National Liberation Competitions had ended, and the biggest part of Ukraine, except for the western region, was under Soviet occupation. In the 1920s, Moscow's policy towards Ukraine and other countries combined into the structure of the USSR was aimed at both shaping the Soviet ideology and supporting the development of national culture within the boundaries of that ideology. The latter was called "korenizatsiia" (the nativisation policy)⁹. The main idea of korenizatsiia was the popularization of the Soviet ideology among the Soviet republics—formerly independent countries and nationalities, now colonized by Russia. The development of national language and culture was one of the (undoubtedly, positive) strategies for implementation of this policy. Korenizatsiia was one of the factors in the formation of the Ukrainian Renaissance in the 1920s. Unfortunately, in the 1930s, the National Renaissance became the Executed Renaissance¹⁰. Korenizatsiia ended in the early 1930s, when Joseph Stalin's totalitarianism was taking shape.

As a manifestation of korenizatsiia, *The Golden Hoop* was a part of the Ukrainian national opera project, initiated in the 1920s. The People's Commissariat of Education of Ukraine commissioned works from different composers, but importantly, prioritizing Ukrainian composers, and providing them with a list of topics on which operas were to be written. One of the most significant areas of focus was the creation of historical music dramas based on

⁹ See Liber, George. "Korenizatsiia: Restructuring Soviet Nationality Policy in the 1920s." In *Ethnic and Racial Studies*, 14, 1991, pp. 15–23.

¹⁰ In the 1930s, during Stalin's terror, most Ukrainian artists who were members of the National Renaissance were executed.

See Hryn, Halyna. "The Executed Renaissance Paradigm Revisited." In *Harvard Ukrainian Studies*, 27, 1/4, 2004–2005, pp. 67–96.

the history or present of Ukraine, with librettos written in Ukrainian. Composers who received commissions for state operas included Mykhailo Verykivsky (1896–1962), Reinhold Gliere (1875–1956), Valentyn Kostenko (1895–1960), Borys Yanovsky (1875–1933), and Borys Liatoshynsky.

Borys Liatoshynsky received a proposal to write an opera at the beginning of 1928. In the letter to his teacher and friend Reinhold Gliere dated January 14, 1928, he writes: “I received a request from Kharkiv asking if I would agree to write an opera for the Ukrainian Theatre. If I agree, I have to send either my libretto or at least indicate the play I would like to write for. <...> I have to respond to Kharkiv on January 20, which is six days from now”¹¹.

On March 20, 1928, Borys Liatoshynsky signed a contract¹² with the People’s Commissariat of Education of Ukraine. According to the contract, he was required to submit the full and piano-vocal scores to the commissioner by September 1, 1929. The libretto of the opera was to be created by famous playwright, theatre theorist and critic, Yakiv Mamontov. The opera had to be completed within a year and a half. According to the contract, work on the libretto was to last for half of the term, and by January 1929, Liatoshynsky had a complete version of it. In March of 1929, he began composing the music for the opera, which was to comprise four acts and nine scenes.

The opera’s libretto was based on Ivan Franko’s historical novel *Zakhar Berkut* (1882). There are many reasons why the novel was chosen. Events related to the heroic past of Ukraine—the story takes place in 1241, when Carpathian Rus defended Europe from the Tatar-Mongol invasion. The narrative highlights a critical role of the community (Tukholiars) in the fight against the invaders. The social conflict between the boyar (more broadly, the aristocratic authorities) and the people (or an association of free communities). A great and sincere love story is hindered by the class inequality and betrayal which the lovers must overcome. All these components made it possible for Mamontov to write a libretto that responded both to Soviet ideology and to the korenizatsiia policy: the plot from Ukrainian history with national and ethnic elements, social inequality, the struggle of the common people against the authorities.

¹¹ Tsarevych, Ija & Kopytsa, Marianna (eds.). *Borys Liatoshynsky. Epistoliarna spadshchyna* (*Borys Liatoshynsky. Epistolary heritage*). Kyiv, 2002, p. 155.

¹² The copy of the contract is housed at the private Liatoshynsky’s Cabinet-Museum archive.

The First Ukrainian Version

The process of Liatoshynsky's work can be traced through the composer's letters to Glier. In early April, Liatoshynsky completed the first act¹³. By mid-July, he had finished the piano-vocal score, with the exception of the Overture, and had orchestrated the first act¹⁴. By early October, Liatoshynsky was orchestrating the last (ninth) scene and preparing to write an Overture¹⁵. Consequently, the entire opera was created within eight months—from March to October 1929. This is confirmed by the marking on the piano-vocal score housed at the Central State Archive-Museum of Literature and Art of Ukraine¹⁶.

In this work, Liatoshynsky's musical language combines late-Romantic and expressionist techniques with Ukrainian archaic folk elements, a style that later becomes the composer's trademark. He employs a system of leitmotifs to describe main characters (Miroslava, Mavra, Maxim, Zakhar Berkut, Tugar Wowk, Burunda, tatars) and their actions and emotions (love, death, battle), as well as symbols, such as the Rock Guard and The Golden Hoop. Special features of this musical drama include the equality of vocal and orchestral parts, emphasizing the orchestra's role in shaping emotional and contextual themes, and the cohesive execution of every scene.

The opera premiere was planned for the theater season 1929–1930. As Liatoshynsky writes in his letter dated October 4, 1929, "The work here is in full swing, as all my scores are being rewritten in duplicate for Odesa and Kyiv (the original one will be in Kharkiv). I can say that I am already very tired of all this, and I want to finish everything as soon as possible. I played the opera's piano-vocal score at all three theatres, and everywhere I was praised. In Kharkiv, a praising review appeared in the newspaper, and in Odesa as well. And, of course, it was accepted to be performed on all three stages; unfortunately, in Kyiv and Kharkiv, it will be performed in the second half of the season. The first performance will be in Odesa, where the date has already been set for December 6"¹⁷.

¹³ Tsarevych, Ija & Kopytsa, Marianna (eds.). *Borys Liatoshynsky. Epistoliarna spadshchyna (Borys Liatoshynsky. Epistolary heritage)*. Kyiv, 2002, p. 169.

¹⁴ *Ibid.*, p. 172.

¹⁵ *Ibid.*, p. 174.

¹⁶ Fond 181, description 1, no. 2.

The handwriting fragments of the piano-vocal score are kept at the Liatoshynsky's Cabinet-Museum, except for the orchestral Intermezzo to the ninth scene, which is housed at the Central State Archive-Museum of Literature and Art of Ukraine (Fond 181, description 1, no. 3).

¹⁷ Tsarevych, Ija & Kopytsa, Marianna (eds.). *Borys Liatoshynsky. Epistoliarna spadshchyna (Borys Liatoshynsky. Epistolary heritage)*. Kyiv, 2002, p. 174.

This excerpt from Liatoshynsky's letter provides us with significant information. It confirms the existence of three manuscripts of full scores of the opera, which used to be held at the libraries of the Soviet Ukraine's Opera Houses in Kyiv, Odesa, and Kharkiv. Currently, we have information about two out of the three scores: the Kyiv score is still housed at the Kyiv Opera House, while the Odesa score is now kept at Lviv's Opera House. However, we currently lack any information on the whereabouts of the Kharkiv score. Our research into these two score manuscripts indicates that they are completely identical, notated by the same copyist. The only difference between the scores is the handwritten remarks by conductors. The Kyiv score, in particular, contains many handwritten performance markings by Liatoshynsky himself.

The opera's premiere, then titled *Zakhar Berkut*, took place at the Odesa Opera House on March 26, 1930. This production was directed by Semen Butovsky (1886–1967), conducted by Samuel Stolerman (1874–1949), and featured scenography by Nazarov¹⁸. The reasons for the delay of the premiere, as opposed to the previously planned date of December 6, are explained in Liatoshynsky's letter from January 12, 1930. The composer writes: "My opera has not yet been staged anywhere. It will be staged soon. There has not been a production in Odesa yet because of the artist, who submitted sketches of the stage sets three times, and three times they were rejected. Now, the production in Odesa has already been scheduled for March 3, but in Kharkiv it will probably take place earlier, namely, in the last days of February. <...> It is not yet known when it will be performed in Kyiv. They are in no hurry here. They have been printing the opera's score on a glass print for five months now, and have not finished yet, so the performers haven't even started learning it yet. There is also a second delay—there is no music paper available anywhere now, and so they cannot finish rewriting the orchestral parts. This is the situation... It is likely that the lack of music paper will disrupt this year's production in Kyiv"¹⁹.

In Odesa, *The Golden Hoop* was performed several times in the spring of 1930. There were some ideas about reviving the opera in the next theatrical season, but they were not realized.

The premiere of the opera in Kyiv, titled *Berkuty*²⁰, took place on October 1, 1930. It was directed by Volodymyr Manzii (1884–1954), conducted by Lev Braginsky (1896–1953), with the set design by Oleksandr Khvostenko-Khvostov (1895–1967). According to announcements, the opera was scheduled to be performed six times in October, two times in November, and two times in December. However, in reality, the opera was only performed once, on

¹⁸ Apart from his surname, we do not have any information about Nazarov.

¹⁹ *Ibid.*, p. 175.

²⁰ In each of the stationary opera houses, the opera was performed under its own title.

December 28, under the conducting of Liatoshynsky himself. After that, there were no further announcements regarding performances of the opera in Kyiv.

The Kharkiv production took place on October 7, 1930, under its original title, *The Golden Hoop*. This production was directed by Mykola Foregger (1892–1939), conducted by Arnold Margulian (1879–1950), and featured the set design by Anatol Petrytsky (1895–1964). Unfortunately, the opera did not remain in the repertoire of the Kharkiv Opera House for long, and after six performances, it was withdrawn.

The short stage life of *The Golden Hoop* may be attributed to various factors, including common for the Ukrainian musicology belief that the opera faced ideological criticism leading to its removal from the opera houses repertoires. While there are certainly grounds for this assertion, the situation appears to be more complex. On one hand, the repertoire policies of opera houses were directly influenced by the evolving political landscape in the Soviet Union, marked by a shift towards totalitarianism and increased pressure from Moscow's colonial policies on the national cultures of the constituent republics, including Ukraine. On the other hand, the prevailing ideology of the "dictatorship of the proletariat" mandated art that was accessible to the masses, adhering to the principles of socialist realism.

Numerous reviews of *The Golden Hoop* appeared in Ukrainian newspapers and magazines in 1930–1931. To a certain extent, they make it possible to reconstruct the perception of the work by audiences and professionals, as well as to understand the ideological situation of the time. In general, even the most loyal critics, while emphasizing the critical importance of *The Golden Hoop* for the development of the Ukrainian opera, wrote about excessive complexity of the music, and an impossibility of grasping and understanding the musical language of the opera after one viewing, also referring to the disputes between supporters and opponents of the new composition. On the timeline, the closer reviews were to 1931, the more ideologically biased they became. Eventually, the authors accused Liatoshynsky of being fascinated by bourgeois art, asserting that it was the reason why he failed in composing a work that the masses could understand.

As an example, here is a fragment of one review, a response to the Kharkiv production, written by the music critic and composer Borys Novosadsky (1880–1932): "...did the author of *The Golden Hoop*, composer B. Liatoshynsky, execute the task of writing good, convincing and understandable music that would reach the mass audience? The answer to this reasonable question will be a 'no'. In our opinion, B. Liatoshynsky, a celebrated composer with the highly developed compositional craft, was not fortunate enough to accomplish this <...> What is the reason? First, in our opinion, it is B. Liatoshynsky's harmful admiration of contemporary European bourgeois decadent music—

music consisting of so-called ‘left-wing’ sounds, music devoid of melody and expressiveness”²¹.

Audience reception was another crucial factor in the opera's short stage life. As recalled by the celebrated Ukrainian linguist George Shevelov (1908–2002), who attended the opera's premiere in Kharkiv, *The Golden Hoop* faced rejection from the audience: “The only performance that I could praise was Borys Liatoshynsky's *The Golden Hoop*, which I saw on October 7, 1930. <...> Liatoshynsky's opera spoke its own musical language, and although, at the time I could not fully appreciate its originality, I was fascinated by it. The Kharkiv audience boycotted it <...> Liatoshynsky's opera went off stage after adjusting a few performances”²².

Consequently, after 1930, the opera had not been produced by any Soviet Ukrainian Opera Houses, and the composer faced criticism for his “bourgeois decadent” opera for a long time.

The Moscow Version

In the spring of 1930, the Bolshoi Theatre in Moscow expressed interest in *The Golden Hoop*. On June 20, Liatoshynsky signed a contract²³ for the production of his opera—now titled *The Steel Hoop*—at the state opera houses in Moscow and Leningrad for their 1930–1931 season, with changes to the libretto, now translated to Russian. The following is an excerpt from the important document entitled “Edits, textual and plot changes in B. Liatoshynsky's opera *The Golden Hoop*”:

“Principal conditions: 1. Sections of personal character in the heroic collision of the plot are freed from excessive lyricism and sentimentality. 2. Sections of social significance are expanded and given a more convincing, socially rich, if possible, class character by freeing the opera from excessive national specificity. <...> 3. References to the ‘homeland’ and ‘periphery’ are replaced, where possible, by ‘community’, ‘commune’, etc. 4. References to mysticism and religious (pagan) practices are completely replaced. In particular, all references to the sun (Dazhbog), the rock, as objects of fetish worship, are reworked into an appeal to the people”²⁴.

²¹ Novosadsky, Boris. “The Golden Hoop in the State Opera House”.

The newspaper clipping is located at the private Liatoshynsky's Cabinet-Museum archive. The review was probably published in the newspaper Kharkivskiy Proletar, where Novosadsky worked at the time. We believe that this issue of the newspaper dates from late 1930 -early 1931.

²² Shevelov, George. *Ya—mene—meni... (i dovkruhy): Spohady. 1. V Ukraini (Me... (and around me): Memoirs. 1. in Ukraine)*. Kharkiv, 2017, p. 233–234.

²³ The contract's copy houses at the private Liatoshynsky's Cabinet-Museum archive.

²⁴ The document is housed at the private Liatoshynsky's Cabinet-Museum archive.

The quoted document is dated October 7, 1930, the exact date of the opera's premiere in Kharkiv, and it evidences a stark contrast between ideological and political atmosphere in Ukraine and Russia of that time.

Liatoshynsky took all of the suggestions into account. But, in his letter to his wife, singer Margaryta Tsarevych, he complained: "I have two meetings tomorrow about the libretto. It turns out that it's not about the director's instructions at all, but 'ideology' on the part of the political council. They want to emphasize certain points more, etc. <...> I'll see to what extent 'they' want to mutilate the libretto. If it's too much, I'll simply refuse, and that's the end of it" (Moscow, June, 1930)²⁵.

For the Moscow version of the opera, the composer created a piano-vocal score²⁶, and under the new title, *The Iron Hoop*, it was copied in Kyiv in 1931²⁷. However, the production of the opera was never realized. The reason for this was an unfolding in the Soviet Union process of denying anything modern, original, and national, combined in the accusatory term "formalism". There was a movement, led by the political leadership of the country, towards the canonization of the "true" art of the Soviet people—the so-called "socialist realism", which in music required the orientation toward (or, rather, backward) Russian classics of the 19th century in terms of the music language. The plots and narratives were expected to capture the struggle and victory, on various fronts, of the working class—proletariat. Liatoshynsky's opera, however, did not fit into established parameters of socialist realism.

The Second Ukrainian Version

The revived interest in *The Golden Hoop* occurred in the mid-1960s. Unfortunately, we lack first-hand evidence from the composer regarding his work on the opera's second Ukrainian version. However, there are numerous indirect pieces of evidence from the individuals who knew and worked with Liatoshynsky. One of the most detailed accounts comes from Eduard Yavorsky (1928–2012), who served as the artistic director of the Kyiv Opera House at the time. In his memoirs, Yavorsky recounts that in the mid-1960s, conductor Kostiantyn Symeonov (1910–1987) decided to stage the opera. After revising the opera's score, Symeonov realized the need to reduce it and adjust its

²⁵ The letter is stored at the private Liatoshynsky's Cabinet-Museum archive.

²⁶ Fragments of the manuscript from the Moscow version are housed at the Central State Archive-Museum of Literature and Art of Ukraine (fond 181, description 1, no. 3), as well as in Liatoshynsky's Cabinet-Museum.

²⁷ The copies are housed at the Central State Archive-Museum of Literature and Art of Ukraine (fond 181, description 1, no. 1, 2).

orchestration, particularly easing the brass group. However, Liatoshynsky learned of this plan early and offered to make the changes by himself, and them personally delivered the full and piano-vocal scores to the Opera House²⁸.

The production at Kyiv's Opera House did not come to fruition because in 1967, Symeonov relocated to Leningrad. However, in 1966, Yuri Lutsiv (b. 1931), the conductor at Lviv Opera House, became involved in the project. Consequently, the second version of the opera was staged in Lviv in 1970, albeit with additional reductions and changes made by Lutsiv himself.

For us, it was crucial to ascertain whether or not Liatoshynsky himself worked on the second Ukrainian version of the opera. As previously mentioned, the score, housed in the Kyiv Opera House, proved invaluable in this regard. Within this score, we can observe various reductions made by Liatoshynsky's own hand. These reductions are marked with verbal notations, crossed-out or corrected instrument parts, and reduction marks. It is important to stress that there are some reductions in almost every scene. The most critical reductions concerned the opera's structure: four acts and nine scenes of the first Ukrainian version were transformed into three acts and eight scenes in the second one. Such structural changes were the result of cuts, and some of combining the first and second scenes.

Conclusion

This article is only the first step in the large-scale endeavor of researching Liatoshynsky's opera *The Golden Hoop*. Here, our objective was to describe the history of the opera based on the primary sources exclusively. This approach allowed us to see *The Golden Hoop* story through the prism of the politics and ideology of Soviet Ukraine and Soviet Russia, and the influence of totalitarian politics on culture. The three versions of *The Golden Hoop*, discussed above, have not had a happy history on stage, but the significance of this opera for the history of Ukrainian musical art is hard to overestimate. While working on the composition, Liatoshynsky developed his own methods of creative interaction with Ukrainian folklore, which he would use throughout his creative life. As he wrote in his letter to the singer, researcher and translator Serhiy Levik (1883–1967): "...my Ukrainian Overture²⁹ was my

²⁸ Grysenko, Liudmyla & Matusevych, Nina (eds.). *Borys Liatoshynsky. Vospomynanyia. Pysma. Materyaly. Chast 1. Vospomynanyia (Liatoshynsky B. N. Memoirs. Letters. Materials. Part I. Memories)*. Kyiv: Muzychna Ukraina, 1985, pp. 120–124.

²⁹ Liatoshynsky meant "Overture on four Ukrainian folk themes for symphony orchestra" (Op. 20, 1926).

first piece based on the folk songs. In the process of developing it, I consciously abandoned my 'I', deciding to deliberately write a work in a simpler style. Now I regret this act, because I compromised my compositional individuality there, and the result was really eclectic. In *The Golden Hoop*, it was no longer the case. Here I was not shy about the means, and remained myself" (Kyiv, 2 of April, 1930)³⁰.

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³⁰ Kopytsa, Marianna. "Prysviachena Maistrovi (Dedicated to the Master)." In *Muzyka*, 4, 1995, p. 8.

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MUSIC THERAPY METHODS FOR APHASIA

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SUMMARY. Aims: The aim of the study is to give an overview of the known and less-known methods of music therapy for aphasia and to introduce the reader to our own developed therapeutic method based on folk singing, which is not yet internationally known but is already used in Hungary. **Method:** Articles from the Hungarian and international literature were studied for the research. We used the PubMed database, supplemented by a traditional library search. **Results:** We found 8 different aphasia therapy methods based on musical elements, targeting aphasic individuals with relatively good auditory speech understanding and impaired language expression skills. Each method was described as effective in improving some areas of impaired language and speech abilities. Our own therapeutic method has been found to be effective in improving word comprehension. **Conclusions:** The effectiveness of the methods described is known from measurements on relatively small groups of participants, and further research is needed.

Keywords: Aphasia, Stroke, Music Therapy, Speech Disorders

Introduction

The aim of this paper is to describe the methods of music-based sessions with people with aphasia, a specific area of clinical practice in music therapy. The topic is timely because in Hungary, music therapy, including

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neurological music therapy, and the profession of music therapist have not yet achieved the recognition that the literature suggests they deserve⁴, but music therapy is an excellent tool for the therapist to create a safe relationship with people who feel increasingly lost⁵.

Definition and aetiology of aphasia

Aphasia can be defined as an acquired language disorder in which the language-dominant hemisphere or subcortical structures are damaged. This results in a complex of symptoms that affect the language levels to different degrees, both expressive and receptive. This affects both the patient's ability to express language and to process information. This symptomatology is often accompanied by some degree of impairment in various modalities such as reading, writing and arithmetic⁶. As regards the aetiology of aphasia, it can be said that stroke plays a primary role in its development. In terms of cerebral vascular catastrophe, there are approximately 40,000 new cases in Hungary every year⁷. Of these, at least 40-50 thousand will need speech and language rehabilitation services⁸. Hungary's population is 9.6M, according to the KSH data for 2023⁹.

Methods

For this research, we searched for articles detailing the everyday use of music therapy techniques in neurological practice, defining the methods, describing the mechanism and clinical protocol of the therapy, and identifying the target group to be included in the therapy and the characteristics of the subjects' aphasic symptoms. The PubMed database contains 86 hits for the

⁴ Juhos-Kiss, Eszter, et al. "Zeneterapeuták Intézményi Jelenléte a Magyarországi Aphasiaterápiában (*The Institutional Presence of Music Therapists in Aphasia Therapy in Hungary*)." In *Orvosi Hetilap*, vol. 164, no. 19, May 2023, pp. 747–752.

⁵ Văduva, Lois, and Catherine Warner. "Don't Let Me Go'. A Case Study on Music Therapy in Early-Stage Dementia." In *Studia Universitatis Babeş-Bolyai Musica*, vol. 66, no. 2, Dec. 2021, pp. 29–38.

⁶ Mészáros, Éva. *Mondatfeldolgozás Magyar Agrammatikus Afáziásoknál (Sentence Processing in Hungarian Agrammatical Aphasics)* ELTE, 2007, http://doktori.btk.elte.hu/lingv/meszaroseva/diss_nem.pdf. (accessed on 01. 08. 2024.)

⁷ Szócs, Ildikó, et al. "A Stroke-Ellátás Hazai Eredményei a Nemzetközi Adatok Tükrében (*Domestic Stroke Care Outcomes in the Light of International Data*)" In *Orvosi Hetilap*, vol. 157, no. 41, 2016, pp. 1635–41.

⁸ Szapáry, László. *Stroke Napja 2019 (Stroke Day 2019)*. 2019, https://www.doki.net/tarsasag/stroke/info.aspx?sp=57&web_id=. (accessed on 01. 08. 2024.)

⁹ KSH. *Magyarország Népeisége 2023-ban (Population of Hungary in 2023)*. 2023, https://www.ksh.hu/stadat_files/nep/hu/nep0001.html. (accessed on 01. 08. 2024.)

subject “music therapy in aphasia” from studies published between 1973 and 2022. We considered those publications in which all the criteria listed appeared together. We excluded articles in which the keyword “aphasia” was entered in the search box, but music therapy in aphasia was used for other neurological diseases (e.g. Parkinson’s disease, dementia, etc.). Our study focuses on music therapy for acquired language disorder, so we also filtered out papers on primary progressive aphasia. This was supplemented by a traditional library study, resulting in 14 scientific publications relevant to our research.

Results

In the following chapter, we present the eight different music-based aphasia therapy methods that we have identified from the literature during our research and supplement them with a description of our own therapeutic methods. The methods have in common that the target group of the therapy includes aphasiacs with impaired verbal expression skills and relatively good auditory speech understanding¹⁰. This group of aphasia is characterised by frequent word search and a much slower speech rate than normal speech¹¹.

Music therapy methods in aphasia therapy Folk song-based language therapy

In the late 1950s, the therapeutic idea was born, based on the speech-stimulating effect of the musical elements of folk songs. The method uses Hungarian folk songs and children’s songs as a therapeutic tool. Songs containing simple words commonly found in everyday life, sung with precise pronunciation, were recorded and played back to the patients. An important consideration in the selection of the songs was that certain words should appear in different songs, but also in different contexts. The songs were first presented with the rhythm and tempo of a normal performance, and then pauses were inserted before and after the target words to emphasise them. The vocabulary to be emphasised was gradually expanded. The phonetic material was accompanied by schematically illustrated pictures in a visual format. In the first step, the entire text was synthetically presented,

¹⁰ Juhos-Kiss, Eszter and Pusztafalvi, Henriette. “Zeneterápiás Eszközök Alkalmazása Az Afáziaterápiában Hazai És Nemzetközi Kitekintéssel – Szakirodalmi Áttekintés (*The Use of Music Therapy Tools in Aphasia Therapy with a Domestic and International Perspective - Systematic Review*.)” In *Rehabilitáció: A Magyar Rehabilitációs Társaság Folyóirata*, vol. 33, no. 1, 2023, pp. 3–10.

¹¹ Ferré, Gaëlle. *Gesture*, „Prosody and Verbal Content in Non-Fluent Aphasic Speech”. In *Multimodal Communication* no. 1, 2021, pp. 73–91.

with capitalised captions. Then, elements indicating the target words were highlighted from the background. Finally, both the visual and audio presentation was again synthesised. The therapy was thus based on a complex application of synthesis-analysis-resynthesis and acoustic and visual stimuli. Of the 25 individuals with aphasia of varying types and severity who received therapy, 17 showed such improvement that they were able to formulate their thoughts in coherent sentences at the end of the intervention. Measurable improvement in aphasia symptoms was also documented in the remaining patients¹².

Melodic Intonation Therapy

In Melodic Intonation Therapy (MIT)^{13 14 15} words or short phrases are sung in a range of 3-4 tones, with the aim of gradually bringing the melody and prosody of the sung text closer to the intonation of live speech. The musical pattern of melodic intonation is similar to that of recitative in classical opera. The programme is divided into four different levels of difficulty. To progress to a more difficult level, the patient must have an acceptable performance at that level. Level I has no linguistic component, only musical elements. This stage ensures the subject's adaptation to the procedure. In Stage II, the therapist sings melody patterns, repeats them with the addition of target words, and then asks the patient to sing in unison while gradually receding into the background. Finally, the patient is asked to repeat the previously intoned words in response to a question. At further levels, the therapist gradually seeks to delay repetition, to force the patient to respond intoned, and finally to detach the words from the melody. Three studies examined a total of 31 participants who received melodic intonation therapy because none of them had previously shown any improvement in verbal expression despite 2-6 months of other language therapy. However, two weeks after the start of the MIT, there was a measurable improvement in verbal production¹⁶.

¹² Varga, Miklós, and György Geréb. "Az Aphasia Új Módszerű Kezelése (*A New Way to Treat Aphasia*)." In *Pszichológiai Tanulmányok*, 1958, pp. 289–302.

¹³ Albert, Martin L., et al. "Melodic Intonation Therapy for Aphasia." In *Archives of Neurology*, vol. 29, no. 2, Aug. 1973, pp. 130–31.

¹⁴ Thaut, Michael H., et al. "*Melodic Intonation Therapy*." *Handbook of Neurologic Music Therapy*, edited by Michael H; Thaut and Volker Hoemberg, vol. 6, no. 1, Oxford University Press, 2014, pp. 140–145.

¹⁵ Norton, Andrea, et al. "Melodic Intonation Therapy." In *The Neurosciences and Music*, vol. 6, 2009, pp. 431–436.

¹⁶ Sparks, Robert W., and Audrey L. Holland. "Method: Melodic Intonation Therapy for Aphasia." In *Journal of Speech and Hearing Disorders*, vol. 41, no. 3, Aug. 1976, pp. 287–97.

Musical speech stimulation

The Musical Speech Stimulation (MUSTIM) technique is targeted at people with nonfluent aphasia whose verbal expression retains automatisms - number sequences, days of the week, melodies and lyrics of previously learned, familiar songs, etc. The exploitation of this intact capacity is the basis of a multi-level therapy, the aim of which is to gradually lead the patient from automatisms to the initiation of spontaneous speech. At the first level, lines from familiar songs are sung with the therapist omitting the last word of the phrase and the patient having to fill in the missing word. At the second level, common phrases are intoned frequently, also expecting the patient to complete the missing phrases. The prosody and intonation of the improvised melody are adapted to the intonation characteristics of the target sentence. At the third level, the client is encouraged to complete sentences with a variety of completions. Finally, these sentences must also be produced by the patient in response to the therapist's questions¹⁷.

Therapeutic singing

Therapeutic Singing (TS) is widely used for a wide range of conditions. It can be used as an individual or group session, but it is best used as a complement to other therapies rather than on its own. It is often interpreted as simply singing together. However, the intervention goes beyond the uplifting aesthetic experience of singing together. Its success depends to a large extent on the choice of song, so much depends on the therapist. It is not enough to have patients sing randomly selected songs. The songs chosen by the therapist must serve the therapeutic goal. As rhythm is the driving force for facilitating speech motor movements, it is important to keep the temporal flexibility of the song in mind when planning so that changes in tempo do not compromise the temporality of the song. If the participant's aphasia is accompanied by a motor speech disorder, this therapeutic procedure can be a way forward for the participant¹⁸.

¹⁷ Thaut, Corene P; "*Musical Speech Stimulation.*" Handbook of Neurologic Music Therapy, edited by Michael H; Thaut and Volker Hoemberg, Oxford University Press, 2014, pp. 146–49.

¹⁸ Johnson, Sarah B. "*Therapeutic Singing.*" Handbook of Neurologic Music Therapy, edited by Michael H Thaut and Volker Hoemberg, Oxford University Press, 2014, pp. 185–195.

Neurological Music Therapy

A study with 21 subjects compared the effects of interventions known as Neurologic Music Therapy (NMT) and Speech Language Therapy (SLT) between groups of nonfluent aphasia patients. Subjects receiving NMT (12 subjects) received a combination of music-based speech therapy consisting of individual TS and MIT as described above and speech therapy in parallel. The SLT group (9 subjects) received individual language-based speech therapy. Both groups were further subdivided into chronic and subacute subgroups. The Korean version of the Western Aphasia Test (WAB test) was used to measure the results. The NMT chronic group showed significant improvement in aphasia quotient (AQ), spontaneous speech, retelling, and naming, and the SLT chronic group showed significant improvement in retelling. The NMT subacute group showed significant improvement in spontaneous speech, comprehension, and naming, whereas no change was measured in the SLT subacute group¹⁹.

Ronnie Gardiner method

The Ronnie Gardiner Method (RGM) is based on multisensory stimuli - visual, auditory, kinetic and tactile. In order to stimulate neuroplastic processes, the sessions involve moving to highly rhythmic, energising music. At the same time, participants are encouraged to perform a planned sequence of movements by coordinating the limbs. Graphic diagrams with blue and red symbols are used to guide the precise execution of the sequence. As the exercises can be performed sitting or standing, people with mobility difficulties can be included in the therapy. After ten weeks of intervention with a group of eight people with chronic aphasia, all participants showed significant improvements in verbal fluency. Two individuals also showed positive improvements in auditory comprehension and reading skills²⁰.

Expressive Music Speech Therapy

Describing a therapeutic process over nine years, this case study shows how music and music therapy can contribute to the recovery of lost

¹⁹ Lim, Kil-Byung, et al. "The Therapeutic Effect of Neurologic Music Therapy and Speech Language Therapy in Post-Stroke Aphasic Patients." In *Annals of Rehabilitation Medicine*, vol. 37, no. 4, Aug. 2013, pp. 556–62.

²⁰ Schütz, Marika J. *Can The Ronnie Gardiner Method Improve Language, Communication and Quality of Life For People with Aphasia?* Jan. 2002, doi:10.13140/rg.2.1.2350.7442. (accessed on 01. 08. 2024.)

speech and language skills while providing emotional support to the patient. The case study subject is an intellectual senior male with severe global aphasia and apraxia of speech due to a stroke at the age of 50. Described as Expressive Music Therapy, the study details the therapeutic goals, pace of progress and methodology at each stage of the 9-year rehabilitation process. Prior to the therapy, the patient communicated only through gestures, facial expressions and non-verbal sounds, and understood only about 50% of simple words. The developmental goals of the first 5 years were to produce non-verbal sounds, pitch accuracy, melody line following, concentration, satisfaction and self-expression in weekly individual music therapy sessions. Once the patient was able to read and pronounce monosyllabic words by the beginning of Year 6, the therapist encouraged him to sing to improvised melodies supported by singing and rhythmic harmony accompaniment. He chose words, phrases and expressions that he felt were related to the patient's emotions. In this way, he enhanced creativity and motivation for self-expression, which led to an acceleration of speech production. Later, the recognition of a parallel relationship between musical and linguistic structures helped the production and retrieval of more difficult sentences, with rhythmic, chordal accompaniment following the melody of the speech. Finally, another therapeutic goal was to replace automatic expressions with autonomous and adequate responses²¹.

Active music therapy based on free improvisation

This improvisational music therapy method is based on the interaction between a specially trained music therapist and the patient. In a study describing a self-developed method, the authors describe the results of a randomized empirical trial with people with chronic aphasia, which was conducted for 15 weeks, two sessions per week, for a total of 30 sessions. At the same time, subjects also attended the same number of speech therapy sessions. The control group, on the other hand, received only speech therapy for a similar length of time. The number of participants in the two groups was 10-10. Through the communication channels of their own singing voices and rhythmic-melodic instruments, the patient and therapist build a non-verbal relationship with each other by free improvisational play, creating an active-intersubjective relationship. When the measurements taken during the experiment were evaluated, significant improvements in spontaneous speech and vitality were observed among the subjects receiving the combined therapy. In contrast,

²¹ Hartley, Meghan L., et al. "The Role of Music and Music Therapy in Aphasia Rehabilitation." In *Music and Medicine*, vol. 2, no. 4, 2010, pp. 235–42.

the performance of those receiving only speech therapy did not show a significant positive shift in any of the areas examined²².

Therapy based on folk song singing

The therapy was applied to 25 native Hungarian speakers between 2021 and 2023, all of whom experienced an improvement in their word reading skills after the end of the therapy. The length of the therapy is determined by needs and possibilities. The duration of the sessions may vary from 30 to 60 minutes, depending on the patient's workload.

The method is based on active singing with no genre restrictions. Considering the fact that the Hungarian folksong treasure is extremely rich and is still part of Hungarian education, we use folk songs as a tool in our therapeutic practice. The aim of the therapy is vocabulary expansion. We always select the songs for the sessions according to a topic, e.g. colours²³, animal names, names of flowers, names of everyday objects, common adjectives, verbs, etc. The target group of the therapy is patients with severe nonfluent aphasia. It can be used as a stand-alone therapy or as a complementary therapy in parallel with speech therapy sessions.

Information is conveyed through multiple channels, auditory and visual, including figurative and phonemic, in order to link sound and meaning, to aid association and to increase the effectiveness of the learning process. Captionless and captioned illustrations are used to depict the nouns, verbs and adjectives in the lyrics of the songs. The target words themselves, as well as visualised representations of the word combinations that form a syntactic unit with them, are shown in the images. For example, the understanding of the word "red apple" in the text is aided by a picture of a red apple and a separate red spot. The patient is asked to sing the song and then to recite the text without melody, using rhythmic speech and following the prosody of live speech. The target words are spoken independently, in context, and by speaking the entire stanza, facilitating speaking at interrelated linguistic levels.

²² Raglio, Alfredo, et al. "Improvement of Spontaneous Language in Stroke Patients with Chronic Aphasia Treated with Music Therapy: A Randomized Controlled Trial." In *International Journal of Neuroscience*, vol. 126, no. 3, Mar. 2016, pp. 235–42.

²³ Juhos-Kiss, Eszter and Puzstafalvi, Henriette. "Nyelvi És Beszédképesség Fejlesztése Énekeléssel Broca Afáziában. Színek Újratanulása. Esettanulmány (*Developing Language and Speech Skills through Singing in Broca's Aphasia. Relearning Colours. Case Study*)." In *Parlando: Zenepedagógiai Folyóirat*, 2022, <https://www.parlando.hu/2022/2022-1/Juhos-Puzstafalvi.pdf>. (accessed on 01. 08. 2024.)

The selection criteria for integrating the song material into therapy are that the vocabulary of each song contains at least one target word. The relatively low ambition of the songs helps to ensure ease of pronunciation. Therapy sessions are conducted according to the following protocol, preferably on a daily basis. (See Table 1)

Table 1

| Time-frame (min) | The session | Applied practices | Tools needed | Comments |
|-------------------------|---|---|---|---|
| 5 | Vocal warm up | Singing a syllable created by a consonant and a vowel in constant pitch, or in scale in pitch range major third or perfect fifth | The singing voice of the patient and therapist | By keeping the consonant, the vowel can be changed continuously. Purpose: to relax the muscles involved in sound production, to practise articulation |
| 5 | Preliminary measurement | Naming target words from the vocabulary of the songs selected for the session | Uncaptioned and captioned versions of image of the target words | The order of the images should be changed occasionally |
| 15-45 | Sing folk songs selected for the intervention | Singing songs one after the other, then highlighting, re-singing and saying the key lines and target words in a spoken voice. All this with and without visual cues, with mental recall of the associated images. | The singing voice of the patient and therapist | When sung entirely, the singing is accompanied by vertical hand tapping to the rhythm of the text, or, if the song is in even meter, by horizontal right-left movements with a steady beat. |
| 5 | Control measurement | Naming target words from the vocabulary of the songs selected for the session | Uncaptioned and captioned versions of image of the targetwords | The order of the images should be changed occasionally |

Protocol for therapy sessions

All the methods presented, based on musical elements, emphasise the promising role of music therapy for aphasia. In our study, we have not attempted to rank the different methods in terms of their effectiveness. In each case, it is the therapist's task to choose the method that is most promising in the therapeutic process, taking into account the diagnosis and the patient's individual mental and psychological state and motivation.

Conclusion

In light of the results of our previous research²⁴, it can be concluded that a disproportionately small number of trained music therapists are employed in domestic health and social care institutions. One of the many reasons for this is that even within aphasia therapy teams, few people are aware of the existence of music therapy methods for the treatment of aphasia and their direct and collateral effects. According to the literature, the use of the music therapy methods presented has led to improvements in some domain of language skills such as spontaneous speech, verbal fluency, articulation, naming, auditory comprehension, reading skills, prosody, among the target group. However, it is important to note that the effectiveness of the methods presented is known from measurements on relatively small groups of participants, and further research is needed.

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²⁴ Juhos-Kiss, Eszter, et al. "Zeneterapeuták Intézményi Jelenléte a Magyarországi Aphasiaterápiában (*The Institutional Presence of Music Therapists in Aphasia Therapy in Hungary*)." In *Orvosi Hetilap*, vol. 164, no. 19, May 2023, pp. 747–52, doi:10.1556/650.2023.32752.

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CHRISTIAN CEREMONIAL FOLK SONG. CASE STUDY: PILGRIMAGE SONGS FROM NICULA MONASTERY

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SUMMARY. In the complex landscape of contemporary Romanian religious music, the last decades have been marked by a phenomenon of crystallization and diffusion of a new musical genre, with deep roots in the popular music tradition. This genre, defined by specific structural, thematic and functional characteristics, has succeeded in imposing itself within the Koinonikon liturgical ritual, in some cases replacing the traditional musical repertoire of the period. Initially, Christian ceremonial folk songs were associated with certain liturgical feasts dedicated to the Virgin Mary, fulfilling an occasional function of marking important moments in the church calendar. Through oral transmission and adaptation to the religious context, these songs entered the collective consciousness and became an integral part of the religious practices of rural communities during pilgrimages. Over time, under the influence of socio-cultural and religious factors, Christian ceremonial folk songs underwent a revalorization and an expansion of their original functions. They have thus gone beyond the strict liturgical ritual of pilgrimages and have been integrated into various forms of cultural and religious expression, such as folksong festivals or religious events: camps, competitions. An emblematic case in this respect are the pilgrimage songs, especially those associated with the Nicula Monastery. These songs, originally intended to accompany pilgrimages to the monastery, have spread nationwide, becoming a symbol of Romanian religious and cultural identity for the musical genre of Christian ceremonial folk songs.

Keywords: pilgrimage songs, ceremonial, folklore, church music

Popular religious songs are a dynamic phenomenon, subject to continuous evolution under the influence of complex religious, cultural and social factors. The present research aims at identifying and analyzing the

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structural particularities of this musical genre, with a focus on the Niculan repertoire. The specific objectives of the study include: the precise definition of the musical genre in question, the establishment of the functional, thematic and structural parameters that characterize it, as well as a detailed classification of the Niculan repertoire based on melodic structures and the themes addressed. By means of this analysis, the aim is to gain a deeper understanding of the specificity and role of this type of song in Romanian religious culture.

As far as the working method is concerned, since we are working with melodic structures coming from the area of musical folklore, we will be guided by its laws. In the study of songs from the Romanian folk repertoire, we will consider two main aspects: the methodology of collecting and the methodology of studying the melodic variants.

The melodic variants analyzed come from the collections made by some researchers, which were later published in books² and studies, from the recordings made available by some interpreters of the *pricesne* and from direct observation, occasioned by our presence in the ceremonial contexts in which they were performed. For this purpose, we made use of the collections made by Vasile Stanciu³, Domin Adam⁴, Constanța Cristescu⁵, of the recordings made available to us by Mrs. Eugenia Marinescu⁶ and of the recordings we made at the Nicula Monastery, over several years.

When it comes to Christian ceremonial folk songs, as in the case of songs that are part of the popular repertoire, the original melody will never be collected, that is to say in the form in which it was first issued by the creator, but the version that has been fixed in the memory of the performers or the version fixed in the notation written by a particular collector. For this purpose, we will deal only with a series of variants, more or less close to the

² *Culegere de rugăciuni și cântări pentru creștinii care merg la Sfânta Mănăstire (Collection of prayers and songs for Christians who go to the Holy Monastery)*, Tiparul Tipografiei Diecezane, Arad, 1938; *Calea mântuirii. Îndreptar practic, cum să se facă pelerinajele la Sfânta mănăstire (The way to salvation. Practical guide, how to make pilgrimages to the Holy Monastery)*, Editura Ordinului Sfântului Vasile, Biksad, 1943.

³ *Cântați Domnului tot pământul. Cântări bisericești, Pricesne, Colinde, folosite la Sfânta Liturghie și la Paraclisul Maicii Domnului (Sing to the Lord all the earth. Church hymns, Pricesne, Carols, used at the Divine Liturgy and at the Mother of God's Mass.)*, editor Pr. Vasile Stanciu, Cluj-Napoca, Editura Renașterea, 2018.

⁴ Domin Adam, *Culegere de pricesne și colinde: cu un studiu introductiv (Collection of pricesne and carols: with an introductory study)*, Alba Iulia, Editura Reîntregirea, 2011.

⁵ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj din Transilvania epocii comuniste” (Pilgrimage and pilgrimage song in communist Transylvania), in: *Crâmpeie din cronologia unei deveniri*, vol. 1, Editura Muzicală, București, 2004, p. 55-69.

⁶ Eugenia Marinescu is an established interpreter of pricesne, working for 20 years at the Nicula Monastery. Throughout her musical activity she has received and collected ceremonial religious songs and pricesne from various performers and pilgrims' groups, which she has recorded on 8 CDs.

original form. This method of working is based on the statement of the researcher Ilarion Cocișiu, who affirms that a song is good to study “when it is known by someone from whom we have collected it, it is in circulation, it is frequent, or at least we have the testimony of the elders that it has been sung before”⁷.

The scope of the present research is restricted to the musical phenomenon performed every year at Nicula Monastery. We have chosen to deal mainly with the musical repertoire of Nicula because, at the national level, it is the largest pilgrimage in the Orthodox space, on the occasion of the feast of the Assumption of the Virgin Mary. Therefore, the melodies and songs consecrated in this religious space are the most representative for the musical phenomenon we analyze in this study.

The Niculan repertoire is an essential reference point in defining this religious music. On the one hand, it provides rich material for the structural analysis of the songs, highlighting the specific particularities of the genre. On the other hand, the study of the spread of consecrated melodic variants within the Niculan ceremonial and their introduction into various liturgical contexts allows us to understand the mechanisms of diffusion and adaptation of this type of music. Bearing in mind the main factors⁸ in the activity of collecting and researching a musical variant: the object (ceremonial religious songs), the researcher and the conditions in which the research is carried out, we will focus on the analysis of the musical repertoire performed in the religious ceremonial of the pilgrimage to the Nicula Monastery.

The study of this musical phenomenon requires an interdisciplinary approach, combining elements from ethnomusicology, musicology and cultural anthropology. Our methodology will include both descriptive methods, which allow a thorough characterization of the data, and comparative and analytical methods, which will help us to identify general patterns and trends in the phenomenon. The music collections comprising the religious songs considered in the present research are numerous. Some of them have only text⁹, without melody, making it impossible to establish a melodic variant, but they are useful for comparing

⁷ Ilarion Cocișiu, „Despre răspândirea geografică a unui cântec de stea” (On the geographical spread of a star song), in: *Sociologie românească*, anuL III, NR. 10-12, 1938, p. 537.

⁸ Dr. Ghizela Suliteanu, „Metodologia culegerii folclorului muzical. Aspecte metodologice privind folclorul musical din județul Tulcea” (Methodology of collecting musical folklore. Methodological aspects regarding the musical folklore from Tulcea County), in: *Peuce VI. Studii și comunicări de etnografie și muzeologie susținute la cel de-al doilea Colocviu Tulcea 2-5 iunie 1974*, Muzeul Deltei Dunării, Tulcea, 1977, p. 485-491

⁹ *Carte de cântări bisericești: versuri (Book of church hymns: verses)*, Ediție îngrijită de Petru Pușcaș, Beiuș, Editura Buna Vestire, 2004; Iuliana Băncesu, *Cântările religioase din Maramureș. Text și context (Religious songs from Maramureș. Text and context)*, Editura Macarie, 2000.

textual variants, and others¹⁰ contain both text and melody and are the subject of the present research. Among those who played an active part in the Christian ceremonial folk songs are Gheorghe Șoima¹¹, Constanta Cristescu¹²,

¹⁰ *Carte de cântări bisericesti: pricesne și învățături ale credinței străbune (Book of church hymns: pricesne and teachings of the ancient faith)*, Ediție îngrijită de Ioan Ghiurco și Florian Dudaș, Editura Lumina, 1998; Ceașu, Ion Gh., *Carte de cântări duhovnicești (Book of spiritual hymns)*, Ediția a 4-a revizuită, București, Editura Artemis, 2009; *Carte de cântări religioase și colinde (Book of religious songs and carols)*, Arad, 1994; Buda Luca, *Cântece de înmormântare și pricesne (Funeral songs and carols)*, Timișoara, Editura Politehnica, 2009; *Cântări în cinstea Maicii Domnului (Songs in honor of Our Lady)*, Editura Mesagerul, Cluj-Napoca, 1996; Corlean Natalia, *Pe Tine Te laudăm: cântări liturgice ortodoxe, pricesne și colinde (We praise Thee: Orthodox liturgical songs, praises and carols)*, Editura Agaton, 2019; *Cinstind Adormirea Maicii Domnului: prohodul Adormirii Maicii Domnului și pricesne de procesiune închinat Maicii Domnului (Celebrating the Assumption of the Assumption of the Blessed Virgin Mary: the Prood of the Assumption of the Blessed Virgin Mary and processional songs dedicated to the Blessed Virgin Mary)*, Cluj-Napoca, Editura Renașterea, 2014; *Cânta-voi Ție Dumnezeule: culegere de pricesne, cântări bisericesti și colinde (I will sing to Thee, O God: a collection of carols, church songs and carols)*, Editura Traian Dorz, 1998; Lazăr Ion, *Florilegiu melodic: motive folclorice, colinde, pricesne, imnuri și cântări din tezaurul poetică-melodic al poporului român (Melodic Florilegium: folkloric motifs, carols, carols, hymns, anthems and songs from the poetic-melodic treasury of the Romanian people)*, Cluj-Napoca, Editura Mega, 2009. *Toata suflarea sa laude pe Domnul (Let all the world praise the Lord)*, Ed. Oltenia, Craiova, 1992, represents church songs, religious hymns, carols and hymns, carols and star songs, collected and revised by priest-professor Alexie Al. Buzera.

¹¹ Gheorghe Șoima, „Folclorul muzical religios” (Religious folk music), în: *Studii teologice*, nr. 3-6, 1950, p. 288-294. Professor Șoima presents the connection between Transylvanian Romanian folklore and Transylvanian church music. How the two musical traditions have influenced each other, contributing to the preservation of religious, cultural and linguistic identity

¹² Constanța Cristescu, „Pelerinajul și cântecul...”. Constanța Cristescu’s study is the most important for our approach and for the definition of this new musical genre. Based on a series of field research, she establishes the functional, structural and thematic particularities of Christian ceremonial folk song. The definition of this new musical genre belongs to him. Inspired by Traian Mârza’s study, „Ritmul vocal acomodată pașilor din mersul ceremonios, un tip distinct al ritmicii populare românești” (The vocal rhythm accommodated to the steps of the ceremonial gait, a distinct type of Romanian folk rhythm), in: *Lucrări de muzicologie*, vol. 10-11, Cluj-Napoca, 1979, p. 245-257, proposes a methodology for the morphological analysis of pilgrimage songs, highlighting the fact that we are dealing with a distinct musical genre, belonging to the family of occasional ceremonial songs performed collectively. The analytic method applied to both the text and the melody provides us with a useful musical key to distinguish this musical genre, which is widespread among the dozens of new religious creations called pricesne.

Vasile Stanciu¹³, Domin Adam¹⁴, Daniel Mocanu¹⁵, and Ovidiu Martis¹⁶.

Starting from the working hypotheses outlined in the research listed above, the present research seeks to provide new information in terms of defining the particularities of this musical species, completing the diachronic stratifications of the species and outlining a typological sketch of the melody of the pilgrimage song.

Defining the species

When we want to define a musical species within a particular genre of popular music, we have to consider several defining criteria: its function in a ceremonial act (the meaning of the act, its purpose in the socio-cultural-religious context); the thematic and motivic scope, and the structure or compositional scheme reduced to a model, or models, with specialized stylistic procedures¹⁷.

Depending on the place and role they occupy in the life of the individual and the community, folk songs are usually divided into occasional and non-occasional. Referring to the functional and structural particularities of the songs analyzed, pilgrimage songs can be categorized as occasional

¹³ Vasile Stanciu, „Priceasna euharistică și alte cântări religioase în colecții de muzică bisericească din Transilvania și Banat în secolele XIX-XXI” (The Eucharistic Priceasna and other religious songs in church music collections from Transylvania and Banat in the 19th-21st centuries) în vol. *Euharistie, Spovedanie, Martiriu. Lucrările Simpozionului Internațional al Facultății de Teologie Ortodoxă din Cluj-Napoca (3-5 noiembrie 2014)*, Vol. II, coordonator volum împreună cu Pr. lect. univ. dr. Adrian Podaru, Editura Renașterea, Cluj-Napoca, 2015, pp. 7-33. Priest Professor Vasile Stanciu lists the main religious songs present in musical collections from Transylvania and Banat.

¹⁴ Domin Adam, *Culegere de pricesne... (A collection of pricesne)*; „Priceasna’ and ‘Koinonikon’ - history, structure and form” (Priceasna” and “Koinonikon” - history, structure and form), in *Altarul Reîntregirea*, no. 3, 2012, p. 69-88. Professor Domin Adam presents the role of the quincunx in the Orthodox liturgy and the religious songs that are sung today at this liturgical moment. At the same time he also presents the present custom in the Transylvanian area of introducing popular religious songs at the time of the chinicon..

¹⁵ Daniel Mocanu, „Religious Chants – The Diversity of Church Hymns Types”, in: *Studia UBB Musica*, LXV, 2, 2020, p. 193-224. The study presents the religious songs performed in the liturgical moment of the quincunx. By classifying them according to textual and melodic criteria, a series of religious songs are identified which fall into the following categories: chinonic, pilgrimage songs, thematic prayers, Marian prayers, popular prayers, folk songs, folkloric songs, calophonic songs, psaltic creations, songs from the Lord’s Prayer, songs from the literature of prison poetry from the communist period...

¹⁶ Ovidiu Martiș, *Priceasna în „arhitectonica” de ansamblu a cultului bisericesc - Abordare pastoral-misionară (Priceasna in the overall “architectonics” of church worship - A pastoral-missionary approach)*, PhD thesis. It presents the role that religious singing in general and folk songs in particular play in increasing Christian piety and their missionary impact...

¹⁷ Ileana Szenik; Ioan Bocșa, „Studiu introductiv” (Introductory study), in: *Colinde românești*, coord. Ioan Bocșa, Fundația Culturală TerrArmonia, 2005, p. 11. (p. 7-62)

repertoire. Unfortunately, this category of songs has been omitted by those who have so far dealt with folklore collecting. In the concerns of ethnomusicologists this musical genre has not been of interest. However, we are dealing with a living musical phenomenon, which is in a continuous dynamic and influences on a greater or lesser extent the church music life of the Orthodox Christians in Transylvania. The only in-depth research aimed at highlighting this new musical species belongs to ethnomusicologist Constanța Cristescu. Analysing this musical phenomenon of pilgrimage songs, she defines them as *Christian ceremonial folk songs*¹⁸, which belong to the category of collective occasional songs, not yet defined by specialists.

If we refer to the function that the pilgrimage songs have in the ceremonial act, we must emphasize, first of all, the laudatory function, of prayer, of invoking the person of the Mother of God, in order to thank her and ask for her help. The religious theme of these pilgrimage songs has generated a series of secondary functions, subordinated to the laudatory function. Thus, since we are talking about a social group coming together for an event which has a whole series of rules, the function of strengthening the cohesion of the social group and the community is mentioned. Then, the protective function, the whole action is placed under the protection and guardianship of God and the Mother of God. The normative function, through the moralizing themes of the pilgrimage songs, proposes models of moral conduct in accordance with Christian precepts. The cathartic function of releasing negative thoughts and accumulated tensions. Lastly, we must remember the function of manifesting and experiencing the sacred¹⁹.

The Christian ceremonial folk songs are sung mainly on feasts in honor of the Virgin Mary, are present in a cultic setting, have countless variants in the popular musical tradition, spread orally and have led to the emergence of a new genre of church music, called *priceasnă*, which replaced the old chant of the *koinonikon* in the Holy Mass.

The terminological explanation of this new musical species Christian ceremonial folk songs is as follows. The songs that belong to this species are part of the occasional popular musical repertoire, are creations of church singers, priests, rhapsodies, have a specific theme, have defining structural features, are often performed in groups, on pilgrimages and, more recently, are also sung at church services throughout the year.

The species of pilgrimage songs we are dealing with in this study is distinct from Christian religious songs, which are generically called *priceasnă*. All songs with a religious content that are not part of the Byzantine musical repertoire and that are performed today in the context of worship are assimilated into the category of the *priceasnă*, the Christian hymn. Classifying them from

¹⁸ Constanța Cristescu, „Pelerinajul și cântecul...” (Pilgrimage and song), p. 67.

¹⁹ Ileana Szenik; Ioan Boșca, „Studiu introductiv” (Introductory study), p. 12

the perspective of the melodic line and the texts used, we have *priceasnă* belonging to Romanian folklore, moralizing *priceasnă* focused on highlighting Christian moral behavior; psaltic *priceasnă*; folk *priceasnă*; *priceasnă* belonging to the Oastea Domnului group, many of them with lyrics by Traian Dorz.

Origin of Christian ceremonial folk songs

Since the beginning of the 20th century, scholars have been asking the question: how does a folk song come into being? Today, analyzing this musical species, we can ask ourselves: how does a Christian ceremonial folk song come into being? The answers are manifold. The scholar Stojan Djoudjeff is of the opinion that: "Usually, what is called the birth of a song is nothing more than the adaptation of a new text to an old melody or, conversely, of a new melody to an old text whose music has become old or banal. To *create* a new melody, the rhapsodist is often content to introduce what are otherwise superficial changes, either in the rhythm or in the melodic flow of an existing song. Even the actual creation of a new melody is usually no more than a mere inspired process, an imitation of other arias that torment the memory of the performer-turned-composer, a reminiscence"²⁰.

At the same time, it should be noted that the role of the individual and the collective in the creation of pilgrimage songs is important. They are decisive factors in the creation of variants. The tendency to create these variants is manifested by the intensity with which the style of the song of the community in question lives in the pilgrims' souls²¹. Gheorghe Ciobanu believes that several factors have contributed and continue to contribute to the evolution of the creation of folk music: contact with the music of other peoples; contact with cultured music; the interweaving of different regional styles; variation; contamination²². All these factors influence to a greater or lesser extent the creation of pilgrimage songs.

²⁰ Djoudjeff Stojan, *Rythme et mesure dans la musique populaire bulgare*, Paris, Ancienne Champion, 1931, p. 9

²¹ Gheorghe Ciobanu, „Stratificări în muzica populară românească” (Stratifications in Romanian popular music), în: *Studii de Etnomuzicologie și Bizantinologie*, vol. 2, Editura Muzicală, București, 1979, p. 27.

²² Gheorghe Ciobanu, „Stratificări în muzica populară românească” (Stratifications in Romanian popular music), p. 27.

As for the origin of pilgrimage songs, specialists²³ believe that they are reminiscent of the melodic patterns of those old religious songs present in the anthologies circulating in Europe from the 17th century onwards²⁴.

Marian-themed religious songs are known as “Marienlied” or pilgrimage songs²⁵. Marian poetry flourished in medieval literature from the 12th century onwards. Works such as *Frauenlobs Marienleich*²⁶, *Grazer Marienleben*²⁷ and *Bordesholmer Marienklage*²⁸ bear witness to the growing interest of poets in the figure of the Virgin Mary. Transmitted orally or in manuscripts, these songs were later set to music by composers such as Oswald von Wolkenstein²⁹, helping to spread them throughout Europe.

Although initially outside the liturgical sphere, Marian songs were often inspired by Latin texts and integrated into the religious practices of the faithful.

²³ Gheorghe Ciobanu, „Izvoare ale muzicii românești” (Sources of Romanian music), in: *Studii de etnomuzicologie și bizantinologie*, vol I., Editura Muzicală, București, 1976, p. 9; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania (Orthodox church music in Transylvania)*, Editura Presa Universitară, Cluj-Napoca, 1996, p. 26; Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj...”, p. 67

²⁴ *The Liber Usualis*, Desclee & Co., Tournai, 1956. In 1570, a *Little Book of Songs* in Romanian was printed for the Calvinized Romanians, in Latin letters, translated from the Hungarian book of Szegedi Gergely. This work would later be completed and translated by Ioan Viski under a different title, *Psalms and Church Songs*, for the Calvinized Romanians of the Hețeg Country. The pastor Ioan Viski also compiled the book *Psaltirea calvino-română versificată*, which includes in addition to the psalms versified by the author, songs, carols for Christmas, New Year, Easter, Easter, Easter and Pentecost. Cf. Nicolae Albu, *Istoria învățământului românesc din Transilvania până la 1800 (History of Romanian education in Transylvania until 1800)*, Tipografia Lumina, Blaj, 1944, p. 24; 109. Papp, Géza, *XVII század énekelt dallamai*, Akadémiai Kiado, Budapest, 1970.

²⁵ Thomas A. Thompson, „The Virgin Mary in the Hymns of the Catholic Church”, in: *The Oxford Handbook of Mary*, Edited by Chris Maunder, Oxford University Press, 2019, p. 247-265. Marian hymns flourished in the Middle Ages, but after the Council of Trent (1545-1563), the Catholic missal contained, with a few exceptions, only the scriptural and euhological texts in Latin. The Marian devotional hymns of non-Liturgical origin succeeded in creating a particular Marian devotion. After the Second Vatican Council, the Virgin Mary was integrated into the "Mystery of Christ", being celebrated within the Mass, but at the same time creating a scriptural and ecclesial image of the Virgin Mary. For a more in-depth examination of the reception and role of the Virgin Mary in Christianity see: *The Oxford Handbook of Mary*, Edited by Chris Maunder, Oxford University Press, 2019.

²⁶ Ludwig Pfannmüller: *Frauenlobs Marienleich*. In: A. Brandl, E. Schröder, F. Schulz (eds.): *Sources and research on the linguistic and cultural history of the Germanic peoples*. Issue 120. Karl J. Trübner, Strassburg 1913.

²⁷ Werner Fechter : *Grazer Marienleben* . In: German Literature of the Middle Ages. Authors' Dictionary. 2nd, completely revised edition. Edited by Kurt Ruh (et al.), vol. 3. Berlin, New York: de Gruyter 1981, col. 229f; Alfred Kracher: *Medieval literature and poetry in Styria* . State exhibition 1976. Graz 1976.

²⁸ Horst Appuhn: *The Bordesholmer Altar*, 2nd edition, Königstein i. Ts. 1987.

²⁹ *The songs of Oswald von Wolkenstein (= Old German Text Library*. Volume 55). Edited by Karl Kurt Klein . 4th, fundamentally revised edition by Burghart Wachinger . De Gruyter, Berlin 2015.

They played an important role in popular devotion, being sung during pilgrimages and in local communities. Collections such as the *Goldener Himmelsschlüssel* have collected these songs, providing the faithful with a rich repertoire of prayers and hymns³⁰.

These songs penetrated Transylvania through book sources³¹, but also through the religious propaganda of the Catholic, Lutheran and Protestant cults. The musicologist Romeo Ghircoiașu affirms, in this regard, the fact that “the musical current implanted by the reformers among the Romanians of Transylvania was able to stimulate the development of a musical-literary-cultic tradition not specific to Orthodoxy, of the so-called “priceasnă”, of popular, but also Protestant influence, as a way of expressing a truth of faith, a tradition that is still practiced today in many Orthodox churches in Transylvania and, more particularly, in the bosom of the Oastei Domnului”³². Performed in the Christian space of different confessions in Transylvania, the pilgrimage songs in honor of the Virgin Mary can be confessionally confiscated. Each Christian cult has assimilated, disseminated and performed them according to its own specificity. In the Orthodox area, they came from the Catholic and Greek-Catholic tradition and were later adapted to the Orthodox ethos of Transylvanian Christians.

Spread in the Transylvanian area through different confessional channels, the pilgrimage songs dedicated to the Mother of God were subject to processes of adaptation and transformation, according to the specificity of each cult. Thus, within the Orthodox Church, these songs have been integrated into the liturgical repertoire and have been adapted to the cultural and religious context of the Orthodox communities in Transylvania.

Oral transmission has led to a gradual unification of melodic elements common to religious and processional songs, contributing to the formation of a specific musical identity within Orthodox communities. These melodic patterns,

³⁰ D.V. Huebner: *Vokalmusik*. In: Remigius Bäumer, Leo Scheffczyk (ed.): *Marienlexikon*. Volume 6 (Scherer-Zyprese / Addendums). Eos, St. Ottilien 1994, pp. 651–663; *The greatest Marian prayers: their history, meaning, and usage* by Anthony M. Buono 1999.

³¹ At the same time, spiritual songs also penetrated Transylvania through the schools that were established by the Catholic Church in Oradea, Alba Iulia. Also the schools established by the Lutheran and Calvinist denominations in Sighișoara, Caransebeș, Heteș, Turda. For more information see: *Istoria învățământului din România (History of education in Romania)*, Editura Didactică și Pedagogică, București, 1971, p. 35. Paul Brusanowski, *Învățământul confesional ortodox român din Transilvania între anii 1848-1918. Între exigențele statului centralist și principiile autonomiei bisericești (Romanian Orthodox confessional education in Transylvania between 1848-1918. Between the demands of the centralist state and the principles of ecclesiastical autonomy)*, Editura Presa Universitară Clujeană, Cluj-Napoca, 2010.

³² Romeo Ghircoiașu, *Contribuții la istoria muzicii românești (Contributions to the history of Romanian music)*, vol I., Editura Muzicală, București, 1963, p. 100.

subject to constant change, reflect the evolution of religious experience and cultural context. Consequently, Orthodox pilgrimage songs have developed a distinct musical identity, specific to the liturgical-processional space of Transylvania³³. Today, by functionality, thematic and music we are dealing with a unitary background that constitutes a distinct species of folk music. This new style of music is also called pilgrimage songs, monastery songs, Marian songs, St. Mary's songs, songs of St. Mary, songs in honor of the Virgin Mary³⁴.

If in the beginning these ceremonial religious songs were strictly related to the event being celebrated, pilgrimages on feasts in honor of the Virgin Mary, and to certain geographical areas, especially the Transylvanian area, today we can observe an interesting phenomenon. By means of social networks: Facebook, Instagram and online video platforms: YouTube, Spotify, we are witnessing the spread of this new species throughout the country. What was once performed only in a well-determined ceremonial setting is now being propagated in new non-ritual contexts. Pilgrimage songs have moved from the repertoire of communities into the musical repertoire of popular music performers, who sing them on various occasions: church services, popular music performances; concerts, festivals.

In this context, it is very difficult today to talk about their range. It has evolved from a local musical phenomenon, linked to a cultic ceremony, into a national musical phenomenon, propagated by folk singers and church singers. Some pilgrimage songs have broken down the musical barriers that characterize regional musical styles. An important point to note is that these popular pilgrimage songs exist and are propagated mainly in the ecclesiastical environment. They are songs that have managed to penetrate almost all Orthodox parish communities, being particularly linked to the devotion that Christians have to the Mother of God.

Functional particularities

From a poetic-musical point of view, the pilgrimage song belongs to the category of lyrical-epic creations. Unlike the other creations, it is characterized by its theme, musical structure, occasion and mode of performance³⁵.

There are only 2 measures of verse in Romanian folk song: tetrapodic acatalectic verse of 8 syllables and tripodic acatalectic verse of 6 syllables. The 5 and 7 catalectic verses are only variants of the 6 and 8 syllables ones.

³³ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj...” (Pilgrimage and pilgrimage song), p. 67.

³⁴ Daniel Mocanu, „Religious chants”, p. 201.

³⁵ Constanța Cristescu, „Pelerinajul și cântecul de pelerinaj...” (Pilgrimage and pilgrimage song), in: *Crâmpoie din cronologia unei deveniri*, vol. 1, Editura Muzicală, București, 2004, p. 55-69 (56).

Both octosyllabic and hexasyllabic verses are metrically divided into 2-syllable feet, the first of which is stressed and the second unstressed. Hexasyllabic verses have a tripodic structure, and octosyllabic verses have a tetrapodic structure, both of trochaic type³⁶. The oral tradition has preserved Romanian folk verse in a binary metrical form, with emphasis on the first syllable of each stem. However, the flexibility of musical interpretation has allowed for the development of varied rhythmic structures, adapted to the specifics of each region and each performer. These rhythmic variations reflect the richness and diversity of Romanian folk culture. Thus, we also find rhythmic structures such as iamb and spondee.

In addition to tetrapodic and tripodic metrical structures, in the analyzed songs we often find 13 syllables supernumerary verse structures, as well as 6, 7, 8 syllables mixed verses.

Metrical accents are consonant with melodic accents, and the starting point of any vocal song is the word: *Est etiam in dicendo quidam quidam cantus obscurior* (Cicero); *Accentus seminarium musices* (Martianus Capella). In Romanian, the accent is a dynamic one of intensity; the accent is usually done by pitch and intensity. There are two types of accents in the category of pilgrimage song texts. The syllabic accent, in which the verse is based on a stable number of syllables and on the inner stress which is marked by the ending of a lexical unit, and which returns after the same number of syllables. And the accent of the dynamic type with 2 to a maximum of 4 syllables that move freely - especially on the inner verses - with the number of atonic syllables between 2 stressed syllables varying from 1 to 7³⁷.

The lyrics of these songs are creations of cultured or semi-cult origin, belonging to the community, the deacons, the priests.

The theme of these texts is centered around the cult of the Virgin Mary. We find texts with a doxological character, invoking divine help, texts describing events in the life of the Virgin, texts in the form of versified prayers. The central idea of these semi-cultic creations is often determined by the time at which they are sung. Christian ceremonial folk songs can be divided into songs for going to the Monastery, songs to be sung at the Monastery while going around the wooden Church or waiting for the worship of the Holy Icon, and songs for returning from the Monastery. Depending on their place in the ceremonial, the theme of the song's changes, emphasizing: the longing to go to the Monastery, the sacrifice of the journey, the joy of reunion with the Blessed Virgin, thanksgiving for all the gifts received, prayer for loved

³⁶ Gheorghe Ciobanu „Raportul structural dintre vers și melodie în cântecul popular românesc”, in: *Studii de etnomuzicologie și bizantinologie*, Editura Muzicală a Uniunii Compozitorilor, București, 1974, 14-34, p. 16.

³⁷ Gheorghe Ciobanu „Raportul structural...” (Structural Report), p. 22.

ones, blessing for the return home, the joy of participating in the pilgrimage and the promise of seeing again.

The theme of the procession texts is also largely conditioned by the ceremonial moments. When the pilgrims set out from the locality to the Monastery, they sing: "Come, souls, set out/ And prepare for the journey"; "With songs of greatness/ We set out today for the Monastery". Along the way: "Mary, Holy Virgin/ My thoughts fly to you"; "Come all you Christians/ Young and old"; "The day of judgment/ When it shall be given to us"; "Let all the Christian heart/ Come to the Monastery". In the monastery courtyard: "Great tears run down my face with sorrow/ I am angry in life, evil to God"; "Rejoice, Holy Mother, Mother of God/ For all the angels sing to thee, Mother of God"; "O Holy Mother/ With all we have come"; "Heavenly Empress/ Divine wonder"; "Mary, heavenly flower/ You are all enchanting"; "We have come, Mother Mary/ To sing to you"; "To Nicula, up on the hill/ In our beautiful Ardeal"; "From the edges, O apostles"; "O Holy Mother/ We pray to you with fervent fervor". Departure from the Monastery: "Mother, you have helped us/ To do what we were given"³⁸.

Pilgrimage songs also have refrains. In terms of content, they have in their thematic structure an invocation addressed to the Virgin Mary. The refrains are used in several ways: as an initial verse as a direct address to the Virgin Mary; the refrain takes the place of a verse, but through repetition, it is transformed again into a refrain; refrains that take the form of a dialog; and refrains that are attached to verses as a supporting function.

The two arts, music and poetry, come together in Romanian folk songs to express more fully the same content, without one being subordinate to the other. The text and melody of folk songs do not constitute an inseparable whole³⁹.

Structurally, there is a very close link between the text and the melody, they merge and condition each other⁴⁰. One argument in this sense is that pilgrims cannot offer the text dissociated from the melody and conversely, in their subconscious, the two elements constitute a unitary whole. Another

³⁸ „Căntece de procesiune” (Processional songs), in: *Vieța creștină*, nr. 11-12, 1946, p. 6; *Cinstind Adormirea Maicii Domnului: prohodul Adormirii Maicii Domnului și prăznuirea de procesiune închinată Maicii Domnului (Celebrating the Assumption of the Assumption of the Blessed Virgin Mary: the Prood of the Assumption of the Blessed Virgin Mary and processional songs dedicated to the Blessed Virgin Mary)*, Cluj-Napoca, Editura Renașterea, 2014.

³⁹ Gheorghe Ciobanu, Raportul structural...” (Structural Report), p. 14; B. Bartok, *Căntece populare românești din Comitatul Bihor (Romanian folk songs from Bihor County)*, București, 1913, p. VII; XIV. Bella Bartok, *Volksmusik der Rumanen von Maramureș*, Munchen, Drei Masken Verlag, 1923, p. XIX.

⁴⁰ Gh. Ciobanu, Raportul structural...” (Structural Report), p. 48-49; Constantin Brăiloiu, „Le giustos syllabique bichrone. Un systeme rythmique propre a la musique Populaire roumaine”, în *Polyphonie*, 2 Paris, Edit. Richard Maase, 1948, p. 21..

argument would be the reciprocal conditioning verse-melody, which occurs in all cases of adaptation of verse to acatalectic or catalectic forms⁴¹.

Songs in this style are composed in the form of romances, proper songs, couplets, but also have their own melodies.

Own melodies are those that belong to the moment of the pilgrimage ceremonial, are performed collectively and have a specific textual theme. The rhythm of these melodies is syllabic in a structured form of 6 or 8 syllables, or several syllables, rhythmic beats for each melodic line. In general, the rhythm belongs to the divisional and the giusto-syllabic system, except for the arrival and departure songs, which are played on the pulse of the steps, in ceremonial rhythm, falling within the "vocal rhythm accommodated to the steps of the ceremonial walk"⁴².

The melodies of the chanting of the hymns, sung at different set moments during the pilgrimage, are used as community-building tools. They punctuate the cadence of the steps, being accommodated to the rhythm of walking, focus attention on the event to be celebrated, arouse the emotional state of the participants, in a word, articulate spiritual experiences and beliefs, personal motivations and devotional gestures into a unified whole. "Music is related to forms of natural energy, to the kinetics of movement, and human bodies that come to master certain musical parameters execute specific, common movements, the tempo of the music and the style of music playing a decisive role in creating emotional states"⁴³. In this sense, the anthropologist Dupront states that "hearing has the property of inscribing the religious extraordinary and converting it into the sensory nourishment of popular religions, giving rise in some cases to a culture of pilgrimage"⁴⁴.

Rhythm occupies a privileged place in the system of popular musical language. The varied nature and form of the unfolding are the first criteria for systematizing rhythm. The ceremonial march is generally slower and usually uniform. The ceremonial rhythm is illustrated in Romanian folklore by the classical form of several vocal species integrated into customs: the song of the harvest wedding, the ceremonial song of recruitment, some ritual wedding and funeral songs, partly in carols. Species that in their concrete and authentic manifestation are performed in groups and only during ritual-ceremonial journeys⁴⁵. In addition to these musical species, pilgrimage songs can be

⁴¹ Ileana Szenik; Ioan Bocşa, „Studiu introductiv”, p. 20. 23-33.

⁴² Traian Mârza, „Ritmul vocal acomodat paşilor din mersul ceremonios, un tip distinct al ritmicii populare româneşti” (The vocal rhythm accommodated to the steps of the ceremonial walk, a distinct type of Romanian folk rhythm), în: *Lucrări de muzicologie*, vol. 10-11, Cluj-Napoca, 1979, p. 245-257.

⁴³ Tia de Nora, *Music in Everyday Life*, Cambridge: Cambridge University Press, 2001, p. 87.

⁴⁴ Alphonse Dupront, *Du Sacré. Croisades et pèlerinages. Images et langages*, Gallimard, 1987, p. 357.

⁴⁵ Traian Mârza, „Ritmul vocal...” (The vocal rhythm), p. 247.

unequivocally included in the structure of melodies accommodated to the ceremonial steps.

Starting from the characteristics described by Traian Mârza for the songs specific to the vocal rhythm accommodated to the steps of the ceremonial march, we can establish a series of specific features for the Christian popular ceremonial songs. A syncretism that unites the versified word, the melody and the ceremonial march, which is different from the syncretism of other vocal categories (ballad, doina, the main song). A performance in a tempo proper to the ceremonial walk, slower and relatively the same throughout the song, a performance different from that of songs with *parlando* rhythm as well as from the varied performance of dance. The rhythmic pulses have conventional values of fourths, twelfths at times even higher, rarely lower. They have a structured rhythm together with their verse, an aspect seen in the numerical equality of the rhythmic pulsations in any series, corresponding to a melodic line and the sung syllables as in the cells and rhythmic formulas superimposed on the pair of syllables in the verse and the hemistich. The number of beats in each rhythmic series is constant⁴⁶.

Given the considerable amount of musical material collected during the research, the present analysis will focus on a selected corpus of pilgrimage songs, representative of the repertoire performed during the pilgrimage to Nicula Monastery. This selection is based on the criteria of frequency of performance and their relevance within the pilgrims' musical tradition.

As a result of direct observations, we have found a Niculan musical style, which has imposed itself in the repertoire of pilgrim groups, beyond their specific melodies. We can speak of a Niculan style that was formed over time through the interference of several factors.

The first factor would be the exchange of songs between the different groups of pilgrims who come to the monastery. During the 2-3 days of pilgrimage, the pilgrims have moments when, between the Masses celebrated on the stage in front of the church, they sing different songs in honour of the Virgin Mary. In this context, the flow of songs among the thousands of pilgrims is dynamic and enriching.

Then the next factor is determined by the imposition of a musical canon by means of books of *priceasne*, printed under the authority of the Church. Some of these also contain melodic versions of the pilgrimage songs, which give a well-defined musical style.

Finally, we consider that the most important factor in the normalization of the Niculan style is the chanting of the *priceasna*, which are sung in choir during church services. From the stage situated in front of thousands of pilgrims, at specific moments, a set of songs in honor of the Virgin Mary is performed.

⁴⁶ Traian Mârza, „Ritmul vocal...” (The vocal rhythm), p. 249-249.

CHRISTIAN CEREMONIAL FOLK SONG. CASE STUDY:
PILGRIMAGE SONGS FROM NICULA MONASTERY

The climax of the whole procession is the procession with the icon of the Virgin Mary, when all the pilgrims sing: “Great tears are streaming down my face”; “Receive us, Mother, again to your bosom”; “Mother of Heaven, hope of the people”; “Help us, Mother/ To pray always”; “Mary, Mary, Mary, your mercy”; “O Holy Mother, we have come with love, to Nicula in the grove”; “We have come, Mother, to see you again”. These Marian songs have become normative for the pilgrimage to Nicula. Sung year after year several times during the three days of celebration, they have entered the pilgrims’ mentality, becoming a musical trademark for the Nicula style.

Next, we will analyze the pilgrimage songs, which form the core of the entire musical canon of Nicula Monastery.

The architectural structure of these pilgrimage songs has a strophic aspect. The verse is usually made up of 2, 3 or 4 melodic lines, with two phrase-like segments of two lines each and a refrain.

Types of architectural format:

$$\frac{A}{a} \frac{B}{b} \frac{A}{c} \frac{B}{d} \frac{A}{e} \frac{B}{f} \frac{A}{g} \frac{B}{h} \frac{A}{i} \frac{B}{j} \frac{A}{k} \frac{B}{l} \frac{A}{m} \frac{B}{n}$$

E.g. 1

Cu cântare de mărire

Cu cân - ta - re _____ de mă - ri - re

Ve - nim_ azi la mâ - năs - ti - re, Ma - ri - e,

O, _____ Ma - ri - e, Mai - că sfân - tă

As - tăzi lu - mea ți - e-ți cân - tă, Ma - ri - e.

***Cu cântare de mărire, (With songs of greatness), Constanța Cristescu
Collection, “Pilgrimage and pilgrimage song...” p. 62.***

E.g. 2

Maica Cerului

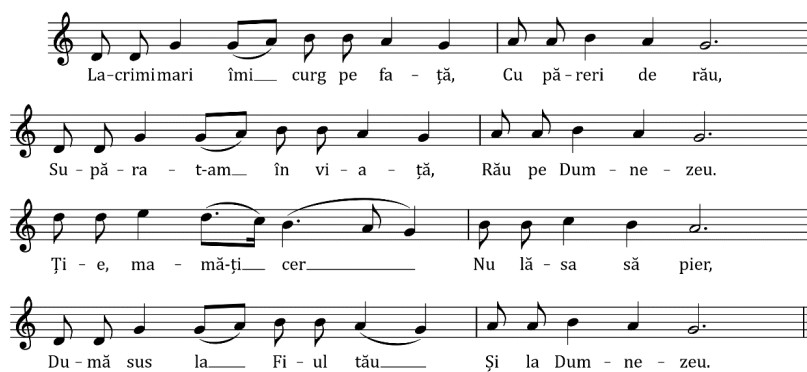


A - tunci pe ne - aș - tep - ta - te,
Toa - te vor fi - n - dă - ti - na - te
Mai - ca ce - ru - lui Nă - dej - dea po - po - ru - lui
Sfân - tă Ma - ri - e, Pen - tru noi roa - gă - te.

Maica Cerului (Mother of Heaven), Vasile Stanciu collection, *Cântați Domnului tot tot pământul*, p. 226.

E.g. 3

Lacrimi mari îmi curg pe față



La-crimimari îmi curg pe fa - ță, Cu pă - reri de rău,
Su - pă - ra - t-am în vi - a - ță, Rău pe Dum - ne - zeu.
Ți - e, ma - mă-ți cer Nu lă - sa să pier,
Du - mă sus la Fi - ul tău Și la Dum - ne - zeu.

Lacrimi mari îmi curg pe față (Big tears streaming down my face), collection Vasile Stanciu, *Cântați Domnului tot pământul*, p. 219.

E.g. 4

La Nicula, sus în deal

La Ni - cu - la sus _____ în deal _____

În fru-mo - sul nost Ar - deal În mij-lo - cul co - dru - lui _____

Șa - de Mai - ca Dom - nu - lui

The musical score is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff has two measures, the second has two measures, and the third has two measures. The lyrics are written below the notes, with some words connected by lines to indicate phrasing.

**The Eugenia Marinescu collection *La Nicula, sus în deal*
(At Nicula, up in the hills).**

E.g. 5

Am venit, Măicuță

O, Măi - cu - ță _____ Sfân - tă _____ Cu drag am ve - nit,

La Ni - cu - la-n_ co - dru _____ În lo - cul sfin - țit.

Am _____ ve - nit, Măi - cu - ță _____ Să ne mai ve - dem_

Să-ți spu - nem ne - ca - zul _____ Pe ca - re-l a - vem.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff has two measures, the second has two measures, the third has two measures, and the fourth has two measures. The lyrics are written below the notes, with some words connected by lines to indicate phrasing.

**Am venit, Măicuță (Here I am, Mother), collection Vasile Stanciu,
Cântați Domnului tot tot pământul, p. 232.**

E.g. 6

Ajută-ne, Măicuță

Trăm-bi - ța va su - na ta - re, De la mun-te pân la ma - re.
 A - ju - tă - ne, Măi - cu - ță, Să ne ru - găm me - reu,
 Să cre - dem tot - dea - u - na, Că es - te Dum - ne - zeu.

***Ajută-ne, Măicuță (Help us, Mother), Vasile Stanciu collection,
 Sing to the Lord all the earth, p. 225.***

E.g. 7

O, Măicuță sfântă

O, Măi-cu - ță Sfân - tă Te ru - găm fier-bin-te,
 Să ne-as-culți-de-a-pu - ruri Ma-rea ru - gă - min - te.
 Nu lă - sa Măi-cu - ță Să pie-rim pe ca - le
 Căci noi sun-tem fi - ii La-cri-mi-lor ta - le.

***O, Măicuță sfântă (O, holy Mother), Vasile Stanciu collection,
 Sing to the Lord all the earth, p. 221.***

The melodic structure of the songs presented above usually uses a major hexachord, sometimes amplified with a supporting lower fourth. Even though some pilgrimage songs take place within an octave, however, the melodic skeleton rests on only a few major steps. The melodic contour starts

from the tonic, then the melody gradually ascends to the beginning of the 2nd hemistich after which the melody gradually descends again to the starting sound, where it cadences prolonged cadences. The second segment, B, usually begins on the mode chord, and consists of a distinct melodic line, or a sequencing of the melodic lines in segment A.

The melodic formulas are distinguished mainly by their vaulting character, especially in the first segment.

As far as the compositional procedures are concerned, we notice the use of several principles. Firstly, there is the process of repeating melodic figures. The repeated melodic patterns denote a certain symmetry. This process allows a given pilgrimage melody to change its literal text and to become a model melody for many other songs. The repetition of certain melodic figures can be strict or free, depending on the freedom of the performer.

Another compositional process we find in pilgrimage songs is the variational one. It starts with a melodic figure, to which new forms are then added by changing the direction of the line (ascending or descending), ornaments and rhythmic patterns.

The Christian popular ceremonial songs or pilgrimage songs analyzed in this study are the ones that define the melodic canon of the musical repertoire of Nicula Monastery. The dynamics of the evolution of songs in Romanian musical folklore, characterized by regional and individual adaptations, is also evident in their case. They have undergone changes over time, reflecting the specifics of the performer, the community and the cultural context. "A particular style lives in its fullness only in the bosom of the mass that gave birth to it"⁴⁷. The musical style of Niculan music, shaped over time by the decantation of several popular Christian ceremonial songs, has become a defining element in the shaping of a musical repertoire for the feast of the Assumption of the Virgin Mary.

Starting from the premises stated for the first time by the ethnomusicologist Constanța Cristescu, through the musical examples analyzed, we reinforce the idea that we are dealing with a new musical genre, which deserves all the attention of musicologists.

Conclusions

Pilgrimage songs fall into the category of Romanian folklore, being closely related to religious practices and ceremonial events. They represent a complex form of cultural expression, situated at the intersection between

⁴⁷ Gheorghe Ciobanu, „Stratificări în muzica populară românească” (Stratifications in Romanian popular music), p. 43.

the sacred and the profane, between tradition and innovation. They combine elements of oral culture with influences from written culture, reflecting a syncretism specific to the religious and social context in which they emerged.

In addition to their primary function of honoring the Virgin Mary, pilgrimage songs fulfil other important roles in the community, contributing to strengthening social cohesion, protection, transmission of moral values and the experience of the sacred.

The musical structure of pilgrimage songs is closely linked to the ceremonial character of the pilgrimage act, being adapted to the processional walk. Pilgrimage songs have a specific musical structure adapted to their ritual context and social function. The close link between text, melody and rhythm helps to create a strong aesthetic experience and to facilitate the memorization and transmission of the songs.

Syncretism is a defining feature of these songs, which combine elements of cult and popular music, reflecting the complexity of the processes of creation and transmission of culture.

The rhythm and meter of these songs are closely linked to the poetic text, creating an aesthetic unity and facilitating memorization and oral transmission. The theme of the songs is centered around the cult of the Virgin Mary, reflecting the religious beliefs and aspirations of the community.

Pilgrimage songs play an important role in transmitting cultural and religious values down the generations. These songs help to strengthen the identity of the community and strengthen the social bonds between its members. Through pilgrimage songs, believers live an intense religious experience marked by devotion and spiritual communion.

The functional, thematic and melodic particularities of Christian ceremonial folk songs underline a dynamic process of affirmation of a specific musical identity, in continuous evolution and adaptation to the socio-cultural context.

Pilgrimage songs are a complex phenomenon at the intersection of religion, art and society. They fulfil a multitude of functions, helping to strengthen cultural identity and perpetuate religious traditions. Their musical structure, adapted to the ceremonial context, and their deeply religious themes make these songs an essential element of the Romanian musical cultural heritage.

Translated from Romanian by Angelica Marcu

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MELODIC TYPES ORIGINATING IN OTHER AREAS IN THE OLD-STYLE PROPER SONG FROM THE PĂDURENI LAND, HUNEDOARA COUNTY¹

ALINA-LUCIA STAN² 

SUMMARY. Circulation of melodic types from one area to another is a natural mechanism of oral transmission over time, by which variation occurs. This is especially true in the old-style song genre, where performance is usually individual; in such cases, transfer of “very popular” melodies occurs fast, either, in the past, by people moving from one area to another, or, more recently, through the emergence of the mass media and various musical folklore festivals. The field research carried out in the Pădureni Land, Hunedoara, enabled us to identify melodic types originating from other folkloric areas, though perfectly “adapted” to the local style of interpretation. Even if the process depends mainly on the performers’ interpretative qualities and on their capacity to create artistic variation, our aim here is to show how a few extremely popular and well-known melodies were absorbed and adopted, altered and/or adapted to the zonal repertoire of the Pădureni area.

Keywords: Pădureni Land, Hunedoara, old-style song, extra-Carpathian and Banat influences

The field research carried out by Ioan Bocșa and Alina Stan in the Pădureni Land (Hunedoara County) was finalized with the publication of the volume *Traditional Vocal Music from the Pădureni Land, Hunedoara*³, which

¹ The paper was presented, in an initial form, under the title *Melodic types originating from other areas in the proper old-style song of the Pădureni Land, Hunedoara*, at the Folklore Archive Institute of the Romanian Academy, Cluj Branch, Cluj Academic Days 2023, Meetings of the Folklore Archive 2023, November 6, 2023.

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³ Ioan Bocșa, Alina Stan, *Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional Vocal Music from the Pădureni Land, Hunedoara)*, Editura MediaMusica, Cluj-Napoca, 2021.



provided a vast documentary material for analysis and comparison. In this collection, the non-occasional repertoire assumes a predominant position in terms of quantity, totaling around 200 songs categorized under the genres of the proper old-style song and the proper modern-style song. The pieces stem from the field research campaign carried out by Rusalin Işfănoni in the 1980s and from the recent field campaign carried out by Ioan Bocşa and Alina Stan in 2017. Compared to the influences and transformations suffered by the proper song in other ethnographic areas, the Pădureni Land appears to be a rather conservative area: even now, in the third millennium, the memory of the elderly still preserves archaic productions. Proof of this is the fact that only nine folkloric productions were identified and cataloged under the category of modern-style songs, which includes melodies with structural and stylistic features differing from those in the old-style song category. As a rule, these are songs imported from other regions: extra-Carpathian, Banat, Mărginimea Sibiului, or songs showing intellectual influence. Generally speaking, the factors contributing to such permutations, as well as to the formation of a modern style, are economic (exchanges between neighboring regions and between village and town), social (large population movements from people fleeing from adverse historical conditions), cultural (influences of the urban environment, of the folklore of the neighboring nationalities and, last but not least, from the media – gramophone, radio, television, festivals)⁴.

Apart from the already mentioned melodies, which may be considered as modern style precisely because of their origin from other folkloric areas, we have identified within the old-style repertoire from Pădureni several well-represented melodic types, with a sizable number of variants, also originating from other more or less neighboring areas.

The old-style songs in our collection have been grouped into 13 melodic types, the main criteria for organizing the material being the general melodic profile, determined by the placement of cadences and the relationships between them, and then further criteria involving the architectural, sound and rhythmic structure:

- linear melodic profile: melodic types 1 - 7;
- descending melodic profile: melodic types 8-11;
- vaulted melodic profile: melodic type 12;
- combined vaulted melodic profile: melodic type 13.

In the following, we will discuss five melodic types, respectively five melodies, very well-known in their areas of origin, but which have been skillfully taken over by the people of Pădureni. This skill is reflected in the way in which

⁴ Emilia Comişel, *Folclor muzical (Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1967, p. 335-336.

the melodies were adopted, processed, adapted or transformed, aspects which primarily involve architectural construction, rhythmic changes and, last but not least, the specific ornamental and interpretive style specific to singers of the Pădureni area.

1. The first melodic type, with extra-Carpathian influences

The Pădureni collection features a distinct melodic type with a linear melodic profile (VII VII VII 1), supported by 14 melodic variants. Within the musical typological classification of the repertoire of non-occasional songs, this would be melodic type no. 3. Melodies in this category are characterized by a build of four melodic lines (ABCD), constituted on the principle of chaining, free rhythm (*parlando-rubato*) and an Aeolian sound structure with subfinal. The special element here is the presence of the refrain *Lino, Leano, draga mea*, placed on melodic lines 2 and 4, but with a different musical content. Compared against the vast musical material in the collection, this regular tetrapodic refrain has distinctive features, both musically and literally:

E.g. 1

Lunca Cernii, HD
Neidoni Mariana, 21

$\text{♩} = 52$

Frun - zu - li - ță de su - sa - iu,
Li - no, Lea - no, dra - ga me!
Ci - nă - ră mă mă - ri - ta - iu,
Li - no, Lea - no, dra - ga me!

PAD 468 *Cul. Ișfănoni R.*, 1982, *Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara*, no. 394

If we study the refrains in the 14 variants of this melodic type, we will see that they are really *pseudo-refrains*, as some melodic variants only feature chained verses. On this phenomenon of replacing verses with refrains or vice versa, Ileana Szenik stated: “when the number of syllables of the replacing refrain is equal to that of the verse, the melodic line remains unchanged (of course, changes may occur between variants, but not beyond the scope of non-essential variation)”⁵.

In addition to this, the following synoptic table showing the variants and their respective place of collection highlights the wide territorial spread of the melody (10 villages), as well as its continuity over time, as variants were recorded in both field research campaigns (Rusalin Işfănoni in the 1980s and Ioan Bocşa and Alina Stan in 2017):

Table 1

| Song number | Title of melody | Year of collection | Place of collection | Notes |
|-------------|----------------------------------|--------------------|-----------------------|---|
| no. 388 | <i>Ce mi-i drag nu mi-i urât</i> | 1982 | Bătrâna, HD | songs with no refrain |
| no. 389 | <i>Duce-m-aş pân uneva</i> | 1984 | Socet, HD | |
| no. 390 | <i>Badeo, când îi auzî</i> | 1983 | Cerbâl, HD | |
| no. 391 | <i>Io nu poci cânta ca cucu</i> | 2017 | Poiana Răchitelii, HD | |
| no. 392 | <i>Pădure, dragă pădure</i> | 2017 | Poiana Răchitelii, HD | |
| no. 393 | <i>Pare-mi rău c-am bătrânit</i> | 1986 | Bătrâna, HD | the refrain is on melodic lines 2 and 4 |
| no. 394 | <i>Tinără mă măritai</i> | 1982 | Lunca Cernii, HD | |
| no. 395 | <i>Tinără mă măritai</i> | 2017 | Hăşdău, HD | |
| no. 396 | <i>Tinără mă măritai</i> | 2017 | Hăşdău, HD | songs with no refrain |
| no. 397 | <i>Dac-aş fi cântat ca cucu</i> | 2017 | Ruda, HD | |
| no. 398 | <i>Focu m-o pus să mă-nsor</i> | 2017 | Feregi, HD | |
| no. 399 | <i>Du-te, soare, la sfinţit</i> | 2017 | Cerişor, Lelese, HD | |
| no. 400 | <i>Ce mai soacră-mi căpătai</i> | 1980 | Dăbâca, HD | |
| no. 401 | <i>Pe deal cătă Măgura</i> | 2017 | Dăbâca, HD | the refrain is on melodic line 4 (<i>Şai, lai la...</i>) |

**Variants of melodic type no. 3 in the Ioan Bocşa, Alina Stan,
Traditional Vocal Music from the Pădureni Land, Hunedoara collection**

⁵ Ileana Szenik, *Amplificarea strofei melodice în unele tipuri ale cântecului propriu-zis (Amplification of the melodic stanza in some types of the proper song)*, in *Studii de Etnomuzicologie (Ethnomusicology Studies)*, vol. I, Editura MediaMusica, Cluj-Napoca, 2008, p. 63.

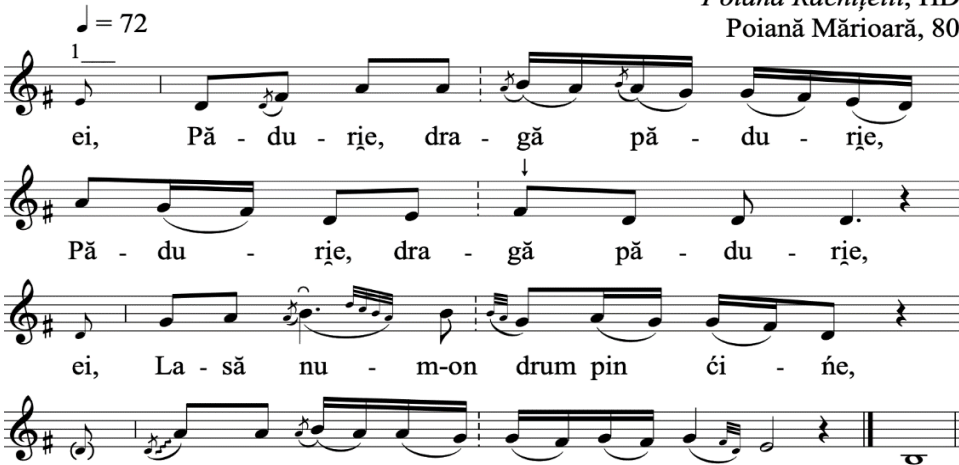
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Among the variants of this melodic type, one was interpreted in a more cursive manner, with a precisely measured rhythm, respecting the elementary rhythmic structure of 8 eighths, with only the final sounds being drawn out. This may be due to the informant's advanced age, but the lack of rubatization inside the verse gives us justification to see this variant as a form of transition to the modern-style song. Discussing such rhythmic transformations in their course on *Romanian Musical Folklore*, Gheorghe Oprea and Larisa Agapie advance the following considerations: "Generally speaking, there is a tendency towards measure, towards symmetry. This means that, in addition to the parlando-rubato system, which was favored by the old style, the syllabic giusto is gaining ground, and some songs can be described in terms of constant measures. The mensural (Western) system emerges through the transformation of the durations that characterized the traditional systems: for example, the two basic units of the syllabic giusto and parlando-rubato systems, which were in a ratio of 1/2 or 2/1 and indivisible (eighth-fourth), can change this way: dotted fourth, eighth"⁶:

E.g. 2

Poiana Răchițelii, HD
Poiană Mărioară, 80

$\text{♩} = 72$



ei, Pă - du - rișe, dra - gă pă - du - rișe,
Pă - du - rișe, dra - gă pă - du - rișe,
ei, La - să nu - m-on drum pin cí - Ńe,
La - să nu - m-on drum pin cí - Ńe.

Var. 1)
str. 2 în cont.

PAD 153 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 392*

⁶ Gheorghe Oprea, Larisa Agapie, *Folclor muzical românesc (Romanian Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1983, p. 340.

Attempting to identify the origin of this refrain, very different from those of other Pădureni songs, we found a melody called *Spune, afurisito, spune*, originally sung by the Gorj singer Maria Lătărețu. Her piece, with the same refrain (*Leano, Leano, draga mea*) and similar melodic features, was included in the “Fonoteca de Aur” collection, probably a recording from the inter-war period which was most certainly broadcast on the radio in the 60s:

E.g. 3

♩ = 76

Spu-ne-a-fu-ri - si - t-o, spu - ne, Lea - no, Lea - no, dra - ga mea,

De mai ai al - tu pe lu - me, Lea - no, Lea - no, Lea - no, dra - ga mea,

De mai ai al - tu pe lu - me, Lea - no, Lea - no, Lea - no, dra - ga mea.

***Spune, afurisito, spune (Maria Lătărețu),
musical transcription Alina Stan***

If we compare this piece coming from Gorj, which is given the character of a dance melody (*sârba*), with the variants collected from Pădureni, we may find the similarities in the general melodic line (Aeolian sound structure, with subfinal) and in the presence of the refrain (*Leano, Leano, draga mea*), which stays the same in terms of both melodic profile and literary content. The changes occurring in the Pădureni variants target the rhythm and the build; also, the song's literary text is totally different.

2. The second melodic type, with extra-Carpathian influences

The second old-style song with extra-Carpathian influences from the Pădureni collection corresponds to melodic type no. 10 and includes five melodic variants. These melodies were recorded in both field research

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campaigns and from different communities, which comes to prove that such “transformations” cannot be assigned to the intervention of a single informant, nor can they be seen as an “invention” of one particular singer:

Table 2

| Song number | Title of melody | Year of collection | Place of collection | Notes |
|-------------|----------------------------------|--------------------|---------------------|--|
| no. 461 | <i>Pădure, dragă pădure</i> | 2017 | Poienița Voinii; HD | songs with no refrain |
| no. 462 | <i>Câte păsări cântă-n codru</i> | 2017 | Vadu Dobrii, HD | |
| no. 463 | <i>De ce, mamă, m-ai făcut?</i> | 2017 | Ruda, HD | |
| no. 464 | <i>Când eram în vremea me</i> | 1984 | Socet, HD | the refrain consisting of interjections is on melodic line 3 |
| no. 465 | <i>Apleacă-te, nană-n holdă</i> | 2017 | Cerbăl, HD | |

Variants of melodic type no. 10 in the Ioan Bocșa, Alina Stan, Traditional Vocal Music from the Pădureni Land, Hunedoara collection

This melodic type is characterized by a general melodic profile that is either descending (3 VII VII I) or vaulted combined (7 VII 7 1), a build of four melodic lines (ABCD) and an Aeolian sound structure. The distinctive element, similar to the melodic type analyzed above, is the refrain, which in this case is short and consists of an interjection only: *Ai hai!*⁷ The rhythm specific of this melodic type is free, parlando-rubato, but the variant that we selected for means of comparison is a distinct one, with a syllabic giusto rhythm and elongated values only at the end of the melodic lines:

⁷ This particular type of refrain was analyzed in the study Alina Stan, *The Old-Style Song in the Pădureni Land, Hunedoara. A Melodic Type with Refrain Resulted from Melodic Interjections*, in “Studia Universitatis Babeș-Bolyai. Musica”, no. 2, 2021, pp. 277-296.

E.g. 4*Cerbăl, HD*
Costa Jenia, 64

$\text{♩} \approx 136$

A - plea - că - ce, na - nă-n hol - dă,
A - plea - că - ce, na - nă-n hol - dă,
Ei, hei!
Nu sta dreap - tă ca o jor - dă!

PAD 130 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.***Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 465***

This melody is, in fact, a variant of a widely circulating song (probably also recorded in the inter-war period), *Pe drumu Banatului*, Maria Lătărețu from Gorj was singing it a dance song (*sârba*). The same melody is even better known as interpreted by Nineta Popa, a singer from the Loviștei Land (Vâlcea County), who gives it a different character: she sings it much slower, changing it from a dance melody, into a “listening” song:

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E.g. 5

♩ = 72

Pe dru - mul Ba - na - tu - lui,
Trec o - i - le ba - diu - lui, măi,
Ei, hai,
Trec o - i - le ba - diu - lui, măi.

Pe drumul Banatului (Nineta Popa)
musical transcription by Alina Stan

Comparing the two musical examples, we can see that the melodic line stays almost the same, the cadential profile and the structural composition are almost identical, the only change being in the rhythm. Regarding the short interjectional refrain, which is a characteristic feature of the melody, Ileana Szenik noted the following: “The variability of the metric of the refrain does not throw the rhythmic and metrical-musical unity of the stanza off balance, since in well-crystallized forms the overall duration of each refrain corresponds to one of the formulas constituted on the measure of the ordinary verse and which in most cases is present in the stanza”⁸.

In this example, too, the literary text of the song differs from that of the original one.

⁸ Ileana Szenik, *Structura ritmică în cântecul propriu-zis de stil modern și nou (The Rhythmic structure in the old style and modern style proper song)*, in *Studii de Etnomuzicologie (Ethnomusicology Studies)*, vol. III, Editura MediaMusica, Cluj-Napoca, 2008, p. 28.

3. The third melodic type, with extra-Carpathian influences

The third old-style song with extra-Carpathian influences in the Pădureni collection is related to melodic type no. 11 due to its descending melodic profile, but it is unique in that the cadences are placed in the middle/high register (major hexachord with cadence on the first step). The rhythm is quasi-measured, with a predominance of the elementary rhythmic series, elongations occurring mainly at the end of the melodic lines:

E.g. 6

Cerișor, HD
Vinca Cosana, 84
„a lu' Chici”

♩ ≈ 96

pi, Că - ră - ru - ie pi su gruī, mă,
Că - ră - ru - ie pi su gruī, mă,
(ii), Și n-am pin - tru șinī s-o suī, măi
Și n-am pin - tru șinī s-o suī, măi.

PAD 091 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 483*

The interpretation belongs to the informant Cosana Vinca, from the village of Cerișor, who received the distinction of Living Human Treasure in 2021. Even a non-knowledgeable listener listening to this recording would have no troubles identifying the melody as belonging to the local repertoire, thanks to the interpretation in style and to the guttural, chesty emission. In reality, the melody is taken from the repertoire of a well-known singer from

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the Mehedinți area, Domnica Trop. *M-a mânat mama la vie* is a “listening” song with a free vocal interpretation; the rhythm of the accompaniment is that of the *sârba* dance:

E.g. 7

hei, M-a mâ - nat ma - ma la vi - e,
M-a mâ - nat ma - ma la vi - e, a,
hăi, Să iau stru - gur și-o la - mâ - e,
Să iau stru - gur și-o la - mâ - ie.

***M-a mânat mama la vie* (Domnica Trop),
musical transcription Alina Stan**

The two melodies are almost identical rhythmically and melodically, except for the cadence of the second melodic line and the initial formula of the fourth melodic line. The effect of Cosana Vinca’s “taking over” of this melody consisting in bringing a new literary text and, as mentioned, singing it in the particular style specific to the Pădureni area.

4. The fourth melodic type, with Banat influences

The fourth old-style song in the Pădureni repertoire analyzed herein is a very popular one, supported by 11 melodic variants. In the collection, it corresponds to melodic type no. 11, characterized by an overall descending melodic profile, Aeolian sound structure with fluctuating C/C#, free rhythm (*parlando-rubato*) and build of four melodic lines, made up either by repetition (AABB) or by chaining (ABCD):

E.g. 8

Cerbăl, HD
Ianc Coșana, 47

$\text{♩} = 56$

Tran - da - fi - re cu treȳ fi - r'e,

ai, Tran - da - fi - re cu treȳ fi - r'e,

Nalt îȳ ba - đea șȳ-ȳ sub - țȳ - r'e,

ă, Nalt îȳ ba - đea șȳ-ȳ sub - țȳ - r'e.

Var. 1)
str. 2 în cont.

PAD 423 *Cul. Ișfănoni R., 1984, Tr: Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 469*

The identified melodic variants are sung on totally different literary texts and were collected during the two previous mentioned campaigns (Rusalin Ișfănoni and Ioan Bocșa / Alina Stan), also collected from different communities:

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Table 3

| Song number | Title of melody | Year of collection | Place of collection | Notes |
|--------------------|-----------------------------------|---------------------------|----------------------------|--|
| nr. 466 | <i>Cine-o făcut drum pă munte</i> | 2017 | Bătrâna, HD | songs with no refrain, exception no. 471 |
| nr. 467 | <i>Co' pă Dealu Vadului</i> | 2017 | Poienița Voinii, HD | |
| nr. 468 | <i>Pă marginea Dunării</i> | 2017 | Cerișor, HD | |
| nr. 469 | <i>Nalt îi badea și subțire</i> | 1984 | Cerbăl, HD | |
| nr. 470 | <i>Deasupra capului meu</i> | 2017 | Cerișor, HD | |
| nr. 471 | <i>De-ai fi, badeo, om viteaz</i> | 2017 | Cerișor, HD | |
| nr. 472 | <i>Ardă-te focu de lume</i> | 1981 | Lelese, HD | |
| nr. 473 | <i>Să poci io cânta ca cucu</i> | 1981 | Lelese, HD | |
| nr. 474 | <i>Nu mă mai judece nime</i> | 1983 | Cerbăl, HD | |
| nr. 475 | <i>Lume, lume și iar lume</i> | 1982-1983 | Lelese, HD | |
| nr. 476 | <i>Vină, badeo-n șezătoare</i> | 1981 | Lelese, HD | |

**Variants of melodic type no. 11 in the Ioan Bocșa, Alina Stan,
Traditional Vocal Music from the Pădureni Land, Hunedoara collection**

This melodic type also features one very interesting variant with refrain on the third melodic line, AABrC. Metrically, on the same melodic profile, by cumulating the first two metrical feet, a regular tripodic refrain is molded:

E.g. 9

Cerișor, HD
Vinca Cosana, 84
 „a lu' Chici”

$\text{♩} = 82$

păi, Țe-ai fi, ba-țeo, om vi-tețaz, mă,
 i, Țe-ai fi, ba-țeo, om vi-tețaz, mă,
 Hai, hai, do-ru-le!
 Fa-ș-ai fân-tă-n pârlaz, mă.

PAD 093 *Cul. Bocșa I., Stan A., 2017, Tr. Stan A.*

Ioan Bocșa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, no. 471*

Originally, this melodic type is a more or less faithful rendition of a famous melody from the Banat area, *Deasupra de Reșița*, from the repertoire of the singer Dumitru Constantin, song released on Electrecord in 1969. The cadential profile and the melodic line are similar, the differences are only noticeable in the internal rhythmic-melodic variations:

(ăi), Dea - su - pra de Re - și - ța, măi,
Fru-mos cân - tă cin - te - za, măi,
ai, Și cân - tă la doi voi - nici, măi,
Că s-or în - su - rat pe-a - ici, măi.

***Deasupra de Reșița* (Dumitru Constantin)
musical transcription Alina Stan**

5. The fifth melodic type, with Banat influences

The last musical example to be analyzed is song no. 442, *Drag mi-i mie primăvara*, a unique variant in the collection. The melody is in major, with a cadence on the second step, a typical Banat sonority, free rhythm (*parlando rubato*) and a structural composition that is much enlarged due to the repetition of its constituting elements: AAvBCBCBC.

The first aspect that draws our attention is the content of the literary text, as for instance these verses:

Și vorbește toată țara (And the whole country is talking)

Că-i frumoasă Hunedoara! (That Hunedoara is beautiful!)

This laudatory text has most certainly emerged during the communist era, due to village communities participating in the famous “Cântarea României” (*Praising Romania*) festival:

E.g. 11

Bătrâna, HD
Benteu Aron, 47

♩ ≈ 54

aū, Drag mi-î mi - e pri - mă - va - ra

aū, Şi doi - na cân - ta - tă sa - ra

aū, Şi co - dru cân în - ver - zăş - t'e,

Mărg la mân - dra, mă iu - beş - t'e

aū, Şi vor - beş - te toa - tă ța - ra

Că-î fru - moa - să Hu - né - doa - ra.

PAD 523 *Cul. Herciu R.*, 1986, *Tr. Stan A.*

Ioan Bocşa, Alina Stan, *Traditional Vocal Music from the Pădureni Land, Hunedoara, 442*

In reality, the melody is a variant of a well-known love song from Banat, *Deschide, mândră, fereastra*, first sung by Iosif Puşchiţă (TVR Archive 1973). The original version features short supporting refrains after the first and third melodic lines, specific to the Banat area, an element that got lost in the Pădureni version. The architectural structure is much tighter (AAKBak) and there is a much richer ornamentation (melodic notes and multiple appoggiaturas):

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E.g. 12

Des - chi - de, mân - dro, fe - reas - tra, Și-au,
Că-ți dau foc să-ți ar - dă ca - sa,
păi, Să ar - dă ca - - sa spră ci - ne,
păi, Și-au au au
Cum ar - de i - ni - ma-n mi - ne.

Deschide, mândră, fereastra (Iosif Pușchiță)
musical transcription Alina Stan

Conclusions

The analytical presentation of these five melodic types circulating in the Pădureni Land highlights a “mechanism” of adopting and adapting songs from other folkloric areas, showing how they have been changed to fit the local style. Even in the absence of written information to document the age of the original versions, the recordings on YouTube with the respective singers – Maria Lătărețu (Gorj), Nineta Popa (Vâlcea), Domnica Trop (Mehedinți), Dumitru Constantin and Iosif Pușchiță (Banat) prove that these songs were performed and recorded in the inter-war period or in the following decades, but certainly no later than the 1970s, in their areas of origin. Thus, their Pădureni counterparts stem either from the Rusalin Ișfănoni campaign in the 1980s or from the Ioan Bocșa/Alina Stan campaign in 2017; there were no variants reported from earlier collecting campaigns (Emilia Comișel in the

1950s or Béla Bartók in the 1913). These melodies could have been easily picked up through the media or through the quite frequent folk festivals of those years.

In conclusion, the process of adopting and adapting these melodies with different origins concerns the following aspects:

- the melodic line of the original version is largely preserved;
- the refrain is retained as a distinctive element (where appropriate);
- the cadential system is preserved;
- for the variants with Banat influence, the free rhythm is preserved; dance melodies tend to be changed into slower, more lyrical “listening” song (*doina*);
- changes only occur as rhythmic-melodic or architectural variations;
- all the adapted variants bring along an entirely different literary content;
- the interpretation manner is unmistakably Pădureni-style: singing in a chesty, guttural voice, specific ornamentation, and, last but not least, 'putting full voice and soul' into these songs, showing just how much people enjoyed singing them.

Translated into English by Monica Hriscu

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CHOPINIAN PARTICULARITIES OF THE SONATA FOR CELLO AND PIANO, OP. 65

LIOARA POPA¹ 

SUMMARY. In this article, emphasis is placed on the formal analysis of the *Sonata for Cello and Piano, Op. 65*, as well as on the exposition of some of Chopin's stylistic principles. A comparison between the *Sonata for Cello and Piano, Op. 65* and the sonatas for piano solo composed previously by Chopin, reveals similarities in structure. All four compositions present the same quadruple arrangement, where the Allegro is followed either by a Minuet (*Sonata Op. 1*) or a Scherzo (*Sonata Op. 2 and 3*). The third section is a slow movement (Larghetto in *Sonata No. 1*, Marche funèbre in *Sonata Op. 2*, Largo in *Sonata Op. 3*), and the last movement consistently has a rapid tempo, Presto (in *Sonata Op. 65* – Allegro). Chopin configured for himself a pattern of the genre for his sonatas, where he makes use of the particularities partially exhibited in the miniature genres. The genre allowed him to organize his musical thinking around some rigorous concepts, imposed by practice and tradition, which provided him with a starting point in the manifestation of his desire for innovation and the development of romantic creative fantasy. *Sonata for Cello and Piano Op. 65* was a test for his compositional skills in chamber music for two instruments. The choice of cello as a partner for piano could be explained by its special timbral expressivity, suitable for the themes characterized by warm melodicy and vibrant tune.

Keywords: romantic sonata, Chopin's particularities, formal analysis, German influences.

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1. Introductory Aspects

Although not seen as a major success from a compositional perspective, *The Sonata for Cello and Piano Op. 65* is noticeable due to the melodic expressivity and cantability of themes, being chosen by musicians around the world and included in the specialty repertoire of the Conservatories. One of the basic thematic elements of *Opuses 35* and *58* is the semitone appoggiatura (or the semitone movement structure).² and as Samson³ notes for the *Op. 65 Sonata*, the motive of the ascending and descending semitone becomes especially prominent.

In the main theme of *The Cello Sonata*, it is hard to fathom a wider accent given by one short motif by ostentatious repetition. Even the tonal scheme of the main section reflects this motif: G – A flat – C – D flat – C. This motif is more clearly accentuated at the end of the phrases, including the piano exposition. Throughout, the motif undergoes inversions, fragments, and rhythmic diminishing. The result is remarkable and justifies Chopin's effort, even if the compositional style appears awkward at times.

In the motif's development, both instruments acquire equal roles, as Chopin granted attention and sensibility to that particular context. There is a wide variety of thematic exposition and timbral combination. For instance, in part I, moments of piano solo can be identified in the presentation of the two themes of the first group, moments of piano accompanied by cello (with the piano as protagonist), moments of tutti, cello and piano at counter-subject or counterpoint, including some quasi-canonic fragments. The second group doesn't lack structural minuteness. The debut is similar to a *Gesangperiod*, where both instruments contribute to the thematic exposition, followed by a variational writing with counterpoint emulation.

In what the inspiration source is concerned, a possible resemblance with an early Romantic creation can be observed; an element which sets this composition apart from other Sonatas of Chopin. The semitone motif is identical to another important motif from *Winterreise*, from Schubert.⁴ It appears in the incipit song *Gute Nacht* and reappears throughout the whole cycle. The example below describes some of the selected fragments:

² Frățilă, Lioara. *Development of the Sonata genre in Frederic Chopin's creation (Dezvoltarea genului de sonata în creația lui Frederic Chopin)*, Bulletin of the Transylvania University of Brașov Series VIII: Performing Arts • Vol. 13 (62) No. 1 – 2020.

³ Samson, Jim. *The Music of Chopin*, Routledge & Kegan Paul, 1985, London, pp. 137-138.

⁴ Frățilă, Lioara. *Development of the Sonata genre in Frederic Chopin's creation (Dezvoltarea genului de sonata în creația lui Frederic Chopin)*, Bulletin of the Transylvania University of Brașov Series VIII: Performing Arts • Vol. 13 (62) No. 1 – 2020.

E.g. 1

Franz Schubert, *Winterreise*, D. 911, op. 89, No. 1, *Mässig, in gehender Bewegung, Gute Nacht*

To these examples may be easily added *Rast*, *Frühlingstraum*, *Eisamkeit*, *Die Krähe* and *Das Wirtshaus*, in which all the vocal parts start with his motif.

Another frequently used motif in *Winterreise* is the ascension from the fifth to the tonic. Sometimes, the two motifs described above are rendered together, as in *Mut* (see e.g. 2), and this is precisely what happens in the first bars of Op. 65.

E.g. 2

Franz Schubert, *Winterreise*, D. 911, op. 89, No. 2, *Ziemlich geschwind, kräftig, Mut*⁵

There is a similarity between *Gute Nacht* and the beginning of the *Sonata – Allegro moderato*. This can hardly be a coincidence, if we consider the subject of *Winterreise* (the disappointed girl despairingly leaves her lover) and the circumstances of Chopin's life from that period. A few years prior, Schumann called into use Beethoven's *An die ferne Geliebte* in *Fantasy*,

⁵ Samson, Jim. *The Music of Chopin*, Routledge & Kegan Paul, London, 1985, p. 49

Op. 17, to express his wish to be reunited with Clara. Chopin's attention went to *Winterreise* during his painful split with George Sand, the French feminist writer.

The basic motifs appear in all the other parts of the *Sonata Op. 65*: dance as a *Scherzo*, the remarkable counterpointed *Largo* and the *Allegro* finale. The motivic development is accompanied by a varied tonal plan: as, for instance, in the exposition of part I, the secondary section has the subdominant's tonality, C minor, rather than the natural minor dominant. In the reprise, on the other hand, the secondary theme appears in the minor dominant, D minor, instead of the expected basic tonality. Through *The Sonata Op. 65*, Chopin demonstrates his ability to develop new skills in the last years of this short life. He also shows the skills already acquired in his two maturity works: the piano sonatas.

E. g. 3

bars 2-4 (piano)

sostenuto

bars 11-12 (cello)

bars 24-25 (cello)

bars 44-45 (cello)

p

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, fragments*⁶

Formally, the first part goes a step forward in the direction of a more integrated structure, organically growing from a small repertoire of motifs that reciprocate with each other. Not even in the starting bars of Brahms's *Symphony No. 2* are the motifs so developed as in this *Sonata*. Example 3 above shows a few deviations and transformations of the exposition, where (x) acquires special prominence at the cello's first entrance, preceding the

⁶ Samson, Jim. *The Music of Chopin*, Routledge & Kegan Paul, London, 1985, p. 102

presentation of the main theme as the motif saturation is extended. It can be said that effectivity is the key to this technique.⁷

This form-generating motif (x), as can be observed, stands at the foundation of the whole work. It initiates the scherzo – inspired by folk music – as well as the delicate slow, romantic part and the final tarantella.

Even the trivial connection between the first and second themes of the first group is later brought in the secondary group, both in the theme's opening, and reappearing in the development section. Similarly, the vaulted trajectory motif from bars 5 to 8 (see e.g. 4), a familiar element of *Opus 58*⁸, recurs during part I. For instance, this is processed at the beginning of the development, and returns in the reprise before the secondary subject, emphasizing the (x) motif in both cases.

The beginning of the Sonata establishes the symmetrical periodicity of the main theme, a group of four bars, comprising two balanced phrases. But, as the cello processes the material, the four-bar phrase (which changes constantly) is diffused and modifies the same basic forms. This type of motivic development can also be met in the second section of the first subject, where significant internal repetition in the cello's melody is not implied, resulting in an expressive sequential conduction of the voices.⁹

2. Analysis

The *Sonata Op. 65* is made of four movements, largely following the classical architectural pattern based on alternating movements and forms as seen below:

- I. *Allegro moderato* – G minor – form of sonata
- II. *Scherzo* – D minor (with D major Trio - *Cantabile*) – large three stanzas
- III. *Largo* – B flat major – small three stanzas
- IV. *Finale. Allegro* – G minor (with G major closure) – atypical rondo.

⁷ Leiken, Anatoly, *The Sonatas, The Cambridge Companion to Chopin*, Ed. Samson, J., Cambridge University Press, Cambridge, 1992.

⁸ Frățilă, Lioara. *Chopinian Particularities in Piano's Sonata op.58, (Particularități chopiniene în Sonata pentru pian op.58)*, in Journal Bulletin of the Transylvania University of Brasov, vol 13 (62) – 2020.

⁹ Gould, Peter. *Concertos and Sonatas*, in *Frédéric Chopin: Profiles of the Man and the Musician* ed. Walker, A., Barrie & Rockcliff, London, 1966.

2.1 Movement I

The first part of the composition, with indication of the Allegro moderato tempo, is structured as a sonata which follows the pattern established by the forerunners of musical Classicism. Józef Chominski observed that Chopin consciously did so with the four movements.¹⁰

Unlike anything else composed by Chopin, this piece has a unique character. To generalize upon the whole creation of Chopin starting from *The Cello Sonata* (as some critics did) would be a mistake, as Arthur Hedley says in his work, *The Master Musicians: Chopin*.¹¹

The theme of the work is clearly outlined through autonomous musical ideas, with a high potential for processing through intervallic variation, multiple harmonization, segmentation, and insistence on musical cells (for example, the segment with a marked beat in the main theme). From a stylistic point of view, part I starts from the idea of a classical form, respecting the framework elements of architectural development. But it has Romantic musical characteristics, such as the introduction of a piano cadenza right at the beginning of the exposition, modal chains (V-IV-V, within the main theme, or V-II, in moments during the work), very fast and unexpected modulatory inflections (right in the middle of the themes), and chromatic modulations.¹²

2.2 The Exposition

The composition debuts with an expository moment of the main theme, where the first 8 bars have more cadential character with the purpose of creating a small piano introduction, preparing the entrance of the cello. From a harmonic point of view, the fragment is structured in a classical succession of main steps, ending with a dominant stop, which is needed to achieve the cadential passage. The only elements that draw the attention are the chord chains V-IV-V, then V7-IV6, which contain plagal cadences.

¹⁰ Chominsky, Józef. *Fryderyk Chopin*, Deutscher Verlag für Musik, 1980, p. 161.

¹¹ Hedley, Arthur. *The Master Musicians: Chopin*, revd. Maurice J.E. Brown, J.M. Dent & Sons Ltd, London, 1974.

¹² Samson, Jim, *The Music of Chopin*, Routledge & Kegan Paul, 1985, London.

E.g. 4

Allegro moderato

Allegro moderato

sostenuto

cresc.

g minor I V# / 4/3 I6 IV V# IV V# I III II maj V7 IV IIb V#7

Fr. Chopin, *Cello Sonata, Op. 65 part I, Allegro moderato*, bars 1-4

The cello's entrance, accompanied by a large pianistic respiration (suggested by the crown near the two-beat pause), brings with it a different harmonic succession even if the first three bars respect the chords and steps of the piano entrance.

E.g. 5

f > *dolce*

A

g V#

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato*, bars 5-8

In bars 12 to 15, there is an unusual cadence on step IV which becomes prominent through repetition and generates a modulatory inflection towards C minor through harmonic succession (I – IV – II ↓b – V6 – I). This has a sudden and dramatic effect on the main theme, quickly sliding into fleeting modulations.

E.g. 6

Theme I - A

GI V6/4/3 II6/5 V# II6/5 V# IV (do) V7 I V17b II|b V6/5 I

The image shows a musical score for Theme I - A. It consists of two staves: a piano part on top and a cello part on the bottom. The piano part features a melodic line with various ornaments and dynamics like 'p' and 'cresc.'. The cello part provides a rhythmic accompaniment. Below the staves, a series of Roman numerals in red text indicate the harmonic progression: GI V6/4/3 II6/5 V#, II6/5 V#, IV (do) V7 I V17b II|b V6/5 I. A red box highlights the II6/5 V# chord in the piano part.

Fr. Chopin, Cello Sonata, Op. 65, part I, Allegro moderato, bars 9-15

Over a total of twelve bars (9 to 20), the main theme (noted A) has a slightly dancing, dramatic effect (due to the punctuated rhythmic cell, alternating with quarters), which is also anxious due to harmonic instability and sudden chromatic sliding.

E.g. 7

Theme I - A

The image shows a musical score for Theme I - A, focusing on the piano part. The score is in bass clef with a 3/4 time signature. The melody consists of eighth and quarter notes. Two specific rhythmic cells are highlighted with red boxes: one in bar 9 and another in bar 10. The score includes dynamic markings such as 'cresc.' and 'f'.

Fr. Chopin, Cello Sonata, Op. 65, part I, Allegro moderato, bars 9-15

The bridge is an ample section, structured in three evolutionary phases towards the secondary thematic group:

E.g. 8

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 60-68*

The secondary thematic group is brought forth through a tonal instability, noted B. It has a mainly transitive character, as a string of diatonic seventh to dominant chords, which are resolved then perpetuated. The harmonic instability is finally solved by the relation II – V – I inside the tonality B flat major. There, the tonic chord states the entrance of the second secondary theme, B2.

The B2 theme is initially given to the piano and has sequential structure in three segments: B flat major, inflecting towards C minor, then D minor. The last is incomplete, unlike the precedent, allowing the return to B flat major by a diatonic relation (the fourth step of D minor becomes the first in B flat major, immediately followed by the dominant chord).

E.g. 9

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 69-74*

In bar 77, the theme is resumed by the cello with similar sequence structure (varied B2), with arpeggiated piano accompaniment:

E.g. 10

B2v

Bb

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 77-80*

The secondary thematic group ends with a conclusive musical idea, brought in as an inner enlargement to prepare the cadence in a new tonality. Contrary to the expectation of a classical tonal evolution, the composer leads the harmonies from B flat major to a vague F major, suggested by the presence of the dominant of the seventh, and resolved through lyrical cadence on step VI (bars 86-87). The following new occurrence of the dominant seventh completely deceives the sound expectation of chaining with a diminished seventh as a necessary resolution.

E.g. 11

ff

ff

Red. Red.* Red.**

F I7b IV I II V7 *Red.** I7b IV II V 7th

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 84-88*

The conclusion, formed from a repetitive motif, is varied in the last bars and ends the exposition in a display of chords virtuosity following the D minor cadence:

E.g. 12

D minor

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 109-114*

The development starts unexpectedly in G major, with a return of the main theme, this time without anacrusis:

E.g. 13

Development

Theme A development

G major

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 115-119*

The new tonality is but a passing; the discourse moving towards another center, F major. The tonal trail of the development is meandering, with many temporary stops at different centers.

Similarly to the exposition, the end of the secondary theme is given by the same idea with double-function: conclusive and modulatory. The expectation of a cadence in B flat major is annulled by the seventh diminished chord leading the harmony towards G minor, the initial tonality of the *Sonata*.

The last section is a fairly ample Coda, where reminiscences of the main theme can be met (rhythmic pulsation given by the beat of the anacrusis motif). The discourse receives ample unfolding through dense and precipitated chords which prepare the final cadence.

E.g. 14

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 221-223*

E.g. 15

Fr. Chopin, *Cello Sonata, Op. 65, part I, Allegro moderato, bars 229-235*

To synthesize all the architectural formal aspects of movement I, the scheme below can be consulted:

EXPOSITION – (1-114)

| Introd. | Theme A | bridge | Phase I | | Ph. II | Ph. II | Secondary group | | Conclusion | |
|---------|---------|--------|---------|---------|--------|--------|-----------------|--------|------------|--|
| 1-8 | 9-20 | 21-35 | 36-51 | 52-60 | 61-68 | 69-83 | 84-91 | 92-114 | | |
| g | g | g | - | c-Ab-g# | V#- | Bb | V-I | (F)-d | d----- | |

DEVELOPMENT – (115-179)

| First stage | Second stage | Third stage |
|----------------------------|-------------------------|-------------|
| 115-149 | 150-171 | 172-179 |
| G – F – E – Db – D – E – g | – d – g V-I – e – a V-I | a V#----- |

REPRISE

| Secondary group | | | Coda | | |
|-----------------|---------|---------|---------|---------|---------|
| B1 | B2 | Cadence | 12 | 10 | 7 |
| 180-184 | 185-198 | 199-207 | 207-218 | 219-228 | 229-235 |
| – g V | I | Bb – g | g----- | | |

Movement II

After an ample and tense *Allegro moderato*, the composer opted for a contrasting movement according to his own musical thinking, not following a classical pattern. Thus, instead of a slow movement, he introduced a Scherzo: a vibrant and alert virtuosity section. The second part is shorter, with accessible melodicy and no ample processing.

The Scherzo is written in $\frac{3}{4}$ measure, typical to the dancing Minuet genre (which evolved towards scherzo), in d minor tonality, transformed into D major by homonym in the middle *Trio* section. The composer omitted any agogic suggestion for the tempo notations, granting the interpreters the liberty to follow the tempo of the Scherzo and the previous part.

From a formal perspective, the traditional patterns of the minuet and the scherzo genres are respected, in the form of three large stanzas (ABA), where A and B are small three stanzas.

From a stylistic perspective, correspondences with similar sections and movements from the works of Beethoven or Schubert can be discerned; where the Romantic character lies within the slightly dramatic melody, the specific, simple rhythmic formulas, and especially in the discourse virtuosity, with rapid tempo.

The first section starts with a theme of vigorous character, in an alert movement, constructed as a double-square period (A A'), each delimited, in its turn, in four phrases of four bars (a, b, c, d) + (av, bv, cv, dv). We recognize in this structure the pattern of a classical quadrature.

Although they constitute a whole and a unique theme, the four musical ideas have individual features (especially due to the pluri-vocal writing):

a - cello melody with chordal accompaniment.

b - piano answering melody, accompanied by cello.

c - piano unison.

d -sequenced melody for cello, with pianistic chordal accompaniment, preparing for the cadence and resuming of the first idea.

The first period, A, has a simple harmonic construction, based on the succession of the main steps I and V. The theme is exposed by the cello in the first bars, then resumed, as an inciting dialogue in the upper plan by the piano.

E.g. 16

Fr. Chopin, Cello Sonata, Op. 65, part II, Allegro con brio, bars 1-16

The second period (A') picks up the same theme, this time presented by the piano. The dialogic form of discourse is maintained with small differences of distribution and harmonization of the musical phrases (thus noted av, bv, cv, dv). The variations are inconsequential for the structure, but dynamize the discourse, avoiding the monotony and stagnation of the musical dramaturgy.

After the first thirty-two bars (a classical quadrature), an ampler section follows, developing the sound material from the previous double period. This new delimitation is noted as A1, with the observation that it is not an autonomous section, with a stable tone or form. The only clear moments in the harmonic evolution are the cadences in B major (bars 44-45) and D flat major (bars 64=65). These moments of tonal clarification are fleeting, as the music evolves constantly, resuming and processing the phrases of the first section.

E.g. 17

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio*, bars 43-49

E.g. 18

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio*, bars 64-70

The return to the initial key, *D minor*, occurs with the reprise of A, in the same position as at the beginning. A slight difference appears after the same number of 32 measures, where there is an extension of the second period, in the form of an inner widening (based on the processing of the last sentence, varied d). The role of this enlargement is to create a transition towards *the Trio*, preparing the homonymous modulation to *D major*.

E.g. 19

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio*, bars 123-132

The *trio* is structured on the same tripartite principle of the quadrupling of musical phrases. Like A, the first section is conceived as a double period (B Bv), over 32 measures. From a tonal point of view, the first period, B, is in *D major*, with a slight inflection at the end towards *A major*. After which, it reaches *E major* by diatonic modulation (the tonic of *A major* becomes subdominant for *E major*, followed by the dominant and perfect cadence on the tonic of the new key), the tonality of varied B. During this period, the harmony slides towards *F major*, after which, through a series of chromatic relationships, it returns to *D major*.

E.g. 20

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 133-138*

The middle section of the *Trio* (denoted B1) has a predominantly transitive character, creating a bridge to the resumption of the initial B. From a harmonic point of view, B1 is structured sequentially: the two musical fragments having modulatory inflections towards *C sharp major* and *B major*, respectively.

E.g. 21

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 155-163*

The return to B is achieved by resuming the musical idea from the beginning of the *Trio* (in *D major*) and the return of A is made by a bridge where features from both A and B are included, balanced, and having the purpose to make a smooth transition to the reprise of the initial section. From

a melodic and structural perspective, there are no significant differences between the A before *the Trio* and the one after. It has a similar 32 bars structure, it follows the pattern of a double square period, in the same D minor key.

The finale is based on the sound material of the last phrase, varied, d, constructed on a simple harmonic structure, represented by a pedal in D key, with chords where different bits are added.

E.g. 22

The musical score for E.g. 22 shows a piano accompaniment with a cello line. The piano part features a pedal point in D. The cello line has several chords circled in red, labeled "Added elements". The score includes dynamics like "dim." and "pp".

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 235-242*

The last 6 bars contain motivic reminiscences of the theme from A, ending the speech with a Picardian cadence, bringing back to the final chord the sonority of *D major*:

E.g. 23

The musical score for E.g. 23 shows a piano accompaniment with a cello line. The piano part features a pedal point in D. The cello line has several phrases circled in red, labeled "Element from A". The score includes dynamics like "ff".

Final cadence in D major

Fr. Chopin, *Cello Sonata, Op. 65, part II, Allegro con brio, bars 243-248*

The form of Part II is summarized below:

| SCHERZO (A) | | | TRIO (B) | | | | SCHERZO (A) | |
|--------------------|------------|------------|-----------------|-----------|----------|--------------|--------------------|-----------------|
| AA' | A1 | AA' | B Bv | B1 | B | Retr. | AA' | Av final |
| 1-32 | 33-88 | 89-132 | 133-154 | 155-170 | 171-186 | 187-201 | 202-233 | 234-248 |
| d - | B - Db - d | | DE - D-C# - | B-D | | - | d ----- | — |

The third movement of *The Sonata for Cello and Piano* also follows the genre pattern established by Chopin in his previous creations (the piano solo sonatas)¹³ where the second parts with energetic movement, are followed by slow and meditative movements. Here too the third part, bearing the notation *Largo*, is a moment of calm, meditation, and recollection after the previous two movements, which are dynamic and engaging in tempo.

Chopin puts on display his virtuosity in the miniature section of his piano compositions, as the preludes and nocturnes. The oneiric style, the mellifluousness, and fluency of his tunes, the graceful arpeggio accompaniment are common traits of nocturnes, therefore all the third parts of his *Sonatas* are correlated with the interpretative style of the genre.

Even if it is a calm movement, it doesn't completely lack tension. The lent tempo requires often more sustained effort from the interpreter than the virtuosity pieces. The flowing continuous melody, which does not allow for interruptions, the $\frac{3}{4}$ metre, and the harmony, rich in inner chains of successive tension, also generate a state of emotional contraction (where firm support is needed, together with carefully controlled moments of relaxation leading to the next moment).

Formally, the division raises a few problems, preventing the attempt to fracture the sound discourse. Beyond this, motifs and phrases that recur can be discovered repeatedly during the movement, outlining a three stanzas form.

The first stanza, A, is shaped into a symmetric double period (4+4). The theme, presented by the cello in the first two bars, is given to the piano afterward (in the upper plan) with a technique like the reversible counterpoint.

¹³ Frățilă, Lioara, *Sonatas. Chopin. (Sonate, Chopin)*, Muzicală Publishing House, București, 2020.

E.g. 24

Bb major I II V VI II3# V I IV V VI II3# V (~F)

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo, bars 1-4*

The middle section, B continues the tonal path initiated in A', resuming the *B flat major*, after which the discourse is "colored" with alterations modulating towards *E flat major*, *G minor* (dominant chord). From a melodic perspective, B does not have its own sound material, but is based on elements taken from A, keeping the meditative character and the fluid dialogue between the instruments without interruptions or ruptures of the melodic flow.

E.g. 25

Bb Eb g V3# II3#

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo, bars 9-13*

The A returns in a slightly modified position compared to the initial one, but in the same key, *B flat major*. The theme is taken up again on the piano, in the upper plan, this time in a different tonal context. The tonal path undergoes more changes during the reprise, having a more sinuous appearance, sliding towards *A flat major*, *F minor*, *G minor*, and finally returning to *B flat major*, to complete the movement with a coda.

E.g. 26

Bb major

Ab major

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo*, bars 14-17

The coda (bars 23-27) is built on a simple harmonic structure, with fragmented sound material, taken from the previous sections:

E.g. 27

Bb

Fr. Chopin, *Cello Sonata, Op. 65, part III, Largo*, bars 23-27

The formal scheme of part III is the following:

| A | A' | B | Av(A _{v1} +A _{v2}) | Coda |
|--------|----|-------------|---------------------------------------|---------|
| 4 + 4 | | 5 | 4 + 5 | 5 |
| 1-8 | | 9-13 | 14-22 | 23-27 |
| Bb ~ C | | Bb ~ Eb~gV# | Bb ~ Ab ~ F ~ G~ Bb | Bb_____ |

Movement IV

The last part, titled *Finale*, is a remarkable virtuosity movement for both the cello and piano, unfolding in *Allegro*.

The writing for piano is dense (arpeggios, chords, key passages), abounding in alterations (accidents in the chromatic parts and functional, with modulating purpose), with numerous exceptional rhythm formulas for variation.

Formally, part IV is conceived as an atypical rondo, made of three basic stanzas, repeating in an unusual succession (ABC ABC A + coda). The transitions vary in length, some unfolding in more stages, according to the tonal route. About this aspect, it must be said that Chopin cleared his way for harmonic phantasy, boldly using unexpected chordal and tonal connections, without surpassing the tonal frame. To ease this sinuous route of modulating possibilities, the composer uses strong chromatic passages, enharmonic relations, modulating inflexions (sometimes unresolved in the expected sound center, but only suggested by the chords inducing a de-tensioning expectation).

Part IV starts directly with the exposition of the first theme by the piano, in a fast tempo that underlines its brilliance and vigor. The theme is a reminder of the dynamic folk dances based on varied rhythmic formulas with asymmetric accents, perturbing the equilibrium indicated by the 2/2 tempo (*alla breve*). It is then taken over by the cello, developing with the harmonic support of the piano chords. The bar distribution is asymmetrical, the first exposition consists of five bars, the second (the next seven bars), due to the enlargement of the modulation towards A minor (the transition).

E.g. 28

Allegro

Allegro

f

g minor

V3#

I

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 1-5*

E.g. 29

Interior extension

cresc.

f

a VIII V# I

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 6-12*

The first transition is vast, comprising many evolutionary stages of the tonal parcourse. The first stage is in A minor, with the motif of the first theme. The second reiterates the first theme in an unusual tonal occurrence, located at four descending fifths apart from A minor – A flat minor. The theme is not faithfully reproduced, but rather a variation in the processing of the sound in a transition.

E.g. 30

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 19-23*

The second theme appears as a new musical stanza, as a double period, B– BV, starting with bar 35 (anacrusis in bar 34). Sung by the cello in C minor, B is more dancing, as made obvious by the dotted rhythmic formula inserted in the recurring motif which generates the musical idea. The piano accompaniment is simple, consisting of counterpoint chords. The theme is taken on by the piano, resulting in a unitary, dynamic dialogue.

E.g. 31

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 34-43*

The transition to the C stanza is acquired through two modulatory segments, the first starting in C major with a D major authentic cadence (I – V – I), the second carrying on in D major with the same type of cadence in E major.

E.g. 32

The image shows a musical score for E.g. 32. It consists of two systems of staves. The top system is labeled 'sequence I' and 'sequence II'. The bottom system shows two systems of staves. The first system is labeled 'C' and the second is labeled '~D'. The score includes various musical notations such as notes, rests, and dynamic markings.

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 53-56*

The C segment takes on the previous ternary pulsation, overlaying a stroked rhythm. Of repeating notes. The theme here is dynamic, with light melody and tonal stability (in C major). It starts on piano and is taken over by cello.

E.g. 33

The image shows a musical score for E.g. 33. It consists of two systems of staves. The top system is labeled 'C' and the bottom system is labeled 'C major'. The score includes various musical notations such as notes, rests, and dynamic markings. A red box highlights a specific section of the score.

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 57-64*

The reprise of A is spectacular. The sonority having a vigorous character, reinforced by a new element: the polyphonic exposition at an interval of eight. The result is a tensed *stretto* in G minor, at a bar distance between the cello (first entrance) and piano, enfolding on the harmonic support of the low piano register.

The image shows a musical score for the Cello Sonata, Op. 65, part IV, Allegro, bars 73-81 by Frédéric Chopin. The score is in D minor and 3/4 time. It consists of two systems of music. The first system shows the cello line and the piano accompaniment. The piano part has a prominent arpeggiated line in the right hand. The score includes dynamic markings like 'Av' and 'p', and performance instructions like 'Imitation in stretto'. Fingering is indicated by 'g', 'V3#', and 'I'. There are also asterisks and a double bar line with repeat dots in the piano part.

Fr. Chopin, *Cello Sonata, Op. 65, part IV, Allegro, bars 73-81*

The return of occurs in D minor (unlike the first occurrence in C minor), in a similar dancing tempo and dialogue between the instruments. The discourse is dynamized by the transfer of the theme from cello to piano, with an added secondary and parallel voice of cello as an accompanying instrument on an arpeggiated line with ternary pulsation, maintaining the rhythm until the return to the C-transition sequences.

The stanza begins in D major this time, modulating toward F major in a variation of the theme where the sounding plans are differently distributed.

The last return of the A stanza is in D minor, a key which is not long held, rapidly modulating towards G minor, the initial tonal center of the section. The discourse becomes more and more tense with amplified harmony, denser chords and crowded piano sections (scalar and arpeggiated).

Bar 165 of the coda has a final modulation to homonym (as shown by the key alteration/signature), where the theme of C recurs. Also, segments, motifs, and elements of rhythm from all the previous themes are processed in the form of a synthesis of the sonorities employed in this part.

Fr. Chopin, Cello Sonata, Op. 65, part IV, Allegro, bars 164-167

The architectural scheme presenting the above analysis is the following:

| | | | | | |
|---------------------|---------------|-----------------------|--------------------------|---------------------|---|
| A | <i>trans.</i> | B Bv | <i>trans.(sequences)</i> | C Cv | <i>retrans.</i> |
| 1-8 | 13-34 | 35-52 | 53-56 | 57-68 | 69-72 |
| <i>g</i> | - <i>a</i> | <i>a - Ab - c</i> | - <i>c</i> | - <i>C - D - E</i> | <i>C - B</i> ~~~ |
| Av (stretto) | <i>trans.</i> | B Bv | <i>trans.(sequences)</i> | C Cv | A (developed) Coda |
| 73-85 | 86-113 | 114-131 | 132-135 | 136-147 | 148-164 165-199 |
| <i>g</i> | - <i>d</i> | <i>a - e - Bb - c</i> | <i>d</i> - | <i>D - E - F#</i> - | <i>D - F - C - d - g</i> - <i>G</i> ----- |

Conclusions

The musical criticism from the twentieth century to the present day has highlighted, in relation to this *Sonata*, a certain orientation of the composer towards less usual, modal harmonic relationships, as well as the desire (present early in his creations) to overcome the rigidity of classical forms to enlarge the space of tonal development, opening new directions in musical thinking.¹⁴

The opinions about *The Sonata for Cello and Piano, Op. 65* state that it lacks melody because of the attention placed on other language parameters (the harmonic and structural innovation). This opinion is not the view of this paper, as Chopin's creations have a highly personal, intense and masterly chiseled to the most detailed elements of musical language. The

¹⁴ Frățilă, Lioara. *Development of the Sonata genre in Frederic Chopin's creation*, Bulletin of the Transylvania University of Braşov Series VIII: Performing Arts • Vol. 13 (62) No. 1 – 2020.

chamber music, not so prominently represented, stands on the same level of mastery as the other pieces, as an authentic proof of Chopin's componistic art.

Frédéric Chopin's creation fascinates both the wide public and the professional musician. He rejected the old meaning of the genre names, but preserved many of the connotative values of those names. Again, this is with the amendment that his is not a rejection, but an absorption of the fundamental values, followed by their transformation in new genres.

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DER SCHWANENDREHER: PAUL HINDEMITH'S VIOLA CONCERTO AND ITS EARLY MUSIC INFLUENCES

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SUMMARY. It is well known that much of Hindemith's work is significantly influenced by early music, and Hindemith's compositional style is marked by his use of fugue, ostinato, choral, canon, variations, and cantus firmus techniques. Thus, *Sonata No. 5 for viola* from cycle *op. 11* or the *Sonata for viola op. 31 No. 4*, but also the *Concerto for viola and small orchestra "Der Schwanendreher"* are eloquent examples. The first part of this study highlights the musical personality of Paul Hindemith in the socio-political and cultural context of the beginning of the 20th century along with some particularities of his compositional style. I emphasize his interest in and closeness to the music of the Medieval, Renaissance, and Baroque eras and the influence that these particularities had on Hindemith's musical thinking and compositional style. The second part includes the analysis of the *Concerto for viola and small orchestra "Der Schwanendreher"* in which I have highlighted some of the elements taken from the style of the aforementioned eras that inspired him to compose this work.

Keywords: Paul Hindemith, *Der Schwanendreher*, early music.

I. Paul Hindemith and his music in the 20th century

After Max Reger's death in 1916 and the end of the First World War, Hindemith became Germany's most important avant-garde composer, turning to post-Romantic elements in his early works and later to expressionist modes of expression. He left the experimental style early on and moved closer and closer to the neoclassical style, not in the manner of Prokofiev and Stravinsky, but with contrapuntal writing closer to that of Bach

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and Reger. This style can be recognized in the series of chamber works composed between 1922 and 1927, entitled *Kammermusik*. Each of these works is dedicated to different ensembles, some even with an unusual composition². The 1930s brought a change in Hindemith's vision, with him composing less for chamber groups and more for large orchestral ensembles. The opera *Mathis der Maler*³ was preceded by a symphony of the same title from which some passages appear in the opera either as instrumental interludes or elaborately developed as vocal scenes.

An important aspect characterizing Hindemith's musical thinking materialized in the series of works inspired by the current *Gebrauchsmusik*⁴. The simplicity of this type of music can be found in the Renaissance or the chamber genre of the Baroque. The term, however, is characteristic of the 20th century and illustrates a type of neoclassicism in which old forms and genres are created using modern techniques⁵. The trend promoted by this concept in post-war Germany aimed to simplify technique and style to the point of making it accessible to non-professionals and to increase the degree of culturalization of society. Thus, as the most important exponent of this genre, Hindemith composed works for children, youth groups, novel instrumental ensembles, instruments with modest literature, music for plays, radio, and various other purposes. Examples are the music for Bertolt Brecht's⁶ cantata *Der Lindberghflug (The Lindbergh Flight - 1928)*⁷, intended for radio broadcast and composed in collaboration with Kurt Weill⁸ or *Trauermusik*⁹ - suite for solo viola and string orchestra - composed by Hindemith for the funeral of King George V of Great Britain.

² *Kammermusik No. 1*, for example, is composed for flute, clarinet, bassoon, trumpet, harmonium, piano, string quintet and percussion; the *No. 6* is a concerto for *viola d'amore* and chamber orchestra, *viola d'amore* - an instrument not used since the Baroque, but on which Hindemith was a virtuoso performer.

³ *Mathis, the painter* - composed between 1933 and 1935 and inspired by the life of the painter Matthias Gruenewald.

⁴ *Utilitarian music* - a movement that emerged as a reaction against the complexity and intellectual character of 19th and early 20th century music, which made it inaccessible to non-professionals. On the other hand, it sought to endow culture in general with a utilitarian functionality.

⁵ <https://www.britannica.com/art/Gebrauchsmusik> [accessed on 23.08.2024]

⁶ Poet, theater man, promoter of the epic movement in theater.

⁷ 1929, according to other sources:

<https://www.kwf.org/media/drew%20writings/program%20proms%20700725%20web.pdf> [accessed on 23.08.2024]

⁸ Kurt Weill (1900-1950) - German composer, creator of social musical satire with Bertold Brecht and advocate of the *Gebrauchsmusik* concept
<https://www.britannica.com/biography/Kurt-Weill> [accessed on 23.08.2024]

⁹ *Trauermusik* – the work consists of 4 movements among which the last is the most elaborate.

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Hindemith uses a unique system in his work, at once tonal and non-diatonic. His music is centered on a tonic and migrates from one tonal center to another freely using all 12 sounds of the chromatic scale. Based on this system, Hindemith also classifies chords according to the degree of dissonance, whether they suggest a tonality or not. Last but not least, it is worth mentioning the aspect of his melodies that do not have a definite major or minor character. As novel as this system invented and developed by Hindemith may be, it retains a strongly classical characteristic, namely that dissonances always resolve into consonances. Thus, most of his works begin in the consonant field, evolve into a strong dissonance, and end in the most consonant way possible¹⁰. These are some of the elements that we will find in the analysis of *Der Schwanendreher*.

At the same time, after the war, Hindemith's interest in the violin waned and he concentrated almost exclusively on the viola, both as a performer and through compositions dedicated to the viola. Moreover, in 1922, he rediscovered the viola d'amore, very popular in the Baroque period, an instrument that fascinated him¹¹ and led to Hindemith's interest in early music increasing through his exploration and interpretation of the repertoire¹². At the same time, Hindemith also devoted himself to the study of old treatises to deepen this style¹³. Beginning in 1927, he gave a course in performance practice on historical instruments using the instrument collection of musicologist Curt Sachs, kept at the Berlin Academy of Music. After settling in the United States in 1940, he continued his teaching at Yale University and shortly afterward became director of the Collegium Musicum. His connection with Emanuel Winternitz¹⁴ allowed Hindemith and his students to play on instruments in the Metropolitan Museum's collection. The Collegium Musicum under Paul Hindemith's direction became an institution of significant importance in the performance and promotion of early music.

¹⁰ Examples: *Konzertmusik op. 48* for viola and chamber orchestra or *Konzertmusik op. 49* for piano, brass and harp, *Konzertmusik op. 50* for brass and string orchestra (this was also the last work to receive an opus number).

¹¹ Winkler, Heinz-Jürgen. 'Fascinated by Early Music: Paul Hindemith and Emanuel Winternitz', *Music in Art*, vol. 29 no. 1/2, 2004, p. 16.

¹² Heinz-Jürgen Winkler. "Fascinated by Early Music: Paul Hindemith and Emanuel Winternitz", *Music in Art*, vol. 29, no. 1/2, Research Center for Music Iconography, City University of New York, 2004, p. 16 <https://www.jstor.org/stable/41818748> [accessed on 29.08.2024; 5.09.2024]

¹³ Hindemith, Paul - *Grove Music Online*.

¹⁴ First curator of the musical instruments department at the Metropolitan Museum in New York. He was appointed to this position in 1949. He designed and supervised the construction of the AndreMertens Galleries for Musical Instruments, which opened in 1971, and in 1973 was appointed curator emeritus.

Influenced by the experience he gained, his creation confirms the hypothesis that Hindemith regarded early music not only as an object of study but as a source of inspiration and stimulation for the modern musician, to whom he opened and broadened his perspectives. He said: "To the performers, the immediate contingency with this music will open up new horizons."¹⁵

Hindemith's interest in early music flourished in the new post-war social context. The connection to the values of that period with which he was deeply attracted was also to some extent due to his inner structure. Eckhart Richter says: "It was the low-brow streak in Hindemith's nature which partially explains his affinity for early music. His simple nature allowed him to relate to the light-hearted and improvisational style of early music, yet he had the technique of a virtuoso and the training of an elite musician. There was something minstrel-like in the characteristically casual pose which he assumed when playing not only the *vielle* but also the violin and viola [...] down-to-earth with improvisatory approach [...]"¹⁶.

In the same post-war period, Bach's influence on musical thought surpassed that of Beethoven, Bach once again becoming the symbol of tradition in music: "Bach becomes a prototype for a general trend in 1920's aesthetics, one that has frequently been encapsulated in the slogan Back to Bach"¹⁷. Hindemith is linked to Bach not only through the influences we find in his compositions but also through the repertoire he tackled in his solo career. Often, both in his formative years and later as a professional performer, Hindemith included works by Bach in his repertoire. Performing them, however, required serious skills in studying and understanding the language. His volume *The Craft of Musical Composition*¹⁸ contains many of his analyses of Bach's music. In his compositional work, Bach's influence can be seen strongly in the *Kammermusik* series, composed between 1924 and 1927 (Nos. 2-7), which bears similarities to the *Brandenburg Concertos*. They are concertos for piano, cello, violin, viola, viola d'amore, organ, and small instrumental ensemble, along the lines of Bach's *Brandenburg Concertos*. While in exile in the United States, Hindemith composed *Ludus Tonalis (The Tonal Game)*, a series of 12 fugues preceded by a *Prelude* and followed by a *Postlude*. In *Ludus Tonalis*, each fugue is composed with one

¹⁵ Richter, Eckhart. "Paul Hindemith as Director of Yale Collegium Musicum", in *College Music Symposium* vol. 18, no. 1, 1978, p. 34.

¹⁶ Richter - p. 42.

¹⁷ Hinton, Stephen. "Hindemith, Bach and the Melancholy of Obligation", *Bach Perspectives* vol. 3, University of Nebraska Press, 1998, p. 138.

<https://books.google.ro/books?id=BKMx7o0Gty4C&printsec=frontcover&hl=ro#v=onepage&q&f=false>

¹⁸ First published in 1940, republished in 1984 by Schott.

of the 12 sounds of the chromatic gamut as the tonal center, and the postlude mirrors the prelude. The source of the work is also Bach, most frequently associated with *Das Wohltemperierte Klavier*, but Steve Schwarz has another opinion: "Hindemith composed the work as a kind of *summa* of his theories of tonality and aesthetics. He very clearly wants us to consider the score as a modern equivalent of Bach's *Art of the Fugue*."¹⁹

Over almost 20 years, between 1919 and 1937, Hindemith composed his most important works for the viola repertoire, 4 concertos, 3 piano sonatas, and 4 solo sonatas, as well as a concerto and 2 sonatas for viola d'amore and piano. Many of these works integrate typical aspects of early music, formal structures, contrapuntal techniques, or melodies from the Medieval, Renaissance, or Baroque periods, confirming the influence that the study and performance of that repertoire had on his compositional style and musical thinking. The final movements of the *Sonata for solo viola op. 11 no. 5 (Im Form und Zeitmaß einer Passacaglia)* and the *Sonata for solo viola op. 31. No. 4 (Tema mit Variationen)* foreshadow this trend and illustrate the composer's preoccupation with the Baroque style. The closeness to this style can also be seen in his stage appearances as a performer, with Bach's *Ciacconna in D minor* and works by Vitali, Biber, and Reger often being included in concerto programs. Inspired by Bach's works, Hindemith's aim was not to copy structures or elements of Bach's language, but to pay homage to Bach's genius and the masterpieces of his creation.

Fig. 1

It may be that Hindemith was an academician, but that is not necessarily a derogatory word. Bach, for instance, was an academician. And while it is, of course, fruitless to compare the two men, there was something of Bach in Hindemith. For Hindemith composed prolifically in all forms, was a technical master, an expert instrumentalist, a teacher and an all-around musician. And, like Bach, Hindemith had a utilitarian, nonromantic view about music.

Excerpt from *Paul Hindemith*, New York Times, Dec 30, 1963, p. 20,
author unknown²⁰

¹⁹ Schwartz, Steve - preface to the CD *Paul Hindemith - Piano Music; Ludus Tonalis/Suite "1922"*, John McCabe, Hyperion CDA 66824 60:13

<http://www.classical.net/music/recs/reviews/h/hyp66824a.php> [accessed on 25.08.2024]

²⁰ <https://briannar.medium.com/what-struck-me-about-this-excerpt-was-aaron-coplands-connection-between-composers-paul-hindemith-ce8ff1355c52> [accessed on 24.08.2024]

Taking into account what Paul Bekker²¹ said in 1921, namely "the young composers should not simply resurrect the «old polyphonic art» but should consider «a new, elementary breakthrough of the polyphonic musical concept»"²², Hindemith combines the old forms with elements of modern language in a manner that quickly established him as a leader of the modern German school of composition²³. His music is sober, and balanced, fitting into the neoclassicism of the first half of the 20th century. A polyphonist par excellence, an anti-romantic, and a follower of the "back to Bach" conception, Hindemith, through his immense activity, contributed to the development of music, bringing his name among the great representatives of 20th-century art. However, Hindemith's style should not be assessed univocally as neoclassical, but rather as a style of synthesis essentially generated by his anti-romantic convictions.

II. *Der Schwanendreher* - Concerto for viola and small orchestra

The beginning of the 20th century finds the viola still in the shadow of many other instruments in terms of qualities as a solo instrument. Viola literature, consequently, is still rather poor. Hindemith's desire to enrich the concerto repertoire for this instrument materializes in the composition and performance of his own works to promote the instrument's qualities. The installation of the Nazi regime in Germany after 1930 and the attacks that targeted him led to a decline in his commitments and forced him to move his musical activities abroad²⁴. Thus, the premiere of *Der Schwanendreher*, composed in 1935, a *concerto for viola and small orchestra*, was scheduled for January 22, 1935, in London. The death of King George V canceled the premiere. In place of the viola concerto, Hindemith performed, as a tribute to the King, *Trauermusik* for viola and orchestra²⁵ featuring motifs from the *Mathis, the Painter* symphony²⁶, as well as from the concerto *Der Schwanendreher*²⁷.

²¹ Paul Bekker (1882 - 1937) - one of the most influential music critics of the 20th century.

²² Johann Buis. "Early music and Paul Hindemith in the United States: A Centenary Evaluation", *College Music Symposium* 36, 1996, p. 29
<https://symposium.music.org/36/item/2122-early-music-and-paul-hindemith-1895-1963-in-the-united-states-a-centenary-evaluation.html> [accessed on 24.08.2024; 30.08.2024]

²³ Browne, Arthur G. "Paul Hindemith and the Neo-Classic Music", *Music and Letters* 13, no. 1, 1932, p. 47. <http://www.jstor.org/stable/726549> [accessed on 28.08.2024]

²⁴ Schubert, Giselher. The preface to the score of *Der Schwanendreher Concerto for viola and small orchestra*, Ernst Eulenburg edition, London; B. Schott's Söhne, Mainz, 1985.

²⁵ It was composed in a few hours, especially for the occasion.

²⁶ Composed in 1934.

²⁷ Steinberg, Michael. *The concerto: A Listener's guide*, Oxford University Press, USA, 1998.

Postponed for several months, the first public performance of the concerto took place in Amsterdam on November 14, 1935, under the baton of Willem Mengelberg²⁸.

Hindemith composed this work for solo viola and an orchestra in a small and unusual composition: two flutes, an oboe, two clarinets, a bassoon, three horns, a trumpet, a trombone, timpani, harp, and a string section of four violins and three double basses. The reason for not including violins and violas in the string section was to emphasize the sound of the solo viola so that it could be heard clearly and loudly enough. Comparison with Bach's *Brandenburg Concerto No. 6* is immediately obvious, given the influence Bach's work had on Hindemith's compositional style. Also, the structure of the instrumental apparatus paired with the 2 solo violas in this 6th Brandenburg concerto, namely 2 viola da gamba, cello, violone, and harpsichord, excluding the high register instruments, provided a solution whereby the viola, a middle register instrument, could be emphasized. Last but not least, the reduced size of the orchestra shows similarities with the ensembles of the Renaissance and Baroque eras, allowing for an atmosphere of closer, freer, and perhaps even less formal collaboration.

Fig. 2



The most important element of early music inspiration in this concerto is the four old German folk songs that Hindemith used as sources. The title of the concerto is chosen after the one that appears in the 3rd movement: *Seid ihr nicht der Schwanendreher?*²⁹ *Der Schwanendreher* translated means *The Swan Spinner*, a meaning supported by a drawing made by the composer himself and referring to medieval cooks who left it to their helpers to spin roast poultry on a skewer.

***Der Schwanendreher* - drawing by Paul Hindemith³⁰**

²⁸ Paulding, James E. *Paul Hindemith: A Study of His Life and Work*, Ph.D. thesis, University of Iowa, 1974, p. 217.

²⁹ *Aren't you the swan spinner?* or *Are you not the organ grinder?*

³⁰ <https://www.hindemith.info/en/life-work/biography/1933-1939/work/orchestral-works/> [accessed on 13.08.2024]

On the other hand, if we consider the note at the beginning of the score, a note that also belongs to the composer, the title can be figuratively translated as *The organ grinder*³¹: "A minstrel joins a happy gathering and displays what he has brought from distant lands: serious and joyful songs closing with dance. By his inspiration and skill, he extends and decorates the melodies like a regular minstrel, experimenting and improvising. This medieval picture was the basis for the composition"³². Both the meanings attributed to the title and the melodies and texts of the songs underlying the three movements place the concerto in the inspirational area of the medieval period and, in addition, illustrate the programmatic character of each movement and the concerto as a whole.

The 4 songs are taken in this concerto from Franz Magnus Böhme's³³ *Altdeutsches Liederbuch*³⁴. The volume contains over 660 old popular songs and texts dating from the medieval period, accompanied by explanations and commentaries by the author. The four songs that Hindemith used in the concerto are: *Zwischen Berg und tiefem Tal*, a song reworked in the first movement; *Nun laube, Lindlein, laube* and *Der Gutzgauch auf dem Zaune sass*, both used in the second movement and *Seid ihr nicht der Schwanendreher* in the third, which also gives the concerto its title.

The first song *Zwischen Berg und tiefem Tal* has its origins in the early 16th century. According to Böhme's commentary on this song, the text dates from around 1500, and the melody seems to belong to a certain Oeglin and was composed in 1512³⁵. Böhme also points out that there is no firm evidence that the melody and text are thought to be thought of together, a common practice in medieval repertoire being to associate several texts to the same melody. The melody of the second song, also dating from the 16th century,

³¹ Andrieș, Vladimir. "Concertul pentru violă și orchestră Der Schwanendreher de P. Hindemith: Particularități compoziționale" ("Der Schwanendreher concerto for viola and orchestra by P. Hindemith: compositional particularities"), *Scientific Yearbook: music, theater, fine arts, no. 1-2 (8-9)*, 2009, ISSN 1857-2251, p.15.

(https://revista.amtap.md/wpcontent/files_mf/15629230112_Andries_Concertulpentruviola_siorchestraDerSchwanendreherdeP_Hindemith_particularitaticompoziționale.pdf) (accessed on 20.08.2024)

³² Paul Hindemith - *Der Schwanendreher (Konzert nach altes Volksliedern für Bratsche und kleines Oechester)*, B. Schott's Söhne, Mainz, 1936

³³ Franz Magnus Böhme (1827 - 1898) - German teacher, composer and folklorist.

³⁴ Böhme, Franz Magnus. *Altdeutsches Liederbuch: Volkslieder der Deutschen nach Wort und Weise aus dem 12. bis zum 17. Jahrhundert (Collection of old German songs with texts and melodies from the 12th to the 17th century)*, Breitkopf und Härtel, Leipzig 1877 (https://books.google.en/books?redir_esc=y&hl=ro&id=rgYJAQAAMAAJ&q=zwischen+ber+g+und+tiefen+tal+#v=snippet&q=zwischen%20berg%20und%20tiefen%20tal&f=false) [ccessed on 13.08.2024, 22.08.2024]

³⁵ Böhme - *Altdeutsches Liederbuch*, p. 256-257.

appears in several collections of songs³⁶ with an anonymous author. The third song deals with a theme frequently used by the German poets of the Middle Ages, namely birds³⁷. The fourth song, *Seid ihr nicht der Schwanendreher*, seems to have challenged Hindemith the most, inspiring him to compose the last movement of the concerto and ultimately giving the concerto its title. In his collection, Böhme places the origin of this song in the 17th century and describes it as dance music³⁸ or a musical joke³⁹. The dance character of this song inspired Hindemith to adopt *the theme with variations* form in this final movement of the concerto.

The melodies are used either as quotations⁴⁰ throughout the work that become constituent parts or as paraphrases, extended developments through different ways of using pre-existing music. The first movement of the concerto is structured based on three segments: an improvisatory introduction, the actual body of the movement organized in sonata form, and the *Coda* in which the material of the introduction is varied. The outline of the form is as follows:

Table 1

| | Introduction | | | | Sonata form | | | | | Coda | | |
|--------|--------------|----------|----------|---------------|--------------|--------------|--------------|----------|----------|-----------|----------|------------|
| Bar | 1 – 34 | | | | 35 – 184 | | | | | 185 – 215 | | |
| Motifs | a | b | c | b var. | d(T1) | e(T2) | f(ep) | d | e | a | f | d+e |
| Bar | 1 | 11 | 20 | 29 | 35 | 62 | 88 | 125 | 152 | 185 | 194 | 208 |

The outline of the form

The movement emphasizes different types of melodic material, from improvisatory to cantabile and concertante notated in small, italicized font. Thus, the improvisatory character is found in motives **a** and **c** and occurs in the solo part reflecting the main character, the musician, who narrates the events of his journey. The cantabile one, **b**, is inspired by the folk song *Zwischen Berg und tiefem Tal* (*Between mountains and deep valleys*) and is

³⁶ One of them is *Musae Sioniae* by Michael Pretorius, the song is mentioned in volume 7, cf. Lee Soomi - *Musical borrowing in four works for viola from the 20th century repertoire*, PhD thesis, University of Cincinnati, 2010, p. 23.

³⁷ In this case, the cuckoo is discredited for its habit of laying its eggs in another bird's nest (Böhme. p. 259)

³⁸ In all likelihood, the dance-like character of this song inspired Hindemith to adopt *the form of the theme with variations* in this last movement of the concerto.

³⁹ Böhme - p. 396-397.

⁴⁰ In the sense that the composer treats them as ready-made themes and not as a source of inspiration to generate his own themes.

usually played on wind instruments, while the concertante-like ones, **d**, **e**, and **f**, depict the heroes the musician meets on his journey.

At the beginning of the movement, we already have the first element of baroque inspiration. The improvisatory solo segment introduces the audience in the story of the concerto, and its placement at the beginning, before the actual discourse of the movement, may be an allusion to the *Adagio* preceding the *Fugue* in Bach's *Sonata I for solo violin*. We find the same melodic material as a cadenza at the end of the movement, before the *Coda*, in a more restricted development. The segment is built of chords and double notes on the tonic and 6565ujdominant pillars, predominantly dotted rhythm and *lamento-like* intonations⁴¹ emphasizing the dramatic character.

E.g. 1

Langsam (♩ etwa 60)

The image shows a musical score for the introduction of the first movement of the Viola Concerto by Paul Hindemith. The score is in 4/4 time and marked 'Langsam' (slow) with a tempo of approximately 60 beats per minute. It features a solo for the Viola (Bratsche) and piano accompaniment (Klavier). The Viola part begins with a melodic line of chords and double notes, characterized by dotted rhythms and 'lamento-like' intonations. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. A circled letter 'A' is placed above the final measure of the Viola part, indicating the start of the main section.

Intro viola at the beginning of the first movement (Paul Hindemith - Viola Concerto *Der Schwanendreher*, mvt.I, bars 1-10)⁴²

The introduction unfolds on the trajectory of an arc that prepares the entrance of the orchestra with the enunciation of the folk song used in the first movement and intoned by the wind instruments. The melody of the folk song is inserted into the melodic-harmonic texture throughout measures 11 (letter A) to 33 (sonata-like middle section) being placed in the middle

⁴¹ Andrieş - p. 16.

⁴² The musical examples in this study are taken from B. Schott's *Sohne* edition, 1936, piano reduction.

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register. In this orchestral context the English horn and the trombone take the place of the tenor voice and is emphasized by its longer durations.

Fig. 3

Zwischen Berg und tiefem Tal⁴³

Hindemith invests this folk song with the qualities of a *cantus firmus* which will form the basis of the polyphonic elaboration and succeeds not only in realizing the idea of separating the melody from the rest but also in suggesting the image of traveling "between a mountain and a deep valley". The theme of the folk song used as a source appears fragmented in the flute, oboe, and clarinet in the development at measure 96 (letter K), where the viola provides a discrete accompaniment with a melodic wavy line in *pp*, and at measure 109 (letter L) in the trombone line, accompanied by the viola in *pizzicato* chords. In the *Coda*, at measure 194 where the viola again accompanies with an *obbligato*-like line, the folk song is retuned entirely by oboe and clarinet. Unusually, Hindemith does not directly involve the viola in the enunciation of this theme, but only in supporting it with the accompaniment.

The sonata-structured middle segment begins at measure 35 with an energetic and vigorous first theme, characters suggested both by the tempo indication, *Mäßig bewegt, mit Kraft (Allegro moderato, con forza)*, and by the writing itself. This theme retains the punctuated rhythm of the introductory segment and adds to the tense character.

⁴³ Böhme - *Altdeutsches Liederbuch*: song no. 163, p. 257.

E.g. 2

Mäßig bewegt, mit Kraft ($\text{♩} = 100$)

Theme I in sonata segment (Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. I, bars 34-37)

The bridge does not bring its thematic material, but it will create a dense melodic-harmonic fabric from which the dialog between the viola and the orchestra will emerge, the latter using mainly the melodic motif of the main theme stated in different keys.

The second theme (measure 62/letter F) has a lyrical and whimsical character in stark contrast to the previous discourse. In the exposition, the second theme undergoes a tonal treatment in contrast to the reprise where it will be enunciated only once and only by the viola. To this theme is added a rhythmic-melodic figure with the appearance of a *motif* and signal-like character. This *motif* will be present at the end of the movement, retaining the signal character.

E.g. 3

Leitmotif with signal character (Paul Hindemith, Viola Concerto *Der Schwanendreher*, mvt. I, bars 86-87)

The development begins with a rhythmic segment in which the pulsation of the triplets in ascending and sequential motion produces an accumulation of tension. Surprisingly this will not culminate in force, as it is conducted, but with the calm and serene emergence of the folk melody that gives the title to the first movement of the concerto.

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E.g. 4

The image displays a musical score for the Viola Concerto 'Der Schwanendreher' by Paul Hindemith, specifically measures 90-98. The score is written for a viola and a trombone. The viola part is in the upper staff, and the trombone part is in the lower staff. The music is in 2/4 time and features a complex, chromatic harmonic language. The score includes dynamic markings such as *f*, *p*, *mf*, and *pp*. A circled 'K' is placed above the viola staff in measure 98, indicating a key change. The score shows a series of chords and melodic lines that build up tension, culminating in a folk song melody in the trombone part.

Accumulation of tension that generates the melody of the folk song in trombone part (Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. I, bars 90-98)

The theme of the folk song is vividly explored, to penetrate the listener's memory, on different groups of wind instruments and in different keys, while the viola superimposes a contrasting melodic counterpoint line. In measure 108, the melodic counterpoint changes to a chordal counterpoint, and later (measure 119) the viola returns to a new melodic counterpoint from the main group theme, anticipating the reprise. It should be noted that Hindemith does not elaborate on a broad development, but instead combines the tonal development of the folk song theme with the contrapuntal one.

The reprise does not bring essential changes of content concerning the exposition, but only in the order of enunciation. Thus, the first theme appears first in the orchestra with a preview-like appearance, preparing the viola. The second theme will also be enunciated in reverse order to the exposition and will not even generate the dialog of *motif*. Instead, there is a developmental character to this section that compensates for the minimized dimensions of the sonata form development section. The processing of the melodic motives belonging to both themes creates a conflictual atmosphere that will only be defused by the appearance of the introductory segment having the same improvisatory-cadential character. Note that each theme or thematic motif is treated and developed through contrapuntal techniques.

The *Coda* brings to the foreground excerpts from the thematic material of the two themes together with the *leitmotif* figure, over which the viola intones a new discrete contrapuntal line.

The slow movement of the concerto borrows two medieval folk songs: *Nun laube, Lindlein, laube!* (*Bend now, little linden, bend!*). In other sources, the following translation appears: "Turn green, little linden, turn green!"⁴⁴ and *Der Gutzgauch auf dem Zaune sass* (*The cuckoo sits on the fence*). The form adopted is A - B - A, and the borrowed songs serve as thematic material corresponding to each section. The outline of the form looks like this:

Table 2

| Section | A | | B | C | |
|---------------|---------|--------|---------|--------|---------|
| Melodic motif | a | b | c | b var | a var |
| Content | prelude | song I | song II | song I | prelude |
| Bar | 1 | 35 | 72 | 194 | 217 |

The outline of the form

The discourse opens with an original theme, intoned by the viola and subtly accompanied by the harp. This timbral and orchestral arrangement emphasizes the expressive character of the prelude. The contrast with the tense and dramatic finale of the first movement is sharply delineated, and the punctuated, typically Sicilian rhythm adds a discreetly dance-like touch.

E.g. 5

Sehr ruhig (♩. etwa 40)

The musical score shows a prelude in 6/8 time, marked 'Sehr ruhig (♩. etwa 40)'. The viola part is in the upper staff, and the harp part is in the lower two staves. The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of Sicilian folk music. The dynamics range from piano (p) to mezzo-forte (mf).

Sicilian-looking theme (Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. II, bars 1-6)

The tempo changes at measure 35 (*Langsam*) sets the stage for the introduction of the folk melody. Hindemith configures this folk melody (e.g. 8) in a chorale-like manner in the orchestral compartment.

⁴⁴ Andrieş - pp. 18-19.

Fig. 4

175. Nun laube, Lindlein, laube!

mixol.

Nun lau = be, lind = lein, lau = be! nicht län = ger ichs er = trag:

ich hab mein lieb ver = lo = ren, hab gar ein trau = rig tag.

Nun laube, Lindlein, laube!⁴⁵

Viola inserts melodic motifs from the initial theme between the choral phrases, creating the impression of comments (e.g. 9). Thus, the two themes, Hindemith's and the borrowed one unfold in a kind of alternation of two superimposed planes of sound. On the reprise of section **A**, these two melodic motifs will overlap concomitantly, Hindemith using the folk melody as a *cantus firmus* over which he counterpoints with his theme.

E.g. 6

Langsam *p* *pp* *mf*

frei

Langsam *p* *mf*

frei *D*

**The orchestral chorale in dialog with solo viola comments (Paul Hindemith –
Viola Concerto *Der Schwanendreher*, mvt. II, bars 35-52)**

Note that this segment has a polymetric structure: the orchestral part is written in 2/4 and the viola part in 6/8.

⁴⁵ Böhme - *Altdeutsches Liederbuch*, song no. 175, p. 265.

The **B** section of the movement is constructed in a *fugato* manner, as indicated by the composer. The energetic theme quotes the folk song *Cuckoo sits on the fence*, exposed in turn by all the woodwind instruments, and is accompanied by the same counter-subject throughout. The subject and counter subject are presented in different tonal and timbral juxtapositions.

Fig. 5

167. Kuckuk.

jon.

Der gutz-gauch auf dem zau-ne saß, der gutzgauch auf dem
zau-ne saß, — es reg-net fer und er ward naß, — es
Oberstimmen.
reg-net fer und er ward naß. Guckguck! guckguck! guckguck!

***Cuckoo sits on the fence*⁴⁶**

E.g. 7

Fugato (♩ = 108) „Der Gutzgauch auf dem Zaune saß“

(F)

mf

The theme of the *fugato* section is taken identically from the folk song (Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. II, bars 73-86)

Several aspects characterizing this *fugato* are noteworthy. Thus, the theme gradually diminishes in the number of measures, a procedure frequently encountered in Hindemith's compositions of this kind. Then, the

⁴⁶ Böhme - *Altdeutsches Liederbuch*, song no. 167, p. 259.

alternation of major and minor modes, is unusual for Hindemith, given that his system does not emphasize any outlined modal tendencies⁴⁷.

The reprise of section **A** begins with a segment in which the folk melody is present in choral writing, followed by a segment in which the lyrical theme is superimposed. This type of writing emphasizes the cyclical character of the part, and the procedures Hindemith used are eloquent examples of the influence of early music in a modern style of writing.

The last movement of the concerto is in the form of a *theme with variations*, a form with ancient traditions that have been found in music since the Baroque period. The chosen theme has a dance character - the folk song *Seid ihr nicht der Schwanendreher?* (*Are you not the organ grinder?*).

Fig. 6



Seid ihr nicht der Schwanendreher?⁴⁸

There are, however, several different opinions regarding the formal structure of this part. Thus, Abraham Veinus⁴⁹ considers that the theme develops 7 variations followed by a Coda, David Ewen⁵⁰ delineates only 5 variations, while other sources⁵¹ reflect 12 variations elaborated on the principle of the rondo form by alternating orchestral variations fulfilling the chorus function with those of the solo part acting as episodes. At the same time, the grouping of the variations shows some similarities with the sonata

⁴⁷ The subjects appear in alternating major and minor keys, the modes being extremely strongly outlined. The first exposition of the subject is in F major, followed by C major, then G minor and F major again.

⁴⁸ Böhme - *Altdeutsches Liederbuch*, song no. 315, p. 396.

⁴⁹ Veinus, Abraham. *Victor book of concertos*, Simon and Schuster Publishers, New York, 1948, pp. 195 - 196.

⁵⁰ Ewen, David. *Music for the Millions - The Encyclopedia of Musical Masterpieces*, Van Doren Press, 2007, p. 286.

⁵¹ Habšudová, Aneta. "Paul Hindemith's viola concerto *Der Schwanendreher*", dissertation paper, Janáček Academy of Performing Arts, Brno, 2021, p.21 https://is.jamu.cz/th/le3k8/Plny_text_prace.pdf [accessed on 31.08.2024] or as William E. Runyan wrote in 2017 <https://www.runyanprogramnotes.com/paul-hindemith/der-schwanendreher> [accessed on 31.08.2024].

form. Thus, the lyrical middle section (*Ruhig bewegt*), framed by the opening in *Mäßig schnell* and *Zeitmass wie früher*, creates the image of a tripartite discourse of this part, based on the fast-slow-fast succession. This type of architecture is also found in other works, an example being Liszt's *Sonata in B minor*. Variation IV also brings a different and well-defined thematic element in the key of D major which can be considered as the second theme of the bithematic sonata, especially since it is taken up again in variation XI in the opening key of C major.

The formal scheme of the part revealed from both perspectives is as follows:

Table 3

| Section | Exposition | Development | Cadenza | Reprise | Coda |
|---------|--------------|-------------|-----------|---------|-------|
| Content | theme+v.1- 4 | v. 5-6 | v. 7 | v. 8-11 | v. 12 |
| bars | 1 - 126 | 127 - 189 | 190 - 209 | 210-288 | 289 |

The formal scheme of the 3rd movement (Tema con Variazioni)

The theme of the German folk song is partially enunciated by the orchestra at the beginning of the part and then fully exposed by the solo viola from the seventh measure on. The writing is dense in chords and double chords, but very comfortable - demonstrating a very good knowledge of the possibilities of the viola and instrumental technique.

E.g. 8

Mäßig schnell (♩ = 100)

The image shows two systems of musical notation for piano accompaniment. The first system is in 2/2 time and features a dense texture of chords and double chords in both hands. The second system continues the piece with similar harmonic density and includes dynamic markings like 'f' and 'p'.

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**Theme taken from a folk song, partly for orchestra, entirely for solo viola
(Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. III, bars 1-12)**

The first variation includes the typical processing of the theme in the solo part while the orchestra schematically marks the harmonic skeleton. Variations 2 and 3 entrust the theme to the orchestral section in an integral enunciation, giving the viola a design based on arpeggios and complex rhythm characterized by virtuosity. In these two variations, Hindemith employs the play of timbres, registers, and tonalities as a variational procedure, leaving the theme intact in the cello and double bass score in the second variation and giving it to the woodwinds in the third.

The fourth variation, as I have already mentioned, brings a new, very well-shaped sound material which, from the sonata form perspective, can be considered as the secondary theme of the exposition.

E.g 9

Var. 4



**New thematic material possibly corresponding to Theme II in sonata form
(Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. III, bars 103-110)**

Of course, according to all the rules of sonata form, it should be found in the section designated as development (variations 5 and 6), but here the discourse keeps the variational elaboration so that it only works elements from the folk song theme (e.g. 10) and elements related to the *leitmotif* of the second movement (e.g. 11).

E.g. 10

The 5-note motif from the theme at *Lebhafter* (Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. III, bars 154-157)

E.g. 11

Varied *leitmotif* from movement II here in *p* (Paul Hindemith – Viola Concerto *Der Schwanendreher*, mvt. III, bar 164-166)

The seventh variation (4 m. before P - 4 m. before Q) is a cadential moment of the movement due first of all to its virtuoso aspect, then to the fact that the orchestra only emphasizes the initial motive of the theme, the rest of the thematic material dissolving in the improvisation of the solo viola. The following variations (8, 9, and 10) are typical variations that rework the thematic material both in the orchestral score (the horn exposes the theme in Bb major - variation 8, and the woodwinds take it in C major - variation 9) and in the viola score (variation 10) which keeps the key of C major, but the rhythm is enriched. The dialogue-like writing also makes this variation reminiscent of *concerto grosso* with the alternation *tutti - soli*.

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The newly formed theme in the fourth variation is re-exposed in C major - the basic key - in the eleventh, giving the sonata form that reprise aspect, while the last is the most complex and elaborate. The compressed elaboration of several melodic motifs of the theme through different procedures, from explicit enunciation to subtle insertion into a dense rhythmic-melodic and harmonic-modal fabric of the constituent sounds of the theme, reveals a conclusive character of this variation that I have considered *Coda* regardless of whether the form is a theme with variations or a sonata. The initial motif of the theme consisting of the five sounds in descending motion is obsessively insinuated into the fabric of the whole musical becoming a motif of the variation and of the movement in permanent support of the memory of the thematic material processed but at the same time in constant competition. The concerto ends with this motif stated *secco* and unequivocally.

Hindemith employs a wide diversity of variational techniques including: diversified meter, mode shifts, complicated rhythms, ornaments, double chords, chords, scales, arpeggios, and thematic transformation procedures. Variations are of several types: the typical ones, generated by the processing of thematic elements (var. 1, 5, 6, 7, 8, 10), those in which the theme remains explicitly expressed, in a quotation-like formulation, over which one or other of the dialoguing voices superimposes new sound material (var. 2, 3, 8, 12) or those in which the variational process itself generates new thematic material (var. 4 and 10).

Conclusions

Despite the complex language and modern means of expression, Hindemith succeeds in this concerto in creating evocative music, with melodies both expressive and plastic, with harmonies both traditional and novel, with a robust yet elastic rhythm. The presence of elements and techniques specific to early music is evident and at the same time subtle in every movement of the concerto. In the first, it is noticeable that the solo viola score never once features the source song, but always presents contrasting material each time the folk song melody is enunciated by the orchestra. Under the composer's note at the beginning and the text of the song, it is obvious that the orchestra reproduces the image of mountains and valleys, and the viola that of the character - the musician on his journey. In addition, the free character of the viola's score suggests the improvisatory manner of the minstrels' music of the old times. In the second movement, we find *cantus firmus-like* melodic lines that integrate the source songs into themes if we take as an example only the opening segment (*Wie am Anfang*). In the final movement, Hindemith adopts different variational techniques specific to the

Baroque and Classicism. One of them is the technique of motivic variation, which in this final part of the concerto is reflected in the descending 5-sound motif taken from the source song as the basis for the variational processing. The motive frequently appears as 'quoted' in variations, in the original, inverted, mirror, and different keys.

Der Schwanendreher concerto for viola and small orchestra has become a landmark work in the viola repertoire and belongs to the triad of great concertos alongside William Walton and Bela Bartok. The program notes, the text of folk songs musically described by orchestration or the deliberate use of early forms establish a significant link to the music of the past throughout the work. What sets it apart, however, is how Hindemith has managed to bring together compositional styles and techniques specific to the Renaissance or Baroque with the musical expression of the 20th century. Hindemith not only masked elements of early music under a complex orchestration but succeeded in making them essential to the work as a whole.

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GUITAR PRELUDES BY HEITOR VILLA-LOBOS: GENRE TRADITIONS OF BRAZILIAN MUSIC

TETIANA FILATOVA¹ 

SUMMARY. Guitar cycle of Heitor Villa-Lobos “Five Preludes” is researched in terms of the national genre traditions of various etymologies – European, African, Indian. At the level of musical language, the interaction of melodic and metro-rhythmic features, connection with Portuguese Modinha, Brazilian Choro, Waltz-Choro, Afro-Brazilian Capoeira, Indian chants of the indigenous people of the country are revealed. Adaptive mechanisms of mixing genre elements on the scale of the entire cycle and each of the miniatures are designated. The features of socio-cultural environment of origin, existence of genres, as well as their participation in popular music of urban and rural life, carnival processions and tribal rituals are taken into consideration. References to Villa-Lobos’s personal experience of amateur music-making in the street Choro ensembles and ethnographic expeditions allowed correlating the timbre sound of genres in authentic folk practices with solo guitar version of their academic embodiment. Innovative technical methods of playing the guitar are indicated: shift of the stable fingering configuration along the fingerboard, introduced by the composer to modernize the language of music based on the idiomatic of the instrument. Program dedications are revealed in connection of targeted stylization of the sound atmosphere or the styles of European and Brazilian composers.

Keywords: Brazilian music, Guitar Preludes of Heitor Villa-Lobos, genre and style traditions, Modinha, Choro, Capoeira, stylization, performance techniques

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1. Introduction

The guitar legacy of Brazilian composer Heitor Villa-Lobos (1887–1959), who became the symbol of the largest South American “musical continent” and the main representative of its exotic sound landscape for the entire world, is an unusually bright and significant segment of the contemporary performing repertoire. In each of his works, Villa-Lobos recreated the artistic image of “his Brazil”. The latest publications indicate that he rethought sounds “filtered by traditional Brazilian sensibility in the mainstream of primitivism, present in the public imagination as a stereotype; in other words, Villa-Lobos became an icon of the representation of his country, its figurative and symbolic language, embodied in his work the portrait of Brazilian through melodies and myths imprinted in the collective consciousness, in the passion for nature, musical narratives imbued with folkloric spirit”². Today, in musicology, in addition to multiple reprints of authoritative monographs on his work³, publications have appeared following the study of the archives of the Villa-Lobos Museum in Rio de Janeiro, as well as private collections of manuscripts. As is known, many of the original musical texts are still considered lost. This applies, in particular, to the composer’s early guitar works. Such publications are valuable for their findings for further disclosure of the author’s legacy in the works of Brazilian scholars, for example, in the works of Humberto Amorim^{4,5,6}. Analytical essays by Fabio Zanon, Brazilian guitarist from the University of São Paulo, professor at the Royal Academy of Music in London since 2008, and the author of publications on the guitar work of Villa-Lobos, indicate

² Mello, Ricardo C. *Concerto for Guitar and Small Orchestra by Heitor Villa-Lobos: Critical Commentary and Transcription for Two Guitars*: DMA thesis. The University of Arizona, 2019. p. 205. Link: <https://repository.arizona.edu/handle/10150/634370>

³ Mariz, Vasco. *Heitor Villa-Lobos, o Homem e a Obra: 12 ed.* Rio de Janeiro, Edição do Museu Villa-Lobos, 2004.

⁴ Amorim, Humberto. *Heitor Villa-Lobos: uma revisão bibliográfica e considerações sobre a produção violonística (Heitor Villa-Lobos: a bibliographical review and considerations on guitar production)*. Universidade do rio de janeiro centro de letras e artes programa de pós-graduação em música mestrado e doutorado em música. Dissertação de Mestrado. Rio de Janeiro, Universidade Federal do Estado do Rio de Janeiro (UNIRIO). Rio de Janeiro, 2007, 256 p.

⁵ Amorim, Humberto. *Heitor Villa-Lobos e o violão*. Rio de Janeiro, Academia Brasileira de Música, 2009.

⁶ Amorim, Humberto. *Canção do Poeta do Século XVIII, de Heitor Villa-Lobos: apresentação de um manuscrito para voz e violão (Song of the 18th Century Poet, by Heitor Villa-Lobos: presentation of a manuscript for voice and guitar)*, p. 116-144. Link: <https://www.amplificar.mus.br/data/referencias/ver/Cancao-do-Poeta-do-Seculo-XVIII--de-Heitor-Villa-Lobos--apresentacao-de-um-manuscrito-para-canto-e-violao>

that in this area “the number of repeated recordings of his works exceeds the total number of almost all subsequent Brazilian composers”⁷. Among the cyclical works, the following should be highlighted: “Brazilian Popular Suite”, “Five Preludes”, “Twelve Etudes”, and Concerto for Guitar and Orchestra.

The aim of this article is to discover in Heitor Villa-Lobos’s guitar cycle “Five Preludes” the genre traditions of Brazilian music in their relationship with authentic models, stylistic allusions within the cycle and within each of the miniatures. The chosen direction of research serves as a continuation of the author’s previous publications⁸.

2. Preludes in the context of guitar creativity of Heitor Villa-Lobos

The composer created “Preludes” for guitar in 1940, in the interval between his major works: “Twelve Etudes” for guitar (1928) and Concerto for guitar and orchestra (1951). Brazilian concert guitarist, researcher and director of the Villa-Lobos Museum in Rio de Janeiro (since 1986) Turibio Santos sees in these guitar miniatures “an endless range of deeply Brazilian feelings that convey the local climate, national character, and sound environment”. This statement is mentioned in the new anniversary reissue of Vasco Mariz’s monograph on the composer’s work⁹. It is assumed that there were originally six Preludes: the last piece disappeared in the residence of the Spanish virtuoso Andrés Segovia during the civil war. This version, based on a statement by a famous Mexican musician, is also recalled by Humberto Amorim. He writes: “Manuel Ponce said that in Montevideo the composer presented Andrés Segovia with a complete version of the cycle, which, together with the preceding 12 etudes, made up a collection of 18 works, but Prelude No. 6 disappeared from Segovia’s apartment”¹⁰. In the mentioned works composer created “an innovative “speech of the instrument”,

⁷ Zanon, Fabio. *Resenha: Humberto Amorim. Heitor Villa-Lobos e o Violão. Rio de Janeiro: Academia Brasileira de Música, 2009. 183 p.* Revista brasileira de música. Rio de Janeiro, 2011. v. 24 (jan./jun.), n. 1, p. 206.

⁸ Filatova, Tetiana. *Baiao as a component of soundscapes of Brazil: guitar reconstructions of the genre.* Scientific herald of Tchaikovsky National Music Academy of Ukraine, vol. 139, 2024, pp. 112-133.

⁹ Mariz, Vasco. *Heitor Villa-Lobos, o Homem e a Obra: 12 ed.* Rio de Janeiro, Edição do Museu Villa-Lobos, 2004. p. 148.

¹⁰ Amorim, Humberto. *Heitor Villa-Lobos: uma revisão bibliográfica e considerações sobre a produção violonística.* Rio de Janeiro, Universidade Federal do Estado do Rio de Janeiro (UNIRIO). Rio de Janeiro, 2007, p. 52–53.

using idiom of the guitar at the peak of its polyphonic qualities and subtlety of timbre”¹¹. At the same, all modernizations of the technical mastery of playing the guitar organically coexisted in a typically Brazilian sound environment. Its presence is evidenced by Villa-Lobos’s personal experience of improvisation among the street musicians of Rio de Janeiro. Echoes of the local atmosphere are clearly audible in the music of the cycle. According to Humberto Amorim, its main bearers were “the bizarre syncopations of Choro, which influenced Villa-Lobos during his fascination with the art of guitar improvisation of João Pernambuco (1883-1947), who played intuitively and, like other street musicians, did not know written musical tradition”¹².

The cycle of guitar preludes is dedicated to the composer’s wife, Arminda Neves de Almeida. The impetus for its creation was the author’s meeting with Segovia in Montevideo (Uruguay, 1939). The composer presented the manuscript of the First Prelude, along with the original manuscripts of the first five etudes, to the Uruguayan guitarist Abel Carlevaro, one of the first performers of the pieces. In the second volume of his master classes, Carlevaro acknowledged that in these works “the new guitar was born, truly South American, not only because of use of harmonic, melodic and rhythmic elements, but also because of the performance technique it required”¹³. Unlike “Twelve Etudes”, which were conceived from the outset as the cyclical unity, the Preludes are the collection of individual miniatures with personal thematic dedications: to urban or tribal local customs of Brazil, its Indian or African (Angolan) traditions, the styles of masters of musical art of the past and present. In the spirit of carnival scenes, the soundscapes of one of the most adaptive South American cultures flash before the listeners. They are filled with authentic sounds of the regions, voices of the peoples inhabiting them and, thanks to the composer’s talent, to this day adorn the palette of the guitar academic repertoire.

2.1. Prelude no. 1 “Homenagem ao sertanejo brasileiro – Melodia Lirica”

Prelude №1 was created in the tradition of Modinha – vocal lyricism that was popular in Portuguese salons of Lisbon, inspired by singing of Italian arias accompanied by piano. Having exchanged aristocratic halls for the spaces of evening city streets, Modinha became one of the sources of

¹¹ Ibid., p. 204.

¹² Ibid.

¹³ Carlevaro, Abel. *Technique, Analysis and Interpretation of the guitar works of Heitor Villa-Lobos: 5 Preludes (1940), Choro No. 1 (vol II)*. Atlanta: Chanterelle Verlag, 1988.

Brazilian Choro – the popular dance melody accompanied by street musicians of Rio de Janeiro. Due to the environment and new genre-communicative situation, Modinha, instead of refined Iberian poetics, acquired folk-everyday, although quite romantic tone of musical “statements”. The atmosphere of Choro supported improvisational element of the performance: musicians demonstrated virtuoso mastery of spontaneous improvisation on their instruments. In the conditions of hybrid mixture of genre elements, the vocal chant of Modinha, with relief, extended phraseology of musical speech, was endowed with multi-tiered layer of rhythmically branched accompanying voices¹⁴.

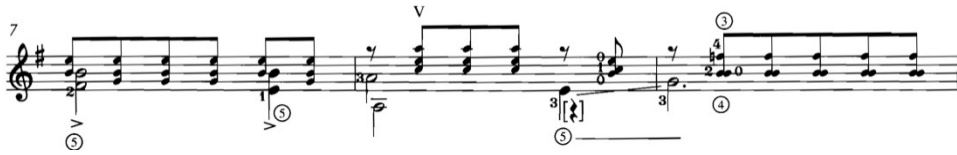
Character of the Prelude corresponds to the author’s comment: “A lyrical melody dedicated to the inhabitants of the Brazilian sertãos”. The music recreates the sound atmosphere of inhabitants of those places where nature of the environment is associated with a slow pace of life, the tiring life of arid rural provinces. This is reflected in the states of melancholy, the expectation of sorrows and losses, in the sentimental shades of expression of feelings inherent in the Brazilian model of Modinha. Intonations form the series of melodic ascents and descents, create feeling of sadness, a slow descent: after a short burst of emotion - rapid ascent and again the protracted descent, with pauses in breathing. Each new long phrase has its own melodic peak, higher than the previous one, after which the phase of dramatically excited emotional intensity unfolds. Intonations of grief, sighs penetrate the echoes of the accompaniment. The focus of attention is the melody of Modinha, extended and quite dramatic. The accompaniment fixes the ideal sound background for the solo pattern, enhancing the expressiveness of the melodic “gestures”, ascending exclamations, gradually fading into drawn-out descending lines:

E.g. 1

Andantino espressivo

4 *rit.*

¹⁴ Link to Prelude № 1 of Heitor Villa-Lobos performed by Polish guitarist Marcin Dylla: <https://www.youtube.com/watch?v=Pmry5uquwDI>



H. Villa-Lobos. "Five Preludes", Prelude №1

The accompanying sound background emphasizes the melody with pedals and ostinato rhythmic figures. The accompaniment introduces the hemiole rhythm of simultaneous "swaying" of 3/4 and 6/8 pulses, characteristic of the Iberian metric and entrenched in Creole Waltzes. The melody is presented in the lower layers of the texture, in the "cello" register. Here, the experience of playing the cello, which was especially useful to Villa-Lobos in the previous decade, is clearly evident. Like Chopin's Preludes, the composer adds depth to the confessional, dramatic tone of the vocal intonations with the low timbre of solo voice. The continuity of the chordal accompaniment is achieved by the pulsation of the three upper open strings, with minimal shifts necessary for creation of a neutral sound background, over which melody reigns. Change of consonances is given in syntactically important sections of the form.

Unlike the early song *Modinha*, subordinated to equal proportions of motives and phrases, the concept of the lyrical, elegiac theme of the Prelude focuses attention on the imitation of the vocal by the descending contour of the movement of three disproportionately elongated periodic structures. They are thematically derivative of each other and are built by three phases of improvisation. The first takes 12 bars, the second - 16, the third - 23 bars. Almost a twofold increase in proportions is achieved by a steady increase in expression. In the first case, the squareness of the structure is destroyed by a short-term deviation from the sustained tonic pedal *e-moll* to the subdominant sphere, which is dictated by the further need for return. In the second case - by updating the phrases with the coloring of the Dorian mode, but mainly, their lengthening due to the phonic tension of the diminished seventh chords. They move in ascending sequences, without resolution, following the few-thirds moves of the melody (bars 22–26) until it returns to its initial phrase. This technique of chord shifts, parallel sliding along semitones and thirds, is achieved by mechanically transferring the fixed position of the left hand along the frets, along the guitar fingerboard, which is a favorite performance technique and, at the same time, the author's individual technique of composition. It was this technique that Villa-Lobos

developed in his cycle “Twelve Etudes” for solo guitar (1929). Along with the use of open strings and harmonics, this technique became the source of improvisational renewal in the third performance of *Modinha*, which is twice as long as the first (bars 29–51). At the end of the section (bars 33–38) the zone of sequences against the background of the ostinato of the open second string is stretched thanks to the chromatic links of descending semitone steps. This creates tension in the high tessitura and causes wave of culmination, the heavier dissonance, slowdown with an emphasized attention to the “shimmer” of modal colours. The Phrygian shade is mixed with the Dorian shade, which is often found in Brazilian music.

The contrasting middle (bars 52–77, *Piu mosso*, E–dur) embodies the instrumental nature of the dance genre beginning. This is evidenced by the motorics of the wide takeoffs of the passages, similar to virtuoso flute solos in choro ensembles, interrupted by sharp, articulated chords on arpeggiato. There is no extended cantilena in the melody: the playing is done with short chants, dance motifs, melismas, major-minor chords, and changes in time signatures 2/4, 3/4, 3/8 in almost every measure:

E.g. 2

H. Villa-Lobos. “Five Preludes”, Prelude №1 (bars 51–56)

The sound is reminiscent of country music, playing of the Brazilian ten-string guitar *altocaipira* with five paired rows of strings in the rural areas of the state of São Paulo. There, the instrument is idiomatic for *Músicacaipira*, *Músicasertaneja* – *sertaneja* music, the most popular tradition of the southern regions of Brazil (the sound is also characteristic of the genres of *Choro*, *Samba*, *Maxixe*). The author of the prelude considered this fragment a personal contribution, “a tribute to Brazilian country music”, a true reflection of the local “country atmosphere”, with a euphoric, “devilish” crescendo¹⁵.

¹⁵ Amorim, Humberto. *Heitor Villa-Lobos: uma revisão bibliográfica e considerações sobre a produção violonística*. Rio de Janeiro, Universidade Federal do Estado do Rio de Janeiro (UNIRIO). Rio de Janeiro, 2007, p. 202.

The Prelude ends with a reprise of Da capo, in which one can distantly hear allusions to the poetics of the preludes of F. Chopin, the French elegies of G. Fauré, J. Massenet, the Italian and Portuguese Modinha. These echoes are immersed in the soundscape of Brazil's southeastern provinces.

2.2. Prelude no. 2 «Homenagem ao Malandro Carioca – Melodia Capadócia –Melodia Capoeira»

Prelude №2 was created in the tradition of Choro – popular Brazilian music, the name of which simultaneously implies the genre, the ensemble of instruments (guitar, cavaquinho, flute, drums), the genre-communicative situation and the place of sound. The prelude is dedicated to the image of street vagabonds (Malandro Carioca) from Rio and Afro-Brazilian traditions of Capoeira. The rhythmic energy of choro is used for sound associations with the first picture – evening pubs for entertainment, dancing, fun of the strolling residents of Rio de Janeiro. It is charged with motor skills, freedom of play, easy recognition of motives mastered in folk and everyday practices and festive rituals. In choro ensembles, the solo instrument (flute) plays the fast melody from the continuous stream of sixteenths in a duple time of 2/4; two guitars support the bass framework of the ostinato percussion and the steady rhythm of the continuo in a dense chordal thickening; the cavaquinho pulsates at one pitch, masterfully varying the syncopating figures. The ensemble functions are precisely distributed and coordinated. The motor rhythm of the melody is close to the composer not only due to his personal experience of playing choro, which he mastered perfectly in the environment of street artists in Rio de Janeiro. In addition, the author of the music also often appealed to the baroque traditions of the rapid alternation of uniform small durations in the instrumental texture of the compositions of old European masters. The figurative type of the prelude's thematics fits into each of these strategies. And yet, here the correspondence of the music to the initially announced reference to the local ethnocultural space is obvious. It is generated by the rapid development of the rhythmic contour of the melody, rich in elements of hidden polyphony and the interweaving of rhythmic accents. As a rule, in the autochthonous setting of ensemble play of street musicians (shoroens) there are characteristic role interactions of rhythms. In practice, they may look like this:

Scheme 1

The image displays four musical staves for an ensemble scheme in 2/4 time. The top staff is for Flute, showing a melodic line with slurs and accents. The second staff is for Cavaquinho, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is for Guitar, also with a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for Percussion, using a simplified notation with accents and stems to represent rhythmic patterns.

In the above ensemble scheme, the shoro rhythmic configurations are merged into a flow of Brazilian rhythms: with traces of Spanish (as Europeans believe) or Afro-Cuban, Afro-Brazilian (as Brazilians believe) habanera, African lundu, Czech polka, Brazilian samba. Rhythmic cells usually pulsate in all layers and voices of the texture. In Villa-Lobos' Prelude No. 2 for solo guitar, they are given "half-hint", in the dispersed form and not in their entirety.

The exposition section (ABA) recalls Choro with its ceaseless motoric arpeggios, easily soaring along the contour of chords. The general lyrically relaxed tone is emphasized by appoggiaturas on the weak beats of each odd measure and the subsequent expressive slowing down at the end of the ascending passage (*ritenuto*). These chromatic appoggiaturas serve not only as an element of the non-chord ornament. Thanks to the ligature, it is connected with the next sound and is isolated from the general motor context by slowing down, "hanging", stopping. Such effect gives spontaneous lightness to improvisation and vaguely recalls the rhythmic syncopations within and between measures in Choro playing. In addition, the "shaking" of the elastic rhythm of the lines is intensified by frequent deviations from the main tempo: slowing down, speeding up (*accelerando*) and the appearance of sharp dotted lines in the connections between sections:

E.g. 3

H. Villa-Lobos. "Five Preludes", Prelude №2 (bars 1–8)

Another association can be discerned in bars 23–26. Its stylistic features are not connected either with the contour two-part Choro in the spirit of Baroque figurations or with the authentic improvisation of Choro. Here the influence of French music is felt – the imprint of Villa-Lobos's stay in Paris, where he became interested in Impressionistic harmonies. Hence the appearance of a chain of modulating sequences down the tones from the main key to distant ones with a subsequent return: [E]–C–F–B–Es–As–Des–Fis–H–[E]. Each of the four links consists of a major triad and a secondary dominant seventh. Their effective combination is a continuation of the aesthetics of coloristic hearing of harmonic colors, attention to the phonic factors of sound (bars 23–27):

E.g. 4

H. Villa-Lobos. "Five Preludes", Prelude №2 (bars 19–25)

Unlike the exposition of the prelude, which contains a mixture of Brazilian folk improvisation of street musicians choro, European elegant plasticity of lines and French sophistication of harmonies, the middle section of the form opens up another sound reality. It is connected with the Angolan and Afro-Brazilian energy of Capoeira:

E.g. 5

H. Villa-Lobos. “Five Preludes”, Prelude №2 (bars 35–45)

The tradition of Capoeira, which originally involved a power struggle and competition of Angolan warriors, is now known to the world as musical, dance, acrobatic and martial Brazilian art. Here it acquired the specificity of musical phenomenon, in which the powerful primeval energy of African rhythms, percussion timbres is combined with the customs of ritual singing during the sparring of dancers in the center of the circle (Roda).¹⁶ The key role of the musical component of this action belongs to the timbre of berimbau. According to its organological characteristics, it is considered a single-stringed percussion Brazilian instrument of African origin in the form of a wooden bow with an attached gourd, which acts as resonator. The sound is produced by striking the string with a stick with the right hand; The pitch is changed by pressing a coin or stone to the string with the left hand (with a slight pressure – a rustling sound; the stronger the pressure, the higher the sound), and is also supplemented by the rustling sound of shaking a wicker basket in the right hand. The pitch depends on the tension and length of the string, the size of the instrument, the volume of the resonator box (low, medium,

¹⁶ Link to the ritual performance of the dance in the modern Brazil:
<https://www.youtube.com/watch?v=OxrCUquzhWc>

high tone). When playing, articulation of two adjacent tones is preferable. Playing on two berimbaus creates movements in parallel fifths, characteristic of the African culture of polyphony. The rhythmic basis is maintained by the dense low sound of the elongated large drum of African shamans, atabake, accompanied by the ringing of pandeiro tambourine and metal agogô.

In the middle of the prelude, the arpeggiated guitar texture contains two elements characteristic of the art of Capoeira. The lower layer of the texture imitates the sound of berimbau with semitone shifts of parallel fifths. The effect of the ringing of the bells of the agogo and pandeiro is achieved with the modulations of the upper open strings. Both layers are united by the technique characteristic of Villa-Lobos of sliding along the fingerboard of a fixed fingering configuration. The four lower strings form an expanded major triad. The two upper open strings, as they slide together along the hyphae, enter into consonant or dissonant relationships with them. The general wave-like movement of semitone swaying is interspersed with ascending expressive jerks. As a result, bright, impressive phonic contrasts of major colors of triads and seventh chords arise, familiar to Villa-Lobos from the style of Claude Debussy. But usually the French luxury of harmonic verticals arose from the polyphonic orchestral and piano "colors" of ninth chords, which did not always turn into consonances, but shifted in continuous streams in the thickness of the mixed major-minor environment or were replaced by "wandering" augmented triads. For Villa-Lobos, the source of renewal of harmonic processes was the idiomatics of guitar playing. The technique of shifting the fingers of the left hand along the fretboard in a chosen position, with its unchanging configuration on different frets, became for the composer not only a personal performing find. In fact, it opened up an individual stylistic dimension for Villa-Lobos, serving as a personal "entrance" to the exploratory world of modernist sounds. Let us recall that before his trip to Paris, several years earlier, the composer visited the festival "Week of Modern Art" in Sao Paulo (1922). There, in the modernist environment of artists, writers, composers, he received impulses for innovation, ideas about possible vectors of linguistic renewal of art and began to search for his own path in it. The guitar became his main guide in this search: parallel shifts of positions along the fingerboard gave spectacular and unexpected sounding "ribbons" of chords on the four lower strings, while the two upper open strings (h, e) were fixed for a long time in spontaneous strumming and vibrated from the touch of the fingers. Thus, chord pedals of great length were born in his music, inside which rich phonic colors were formed. They cumulatively merged into authentic fields of sounds and their overtones, giving rise to the effect of stable resonance. As a result, unexpected interactions arose between impressionistic harmonic effects and new guitar playing techniques. Finally, it was a virtuosic and impressive picture of phonic phenomena.

Here it is necessary to articulate one important detail, which escapes the attention of researchers. In the association created by the composer with the atmosphere of Capoeira - the ensemble play of all its participants, masterfully conveyed in the middle of the prelude by the solo guitar, there is another modal-tonal component. It has Moorish, Afro-Arabic origin, but has long been rooted in the depths of Iberian art in the form of the Spanish, Andalusian mode of the hemiole nature. Signs of this derivative modal formation are obvious not in the melody, but in the system of alternation of all chords. Let us pay attention to the fact that the key signs of the H-dur key, indicated in the musical text, are not provided with the corresponding centralization. In the position of supporting harmonies, the complex of consonances of dominant modes appears. There are two of them: the primary variant of the scale "fis-g-a-(ais)-h-cis-d-e-(eis)-fis", derived from "h", and the secondary, transposed variant "a-b-c-(cis)-d-e-f-g-(gis)-a", derived from "d". Both appear in turn, each allowing for the possibility of forming major colors from any of the above-mentioned degrees together with other sounds of the Andalusian mode. This clarifies the nature of the functioning of the chords within the system - in modes that are significant for Spanish culture, with the constant gravitation of dominants embedded in them. Due to their strong tendency towards the center (with its weak sound implementation), a feeling of an ardent, passionate, hot "emotional climate" appears, as in many examples of flamenco culture. Of course, Villa-Lobos, being the heir of a large Spanish family, could use them unconsciously, instinctively. However, this arsenal became important among other sources of the formation of original pitch structures. But still, the fundamental idea and generalizing principle of the modernization of the harmonic thinking of Heitor Villa-Lobos remains the technical method of playing the guitar discovered by him, and the consequence - all the modernist sound effects caused by it.

The reprise of the prelude *Da capo* literally returns the material of the exposition. The listener is again immersed in the atmosphere of street traditions of Choro. On the stage of the academic concert hall, the sharp contrast between the sections of the Prelude can be interpreted in different ways: guitarist prefers to enhance the romantic, sentimental track of the image or, on the contrary, to emphasize the primordial nature of the national Brazilian genre sources.

2.3. Prelude no. 3 «Homenagem à Bach»

Prelude № 3, unlike the first two miniatures of the cycle, does not contain Brazilian genre and style references. On the contrary, it has a precise, targeted dedication to J.S. Bach, the author of brilliant pages of the European Baroque heritage. The assimilation of the academic experience of the old masters served as a priority creative strategy for Brazilian composers. Adaptive

mechanisms were aesthetically welcomed and declared by a range of neoclassical technical devices: quotation, stylization, allusion. The processes of recreating the linguistic paradigms of European music of the past in the conditions of such an adaptive culture as the Brazilian one were accompanied by vivid contrasts. This prelude by Villa-Lobos, obeying the European improvisational organics of the genre, presents it in the form of a stylized dialogue of two musical languages: impressionistic French sound painting and baroque harmony, plasticity, diatonic sequential unfolding of the fabric.

This sharp stylistic contrast is the basis of the composition. In the scale of the two-part form ||: AB :||, the most common in pre-classical music, it marks the boundaries of the sections. At first, echoes of the preludes of C. Debussy are heard, then - the preludes of J.-S. Bach¹⁷. The initial section of the composition opens with an introductory two-part passage. In its upper layer, the intonations of minor seconds recall the rhetorical figures of sighs (*suspiratio*). They are connected with each other by tense tritone leaps of exclamation figures (*exclamatio*), forming a line of *appoggiaturas*. The lower voice builds the foundation of the sounds of open guitar strings:

E.g 6

The musical score consists of three systems of notation. The first system begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. It is marked *Andante* and includes a *rall.* section followed by a section marked *A tempo*. The second system continues the piece, marked *rit.*, and ends with a double bar line and the Roman numeral *II*. The third system starts at bar 8 and includes the instruction *[le même doigté]*. Fingerings are indicated by numbers 1-4 and circled numbers. The score uses various musical notations including slurs, accents, and dynamic markings.

H. Villa-Lobos. "Five Preludes", Prelude №3 (bars 1–10)

¹⁷ Link to the Prilude № 3 performed by Montenegrin guitarist Goran Krivokapic: <https://www.youtube.com/watch?v=lf8lzHTWQ-E>

The series of passages with fading on the expressive colours of major triads, seventh chords, the ninth chords allows one to listen to the beauty of their sound. The change of time signatures creates the effect of fluidity, smoothness, unhurried improvisation. Consonances drift in a calm, dreamy state of sporadic reflection. Hence the feeling of blurriness, uncertainty, wandering, devoid of a specific goal; an increase in the value of colorful phonic moments, and not the functional purposefulness of consonances. Shifts in pitch give the ninth chords different vectors of gravity (a-moll, h-moll). However, the avoidance of resolutions, the strengthening of the dissonant properties of the chords due to their sliding in a single fingering configuration (on the tonic bass of the open 5th string “a” or on the dominant organ point on the open bass string “E”) brings this sound atmosphere closer to the chromatic space of the Preludes of C. Debussy (“The Sunken Cathedral”).

The second section of the form is devoted to the stylization of the pages of Bach’s work. It gives birth to gentle streams of descending diatonic sequences. Here, as before, there is a high concentration of baroque rhetorical figures. But their harmonic background is as close as possible to the conditions of its era:

E.g. 7

The musical score shows two staves of music. The first staff begins at bar 23 with a treble clef and a key signature of one sharp. The tempo/mood is marked 'Molto adagio e dolorido'. The music consists of a melodic line with descending diatonic sequences and a bass line with chords. The score includes fingering numbers (1-4), breath marks (V), and dynamic markings (f espressivo). The second staff continues the piece, ending at bar 26. The score includes fingering numbers (1-4) and a circled number 3 at the end.

H. Villa-Lobos. “Five Preludes”, Prelude №3 (bars 23–26)

The beauty of the melodic fabric is assembled from the stepped descending figures of catabasis in the lower line of the hidden two-part chord, as well as the following exclamations of exclamation - an ascending sixth leap against the background of soft minor seventh chords. This is a stylization of Bach’s models of baroque writing, permeated with the movement of diatonic “golden” sequences with a second descending step. They contain characteristic signs of academic improvisation, especially widespread in the conditions of prelude genres. Such stylization works with the historically fixed collective memory of beauty as universal, going through the centuries beyond the horizons of different continents.

2.4. Prelude no. 4 «Homenagem ao Indio Brasileiro»

Prelude № 4 conveys the impression of the music of the Brazilian Indians. Unlike the first prelude, the melody here is laconic, like many Brazilian melodies of the indigenous peoples. It consists of five tones, but does not form an anhemitonic system, characteristic of most Indian chants. The sad, lonely “flute solo” smoothly and melodiously (*cantabile*) glides down the silhouette of the tonic triad E-moll, picking up the end of the phrase with a dotted motif. The performer could use open strings in playing the monophonic solo, but this reserve is saved for the development phase. Here, the expressiveness of the Indian intonation is emphasized by the vibration of the closed strings. The moment of the end of the phrase is associated with a change in size from 3/4 to 4/4. Then this algorithm of metric pulse is repeated until the end of the exposition section:

E.g. 8

The musical score shows two staves. The upper staff contains the melody, starting with a circled '3' above the first note, followed by circled '4' and '5' above the next two notes. The lower staff contains the bass line, featuring chords and triplets. Dynamics are marked as *f cantabile*, *pp*, and *f*. The time signature changes from 3/4 to 4/4 at the end of the first line. The second line starts with a circled '4' above the first note, followed by circled '5' and '6' above the next two notes. The piece ends with a circled '3' above the final note.

H. Villa-Lobos. “Five Preludes”, Prelude №4 (bars 1–6)

In each even measure, long pauses on the supporting tone of the melody (tonic, subdominant, “Neapolitan”) are accompanied by a quiet bass syncopated resonance. The fullness of the texture is provided by chords on open buzzing strings. They fill the seventh chords surrounding the melody with soft colors. In turn, all chord combinations are generated by the melodic pattern. If we try to collect the sounds of the melody in the main key into a single structure, we get e7 and e9. Their sound absorbs minor and major shades, on the phonic play of which the end of the prelude will be built. Here, in the zone of exposition of the material, the source and resource of its development is the variant principle: the rhythmic transformation of motives, their transposition to a new height, the combinatorics of intervals between sounds while maintaining the general line of the melodic pattern

ensures the recognition of the melody when it is updated. Contrasting changes in volume and regular metric fluctuations enhance the sensations of spontaneous improvisation inherent in oral aboriginal cultures. The sound of the beginning of the prelude creates the impression of the absence of bar line. Together, these means form associations with the genuine archaism of the authentic sound landscape¹⁸.

The ethnic origin of the melody is confirmed, in addition to the author's remark of dedication to the Brazilian Indians. Local researchers testify that during the years of Villa-Lobos's guitar preludes, Brazilian ethno musicology was taking its first steps.

Artists and musicians were looking for modernist ways to renew the language of art, emphasizing national traditions with non-standard silhouettes and shades of lines, colors, sounds, which often contradicted the tastes of the general public. At the same time, composers, borrowing one or another example from the baggage of folk collective creativity, did not focus all their attention on the original. They sought to capture and convey its essence in the conditions of an assimilated cultural environment. The composer spent the next two years traveling through the south of Brazil, and then through the Amazon regions (Manaus). Nestor Guestrin confirms that "to study the music of indigenous peoples, one of the constituent foundations of the musical landscape of Brazil and South America, he went to the Amazon jungle"¹⁹. According to the composer's confession, his "first book" was a map of Brazil with personal marks of cities and states where he wandered, listened, studied, and distinguished the musical voices of his land and the peoples inhabiting it. His tribute to the native people Caboclo²⁰ Villa-Lobos expressed through meditation state, atmosphere of deep tension and reflection, filled with quiet, distant overtone echoes. The famous Uruguayan guitarist Abel Carlevaro recalled that the melody of the first few bars of this prelude reminded the author himself of the Amazon region²¹. The Brazilian researcher of the composer's guitar work, Humberto Amorim, suggested that "the melodic basis of the prelude could have served as the Indian folk song Tutú Maramba (Que Caboc Cantador), recorded and published in one of

¹⁸ Link to the Prelude № 4 performed by German guitarist Peter Graneis:
https://www.youtube.com/watch?v=w2c8B_2eSC0

¹⁹ Guestrin, Nestor. *La Guitarra en la Música Sudamericana*. 2011. p. 58. Link:
<https://www.laguitarra-blog.com/wp-content/uploads/2011/11/19627529-La-Guitarra-en-la-Musica-Sudamericana1.pdf>

²⁰ Caboclo – the large ethnic group of Tupi Indians from Amazonia (Portuguese *caboclo* – "those who came from the forest", Portuguese Indian mestizos.

²¹ Carlevaro, Abel. *Technique, Analysis and Interpretation of the guitar works of Heitor Villa-Lobos: 5 Preludes (1940), Choro No. 1 (vol II)*. Atlanta: Chanterelle Verlag, 1988.

the albums of the guitarist, teacher, professor of the Conservatory of São Paulo Isaiás Savio”²².

In the middle section of *Animato* (bars.11–25) leisurely contemplation gives way to a cascade of stormy ascending arpeggios. Two phases can be distinguished in their alternation. The first of them is based on traditional models of tonal-harmonic connections of chordal figurations within the links of sequences. The second leaves the usual track of gravity and resolution due to the composer’s traditional methods of transit of a stable chord structure. When shifting, some of the sounds on the closed strings form identical interval ratio, while the repeated sound of the open second string (h) each time modifies the acoustic silhouette of the Chord.

The reprise returns the listener to the original material. The effect of distant memories, ghostly echoes of the melody is achieved at the beginning by the use of natural harmonics, and then by a literal repetition of the exposition.

2.5. Prelude no. 5 «Homenagem à Vida Social–Aos rapazinhos e mocinhas fresquinhos que requeentam os concertos os teatros no Rio»

Prelude No 5 is dedicated to young concert and theater goers in Rio de Janeiro and is the most accurate reflection of the typically Brazilian musical every day and social atmosphere of the city. According to the compositional parameters of the structure of the ABCA form, the prelude stands out from the general outline of the cycle. The hidden factor of such a difference, according to the Italian guitarist and editor of the preludes Frederic Zigante, is the discrepancy between the early manuscript and the later published versions. In the comments to the Milan edition²³, he links the original form of the rondo ABACA for the author’s urtext with similar structures in the “Popular Brazilian Dances” (1908/1923), in particular, in the “Waltz Choro”. Subsequently, the central repetition of the refrain in the prelude was omitted and its composition lost the organic nature of the rondo-like circular trajectory.

The Prelude opens with the sounds of an intimate, lyrical Brazilian Waltz in D major. Harmonies traditional for the everyday musical atmosphere, accepted in the playing of popular music on the city streets, accompany the extended, light, thoughtful melody with the intonations of a sigh. Its solo

²² Amorim, Humberto. *Heitor Villa-Lobos: uma revisão bibliográfica e considerações sobre a produção violonística*. Rio de Janeiro, Universidade Federal do Estado do Rio de Janeiro (UNIRIO). Rio de Janeiro, 2007, p. 209.

²³ Villa-Lobos, Heitor. *Cinq Preludes / nouvelle édition revue et corrigée par Frederic Zigante*. Milano, ESCHIG, 2007. 24 p.

phrases are imitated in the bass line and echo each other. Non-chord sounds in the accompaniment skillfully decorate the fabric with expressive, gentle backing vocals. Syncopated soft pedals emphasize the second beat in each measure. This gives the music a feminine touch and reminds us of its Brazilian Topos. The genre is based on the Waltz, but in 6/4 time, with hemiolas from duple and triple pulses and syncopated chord figures of the accompaniment²⁴:

E.g 9

Poco animato

The image shows a musical score for guitar, consisting of two staves of music in G major, 6/4 time. The first staff is marked *mf* and includes fingering numbers (1-4) and circled numbers (1, 2, 3, 4). Chord symbols VII, V, II, and X are placed above the staff. The second staff continues the piece with similar fingering and chord symbols (VII, V, III). The music features a mix of chords and single notes, with a focus on the second beat of each measure.

H. Villa-Lobos. “Five Preludes”, Prelude №5 (bars 1–6)

The next section B is even more refined, nostalgic and sentimental. These sensual shades are expressed by the sound environment of the parallel key (B minor). The textural palette is colored by the play of highlights of light and shadow, the colors of major and minor. Intonationally, it is close to the previous melody, but now its descending phrases are twice as short, and the subsequent motives are syntactically organized according to the principle of dividing the initial two bars into half bars. The changes in the tempo gradation are also noticeable: the initial accelerations (*Poco animato*) now slow down considerably (*Meno mosso*). Dynamic excitement arises closer to the climax. The melody reveals singsong vocal origin and is reminiscent in character of a sad confession sung in a low female voice – the Portuguese *Modinha*. The guitar accompaniment, in the traditions of this genre, leads the bass line with support on the strong beats, and with its chord layer prolongs the syncopations on the light beats of the measure:

²⁴ Link to the Prelude № 5 performed by Spanish guitarist Anabel Montesinos:
<https://www.youtube.com/watch?v=q5FyuZxr3eQ>

E.g. 10

17 **Meno**
II

19 II

H. Villa-Lobos. "Five Preludes", Prelude №5 (bars 17–20)

Section C (bars 33–41, A major) is a fast waltz, which contrasts most with the general context of the prelude in its tempo, rhythm, and dance genre basis. The nature of the motor movement is accompanied by contrasts between pairs of adjacent bars. In one bar, segments of syntactic and rhythmic couplings of two chords in a triple periodicity of quarter notes (bar 33) prevail. In the adjacent bar, on the contrary, a fast virtuoso passage of an ascending arpeggio intensifies the metric of a two-part division. Hemiolias are formed, characteristic of Iberian Brazilian rhythms. The order of their alternation is constantly changing. This achieves a carnival effect, characteristic not so much of an academic social environment and the atmosphere in a concert hall, but of a lively city party:

E.g. 11

33 **Più mosso**
VII

36 II

H. Villa-Lobos. "Five Preludes", Prelude №5 (bars 33–38)

Humberto Amorim clarifies the specific nature of dedication of the Prelude, finding links with the music of the Brazilian composer João Pernambuco: specifically, with his Waltz “Sonhoda Magia”²⁵ (1920). Turibio Santos also sees parallels with the Waltz Choro from the earlier “Popular Brazilian Suite”. He associates this prelude with “return to a well-mannered, peaceful, bourgeois melody; if it were not for its second part, where the melody is sung by voice of the cello, this prelude would be natural within the framework of the early suite”²⁶.

3. Conclusions

The guitar music of Heitor Villa-Lobos is an integral part of contemporary academic Brazilian art, fully reflecting its specific features, genre traditions, as well as various elements of the motley picture of the folk and everyday sound landscape. The flexibility and high adaptability of the national culture played a key role in the formation of the latter. It ensured the interaction and interweaving of genres of different ethnic etymology - European, African, Indian origin. All these features can be traced in the musical thinking of the composer. Numerous ethnographic expeditions, assimilation of the creative experience of European musicians of the past and present influenced the compositional style of Villa-Lobos, significantly enriching it with various genre-style mixtures. The cycle “Five Preludes” for solo guitar serves as a vivid confirmation of this. It echoes the drawn-out melodies of the Portuguese Modinha (Preludes 1, 5), Brazilian Choro (Prelude 2), Waltz Choro (Prelude 5), Angolan Capoeira (Prelude 2), and the motifs of Indian chants (Prelude 4). In his lexicology, the author embodies the models of Baroque rhetorical figures, inherits the stylistic allusions of Bach’s writing (Prelude 3), Chopin’s poetics (Prelude 1), impressionistic sound painting (Preludes 3, 4), and modernist textural colours of the musical fabric. The guitar cycle reflects the author’s original style and represents the special Brazilian aesthetics - a kind of concatenation of various genres and styles. Today, the Five Preludes are recognized as classics of academic guitar art and are undoubtedly highlight of the concert repertoire for almost every virtuoso.

²⁵ Amorim, Humberto. *Heitor Villa-Lobos: uma revisão bibliográfica e considerações sobre a produção violonística*. Rio de Janeiro, Universidade Federal do Estado do Rio de Janeiro (UNIRIO). Rio de Janeiro, 2007, p. 211.

²⁶ Santos, Turibio. *Heitor Villa-Lobos e o violão*. Rio de Janeiro, MEC/DAC/Museu Villa-Lobos, 1975, p. 28.

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SAXOPHONE, STYLISTIC ORIENTATIONS AND DIRECTIONS IN *TABLEAUX DE PROVENCE* – J. M. PAULE MAURICE

BOGDAN CONSTANTIN¹, DORU ALBU²

SUMMARY. Considered a reference work in the musical literature dedicated to the saxophone, the *Tableaux de Provence* suite for saxophone and orchestra was composed between 1954 – 1959 with dedication to a saxophonist virtuoso, but also family friend – Marcel Mule³. The programmatic vision is evident from the suggestive titles, suitable for each image. The contrast is a specific feature of the suite genre, being approached by composers at the thematic level as well as developed in all language elements. The purpose of this article is to decipher the interpretative stylistic – features of the *Tableaux de Provence* suite, which will lead to a better understanding of the style proposed by J. M. P. Maurice's.

Keywords: saxophone, Paris, contrast, suite, elements.

Introduction

The French music of the 20th century presents itself in a varied way, the process of diversification reaching maximum levels. It is the moment when the “impressionism proposed by Debussy proves to be also exhausting its resources, the advance on these ways being no longer possible without the risk of falling into pastiche or mannerism, imposing as necessary the new openings. Openings to the future, to authentic, renewing and lasting art”⁴.

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³ https://en.wikipedia.org/wiki/Tableaux_de_Provence

⁴ Iliuţ V., *De la Wagner la contemporani*, vol. V, “Culturi muzicale eterogene in secolul XX”, (From Wagner to contemporaries, vol. V, „Heterogeneous musical cultures in the 20th century”), Editura Universităţii Naţionale de Muzică, Bucureşti, 2001.



The French composer of the 20th century, Paule Charlotte Marie Jeanne Maurice (29.09.1910-18.08.1967) attended the National Superior Conservatory of Music in Paris, where she had Jean Gallon as mentor in harmony, Noël Gallon on the counterpoint and the fugue and Henri Büsser on composition. From 1933-1947, Maurice was assistant to the Jean Gallon harmony class, and in 1965 she became professor of harmonic analysis at the Ecole Normale de Musique.

Together with Pierre Lantier, she wrote a treaty of harmony, entitled *Complement du Traite d'Harmonie de Reber*, which became a landmark work both in France and abroad.

Her most important work is *Tableaux de Provence* for saxophone and orchestra written between 1948 and 1955 and dedicated to the saxophonist Marcel Mule. It premiered on December 09, 1958, in Jean-Marie Londeix' s performance with Orchestra Symphonique Brestois, directed by her husband Pierre Lantier.

2. Tableaux de Provence – Paule Maurice

(I) *Farandoulo di chatouno*⁵

This first articulation in the cycle of five musical "tableaux" is inspired by the imaginative projection of the happiness and candor of young girls dancing a traditional folk dance known in France as the *farandolle*⁶.

The lied type structure is a visible feature in this context, but also in the following "paintings". Given that it is a homogeneous form, it gives the entire suite a classic-romantic view, but at the same time it can include a freedom of exposure not framed by a strict pattern, which means that it could undergo some changes at the thematic level, language, transformations that have the same context, but are surprising and effective – requirements necessary to the music of the 20th century⁷.

The modal factor is evident even from the introduction, by the overlapping of two linear meanings: the main melodic path is exposed on a Lydian mode on C, and the atmosphere context (the left hand) is oscillating on the mobile stage B – Bflat, which leads to a modal bipolar.

⁶ Grove Music Online. Oxford Music Online. Oxford University Press. Web. 26, nov. 2012
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09298>.

⁷ https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=1039&context=honors_theses

E.g. 1

Paule Maurice, „Tableaux de Provence”, m. 1-8, tempo *Allegriissimo*

From the previous example, we can also see the binary metric overlay – ternary 6/8 with 2/4, which can alter, due to the lack of experience of the performer, the smoothness necessary for an ensemble, be it even by two instruments.

The main reason has no deviations from the sphere of the lidian mode on C. Of course, another basic element would be its melody, given by the scalar structures, but also by the technical indication legato:

E.g. 2

Paule Maurice, „Tableaux de Provence”, m. 17-20, tempo *Allegriissimo*

In order to avoid fragmentation of the phrase in measures 55-58, it is good for the performer to play the note A sharp with position 5 or 4, depending on how he or she considers best, thus, the legato indicated by the composers can be made perfectly, giving the necessary cursivity to the melodic content. For the same reasons, we can also assign to the note C the same passage TA position to the detriment of the “classic”⁸.

The last sentence of this musical articulation breaks the monotony created by the small intensities, the exposure being integral in the *forte*. Characterized in this way, the musical idea can be interpreted as a real release, which will highlight among others the performer’s sound qualities.

⁸ <https://www.saxontheweb.net/search/768521/?q=tableaux+de+Provence&o=relevance>

The middle section (B) starts with a melodic structure (upper embroidery) followed by an action based on opposite jumps, which will generate a continuous movement through sequential treatment, here being superimposed on a descending chromatic route⁹.

E.g. 3

Paule Maurice, „Tableaux de Provence”, m.79-82, tempo *Allegro*

In order to avoid the moving of the registers, but also for an easy fingering, it is necessary to use a technical artifice, in the sense that the note D¹⁰ encountered in the first passage of section B (m. 81 and 85) will be assigned to C₂. This will fully support the flow of the song, bringing a benefit to the clarity of the ensemble exhibited in *pianissimo* way.

So as to emphasize the expressiveness, but also the imposed style, the notes with a high rhythmic duration must be executed in a *vibrato* manner by the saxophonist, even if this is not written in the score (see m. 90,98,104). Thus, the performer will generate with this effect an extra sensitivity and a special color, marking in a personal way the climax of musical phrases¹¹.

Measures 114 and 119 impose the following interpretative peculiarities, coming to support the artistic act of the soloist: the note A sharp is good to be played without raising the G sharp position, and then with C₂, after which, the attack of the phrase is also made by fingers, thus avoiding the possibility of a “kix” or an unsafe sound to the maximum. Also, the generated articulations in this part have as main feature the equality and the sound accuracy of each note. From an auditory point of view, a pure, clear, crystalline sound must be traced by removing the “jamming” given by an uncertain or uneven movement of the tongue¹².

⁹ https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=1039&context=honors_theses

¹⁰ The saxophone score is written a minor third lower than the piano score, which is presented here

¹¹ Bartolozzi, B., *New sounds for woodwinds*, Oxford University Press, 1963.

¹² <https://www.saxontheweb.net/search/768521/?q=tableaux+de+Provence&o=relevance>

The solo passage exposed in the beginning of the re-transition (m. 129-135) denotes an accumulation of tension that passes through all the nuances. Both the rhythm and the articulations are uniform, the latter allowing a small accent. In this way, the saxophonist will delineate and develop 12 intensity steps, arranged symmetrically.

E.g. 4



The musical score for E.g. 4 is in 6/8 time and consists of two staves. The top staff is for the saxophone, starting with a piano (*p*) dynamic. The bottom staff is for the piano accompaniment, starting with a *cresc.* (crescendo) marking. The saxophone part features a series of eighth-note patterns with a consistent rhythm and articulation. The piano accompaniment provides a harmonic and rhythmic foundation, with a crescendo leading to a more complex texture in the final measures.

Paule Maurice, „Tableaux de Provence”, m. 129-134, tempo *Allegriissimo*

The reprise is static, following the pattern of the three reference segments (a a1 a2) benefiting from an inner widening.

E.g. 5



The musical score for E.g. 5 is in 6/8 time and consists of two staves. The top staff is for the saxophone, featuring a melodic line with a *ff* (fortissimo) dynamic. The bottom staff is for the piano accompaniment, also featuring a melodic line with a *ff* dynamic. The saxophone part has a more complex, arpeggiated texture compared to the previous example. The piano accompaniment provides a harmonic and rhythmic foundation, with a fortissimo dynamic throughout.

Paule Maurice, „Tableaux de Provence”, m. 165-169, tempo *Allegriissimo*

The Coda (m. 170-184) revives the main motif α valorized by its repetition, but also by variation based on arpeggiated figurations exposed in rhythmic complementarity soloist - accompaniment.

The general interpretive difficulty of this part lies in the fact that it can easily be considered as a whole passage of virtuosity, which abounds in intervals, articulations in various forms, and in difficult links and positions,

given by the range in which it is written B major but also by the moving tempo. In addition, the breathing technique of the performer must be impeccable, because a large air intake is required that must be appropriated in short breaks. Getting it right requires a well-organized and lengthy study.

(II) *Cansoun per ma mio*¹³

The second part of the suite is strongly contrasted to the previous one, characterized by sensitivity and emotion, a composition with a strong sense of romance.

The formal structure is proper to the small tristrophic pattern (a b a).

The element with the most variations is the lower embroidery, which undergoes various transformations: into upper embroidery, then undergoing the process of value compression.

E.g. 6



Paule Maurice, „Tableaux de Provence”, m. 7-11, tempo *Largo*

Of course, the accompaniment has the role of supporting this romanticized peculiarity through arpeggio figurations, which place attention on the processes of thematic development through the descending chromatic walk in latent form (see the previous example).

The median segment (*b*) surprises through the contrast of character conferred by the accompaniment, which is imposed by the *arpeggiato* pianistic process and by the two contrary planes: the ascending scale in parallel quarts and octaves, and, respectively, the melodic route based on opposite walking.

¹³ https://en.wikipedia.org/wiki/Tableaux_de_Provence

E.g. 7



Paule Maurice, „Tableaux de Provence”, m. 13-14, tempo *Largo*

The reprise is static and keeps the tooth ratio thematic and emotional.

Interpretatively speaking, the whole part is characterized by a continuous support from the soloist in which the *vibrato* effect is dominant. In order to achieve it, as well as the nuances and the flow of the song in general, the air column must be conducted impeccably, according to the function of intervals, but also by the rhythmic formulas. (see m.11,12,15,16).

In the second half of the part, there are several rhythmic formulas based on sixteenths (m. 13, 14, 15, 16) which intervene under the impetus of the measure of 6/8, but also because of the rare *tempo*, they tend to destabilize the pulse.

(III) *La Boumiano*¹⁴

The next articulation is dominated by rhythm, highlighting the dancing character, with a formal structure of lied, tripartite type (A B A).

Being framed in an alert *tempo*, the composer creates a programmatic image by approaching an introduction with the *ostinato* base.

The accompaniment is divided into two planes of exposure: the left hand with a static representation on tonic and dominant, with equal rhythm *ostinate*, and the right-hand oscillating melodically on the interval of the major sixth.

The score of the median stanza brings a contrast at the tonal level, through the motivational exposure in the dominant sphere – G minor. Together with the tonal contrast, a new motif appears β , based on sequentially treated scalar melodic structures, followed by a syncope on the same sixth jump.

¹⁴ https://en.wikipedia.org/wiki/Tableaux_de_Provence

E.g. 8

Paule Maurice, „Tableaux de Provence”, m. 26-31, tempo *Allegro*

The reprise (A) contains various new forms of the original motif, such as:

- recurring melodic structures (v_3 și v_4), with the same constant jump of the perfect quart solved contrary.
- variational exposure (v_5) based on the principle of ornamentation, with notes of passage and embroidery, the initial motivational elements being included in the melodic unfolding.

The sparkling, ever-optimistic spirit is musically surprised in the final cadence.

E.g. 9

Paule Maurice, „Tableaux de Provence”, m. 59- 60, tempo *Allegro*

The sound colour of this musical articulation is a very strong one, which highlights the interpretative qualities of the soloist. From the first measures we feel the strong contrast to the previous part (*Chanson per ma mio*), through an imposed *tempo allegro*, but also through nuances, all these unfolding with one exception (m. 71) in area *mf – ff*.

The *Ambitus* in which the musical phrases are carried out is not very extensive, but nevertheless there are problematic places such as those in measures 35 – 38, where words and sixths pose problems about sound equality between registers and correct intonation of intervals.

We can also say that the interpretation is enriched soundly by the echo effect, created by the composers in the middle area of the part (m. 42 – 48), meeting here the only deviation from the *forte* nuance which was mentioned earlier. Immediately after this, the performer may resort to a technical subterfuge in order not to fragment the piece. It consists in the fact that for the notes C and B from the measure 56, the position will be the „complete”, with the maintenance of the octave flap, and the D from the next measure will be his priority C₂ position, to the detriment of the classical one¹⁵.

(IV) *Dis alyscamps l'amo souspire*¹⁶

Sadness and lamentation are the experiences that dominate this musical articulation, the death of a family friend, his complaint at the Alyscamps cemetery from the province, inducing the composer's memory and emotions, what will be transposed into a tender score and at the same time with a certain note of the macabre.

Formally, the articulation has a structural appearance of lied (A B A), each strophe having two distinct phrases.

The two introduction measures create a sound uncertainty, having a cluster substrate, amplified and increased second created in poor time (m. 2).

E.g. 10



Paule Maurice, „Tableaux de Provence”, m. 1-2

The entire musical development is based on the two x and y generating cells, from which the further thematic development will start ($x_1 y_1$). A concern for the rhythmic side of these cells can be noted, the first x_1 by the value augmentation (in triplet – resulting in a binary-ternal overlap), and the second y_1 also by augmentation, but thought ternary, by means of syncopated rhythmic sequences.

¹⁵ <https://www.saxontheweb.net/search/768521/?q=tableaux+de+Provence&o=relevance>

¹⁶ https://en.wikipedia.org/wiki/Tableaux_de_Provence

E.g. 11

The musical score for E.g. 11 is in 4/4 time. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The violin part features a melodic line with trills and triplets. Dynamics range from *p* to *mf*.

Paule Maurice, „Tableaux de Provence”, m. 3-8, tempo *Andante*

The round (A) has a static aspect, but it also contains an exception by the various resumption of the motif β (a_{1v}), which will have an improvising aspect, implicitly, of soloistic virtuosity (m. 56-63b).

Coda contains the melodic substrate of the two generating cells, with their results: $x y x_1 y_2 y_2 x$ on the final E.

E.g. 12

The musical score for E.g. 12 is in 4/4 time. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The violin part features a melodic line with trills and triplets. Dynamics range from *p* to *mf*.

Paule Maurice, „Tableaux de Provence”, m. 64-70, tempo *Andante*

The lyrical and internalized character is also surprised by the complex and the novel rhythmic formulas that, thanks to the tight digitization, induce small passages which are difficult to achieve from a technical point of view. In the study phase they can subdivide to be appropriated clearly and correctly, and then be perfectly integrated into the musical context (m. 25, 33, 58, 61, 62).

The dynamics of the part is built from phrases that gradually accumulate tension, but also from moments that have as *subito* indication (m. 23-24. 33. We can say that these dynamic fluctuations can slightly offset the pulsation, which is accepted especially when the musical phrase reaches its peak (m. 33, 34, 58, 61, 62, 63).

(V) *Lou cabridan*¹⁷

The term “*cabridan* „has a visual and auditory symbolism, being the name of a massive and noisy insect, native, as location, to the region Provence from France. The transposition into music of this phenomenon highlights the agility of the saxophone, and of course the performer, the instrument being honorably adapted to the agitation of this musical articulation¹⁸.

The formal structure is proper to the large tristrophic form of lied – A B A, this happens at the macro level, because the first segment (A) has a similar composition at the microstructural level (A A1 A), and in the median segment (B) a bistrophic composition (B B₁), is approached, with phrases ramifications.

The perpetual movement that characterizes this musical articulation is interrupted by a cadence of virtuosity, followed by an inning (A), with onset in the canon, which, besides the element of surprise given by its appearance itself, has the sonority and significance of the disappearance of the rapid sneaking of the insect, from the landscape of the province, which concludes with a general diminuendo.

The passage at the beginning of this musical articulation, in addition to the sound and rhythmic equality, imposes support problems related to the flow of the melody and the articulations. The latter must be equal, short and clear, the *allegro tempo* making these things even more difficult.

¹⁷ https://en.wikipedia.org/wiki/Tableaux_de_Provence

¹⁸ Nicola Prost, *Saxophone à la française*, (Franch saxophone), Ed. Sax c'est l'air, Paris 2008

E.g. 13

The image shows a musical score for a saxophone and piano. The top system consists of a saxophone staff and a piano staff. The saxophone part begins with a series of arpeggiated figures, while the piano accompaniment provides a harmonic foundation with chords and a steady bass line. The bottom system continues the saxophone line with more complex arpeggiated patterns and scalar runs, accompanied by piano chords. Dynamic markings like 'cresc.' and 'f' are used to indicate changes in volume and intensity throughout the passage.

Paule Maurice, „Tableaux de Provence”, m. 1-11, tempo *Allegro*

The above-mentioned interpretative peculiarities, the passage, but also the whole part in general, impress through the technical difficulty and the extent of the musical phrases that do not avoid any register and pass through all the nuances, from *piano* to *fortissimo*, in a well-organized and logical manner, in relation to the melodic line. Thus, besides the technical mastery of the instrument, the player must also have a very high resistance, doubled by an impeccable breath.

The retransition provides the listener with the exposure of arpeggiated and scalar figures in the soloistic and accompaniment plan, with ornamental elements that mimic a strong movement and agitation (of the descriptive element - *cabridan*) (m. 47-62).

A passage that brings special problems from a technical point of view is the one from measures 49 - 52 which, through the intervals included, as well as through the *legato* formula of three in three sixteenths with joints that come unnatural in a binary meter, develops very heavy positions. In order for the sounds from different registers to have the same intensity, but especially colour, the saxophonist will have to perfectly dose the air column and the manner of study. Thus, it will be possible to understand that the note *mi* from the super-acute register at the beginning of the first passage (m.49) can be executed only by holding the position C₂, without pressing C₁. This will come

as a relief for the soloist instrumentalist, regardless of his level, with a substantial qualitative contribution to the entire musical discourse¹⁹.

The return segment of the main motive (A) contains the same elements of melodic construction, with some insertions, such as the latent march in rhythmic-melodic sequences, typical of the previous section. The finale is provided by a large *trill*, in two and a half beats, in an impressive *crescendo* that stops abruptly.

A new tonal dimension is imposed along with the median section B situated in the sphere of the tonality E flat Major with certain modulatory inflections towards the dominance area (B flat Major) but also in other distant dimensions – C sharp minor. The formal bistrophic framing (b b' – double period and b1) subjects the melodic elements that give the sonority a modal influence, with high intensity chromatic aspects. Thus, we encounter the color formula combined with the descending scalar-ornamental figuration, in a sequential sequence.

E.g. 14



Paule Maurice, „Tableaux de Provence”, m. 95-98, tempo *Allegro*

The soloistic cadenza capitalizes on the technical and interpretative properties of the instrumentalist, focusing on the melodic side that abounds in chromatic, scalar and arpeggios figurations, but also on the rhythmic aspect, which presents numerous elements of exceptional division, that will be interpreted with a certain freedom in exposure. The ambience of cadenza unfolding is very high, so that the intervals that build the melodic line, the alternative nuances, but also the generous legato, call at maximum the intonational technique and the sound equality.

¹⁹ Adler, Samuel. *The study of orchestration*, Third edition, London, 2002

The reprise of this articulation, which can also be considered a Coda, imposes the initial tonality. The composer compresses certain elements, such as: the canonical entries of the two planes and the sequences created later, which can create the false impression of a gap between the soloist and the piano accompanist.

E.g. 15

The musical score for E.g. 15 consists of two systems. The first system shows the soloist part (treble clef) starting with a whole rest, followed by a melody of eighth notes. The piano accompaniment (grand staff) begins with a 'mf' dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. The second system continues the soloist melody, which is marked 'dim.' (diminuendo), and the piano accompaniment, which is marked 'p' (piano). The piano part includes some chords and rests in the left hand.

Paule Maurice, „Tableaux de Provence”, m. 170-179, tempo *Allegro*

These elements lead to a gradual action with explosion of intensity in the latest systems (m. 202-207), concluding with the element of surprise imposed by the programmatic of the work – *diminuendo* general.

E.g. 16

The musical score for E.g. 16 consists of two systems. The first system shows the soloist part (treble clef) with a melody of eighth notes, marked 'ff' (fortissimo). The piano accompaniment (grand staff) also starts with 'ff', featuring a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. The second system continues the soloist melody, which is marked 'dim.' (diminuendo), and the piano accompaniment, which is also marked 'dim.'. The piano part includes some chords and rests in the left hand. There are also some dynamic markings like 'mf' and 'p' in the piano part of the second system.

Paule Maurice, „Tableaux de Provence”, m. 207-210, tempo *Allegro*

Looking at this last part of the *Tableaux de Provence* suite as a whole, we can say that the musical phrases that make up the melodic speech are built from ranges and arpeggios throughout the saxophone, which bring to light the virtuosity and the bright character, the interpreter being given the task – of easy place – to interpret under the auspices of lightness and equality.

In conclusion, this work is a reference in the repertoire for saxophone, with a valuable melodic potential and difficult to interpret.

3. Conclusions

The work of Paule Maurice, *Tableaux de Provence*, supports another face of the sound, characterized by sensuality, warmth, with a velvety, slightly blurred approach.

The musical score is made up of two aspects, both of which are included in the personality of the performer today. The first is related to the material-objective reality and involves technical virtuosity, and the second aspect (the most important one) belongs to the subjective reality and highlights the expressive capacity.

The approach and the promotion through interpretation and analysis of this paper represent the plus of knowledge offered by the thesis we elaborate. Thus, the desire to find a common denominator regarding the avant-garde and notoriety of this work can give rise to notable ideas of evolution.

The didactic purpose of knowing the *Tableaux de Provence* suite for saxophone is also outlined in this paper. Taking into account the degree of difficulty, it is addressed to the students, but also to the teachers who work in vocational education institutions, helping in this respect the development of the saxophone school.

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https://en.wikipedia.org/wiki/Tableaux_de_Provence

RECONCEPTUALIZING MUSICAL TEMPORALITY: THE INFINITE SOUND AND PERPETUAL MOTION IN LIGETI'S *CONTINUUM*

DIANA ICHIM¹ , STELA DRĂGULIN² 

SUMMARY. Through making a major contribution to the evolution in contemporary music, György Ligeti has become recognized as one of the most innovative composers of the twentieth century. Ligeti, whose work is renowned for his uncompromising examination of new textures and sound forms, became accomplished at pushing the boundaries of traditional composition through the inclusion of techniques such as micropolyphony and structured rhythms that made music more intricate. Ligeti explored dense layers of sound in his songs, which culminated in works of music that comes extremely close to being a tactile listening experience. Throughout the time that Ligeti looked for fresh sources of inspiration and unconventional timbres, he contributed to the discovery of the harpsichord during this time. Composing works such as “Continuum,” in which the harpsichord is used to generate the sensation of continuous motion and musical infinity, he was fascinated by the instrument’s capacity to produce a variety of sound colors via clear and repetitive attacking techniques. Due to this, Ligeti managed to not only revive interests in the harpsichord in modern music but also showcase how a standard instrument can be converted into a vehicle to express the avant-garde in the realm of music.

Keywords: Ligeti, Continuum, harpsichord, sound colors, modern performance, analysis

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Introduction

This article aims to investigate and improve our comprehension of György Ligeti's distinctive composing style, emphasizing its importance under the framework of 20th-century music. Ligeti, distinguished for his groundbreaking discoveries in sound texture and polyphony, had significantly influenced the evolution of contemporary music and the rediscovery and reimagining of early instruments like the harpsichord. The inclusion of the harpsichord in his latest compositions demonstrates an appealing resurrection of Baroque artistic ideas, merging classical components within a contemporary and avant-garde musical framework. The article will elucidate the significance and complexity of Ligeti's style and its influence on the interplay between tradition and innovation in contemporary music through a comprehensive analysis of his harpsichord work, *Continuum*.

György Ligeti's compositional style evolved in the 1960s to reflect developments in the current music landscape, adopting an experimental and systematic approach to sound exploration similar to that of contemporary composers such as Xenakis, Penderecki, and Stockhausen. Ligeti's works throughout the 1980s and 1990s became more approachable, approaching tonality or a 'non-atonal' style³. This follows a broader tendency in contemporary music in recent decades of moving away from modernist aesthetics and toward a postmodernist approach that returns to tonality without inhibitions.

Béla Bartók influenced Ligeti, particularly between the 1950s and 1980s, with his use of Hungarian rhythms and melodic inflections. However, his music from the 1960s is defined by geometric fragmentation, the abandonment of harmony and melody in favor of texture and timbre, and dense polyphonic structure. During this time, Ligeti totally abandons traditional composing methods, as evidenced by the work *Atmosphères* for orchestra, in which harmony is built on semitone agglomerations, erasing any discernable melodic line. This style of writing introduces a sort of polyphony known as micropolyphony, which is distinguished by dense canonical lines that move in various rhythms, resulting in intricate sound clusters.

Throughout the 1960s, Ligeti perfected the concept of *micropolyphony*, employing it as a versatile and delicate compositional tool similar to Steve Reich's methods. The compositions *Lontano* (1967) and *Lux Aeterna* (1966) demonstrate this method, which relies less on broad textures and more on arrhythmic canons that progressively generate clusters of tones and semitones. In *Lux Aeterna* Ligeti generates sonic intensity by altering the dynamics of

³ Searby, Mike. "Ligeti the Postmodernist?" In *Tempo*, New Series, 199, 1997, pp. 9-14, p. 15.

voice sources, resulting in complex discordant effects. The sound clusters contain more than just overlapping half steps; they also include minor tones and thirds, producing a sense of harmony, but not in the typical sense.

In his instrumental compositions a shift from largely harmonic to predominantly melodic writing is evident. In these compositions, Ligeti uses rhythmic and dynamic changes to highlight the lyricism and originality of melodic lines. He refers to the restoration of melody as a rediscovery of the “forbidden fruit” of modern music⁴. This rediscovery of classical elements - harmony, melody, and rhythm - was more than just a return to the past; it was a re-evaluation of these principles through the lens of his previous explorations. In later works Ligeti broadens the harmonic palette by employing microtonality and odd tunings, resulting in a more expressive musical language. Furthermore, the use of more clearly defined structures and early music forms, like as the passacaglia, demonstrates the progression of his compositional style, emphasizing a balance of invention and tradition.

Fundamental principles of composition in the music of György Ligeti ***Sound mass composition***

The concept of *sound mass* is designed to capitalize on the limitations of sound perception by facilitating the excessive agglomeration of sound across musical time and sound frequencies. Through representative works that delineate the theoretical foundation of this concept, composers like Karlheinz Stockhausen have made a significant contribution to the theoretical and aesthetic definition of the term “sound mass.” These compositions also underscore the concept’s application in the works of composers such as Ligeti, Xenakis, and Penderecki⁵.

The sound mass can be achieved through a variety of compositional techniques, such as clusters, stochastic procedures, micropolyphony, extended instrumental techniques, or orchestration: “... Sound mass exists when the individual identities of multiple sound events or components are attenuated and subsumed into a perceptual whole that nevertheless retains an impression of multiplicity”⁶.

⁴ Ligeti, György, Varnai, Péter, Häusler, Joseph. *Ligeti in Conversation*. Ed. Eulenburg Books, London, 1983, p. 137.

⁵ Stockhausen, Karlheinz; Maconie, Robin. *Stockhausen on Music: lectures and interviews*, Ed. Marion Boyars Publishers Ltd., London, 1989.

⁶ Chelsea, Douglas; Noble, Jason; McAdams, Stephen. “Auditory Scene Analysis and the Perception of Sound Mass in Ligeti’s Continuum” In *Music Perception*, 33, 3, 2015, pp. 287-305.

In addition, the authors underscore that the complexity of sound organization, which encompasses the rhythmic, melodic, and spectral parameters of a composition, is a component of sound mass. The concept of sound mass will be a central focus of the analysis of the selected work, as György Ligeti's compositional methods are closely linked to it.

The micropolyphony

Ligeti's contrapuntal technique may be analyzed using this distinction as a valuable starting point; however, it is oversimplified. Ligeti has consistently demonstrated his appreciation for contrapuntal practices and early music and believes that these influences have had a significant impact on his career as a composer. It is incorrect to infer that Ligeti's mature music should be interpreted in tonal or modal terms. However, it is logical to consider that the conception and listening of Ligeti's micropolyphonic music may be influenced by the restrictions and conditions of early music counterpoint, particularly imitative counterpoint.

György Ligeti's early works are replete with micropolyphony. This method entails the layering of numerous melodic lines that move at varying speeds and rhythms, resulting in a dense and intricate texture. In his 1961 work *Atmosphères*, Ligeti forsakes conventional harmonies in favor of a dense network of sounds that are generated by the interaction of multiple voices. Each instrument in the orchestra contributes individual sections, which typically consist of long sustained notes or slowly changing groups of notes, which combine to form an ever-evolving soundscape.

Other works, such as *Lux Aeterna*, are among the numerous works in which Ligeti incorporates micropolyphony, which became a fundamental aspect of his style. Ligeti employs micropolyphony to generate music that is both eccentric and captivating, thereby investigating the expressive potential of dense and intricate textures in these compositions. A distinguishing characteristic of Ligeti's micropolyphony is the utilization of cluster chords, which involve the simultaneous playing of adjacent notes, resulting in a dense yet dissonant harmony. Ligeti frequently employs techniques such as gradual changes in dynamics and timbre to underscore the sense of movement and transformation in his music. In general, Ligeti's unique sound universe is fundamentally characterized by micropolyphony, which enables him to compose music of unparalleled complexity and profundity.

Meccanico pattern

György Ligeti has frequently discussed his passion for automobiles and how this passion is reflected in his music. He asserts that the ticking and clicking of the pieces he refers to as *meccanico* are the result of a fascination that has existed since his infancy. Ligeti employs the Italian term *meccanico* in a general sense, referring to sections of any of his compositions that evoke machinery that has gone awry, rather than those that employ a specific compositional technique.

In an interview with Péter Várnai, Ligeti shares a childhood memory that is connected to his love of mechanical sounds:

I was approximately five years old when I accidentally received a book of short stories by Gyula Krúdy, which was not suitable for children." I recall feeling unusually melancholy during the summer, possibly due to the humidity or the fact that I was reading Krúdy's stories in solitude in the attic. One of the narratives revolved around a widow who resided in a residence that was replete with ticking timepieces. The mechanical pattern in music is truly the result of reading that narrative on a hot summer afternoon when I was five years old. Subsequently, additional everyday experiences have contributed to the memory of a house filled with ticking clocks, such as the images of buttons we press, cars that either start or fail to start, elevators that occasionally operate or stop on the incorrect floor, and Chaplin's "Modern Times," one of the most memorable cinematic experiences of my childhood. I have always been captivated by recalcitrant machinery and unmanageable automata.⁷

Ligeti's fascination with malfunctioning machinery is expressed musically in his 1962 experimental composition, *Poeme Symphonique*, which is composed for one hundred metronomes. This work, which was a narrative with instructions rather than a score, was never published⁸. Until they all cease, the metronomes tick mechanically at varying velocities, each slowing down in its own time. Their interaction generates rhythmic patterns that undergo a continuous process of evolution and reduction in complexity as the metronomes cease to function one by one. Nevertheless, upon listening to the metronome work in the context of the pizzicato movement in

⁷ Ligeti, György, Várnai, Péter, Häusler, Joseph. *Ligeti in Conversation*. Ed. Eulenburg Books, London, 1983, p. 14.

⁸ Piper, Clendinning, Jane. "The Pattern-Meccanico Compositions of György Ligeti" In *Perspectives of New Music*, 31, 1, 1993, pp. 192-234.

the *String Quartet*, for example, or the harpsichord work, *Continuum*, it becomes apparent that the metronome piece served as a preparatory stage for the pizzicato movement⁹.

The *meccanico* sections are distinguished by a sequence of melodic lines that overlap, each of which is composed of small groups of swiftly mechanically repeated sounds that undergo gradual changes in melodic content. The notes are arranged in a specific order, and the overall order of the units remains consistent, even if the pitches of some of the units change during iteration. The melodic lines undergo a rapid change in pitch as a result of the short duration of the sounds designated to the notes, which are eighth notes or shorter, in conjunction with the fast tempos. A compound melody is generated by the rapid repetition of the small units, which enables the pitches to nearly coalesce into a chord. Each melodic line contains a lead voice that connects adjacent harmonies.

Despite the fact that Ligeti incorporated meter and measure indications into his mechanical compositions to facilitate the coordination of components, he mentions that the works should not be performed with metrical accents. In order to enable the performer to maintain their position in the score, dotted lines are used to indicate the passage of each sixteenth-note group in the keyboard pieces. Ligeti's compositions from this era are characterized by this approach to metrical notation. In his interview with Peter Varnai, he states, "... Of course, I continued to employ bars and conventional musical notation in the majority of my compositions. In the music proper, however, the dotted bars served solely as reference points to prevent the four string players in a quartet from becoming disaffected. My music is a continuous, uninterrupted stream of bars¹⁰.

Although not all compositions in the *meccanico* style are exclusively constructed through pattern repetition techniques, a significant portion of the work is. The *meccanico* activity in *Continuum* or *Coulée* lasts for approximately three and a half to four minutes, from the opening notes of the work to the final notes. The eighth piece of the *Ten Pieces for Wind Quintet* and the fifth part of the *Second String Quartet* are two additional compositions in this group that commence with a section of the *meccanico* pattern. This section is distinguished from the contrasting material that follows by sustained notes. Ligeti integrates his concept of *modello meccanico* with other compositional techniques, including the microcanon and, in the case of *Drei Phantasien*, homophonic, *noncontrapunctuated* writing, in a number of subsequent compositions,

⁹ Ligeti, György, Varnai, Péter, Häusler, Joseph. *Ligeti in Conversation*. Ed. Eulenburg Books, London, 1983, p. 34.

¹⁰ Ligeti, György, Varnai, Péter, Häusler, Joseph. *Ligeti in Conversation*. Ed. Eulenburg Books, London, 1983, p. 35.

including *Ramifications*, the second part of *Monument-Selbst-Selbstportrait-Bewegung* (1976), and *Drei Phantasien* (1982)¹¹.

***Continuum* by György Ligeti**

Composed in 1968, *Continuum* for harpsichord is a unique genre in Ligeti's mature works, in which sequences of pitches and intervals build progressively against the background of an articulated structure, unfolding, in the composer's words, '... like a precise clockwork' (Hicks 1). Using a very fast and consistent note succession in tremolo figurations, Ligeti created this kind of mechanical music, which at the end abruptly cease 'as if they had been ripped away'¹².

Early 1960s electronic music studios saw Ligeti listening to electronic etudes created by Gottfried Michael Koenig, in which a sequence of various tones loop, sounding at a pace of over twenty sounds per second. The several tones are still heard, but it is impossible to separate the ordering: the fast repeated sounds become a chord. Ligeti included these recurrent sonorities in *Continuum* for harpsichord, his first published work in which he fully developed the mechanical technique.

Based on my study of this work, I have not come across any clear examination of the style applied; nonetheless, Ligeti's remarks on continual rhythmicity are echoed here: "...The beat you sense is not the one produced by the note sequence your fingers follow. The piece's actual rhythm is a pulse resulting from note dispersion and note frequency of recurrence."¹³. Unknown to his American counterparts Terry Riley and Reich, Ligeti used quasi-minimalist methods in this work - although without tonal content and without clear meter (the broken bar lines serve simply as orientation). Here, though, as in Terry Riley's *In C* (1964), the focus is on overlapping brief sequences and, as in all of Steve Reich's 1960s works, on sequence alterations. In Ligeti's work, a sequence consists of patterns of 2-5 sounds (one sound for each finger); overlapping and shifting happen by adding or changing a sound. At least 14 sounds per second, the great speed produces a whirl of strobe-like sound from continuously changing diatonic-chromatic clusters. The leitmotif intervals that show at pivotal points in the work—the

¹¹ Piper, Clendinning, Jane. "The Pattern-Meccanico Compositions of György Ligeti" In *Perspectives of New Music*, 31, 1, 1993, pp. 192-234.

¹² Hicks, Michael. "Interval and Form in Ligeti's *Continuum* and *Coulée*" In *Perspectives of New Music*, 31, 1993, pp. 172-190.

¹³ Ligeti, György, Varnai, Péter, Häusler, Joseph. *Ligeti in Conversation*. Ed. Eulenburg Books, London, 1983, p. 61.

Bb-G third at the opening, the Bb-Fb Sharp fifth just before the midpoint, the F Sharp-Bb at the end—allow one to sense the structure.

Of course, the main and most significant impression is that of an unbroken soundtrack - from one of the instruments with the quickest sound decay time of all. Among other things, we perceive in *Continuum* the pretense of a stationary sound and the so-called intrinsic patterns (we hear not the several tone shifts, but those resulting from the superposition of several intervals).

Although Ligeti makes it clear that in his works, he does not want a sectionalization of the general form, the first section is nevertheless clearly visible and can be understood as an introduction. The work opens with a minor third, G-B Flat, the first symmetrical interval. This section holds 9 “measures”. The example above shows that the number eight at the beginning of the work is not the transposition to octave, but the number of seconds.

E.g. 1



G. Ligeti, *Continuum*, the beginning of the first section

The first noticeable change occurs in “measure” 10, where the F is introduced, thus changing the interval from a minor third to a perfect fourth. After 27 repetitions of the F note, another note is introduced, this time in the left hand, A Flat. After a few repetitions of this sound, in measure 18 an A in the right hand appears, creating an unregulated pulsation, blurring the musical text even more.

E.g. 2



G. Ligeti, *Continuum*, the A in the right hand

Next, the B is added to the left hand above the top note (B Flat), extending the total range to a tritone. Finally, F Sharp is added, filling the

entire chromatic space in this tritone interval. Within seconds, the texture has transformed from a static pulse into a blurred mess.

The unstable “blurriness” is highlighted when the pitches organize themselves almost organically into symmetric ascending and descending shapes that appear quite clearly as very low-frequency sine waves (mm. 28-29). For a few fleeting measures, we perceive a pulsation as a cascade formed by pentachords.

E.g. 3



G. Ligeti, *Continuum*, mm. 28-31

The symmetrical pattern gradually fades again as the pulsations become more irregular. There is a sense of acceleration as the repetitions are organized into smaller and therefore shorter units, first chaotically, then approaching order again.

The pace seems even faster as the sound pattern thins out, becoming just three notes spanning a minor third (F Sharp/G/G Sharp/A). The opening notes are now a minor half step away, but the method of gradual transformation makes the listener unaware of this movement. In less than a minute, we're back in a familiar place. Eventually, the A sound is dropped, and we are back again to a “static” state based on the F Sharp/G Sharp semitone (or “interval signal”). Here the moment signals the end of the first section.

E.g. 4



G. Ligeti, *Continuum*, the end of the first section

Section II shows a similar process of fading the intervallic signal and then forming them into extended symmetrical units, but here the interval is extended and the notes are presented in an almost diatonic manner.

With the addition of C Sharp under the main sound structure, the pattern begins to sound like a Major triad on C Sharp that rises and falls rapidly.

The next added note is a B Sharp, which extends the interval range to its widest range yet, a Major seventh. In tonal conditions, the B Sharp would act as the principal sound of the C Sharp major scale, but in this case, the function is not so clear. One would at least expect the B Sharp to stand out clearly, as the highest line normally does in a polyphonic texture, but the harpsichord noise turns it into little more than a faintly flickering pixel (this observation is based on a subjective listening of harpsichordist Joyce Chen's recording of the work¹⁴). An E is added to the center of the sound pattern, filling the chromatic space. Shortly thereafter, an A enters, emerging from the texture much more clearly than the preceding B Sharp.

E.g. 5



G. Ligeti, *Continuum*, the climax of the second section

After a stirring and chromatic section, the musical discourse instantly flattens from hexachord to bitony, characterized by the perfect fourth interval, F Sharp-B.

E.g. 6



G. Ligeti, *Continuum*, the beginning of the third section

This section alludes to tonality, its counterpoint made imperceptible by the stuttered and overlapping forms. The tonal/diatonic feel of this section is heightened by the satisfying arrival, at “measure” 87, of a major triad on B.

The third section of *Continuum* is both the most structurally unique and the most climactic. In fact, it could be said that, from this point on, the piece seems to be in a continual state of climax (quite astonishing, considering that the piece is not even halfway through.) While the previous two sections appear as a constant flow that stirs and then settles again, this section unfolds with

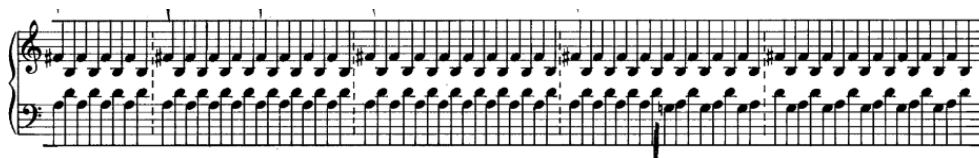
¹⁴ György Ligeti: *Continuum* (1968) / Joyce Chen, harpsichord, https://youtu.be/zRItK87Cn2s?si=qWT_iZ1heNMCCxgb (11.09.2024)

a clear sense of direction (in terms of sonic material). This direction, however, is split in two, as if magnets were placed both above and below the form.

After a few bars, the left-hand D Sharp is replaced by a D, transforming the sonority into a B minor chord in a tight B minor position. It is also surprising that the D Sharp and D here are the first pitches to be allowed to completely unravel without being immediately interrupted by repetitions.

The first new interval added is a perfect fourth, A-D. This progression is almost identical to the starting measures, where a F is introduced under the interval G-B Flat, to create the same combination of intervals. The main difference here is that the pulsation has accelerated.

E.g. 7



G. Ligeti, *Continuum*, the first bars of the third section

In the following few measures, four more notes are added to the texture, in the following order: G (bottom), C Sharp (middle), Do Sharp (middle), F (bottom). The texture now contains a range of eight sounds. From the bottom up, these are: F, G, A, B, C Sharp, D, D Sharp, F Sharp. The middle semitone group (C Sharp/D/D Sharp) gives it an unsettling quality, suggesting more movement is imminent.

E.g. 8



G. Ligeti, *Continuum*, the four notes chromatic scale

After the scale of 8 sounds have been set, the whole texture sharply and evenly splits in two directions, the left hand descending into the register, while the right hand goes up. All notes pulse at the same rate, but Ligeti carefully staggered the changes to give the sensation of smooth and accelerated motion.

E.g. 9

G. Ligeti, *Continuum*, the opposite movement in both hands

In “measure” 119, we reach another stability point, as the displacement locks into another perfectly symmetrical sounding of major third scale in opposite directions, separated in turn by the interval of a major third (plus an octave). The right hand interprets a descending cascade of chromatic tones from F Sharp to D, while the left hand interprets a perfectly mirrored but slightly offset version, who climbs from a F Sharp to B Flat. Surprisingly, this is the first occurrence of an octave and acts as a brief prefiguration of the climax use of octaves to measure 126, when the outer voices of each major third simultaneously step outward to form tritons, dividing two octaves into two. The score indicates the change of the registers and manuals of the harpsichord, the top keyboard to be drawn, further emphasizing the climax power of these octaves. This transition from Section III to IV resembles the transition from II to III, where the outer voices of a stable, symmetrical pattern step sharply outward in opposite motion to form a new interval (the B Major triad in this case).

E.g. 10

G. Ligeti, *Continuum*, the climax of section 3

The fourth section of the *Continuum* is the shortest and minimal, but also the most climactic. All the registers are drawn, everything sounds at the upper octave, and the climax officially begins.

E.g. 11

(klingt Oktave höher) *

r.H. nur 4' bis zum Ende **

I.H. bleibt zunächst 16'+8'+4' ***

I.H.: liegen lassen bis zum ☼ ****

The image shows a musical score for the beginning of the fourth section of G. Ligeti's *Continuum*. It features two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of notes that ascend in octaves, with a note marked with an asterisk indicating it sounds an octave higher. The bass staff contains notes that descend in octaves. There are annotations in German: "(klingt Oktave höher) *" above the treble staff, "r.H. nur 4' bis zum Ende **" above the bass staff, "I.H. bleibt zunächst 16'+8'+4' ***" below the bass staff, and "I.H.: liegen lassen bis zum ☼ ****" below the bass staff. The score is divided into measures by vertical dashed lines.

G. Ligeti, *Continuum*, the beginning of the fourth section

The octaves on the right hand climb four semitones, and the octaves on the left descend equally, but in a desynchronized way. Quite an open interval texture involves a modal movement. The end of this section is currently stabilizing on a minor semitone (F Flat-E Flat), but there is no harmonic movement before or after to suggest even the slightest identity as a dominant agreement.

E.g. 12

The image shows the final measures of G. Ligeti's *Continuum*. It consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a series of notes that are repeated in a rhythmic pattern. The notes are marked with a flat symbol (b) and a sharp symbol (♯). The score is divided into measures by vertical dashed lines.

G. Ligeti, *Continuum*, the final measures of this work

After this section follows an even more atypical one, hard to execute for any musician; the F Flat repeated for twelve “measures” puts in difficulty the harpsichordist, because it requires an extraordinary soft touch.

E.g. 13

The image shows the final measures of G. Ligeti's *Continuum*. It consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a series of notes that are repeated in a rhythmic pattern. The notes are marked with a flat symbol (b) and a sharp symbol (♯). The score is divided into measures by vertical dashed lines.

G. Ligeti, *Continuum*, the final measures

Despite some obvious “snaps” of tonality, Ligeti takes great care to avoid any tonal involvement that does not immediately change or overlap with another in a confusing way.

Conclusions

György Ligeti's *Continuum* is a seminal work that revolutionized the musical language for the harpsichord, introducing technical and expressive innovations that have profoundly influenced the interpretation of this instrument. The unconventional exploration of extended registers has opened new perspectives on the harpsichord's capabilities, transforming it into an instrument for modern and avant-garde exploration.

Although Ligeti approached the harpsichord from a contemporary perspective, *Continuum* is notable for its return to Early music stylistic principles, integrating traditional techniques and structures within an innovative context. This blend of tradition and innovation has captured the imagination of contemporary harpsichordists, who appreciate both the reverence for the instrument's history and its modern contributions.

The significance of *Continuum* is also reflected in the complexity and textural variety it offers. Ligeti created a dense and dynamic musical texture that challenges performers to explore a wide range of techniques and nuances, providing listeners with a captivating and innovative auditory experience.

Continuum by György Ligeti will forever be a part of my harpsichord repertoire because of the unusual texture and sound it possesses. An exceptional technique is required from the performer in order to complete the work. Relaxation is the most essential component of this work since it is the only way that the fingers can move swiftly, and unique sounds may be produced. In addition, tempo is an essential component in the performing of this work. If you do not have a tempo that is sufficiently quick, you will not be able to produce a sound that is continuous.

Ligeti has demonstrated remarkable originality in *Continuum*, offering an innovative vision of a traditional musical form. This work is considered a pioneering example in harpsichord music, reflecting Ligeti's desire to push the boundaries of the instrument and explore new sonic dimensions.

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RECONCEPTUALIZING MUSICAL TEMPORALITY: THE INFINITE SOUND AND PERPETUAL
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TIBERIU OLAH'S *EVENIMENTE 1907* (EVENTS 1907). MODERNISM DISGUISED IN A HISTORICAL MOVIE SCORE

OLGUȚA LUPU¹ 

SUMMARY. Tiberiu Olah's *Evenimente 1907* (Events 1907), originally the music for the film *Răscoala* (The Uprising) after Liviu Rebreanu's novel, can be considered a work inspired by a page in Romanian national history involving a large mass of people, and as such in tune with the themes pushed by the Communist ideology. But this layer of meaning runs in parallel with another one, indicative of the modern, elitist music from outside Romania, more precisely of works by composers of the Second Viennese School. The two layers, to all appearances completely contradictory, prove to be parts of a single whole. By managing, like some Till Eulenspiegel (or his Romanian relative Păcală), to dissimulate the nod to modernism in the clothes of the music for a historical film, Olah offers a model both of pluristratification of meaning and of harmonization of opposites.

Keywords: film music, Second Viennese School, Tiberiu Olah, modernism

One of Romania's radical modernists, Tiberiu Olah is also a most prolific and important composers of film music. Several of the movies which he wrote the music for – *Răscoala* (The Uprising), *Mihai Viteazul* (Michael the Brave), *Pe aici nu se trece* (No Trespassing) – are inspired by the history of our country. The music of some was later turned into orchestral works, for example the *Mihai Viteazul* suite after the film of the same name, or the symphonic variations *Evenimente 1907* after the film *Răscoala*.²

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² Filmed in 1964 and released in 1965, it was awarded the Prize "Pelicanul alb" (White Pelican) for Best Director and Best Original Score in the 1966 Mamaia Competition as well as a prize in the Cannes Film Festival.



Evenimente 1907 was completed in 1972 as a 5-movement cycle. But at that time the completion of the work wasn't followed by its publication and performance. The political context was not favorable. While from 1965 to 1971 there was a short period of cultural liberalization, dogmatization was reimposed by Ceaușescu in July 1971. The communist regime reinstated its rigid filter, so that only works that met ideological standards (such as "national", "traditional", "accessible") could have a future, after the approval by the professional organizations of musicians, writers etc. Fortunately, the members of the Composers' Union Bureaus, who acted as "judges", were, in most cases, high-level musicians. Nevertheless, to accept work, they had to underline the existence of some imprints of the official discourse.

As analyzed by the Bureau of the Chamber and Orchestral Music Section of the Composers' Union, *Evenimente 1907* has, according to the minute of the meeting, several strong points: economy of means, good orchestration, noble melodic elements. But other traits are also particularly highlighted as align the work to the requirements of the time, and as justify the decision to disseminate, purchase and publish it: it is a piece of program music (namely in the superior category of orchestral works), it incorporates folk music elements, and is on a topic of current interest (alluding to the subject of class conflict).

"Starting from some elements used in film music, Tiberiu Olah composed an independent piece structured into five variational sections and starting from few basic elements. *Evenimente 1907* goes far beyond an illustrative character, instead it is part of a *high-quality orchestral program music* (...). The culmination of the work is undoubtedly the final section, where *Romanian dance elements* make an extremely strong appearance, supported by a rhythmic ostinato also *based on folk rhythms*.

This variational cycle in the form of a tone poem is a well-deserved contribution of its author to a *music strongly committed to current problematics*. We recommend the dissemination, purchase, and publication".³

Shortly after its first performance,⁴ the work drew the attention of musicologists Gheorghe Angelescu⁵ and Carmen Stoianov⁶. Their two studies

³ Registry No. 12 of the Romanian Composers' Union, 16.02.1972 – 16.05.1973, minute of meeting of 28.02.1973. Participants were P. Bentoiu, Șt. Niculescu, D. Constantinescu, D. Bughici, M. Chiriac, T. Ciortea, Gh. Dumitescu, Z. Vancea, L. Glodeanu, T. Olah.

⁴ First performed on December 6, 1982, in Bucharest, with the Romanian Radio and Television Orchestra under Ion Baciu.

⁵ Gheorghe P. Angelescu, „*Evenimente 1907* de Tiberiu Olah” (Tiberiu Olah's *Evenimente 1907*). *Muzica*, No. 2/1973, pp. 20-22. Reprinted in *Tiberiu Olah – Restituiri* (Tiberiu Olah – Restitutions), Olguța Lupu (editor), Ed. Muzicală, Bucharest, 2008, pp. 405-409.

⁶ Carmen Stoianov, “Dinamica ciclului variațional în *Evenimente 1907* de Tiberiu Olah” (Dynamics of the Variational Cycle in Tiberiu Olah's *Evenimente 1907*). *Muzica*, 5/1977, pp. 11-14. Reprinted in *Tiberiu Olah – Restituiri*, pp. 412-420.

examine it in detail and emphasize important aspects, such as: a) pitch organization, through varied associations of the three segments of the mode the work is based on, presented by the composer in the first pages of the score; b) economy of means and unity of construction throughout the cycle, based on “motivic connections”⁷ and varied reprises of some cells or themes; c) the dramaturgic arch which configures a transition “from the passive to the active state”⁸ and culminates with the trepidant rhythm of the finale.

The idea to “revisit” the work was a slow process. The decision was influenced by the composer’s active involvement in the debates on “national” versus “universal” or “tradition” versus “innovation”.⁹ In his pieces and interviews on such subjects, Olah advocates metamorphization through transfiguration and essentialization of folk material,¹⁰ arguing one must “know and assimilate all *contemporary compositional requirements* and (support) the *universality of the artistic message*”.¹¹ This is precisely why I considered that *Evenimente 1907* might be an example of how Olah joined these (apparently) opposing tendencies.

In the score published in 1973 by Muzicală Publishing House, Olah gives some information on the work’s make-up, saying that “it is structured on a mode”, which he also indicates. The “mode” is composed of an ascending row of major or minor thirds and is divided, by the composer himself, into three segments, each of them a major seventh four-note chord in the three possible forms: augmented, major and minor (Fig.1).

Figure 1



Olah, *Evenimente 1907*, the mode indicated in the score

⁷ C. Stoianov, p. 420.

⁸ Angelescu, p. 409.

⁹ See Valentina Sandu-Dediu, “Ideologii muzicale în România secolului XX” (Musical Ideologies in 20th Century Romania). *Noi istorii ale muzicilor românești* (New Histories of Romanian Musics), vol. II, Valentina Sandu-Dediu, Nicolae Gheorghită (editors), Ed. Muzicală, Bucharest, 2020, pp. 48-56.

¹⁰ By arguing that “we cannot set inferior or superior limits regarding the degree to which folk material can be transformed or essentialised. All stages can coexist”. Tiberiu Olah, “Folclor și esență” (Folklore and Essence). *Contemporanul*, Bucharest, 4.06.1965. Reprinted in *Tiberiu Olah – Restituiri*, p. 50.

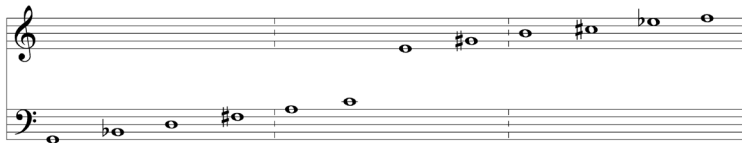
¹¹ Olah, p. 48.

This “mode” is of course nothing but a dodecaphonic structure. There may be several reasons why Olah called it a “mode”. On the one hand, to avoid the possible consequences of a choice that could (still) be seen as “decadent”, for starting with 1971 the “July theses” had launched “a new ideological offensive”¹² destined to improve Marxist-Leninist education. On the other hand, he employs this structure using not serial, but modal principles, in the spirit of Messiaen’s dodecaphonic constructions in his 1949 *Mode de valeurs et d’intensités*, where he doesn’t call for the respect of a certain diachronic order.

Nor will the authors of the mentioned studies use in their description the term “dodecaphonic” – possibly to spare Olah the pressure of political censorship. Angelescu’s approach is to simply not name the structure at all, only stating that “these three segments make up modes”¹³, while four years later Stoianov chooses the phrase “twelve-tone mode”.¹⁴

I was struck from my first contact with the score of *Evenimente 1907* by the likeness between this 12-tone mode and Alban Berg’s dodecaphonic series in his *Violin concerto* (Fig. 2). As we can see, the first eight tones are almost identical, three of them appearing in changed forms (G-flat/G, F-sharp/F, C-sharp/C).

Figure 2



Berg, the series from *Violin Concerto*

Another filiation resides in the inner construction of the structure. Alban Berg organizes his series in two unequal parts, the first pitches based on arpeggios/triads while the last four are the incipit of Bach’s chorale *Es ist genug* (Fig. 3).

Figure 3



Harmonic scheme from Berg, *Violin concerto*, mvt. 1, bb. 11-14, 17-18

¹² V. Sandu-Dediu, p. 47.

¹³ Angelescu, p. 405.

¹⁴ C. Stoianov, p. 414.

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A similar organization, in two unequal parts, characterizes Olah's dodecaphonic structure. The composer states that "(t)he frequents treatment by means of intercalating the three 4-tone groups results in complexes composed of 8+4 tones: $(1+2) + 3$; $(1+3) + 2$; $(2+3) + 1$.

Olah admired the composers of the Second Viennese School, and he was well acquainted with their work. He particularly appreciated how Anton Webern built his series, with the help of a single brick used in diverse variants, as is the case of the series in the *Concerto for Nine Instruments* Op. 24 (Fig. 4).

Figure 4



Webern, series in *Concerto for Nine Instruments* Op. 24

At first glance, Olah's dodecaphonic structure wasn't symmetrical. But on closer inspection, the 12 tones can be divided into four 3-tone segments making up augmented triads connected by minor thirds (Fig. 5).

Figure 5



Olah, *Evenimente 1907*, organization of the series

A double inner organization of the dodecaphonic structure thus results, 4+4+4, but also 3+3+3+3.

These first findings led me to believe we have before us a work whose meaning is plurilayered, the layers conceived differently in terms of accessibility.

On the one hand, there is the music for the film *Răscoala* inspired by Liviu Rebreanu's novel of the same name on the peasant's uprising of 1907, their fight for freedom and dignity – a dramatic event in the national history and one of the themes promoted by the ideology of the time. This layer of meaning is clear, transparent, destined to the general public, and is supported by the multiple connections between music and other fields – historical, social, literary, cinematographic.

On the other hand, there is a deep, strictly musical layer, more difficult to detect, accessible only to specialists, with correlations to the Second Viennese School, one of the most radical and innovative movements of the 20th century. This layer affirms other, markedly contrasting values: the modernity and universality of the musical language, an intellectual elitism.

The coexistence of apparently opposing elements or aspects was congruent with the composer's views. In a 1974 interview,¹⁵ Olah said that "film music doesn't exclude some principles characteristic of orchestral music – I am thinking about musical dramaturgy – or new ideas of the musical avant-garde. (...) Film music has this possibility, to be an intermediate, to render 'art music' accessible".¹⁶

Encouraged by these first findings, I ventured on a closer analysis. The five events which compose the symphonic variations bear suggestive programmatic titles taken from Rebreanu's novel¹⁷. But in addition to these titles, Olah himself noted, in parentheses, subtitles which are sent to particular compositional techniques.

The correlation with Berg has already identified, I thought it could be extended to possible links with the six inventions from Act III of *Wozzeck*. Ultimately, invention can be seen as a kind of variation, because it offers multiple perspectives on the same sonic character. The analysis of the two works confirmed this supposition, as shown in the following table:

¹⁵ Olah, in an interview by Octavian Stoica for *Scânteia Tineretului*, Bucharest, 08.08.1974, entitled "Tradiție, originalitate, accesibilitate în muzica românească contemporană" (Tradition, Originality, Accessibility in Romanian Contemporary Music). Reprinted in *Tiberiu Olah – Restituiri*, pp. 190-192.

¹⁶ Olah, p.190.

¹⁷ Olah only makes one change, potentiating the word "fire" by adding the word "incendiu" – in English, both terms are "fire", the second one is in the sense of a destructive fire.

Table 1

| Berg, Wozzeck, Act III | Berg – Six Inventions ¹⁸ | Olah Movements | Olah Titles and subtitles | Olah Form – Variations |
|-------------------------------|--|-----------------------|--|---|
| Scene 1 | Invention on a theme | I | The Lands (Passacaglia) | <ul style="list-style-type: none"> • on a theme • on the three chords/ segments of the dodecaphonic mode/ series |
| Scene 2 | Invention on a tone (B) | II | The Heralds (Variations on a Chord) | <ul style="list-style-type: none"> • on the 12-tone, segmented chord • (rarely) on the arpeggios which make up the dodecaphonic mode, with a discontinuous quarter note/triplet quarter note beat • (rarely) on thematic itineraries from mvt. 1 I |
| Scene 3 | Invention on a rhythm | III | The Blood (Interrupted Melody) | <ul style="list-style-type: none"> • on a theme (from mvt. 1) • on the arpeggios which make the dodecaphonic mode • on a triplet quarter beat (toward the end) • (rarely) chords/ /segments of the dodecaphonic mode |
| Scene 4 | Invention on a (6-tone) chord | IV | Flames (Continuo) | <ul style="list-style-type: none"> • on the arpeggios which make the dodecaphonic mode • on an almost continuous triplet quarter note beat • (rarely) chords/segments of the dodecaphonic mode |
| Interlude | Invention on a key (D minor) | - | - | - |
| Scene 5 | Invention on a steady, quarter note motion (in triplets) | V | The Fire -The Destructive Fire (Variations on a Rhythm and on a Chord) | <ul style="list-style-type: none"> • on a rhythm • on the chords which make up the dodecaphonic mode • new theme (synthesis of the theme from mvt. 1 and of the rhythm from mvt. 5) |

Comparison between Inventions in Berg, *Wozzeck*, Act III and Olah, *Evenimente 1907*

¹⁸ Willi Reich, "A Guide to *Wozzeck*". *The Musical Quarterly*, Vol. 38, No. 1 (Jan. 1952), p. 6.

As we can see, Olah selects four of Berg's six ideas of invention: variations on a theme, on a chord (at times as an arpeggio), on a rhythm, and on a steady quarter note beat. But he doesn't use them separately, proposing instead various combinations.

The idea of a variation on a chord/arpeggio occurs in all the work's five movements. The idea of a variation on a theme appears in mvt. I and III (thematic elements sporadically come in mvt. II), the one on an (almost) continuous beat – in mvt. IV, and, sporadically, in mvt. II and III. A variation on a rhythm only appears in the last movement, which is also the most dynamic. It's interesting to notice that both with Olah and with Berg the steady beat utilizes the triplet quarter note. In mvt. I, II and V Olah employ two techniques, and in the central mvt. III he reunites three techniques in a climax of compositional virtuosity (although the dramaturgic peak is placed in the finale).

There are in fact several other possible relations between *Evenimente 1907* and Berg's *Wozzeck*, but they can't be detailed in the limits of this paper.

Noticing that the work seems to be built on two distinct levels of meaning, I wondered if Olah stopped there. I knew from previous investigations that in certain works he deliberately aimed to highlight correlations between apparently disconnected musical entities. For instance, in *Symphony No. 3* he proved, by musical means, a possible relation between Beethoven's most dissonant chord in the first movement of the *Moonlight Sonata* and the *Farben* chord from Schoenberg's *Five Pieces for Orchestra* Op. 16.¹⁹ In *Sinfonia giocosa (!?)* Olah created multiple connections between *Ode to Joy* and other works.²⁰ And there are many like examples. Olah thus paid homage to those musical texts constituting the fertile layer from which he built his own music, at the same time pointing to his musical and cultural genealogy.²¹

¹⁹ See Olguța Lupu, "Symphony No. 3 by Tiberiu Olah – Analysis and Reinterpretation of a Beethovenian Work". *Forum Rumâniën: Rumänische Musik*, Thede Kahl, Larisa Schippel (editors), Frank und Timme, Berlin, 2016, pp. 343-353.

²⁰ See Olguța Lupu, "The Quotation in Tiberiu Olah's *Sinfonia Giocosa (!?)*". *Studia UBB Musica*, 1/2016, pp. 265-282; "Citatul în *Sinfonia giocosa (!?)* de Tiberiu Olah" (Quotations in Tiberiu Olah's *Sinfonia giocosa (!?)*). *Direcții și tendințe în muzica românească și universală după 1990* (Directions and Currents in Romanian and Universal Music after 1990), UNMB Press, 2015, pp. 65-79.

²¹ See Olguța Lupu, "Citatul ca afirmare a unei genealogii în lucrări ale lui Tiberiu Olah" (Quotation as Affirmation of Genealogy in Works by Tiberiu Olah). *Proceedings of the International Musicology Congress*, second edition, 2014, Timișoara, 2014, pp. 37-48.

I tried therefore to find out if the two detectable layers in *Evenimente 1907* – national and universal, traditional and modern – have some common elements, beyond what separates them. To my joy, they weren't long in coming.

For instance, the third segment of Olah' series, the minor seventh chord, is the basis of the *Wozzeck* motif "Wir arme Leut!" (Ex. 1), which Willi Reich considers "the most important motif of the whole opera".²² But it's not just about the obvious relation between tone structures. Because the meaning of the text ("We the poor folks") is defining for both the drama in Berg's opera and the collective character (the peasants, the "hungry ones") in *Răscoala*, reflecting the tension between "the poor" and "the rich",²³ on which both works are grounded.

E.g. 1



Berg, *Wozzeck*, Act I, b. 136

I next wondered what could have been Olah's reason to change the title of the work, which hadn't happened with the film *Mihai Viteazul*, later the orchestral suite of the same name. Perhaps Olah had envisioned a larger area of events? I thus analyzed the works written in 1907 by Berg, by Webern, and, to complete the group, by Schoenberg.

In Berg's *Piano Sonata* Op. 1, on which he most likely worked in 1907 too (he completed it in 1908),²⁴ in the first 9 bars (Ex. 2) we find, in the discant melody, the four augmented triad which make up both the total chromatic and Olah's dodecahonic mode (Fig. 6).

²² Willi Reich, "A Guide to *Wozzeck*". *The Musical Quarterly*, Vol. 38, No. 1 (Jan. 1952), p. 8.

²³ See V. Sandu-Dediu, *Wozzeck, profeție și împlinire* (*Wozzeck, Prophecy and Fulfilment*). Muzicală Publishing House, Bucharest, 1991, p. 61.

²⁴ Allen Forte, "Alban Berg's Piano Sonata, Op. 1: A Landmark in Early Twentieth-Century Music". *Music Analysis*, Vol. 26, No. 1/2 (Mar. - Jul. 2007), p. 18.

E.g. 2

Berg, *Piano Sonata* Op. 1, bb. 1-10

Figure 6

Olah, mode from *Evenimente 1907*

Detailed description: This figure shows three musical staves. The top staff is a single melodic line in 3/4 time with a key signature of one sharp (F#). It contains several circled groups of notes. The middle staff is another single melodic line in 3/4 time with a key signature of one flat (Bb). It also contains circled groups of notes. The bottom staff consists of two staves (treble and bass clef) showing a harmonic accompaniment. Arrows point from the circled notes in the top and middle staves to the corresponding notes in the bottom staff, illustrating the relationship between the two pieces.

Moreover, in the theme of Berg's Sonata (Fig. 7) we can identify the same major/minor third play²⁵ which also defines the theme opening *Evenimente 1907* (Fig. 8).

Figure 7

Berg, *Piano Sonata* Op. 1, bb. 1-2 (pitch diagram)

Detailed description: This figure shows a pitch diagram for the first two bars of Berg's Piano Sonata Op. 1. It consists of a single treble clef staff with a key signature of one sharp (F#). The notes are: F#4, G4, A4, Bb4, C5, D5. Above the staff, there are two bracketed intervals: the first is labeled '3m' (minor third) and the second is labeled '3m' (minor third). Below the staff, there are two bracketed intervals: the first is labeled '3M' (major third) and the second is labeled '3M' (major third).

Figure 8

Olah, theme mvt. I *Evenimente 1907* (pitch diagram)

Detailed description: This figure shows a pitch diagram for the theme of the first movement of Olah's Evenimente 1907. It consists of a single treble clef staff with a key signature of one flat (Bb). The notes are: Bb4, C5, D5, Eb5, F5. Above the staff, there are two bracketed intervals: the first is labeled '3M' (major third) and the second is labeled '3m' (minor third). Below the staff, there are two bracketed intervals: the first is labeled '3m' (minor third) and the second is labeled '3M' (major third).

²⁵ The opening theme of Olah's work has close similarities to the Enescian motif, founded, too, on the play between the major and the minor third. The use of the major-minor chord throughout the work may send us to the music of Béla Bartók. We believe nonetheless that the most important connections in this work are with the Second Viennese School.

Schoenberg's most important work of 1907 is the *String Quartet No. 2 in F-sharp minor* (March 1907 – August 1908).²⁶ Therese Muxender believes that "in 1907 and 1908, Schönberg clearly parted ways with musical tradition, dissolving tonal harmony into atonality and entering that expressionist period of his career that would mark electrifying turn in the compositional development of our century. The *Second String Quartet* in F-sharp minor, Op.10, represents a watershed in this evolutionary process both in the handling of material (concision of form, release from consonance) and in the history of the string quartet genre (through the addition of a solo soprano)."²⁷

The augmented triad is included in the themes of the quartet's first three movements (Ex. 3, 4, 5). The relation between them motif-wise (in addition to the augmented triad there is the relation between motifs in respectively bb. 1 – 2, mvt. I and III, and b. 2 – mvt. II and III) generates a unity at the level of the whole cycle – another similarity to Olah's score.

E.g. 3



Schoenberg, *String Quartet No. 2*, mvt. I, bb. 1-5

E.g. 4



Schoenberg, *String Quartet No. 2*, mvt. II, bb. 14-16

E.g. 5



Schoenberg, *String Quartet No. 2*, mvt. III, bb. 1-3 (pickup)

²⁶ Arnold Schönberg Centre, "Works", <https://archive.schoenberg.at/av/werk.php> (22.10.2021).

²⁷ Therese Muxender, "Introduction", <https://www.schoenberg.at/index.php/en/joomla-license-3/zweites-streichquartett-op-10-1907-1908> (22.10.2021).

But the biggest surprise is yet to come – in the last movement, where the theme which (it too) includes an augmented triad is imitated at a descending perfect fifth, the music thus reaching, as in Berg’s Piano sonata, four augmented triads that make up the total chromatic (Ex. 6).

E.g. 6

Sehr langsam (*gehende Achtel*)
Sopran

mit Dämpfer *ppp*

mit Dämpfer *ppp*

mit Dämpfer *ppp*

mit Dämpfer *ppp*

ppp

Schoenberg, *String Quartet No. 2*, mvt. IV, b.1 (pickup)

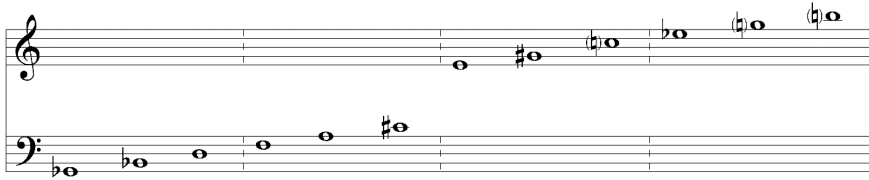
I find it significant that the four augmented triads appear in Schoenberg (Fig. 9) in the exact same order as in Olah’s “mode” (Fig. 10), the only differences the permutation of some tones in triads 2 and 3.

Figure 9

Schoenberg, *String Quartet No. 2*, mvt. IV, b.1 (selected pitches)

TIBERIU OLAH'S *EVENIMENTE 1907* [EVENTS 1907].
MODERNISM DISGUISED IN A HISTORICAL MOVIE SCORE

Figure 10



Olah, dodecaphonic mode in *Evenimente 1907*

I think that all these congruences are more than just coincidences. But in the likelihood of the slightest reticence regarding intentionality, the following excerpt from Anton Webern's *Piano quintet* M.118, his most important 1907 piece (March – May 1907),²⁸ will certainly convince us that this method of building connections with works of the Second Viennese School is deliberate, and, probably, given a lot of thought.

In Webern's piece, bars 15 – 18 feature insistingly this motif (ex. 16), whose similarity with Olah's (ex. 8) borders on identity, as they are only different by the interval of fourth – perfect in Webern, augmented in Olah:

Figure 11



Webern, *Piano Quintet*, bb. 15-16

Figure 12



Olah, *Evenimente 1907*, mvt.I, bb. 1-2

I would therefore argue that *Evenimente 1907* contains multiple connections to works by composers of the Second Viennese School. Here they are, summarized:

²⁸ Concerning M.118, see:
https://www.salsah.org/webern/search.php?restype=musical_piece# (22.10.2021).

- Olah's dodecaphonic mode has numerous similarities with the series in Berg's *Violin concerto*;
- in another reading than that indicated by the composer, the inner construction of the mode is symmetrical, following Webern's model;
- Olah's symphonic variations have multiple connexions to the inventions in Act II of Berg's *Wozzeck*, from which he borrows the idea of an invention on a theme, on a chord, on a steady (triplet) quarter note beat, and on a rhythm;
- "Wir arme Leut!", one of the most important motif in *Wozzeck*, has connexions to Olah in terms of tone structure (it is identical to segment 3 of Olah's dodecaphonic mode) and of meaning ("We poor folk!");
- Olah creates multiple correlations with important pieces on which Schoenberg, Berg and Webern worked in 1907, the title of his variations – *Evenimente 1907* thus appearing in a different light:
 - the theme of Berg's Piano Sonata Op. 1 (on which the composer most probably worked in 1907) includes the four augmented triads making up Olah's dodecaphonic mode;
 - the beginning of the Berg's theme and Olah's opening theme share similarities of construction, as they both employ major and minor thirds;
 - the themes of the first movements of Schoenberg's Second String Quartet (written in 1907-1908) include the augmented triad, and the debut of String Quartet's finale features the four augmented triads in the exact same order as in Olah's dodecaphonic mode;
 - one of the important motifs in Webern's Piano Quintet, dating from 1907, is very similar to Olah's opening theme.

After more than fifty years since the film's premiere and almost fifty since the first performance of the symphonic variations, Olah's work reveals unexpected dimensions. We must remark that, if with the *Symphony No. 3 "Metamorfoze pe Sonata lunii"* (Metamorphoses on the *Moonlight Sonata*), of the *Symphony No. 4 "Giocosa (!?)"* or of the work *Obelisk for Wolfgang Amadeus* the clues as to connections with other works are noted by the composer himself, sometimes even in the title, sometimes in the score, other times revealed partially in certain writings or interview, with *Evenimente 1907* Olah just keeps quiet. His attitude may be compared to a message in a bottle...

Only one year after Ceaușescu's July theses of 1971, like some Till Eulenspiegel (or his Romanian relative Păcală), Olah presents us with a charade, disguising his admiration for the music of the Second Viennese School, which he proves to have thoroughly analyzed, in the clothes of a music for a historical film. The glorification of a *historical* moment, involving

a large mass of people and which sends to ideas of *national* and *traditional* (the 1907 Romanian peasant's uprising) turns into the occasion of a reverence to *universal* music, to *modernism* and *the intellectual elite*. The incongruence is however only on the surface. I believe it's by no accident that most connections lead us to Berg's music, symbol of mixing tradition and innovation. I was saying that Olah offers no clue as to the work's polysemantic. And yet, the key to deciphering the message is in the title itself: *Evenimente 1907* thus becomes a music which tells of two revolutions – the Romanian peasants' uprising and the revolution of musical modernism taking shape at the beginning of the 20th century.

English version: Maria Monica Bojin

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LIBRETTO OF MAURICIO KAGEL'S *SANKT-BACH-PASSION*: BETWEEN TRADITION AND AVANT-GARDE

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SUMMARY. The article contains an analysis of the libretto of Mauricio Kagel's work, *Sankt-Bach-Passion*. Analysis is based on the tools of the classical text theory. Using these tools, the authors of the article embed Kagel's postmodern work in the tradition of passion genre, tracing the references between the structure of the traditional passion, in line with the canons set by Johann Sebastian Bach, and the work of the Argentine composer. The article also shows the mechanisms that work to cohere the work at the level of its text and traces the way in which the text of *Sankt-Bach-Passion* enters into a dialogue with tradition, creating at the same time an entirely new and avant-garde piece of art.

Keywords: Mauricio Kagel, *Sankt-Bach-Passion*, avant-garde music, passion, narrative

Introduction remarks

The subject of the research reflection in this article is Mauricio Kagel's *Sankt-Bach-Passion*. However, the tools that are to be used in this analysis don't come from the workshop of a musicologist, but from that of a theoretician of text. We could add here: a theoretician of literary text, if we agree with the assumption formulated as follows by Polish researcher and philosopher, Krzysztof Lipka, in the introduction to his collection of sketches *Słyszalny krajobraz*:

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Let us assume that for people who study art, who study music, it is obvious that the moment of combining music with text is tantamount to recognizing the literary nature of this text and that this undoubtedly applies to all vocal music. Whether it is a Gregorian chant, or a love madrigal, an operetta or a song composed to the words of a Dadaist, in the understanding of researchers of syncretic art, a text will always belong to literature, regardless of its literary level, which is undoubtedly very different. Let us assume then that this type of text, which, if separated from music we wouldn't call literature when it is combined with music, is nevertheless literature, because in this combination it fulfils literary functions⁴.

We therefore wish to put forward the thesis that the text of *Sankt-Bach-Passion*, as an element co-constituting a vocal-instrumental musical work, should be treated in research analysis as if it were a literary text. A literary text – that means, a symbolic, mimetic presentation structure, homologous to certain elements of non-fictional reality⁵, reflecting in itself the author's vision of the world or at least some of its aspects. The assumption of the literary nature of the text also assumes the possibility of situating it within three types: lyrical, epic or dramatic (although the type itself is not yet a sufficiently strong determinant of literary nature) and including it in the repertoire of genres – “set of conventional and highly organized constraints on the production and interpretation of meaning”⁶. The assumption of the literariness of a text finally makes it possible, and sometimes even necessary, to read and interpret it in relation to other cultural texts by finding such of its elements that would function as “exponents of intertextuality” in it⁷.

We want to understand the ambiguous and multi-functional concept of text here in accordance with Yuri Lotman's interpretation, namely as a “mechanism constituting the system of heterogenous semiotic spaces in whose continuum the message [...] circulates [...]. When a text interacts with a heterogenous consciousness, new meanings are generated”⁸.

⁴ Lipka, Krzysztof. *Słyszalny krajobraz. Szkice o powiązaniach muzyki i literatury od Abélarda do Rilkego*. Warszawa: Wydawnictwo Nowy Świat, 2004, p. 6.

⁵ Cf. Stout, John. *Semiotic Poetics of the Prague School* in Makaryk, Irena (ed.), *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: University of Toronto Press, 1993 (pp.179-189), pp. 186-187.

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⁸ Lotman, Yuri. *The Text within the Text* in *PMLA*, transl. Leo Jerry; Mandelker, Amy, Vol 109(3), 1994 (pp. 377-384), pp. 377-378.

Collage as a guiding compositional principle of *Sankt-Bach-Passion*

Kagel's *Sankt-Bach-Passion* seems to be a particularly interesting subject of research, precisely for text theory, because of its specific, "collage" construction. This "collage-like" nature is an element that connects both dimensions of the work's poetics: literary and musical. From a literary – textual perspective – it seems to be the most striking feature of the work. The second important aspect is the extensive and multifaceted intertextual references present in the composition. This aspect results precisely from the aforementioned "collage-like" nature, or more precisely, from the fact that the text is not only based on or refers to fragments of texts of Protestant chorales, cantatas by Johann Sebastian Bach or original documents certifying various events from the composer's life – but that it is simply made from them almost entirely.

The recipient of *Sankt-Bach-Passion* is thus seemingly faced with an incoherent text, and thus seemingly impossible to subordinate to one, overarching concept of reading. However, the interpreter's task is precisely to find in the structure of the work the mechanisms that give it coherence; the rules for combining fragments of various texts into another one, which rules make it possible for some holistic meaning to be present in a work constructed in this way.

***Sankt-Bach-Passion's* text towards the traditional features of the passion genre**

The text of *Sankt-Bach-Passion* is based, as already mentioned, on the texts of: firstly, documents, secondly, chorale songs (very freely paraphrased), and thirdly, poetic fragments of Bach's cantatas and passions. This circumstance determines – in the literary sense – the genre of the work, which combines epic narration with lyrical monologue, and at times also with dramatized dialogue. However, a similar genre syncretism results to a large extent also from the fact that, not so much in the genre sense, but rather in the formal sense, the work refers to passion, in its cantata-oratorio variety (the lasting monument of which was created by Bach), and, if we are to believe the title, it is a passion⁹.

⁹ The title of a literary work may indeed indicate its genre affiliation, but in the case of Kagel's work the concept of passion functions rather as an element of musical-literary allusion, only to a certain extent defining the genre of the work.

The category of passion defines not only the subject matter of Kagel's work, but also a certain general structural scheme to which it's subordinated. The basic axis of this scheme remains the narrative. In the "classical" passion, it is, as we know, the story of Christ's suffering and His death on the cross. Regardless of the version of the Gospel, in this passion narrative there are clear "units" according to which the action develops – using Roland Barthes' term, they could be called the main functions or cores of the story¹⁰ – and these points always remain unchanged. The lyrical parts of the passion – arias – constitute a kind of retardation element of this narrative, they suspend the course of action, direct the listener's attention to the sphere of the inner experiences and feelings of the speaking (singing) subject. From the point of view of the coherence of the text, a certain disruption appears in the structural scheme of the passion, because there is no single established sender here: the narrator (evangelist) appears alternately with the lyrical subject. Bach's cantata-oratorio passion, probably due to the memory of its sources, is also partly dramatized, but it should be noted that this dramatization is largely apparent¹¹: there is simply one narrative sequence, in which the dialogue parts – as in oral practice – are given to be read to individual people, as if "written out" for voices. However, the dramatic nature of the passion is also influenced by the presence of the choir, both in its function as *turba* and commenting on or explaining the Gospel meaning with the help of chorale verses.

Kagel remains faithful to the discussed structural scheme to some extent, or it would be more accurate to say that the structure of his work allusively refers to the formula of Bach's passion. However, we do not mean passion as a specific, one of Bach's two works, but passion as a certain category, a type of verbal and musical statement, a way of explaining meaning, deeply rooted in Protestant spirituality.

In terms of vocal cast (which will be of particular interest to us in the further analysis), *Sankt-Bach-Passion* is intended for two choirs (one children's, the other mixed) and soloists: mezzo-soprano, tenor and baritone, as well as a spoken voice (*Sprecher*). This vocal cast of the work exhausts the repertoire of intratextual senders: similarly to Bach's passions, some of the parts are prescribed here to "storytellers" (tenor, mezzo-soprano, *Sprecher*, who should probably be identified with Bach himself), and some to "commentators" (baritone, mezzo-soprano, tenor, choirs). Similar to the passions, the core of

¹⁰ Barthes, Roland. *An Introduction to the Structural Analysis of Narrative in New Literary History*, Vol. 6(2), 1975 (pp. 237-272), p. 244.

¹¹ Jan Mukařovský calls this phenomenon "dialogicality potentially contained in the monologue". Cf. Mukařovský, J. *Dialog a monolog in Listy filologické / Folia philologica*, Vol. 67(3/4), 1940 (pp. 139-160).

the text is determined by the narrative – a story about life and death, or rather about life that inevitably leads to death.

Unlike in the classical passion stories, where the narrative spotlight is focused on a certain fragment of life, a fragment of the biography of Jesus Christ considered to be the most important – the culmination of His earthly existence, from the moment of His capture in the Garden of Gethsemane to His death and burial – in Kagel's text the story covers Bach's entire life, from birth (and even earlier: from the beginning of his family's existence) until his death.

Biographical elements and their presence in the structure of *Sankt-Bach-Passion's* text

The main fragment of the story is set in the tenor part, who performs as an evangelist, in the scheme of passion corresponding to the narrator. His speech is divided into fourteen sequences. They can be distinguished thanks to the composer's division into numbers, which in Kagel's work constitutes a clear, graphically recorded signal of text delimitation; and also, thanks to lyrical-dramatic fragments, incrusting this continuous narrative. It constitutes – one might say – a kind of "text within a text", with its own framework. In this case, the framework is particularly expressive and legible, since the whole story has a fairly conventional, and to some extent even formulaic¹², structure, as it is subject to the schemes that are obligatory in biographical statements. The narrative therefore opens with a phrase introducing the protagonist, containing his most general characterization: "Johann Sebastian Bach belonged to the kind of people whose love and talent for music seemed to be combined with innate abilities common among the members of his family"¹³. This sentence is taken from the obituary of Johannes S. Bach, written by Carl Philipp Emanuel Bach and Johann Friedrich Agricola, and thus indeed from a separate and independent text, now integrated into a higher meaningful

¹² Formulaicity is understood here in a broad sense, as a feature of the text in which certain fixed expressions, established and stereotyped utterance units systematically appear. Cf. eg. Kent, Thomas. *Toward a Holistic Theory of Genre* in idem, *Interpretation and Genre: The Role of Generic Perception in the Study of Narrative Texts*. Lewisburg: Bucknell University Press, 1986 (pp. 15-33), pp. 20-25.

¹³ „Johann Sebastian Bach gehöret zu einem Geslechte welchem Liebe und Geschicklichkeit zur Musik, gleichsam als ein allgemeines Geschenk, für alle seine Mitglieder, von der Natur mitgetheilet zu seyn scheinen“.

All quotes are from the text of *Sankt-Bach-Passion* by Mauricio Kagel (Leipzig: Edition Peters, 1981-1985). Translations of all German-language texts cited in the article – unless otherwise stated – come from the authors. The figures in round brackets after the quotes indicate the numbers of the piece.

structure. The final frame of the story is of particular importance, because it is also the frame that closes the entire piece: “A few weeks later he was struck by a stroke combined with a high fever and on July 28, 1750, at a quarter to nine in the evening, he left, dismissed from service [...]” (33)¹⁴. It will be necessary to return to the meaning of these words, but for now we want to draw attention to the fact that these two frames are not completely parallel to each other, they do not fit together, apart from the fact that both fulfil the same basic task – to separate the sign from the non-sign. The final frame, however, as already mentioned, must be considered not only as a phrase summarizing the act of narration itself, that is, a sentence talking about the circumstances of the death of the main character (since the action stretches between birth and death), but above all as a solemn *finale* of the entire passion. Much more solemn in the space of the text – let us add – than in the space of the music, which realizes the meanings of this text. We can therefore at least assume that this final phrase concentrates meanings that are very important for the final interpretation of the entire work. The internal frame, which opens the narration, doesn’t have such a semantic charge.

Moreover, apart from the aforementioned function of internal delimitation of the text, the number thirty-three may be (doesn’t have to be though¹⁵) also a reference to the age at which Christ lived and thus once again indicate the connection of the entire work with the passion theme.

However, we are primarily interested in other “delimiters”, which have much deeper connections with the text. It should be noted that individual sections of the narrative put into the mouth of Kagel’s quasi-evangelist focus point-by-point on single episodes from Bach’s life, which, as we know, are quite commonly divided into periods according to the individual centers in which the composer used to work. Thus, the subsequent parts of the text distinguished in the narrative concern, respectively:

1. Bach’s genealogy;
2. Bach’s birth;
3. Bach’s childhood spent with his brother in Ohrdruff (at this point the narrator’s attention focuses on the story of the book of sheet music that little Bach’s brother hid from the boy and which he furtively copied out at night);

¹⁴ „Wenige Wochen später, wurde er von einem Schlagflusse überfallen; auf diesen erfolgte ein hitziges Fieber, an welchem er, am 28. Julius 1750, des Abends nach einem Viertel auf neun Uhr, im sechs und sechzigsten Jahre seines Alters, Auf den Verdienst seines Erlösers [...]”.

¹⁵ Helmut Loos is of the opinion that such an allusion doesn’t take place in this case. Loos, H. “*Sankt-Bach-Passion*” von Mauricio Kagel. Auch ein musikalisches Theater in Kuret, Primož (ed.), *Musical Theatre – yesterday, today, tomorrow. The 100th Anniversary of the Birth of Composer Daniko Svara*. Ljubljana: Slovenski Glasbeni Dnevi, 2002 (pp. 132-140).

4. Bach's studies in the choir in Lüneburg;
5. Bach's stay in Hamburg and then in Arnstadt;
6. the trip to Lübeck and the composer's arbitrarily extended leave (at this point the narrative "opens" to a dramatized scene played out between Bach and his superiors, which in turn becomes a pretext for a digression on the tonal experiments run by Bach on the chorale material);
7. the first marriage (this fragment of the story has a different narrator – a mezzo-soprano);
8. Bach's stay in Weimar;
9. the ultimately unresolved duel with Marchand (a large fragment of the story is devoted to this story);
10. Bach's resignation from service in Weimar, ending with his arrest;
11. the death of composer's first wife and his second marriage (a fragment of the narrative is again set in the mezzo-soprano part);
12. the employment in Leipzig;
13. composer's visit to Berlin;
14. Bach's loss of sight;
15. the composer's death.

Historical sources as the textual material of *Sankt-Bach-Passion*

In addition to paraphrasing quotations from chorales and cantatas, free poetic fragments and elements based mainly on the repetition of single words or even syllables and sounds, the other types of texts also appear in this narrative, namely excerpts from documents and statements put into the mouth of Bach himself (*Sprecher*).

These last two types of texts have a specific function in *Sankt-Bach-Passion*. They do not belong to the actual narrative, and this is emphasized in two ways. First, through the change of speaker in the text, with the moment of this change being "opaque" in the course of the story – so that the listener (reader) clearly feels this transition.

TENOR: City Archives in Weimar, document 8995, folio 78 verso (fair copy):

BARITON: On November 6, 1717, the former concertmaster and court organist in Weimar, Bach, was placed in court custody because of his stubbornness and attempts to force his resignation, and then, on December 2, dismissed in disgrace from the prince's service by the court secretary Theodor Benedict Bormann, and simultaneously released from custody. (24)¹⁶

¹⁶ „TENOR: Staatsarchiv Weimar, Dokument 8995, folio 78 verso (Reinschrift): BARITON: Am 6. November 1717 ist der bisherige Concert-Meister und Hof-Organist in Weymar Bach,

The entire narrative, despite being a citation, incorporated into the work in accordance with the poetics of collage, doesn't contain any elements that would clearly indicate to the recipient that it's a citation. Information about the source of the text borrowed from the obituary is contained outside the proper text, in the footnotes meticulously prepared by Kagel. In the fragment quoted above, the narrative situation is completely different: within the frame of the "latent" citation, there is another, internal "explicit" citation – announced, "titled" as it were, by the commentary of the main narrator introducing it. This transition in the text, a kind of "switch" between citations, we could describe, following Janusz Sławiński, as "hard initiated"¹⁷, while the second method that Kagel uses to include certain secondary meanings in the main thread of the story (changing the narration from third to first person) we would call "soft initiated".

TENOR: Extension of leave due to travel to Lübeck. Negligence in organist's service. On 21 February 1706 the organist of the New Church, Bach, will be questioned, where did he go for so long and from whom did he receive leave?

SPRECHER: I went to Lübeck to achieve this and that in my art, but before that I begged permission from the superintendent¹⁸.

The text of the document, serving here as a kind of carrier of narrative content, an element developing the action and informing the reader about the further fate of the hero, smoothly develops into a dialogue: to the rhetorical question contained in the official act we receive a "constructed" answer, an alleged answer from Bach himself. This uncomplicated montage effortlessly transfers the recipient from continuous narration to a dramatic, carefully directed scene, which – despite already heading towards another "delimiting" fragment – still in some way belongs to the proper story, connects with it, develops its specific thread, shown incipiently in the basic narrative. It is in this phenomenon that we see the "indirectness" of the functions fulfilled by

wegen seiner Halßstarrigen Bezeügung und zu erzwingenden Dimission auf der Landrich er-Stube arrêtiret und endlich den 2. December darauf mit angezeigter Ungnade, Ihme die Entlassung aus den Diensten des Herzogs durch den Hofsecretär Theodor Benedikt Bormann angedeütet, und zugleich des Arrests befreyet worden".

¹⁷ Sławiński uses this phrase to describe a certain way of weaving description into a story. Cf. Sławiński, Janusz. *O opisie in Teksty*, No. 1, 1981 (pp. 119-138), pp. 125-126.

¹⁸ „TENOR: Urlaubsüberschreitung bei der Reise nach Lübeck. Nachlässigkeiten im Organisten dienst. Am 21. Februar 1706 wird der Organist in der Neuen Kirchen Bach vernommen, wo er unlängst solange geweßen, un bey wem er dessen Verlaub genommen? SPRECHER: Bin zu Lübeck geweßen, um daselbst ein und anderes in meiner Kunst zu begreifen, habe aber zu vorher von em Herrn Superintendenten Verlaubnüß gebethen".

the two types of statements mentioned above – while not belonging to the basic narrative stream, they also don't belong to those fragments of the text that build on the story, stop its course and, by separating the plot episodes, at the same time comment on them.

The other narrative mechanisms in *Sankt-Bach-Passion*

In opposition to the procedures of delimiting the narrative, “cutting it up” and fragmenting its superimposed basic meaning, there are some mechanisms that make it coherent. These include “narrative mentions”, as Maria Jasińska calls them¹⁹, which define the position of the speaking subject towards his own statement. However, they are very few in *Sankt-Bach-Passion*. The most expressive one appears at the beginning of the story in the phrase “But let us return to our Johann Sebastian Bach” (5)²⁰, which opens the second narrative sequence, after the paraphrase of the chorale *Ach wie flüchtig, ach wie nichtig* [“Ah how fleeting, ah how insubstantial”]²¹.

The construction principle of collage – building a whole from separate and fragmentary meanings and significances – in the case of Kagel's work creates an impression of surprising coherence, at least on the textual level. It is a brilliantly thought-out collage. Individual episodes of the narrative are suspended in moments of particular “tensions”, breakthrough or even dramatic events that arouse some emotions, or in any case, those that allow for the descriptive development of a specific affective thread at a given moment of the story, while – similarly to baroque rhetoric – each musical and verbal utterance, constituting a commentary on the narrative, its intermission, is subordinated to one, overriding affect. The first narrative sequence (characterizing several of Bach's ancestors) ends with the following phrase: “Johann Bernhard Bach (...), who in 1749 moved into eternity” (3)²². After this phrase, there is a smooth transition to the last (shortened) stanza of the chorale *Ach wie flüchtig, ach wie nichtig* – a text that speaks of the transience and impermanence of the world, to which the author contrasts the eternal duration of God. The sentence of the story concerning one of the deceased Bach family (death is periphrastically and euphemistically described here as “moving into eternity”) constructs or rather evokes the appropriate emotional climate for evoking this Protestant song. Its words bring recipient to the

¹⁹ Jasińska, Maria. *Narrator w powieści (zarys problematyki badań)* in Miodońska-Brookes, Ewa et al. (eds.), *Genologia polska*. Warszawa: Księgarnia PWN, 1983, p. 205.

²⁰ „Kehren wir zu unserem Johann Sebastian zurück”.

²¹ Quotation after: Bach Cantatas Website, https://www.bach-cantatas.com/Texts/Chorale_122-Eng3.htm [last access: 13.09.2024].

²² „Johann Bernhard Bach [...] welcher 1749 in die Ewigkeit gegangen ist”.

Baroque idea of *vanitas*, which dominated the themes of Western European art in the 17th century²³. Just as in the first narrative sequence, death, in the second – birth (here, of course, Bach’s birth) becomes the basis for including in the space of the piece the joyful chorale from the Christmas cantata *Das neugebor’ne Kindelein* (5) [“The newborn little child”]²⁴. In the next episode, such a semantic center is the concept of music (sound), when talking about the boys’ voices in the choir in Lüneburg (10), and in one of the next (19) – the concept of guilt. Surprisingly, in the first case the point of arrival of the narrative is not only the relevant cantata by Bach *O angenehme Melodie* [“O sweet melody”]²⁵, but also the motive of Orpheus – the mythical singer, personifying the affective power of music – in a highly conventional setting:

As soon as your music fills the space,
The mountains jump and the wild animals dance
And the branches of the trees must bend. (12)²⁶

In the second case, the narrative semantics recall the text from the Matthew Passion (“O dearest Jesus, what law hast thou broken?”²⁷), and in a further free-flowing association – words reminiscent of the Easter liturgy: “But how wondrous is this punishment!”²⁸. The story of Bach’s imprisonment after his resignation from Weimar is commented on by the choir with a phrase from the chorale *O Traurigkeit, o Herzeleid* [“O darkest woe”]²⁹, but this phrase doesn’t imply any further meaning, which results from the words of the song about Christ’s death and His burial. An analogous process occurs in the further text, where Kagel provides a commentary on Bach’s disability

²³ See eg. Benthem, Claudia. *Vanitas, vanitatum, et omnia vanitas: The Baroque Transience Topos and Its Structural Relation to Trauma* in Tatlock, Lynne (ed.), *Enduring Loss in Early Modern Germany: Cross Disciplinary Perspectives*. Leiden: Brill, 2010 (pp. 51-69).

²⁴ Quotation after: Bach Cantatas Website, <https://www.bach-cantatas.com/Texts/BWV122-Eng10.htm> [last access: 13.09.2024].

²⁵ See: Bach Cantatas Website, <https://www.bach-cantatas.com/BWV210a.htm> [last access: 13.09.2024].

²⁶ „Sobald dein Ton die Luft erfüllt, / So hüpfen die Berge, so tanzet das Wild, / So müssen sich die Zweige biegen“.

²⁷ Quotation after: Bach Cantatas Website, https://www.bach-cantatas.com/Texts/Chorale159-Eng3.htm#google_vignette [last access: 13.09.2024]. „Herzliebster Jesu, was hast du verbrochen“.

²⁸ Quotation after: Vocal Music Instrumentation Index, <https://www.vonii.org/h-786-matthaeus-passion/22-wie-wunderbarlich-ist-doch-diese-strafe> [last access: 13.09.2024]. „Wie wunderbarlich ist doch diese Strafe!“.

²⁹ Quotation after: Bach Cantatas Website, https://www.bach-cantatas.com/Texts/Chorale404-Eng3.htm#google_vignette [last access: 13.09.2024].

with the chorale *Die Nacht ist kommen* ["Night's darkness fallet"]³⁰ – a song of those going to bed (31-32). In Bach's interpretation, the request addressed to God for a peaceful night and the care that the Almighty is to provide for man while he rests can also be interpreted as a prayer for a good death and care during the transition from this world to eternal peace. However, Kagel uses only one common aspect of the denotation of the concepts of 'blindness' and 'night' – namely 'darkness'. When speaking about the composer's illness and death, the subject of reference are the words "O Head full of blood and wounds, / full of pain and full of derision" (33)³¹ – so that the image of the bleeding head of Christ can be superimposed in the recipient's mind on the image of suffering Bach.

Taken out of their proper context, the words no longer bear witness to the same truth they originally served. It seems that Kagel, by exploiting the line of emotional tension along which the narrative runs, by as it were capturing the moments of its twists and turns and the emotional meanders along which it flows, burdens it with a charge of metaphysics drawn from Bach's work, but by no means in order to read the composer's life story in the light of Protestant spirituality. These insertions only help to preserve the formal structure proper to passion, which is stretched between the story and the individual reflection on this story; they also signal the changes in moods, the change of affect, oscillating between two basic ones: joy and sadness; they constitute an element of unusual imagery, based on sometimes surprising approximations of semantic fields; finally – they designate a set of textual allusions, subordinated to the overriding principle of substituting the figure of Bach for the figure of Christ (the mechanisms of this substitution are partly analysed by Helmut Loos³²).

Other types of utterances that construct the text, apart from the proper narrative, include repetitions and enumerations. Analysing the structure of repetitions may lead to the conclusion that they are an allusive imitation of excessively ornamented method of organizing the text, which was subjected to the rules of musical rhetoric³³:

³⁰ Quotation after: Bach Cantatas Website, https://www.bach-cantatas.com/Texts/Chorale_296-Eng3.htm [last access: 13.09.2024].

³¹ Quotation after: Bach Cantatas Website, https://www.bach-cantatas.com/Texts/Chorale_071-Eng3.htm#google_vignette [last access: 13.09.2024]. "O Haupt voll Blut und Wunden, / Voll Schmerz und voller Hohn!"

³² Loos, H. 2002. Op. cit., pp. 132-140.

³³ Cf. Lisecki, Wiesław. *Vademecum muzycznej „ars oratoria”* in *Canor*, No 3(6), 1993 (pp. 10-24), p. 15. Mattheson analyzed in such way the text of the cantata *Ich hatte viel Bekümmerniß*.

O! confudiret confudiret
O! confused confused
O! many strangers strangers strangers
O! he did he did he did...
do do do
do and he did he did. (16)

A word a word a word
[...]
And no thanks no thanks
And no thanks and no thanks for that I will receive.

[...] (21)

O man, o man, o man, o man, o man,
O mourn man, mourn
Mourn o man
Mourn your sin,
Mourn your great sin [...]. (23)³⁴

Repetitions are an element that disrupts the coherence³⁵ of the text in its sentence structure but doesn't disrupt its overall coherence. In the last of the examples cited above, the citation of a redundant message, composed of expressions and phrases taken from the passion chorale, is an ironic commentary on Sprecher's earlier statement:

A peculiar twist of fate! The King of Dresden had given me a reward of 500 thalers: however, due to the infidelity of one of the servants, I received none of this and was forced to content myself with the recognition I had gained as the only reward for my efforts, which I took home with me. (22)³⁶

³⁴ „O! confudiret confudiret / O! eingemischet eingemischet / O! viele fremde fremde fremde / O! gemacht gemacht gemacht... / machet machet machet / machet und gemacht gemacht. Wort das Wort das Wort / [...] / Und kein Dank kein Dank / Und kein Dank und und kein Dank dazu haben. / [...] / O Mensch, o Mensch, o Mensch, o Mensch, o Mensch, / O beweine Mensch, beweine / Beweine o Mensch / Beweine dein' Sünde, / Beweine dein' Sünde groß [...]”.

³⁵ Cf. eg. Delu, Zhang; Rushan, Liu. *Theoretical Research on the Concept of Coherence* in eidem, *New Research on Cohesion and Coherence in Linguistics*. NY: Routledge, 2021 (pp. 18-36), pp. 18-27.

³⁶ „Sonederbares Schicksal! Der König von Dreßden hatte für mich ein Geschenk von 500 Thalern bestimmt: allein durch die Untrue eines Bedienten wurde ich drum gebracht, und mußte die erworbene Ehre, als die einzige Belohnung meiner Bermühungen mit mir nach Hause nehmen”.

This commentary, although at the level of cohesion can be linked to the meaning of the above quoted statement – or at least it is possible to interpret it in such a way that it allows for such a link – structurally remains detached from the text as a whole. Similarly in the case of enumerations, which are usually not linked to the structure of the text by any predictable metatextual lexical signals. However, they introduce their own internal order into the space of the work, creating organized wholes of meaning, parallel to the narrative order. This is particularly visible in the fragment of the passion marked by the author with number 26, where the story is interwoven with the enumeration of Bach's children and their dates of birth (the motivation for the order of the enumeration elements in this case is chronology and the sequence of dates). Both orders co-exist formally independently, but they remain in a certain semantic proximity, which is revealed when trying to reconstruct the message carried by Kagel's passion: the regularity and at the same time monotony of this enumeration becomes a measure that orders the story of life, which passes according to the natural rhythm of successive births and deaths.

Two orders also organize the textual punch line of the piece – the narrative arc, developing from the moment of the main character's birth through the individual phases of his life, now descends to the final node of the action: death, which is here called "dismissal from service" – this is also a reference to Bach's type of piety, and at the same time a somewhat perverse drawing of attention to the feudal loyalty and servility that marked the great composer's entire life. But the narrative structure is overlaid with a second scheme, imposed by passion itself: "es ist Genug" ["enough already"] and – unspoken, but one can imagine that it is extremely subtly suggested – "es ist Volbracht" ["it has been done"], where only a fragmentarily outlined word contains a trace or rather an echo of the main character's surname.

Conclusions

Regardless of the musical realization, Kagel's *Sankt-Bach-Passion* is above all a perfectly composed text with many interpenetrating, complementary and mutually commenting levels of meaning. This text has limited coherence, but it undoubtedly defines a relatively consistent set of meanings around which its interpretation should be focused – meanings that are primarily connected with different types of affects. The question of whether the music in this piece follows the text and whether the composer managed to use it to give this assumed interpretation the direction he set remains open to us.

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TERÉNYI EDE: *OLD TRANSYLVANIAN PSALMS* FOR MIXED CHOIR. HARMONIC COLOUR EFFECTS PERMEATING THE STRUCTURE. 1. *PSALM-SONGS*

GABRIELA COCA¹ 

SUMMARY. Ede Terényi (1935-2020) was a composer of deeply religious sentiments. In his works of various genres, he often drew inspiration from religious themes, religious texts, or church hymns, regardless of the type of religion to which they were the lyrics or songs. This is also the case with his works for mixed choir, where almost half the volume has a religious theme. In it, the *Old Transylvanian Psalms* appear at the very top. It contains two choral works: 1. *Psalm-songs* and 2. *Old Supplication*. My present study focuses on the analysis of the first choral work, from a tonal and harmonic point of view, following the formal structure. For dramaturgical reasons, the text of the chorus is also set in parallel with the musical material.

Keywords: Terényi Ede, mixed choirs, Old Transylvanian Psalms, Psalm-songs, harmony, tonality, formal structure, dramaturgy

In 1990, Ede Terényi composed Psalm 1 for mixed choir and tam-tam percussion.

The structure of the work is strophic, rounded, in the form of a garland. The phrasing is flexible, with 3-7 bars, adapting to the text. The size of the form sections is also flexible, with single, double, or tripodic (3-phase) musical stanzas in 16, 11, 10, 11, 12 beat units. At the end of each stanza, there is a shorter extension, 2-4 bars, in which the composer either repeats the text of the last phrase, or a part of it, or uses new text. The final form part (**Av1**) brings back the original text of the praise as a rounding off, but with different musical material.

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The choral work unfolds in the following formal scheme:

Table 1

| | | | | |
|------------------------|------------------|--------------|------------------|------------------------------|
| Adagio $\text{♩} = 60$ | | | | Più mosso $\text{♩} = 84$ |
| A | extension | B | extension | C |
| 1-16. measures | 17-19. m. | 20-30. | 31-34. | 35-44. |
| 4+4+5+3 m. | 3 m. | 4+7 m. | 4 m. | 6+4 m. |
| 16 m. | 3 m. | 11 m. | 4 m. | 10 m. |

| | | | | | |
|------------------|--------------|------------------|---------------------|--------------|----------------|
| | | | | Tempo I. | |
| extension | D | extension | Introduction | Av1 | Codetta |
| 44-46. | 46-56. | 57-59. | 60. | 61-72. | 73-74. |
| 2 m. | 4+4+3 m. | 3 m. | 1 m. | 4+3+5 m. | 2 m. |
| 2 m. | 11 m. | 3 m. | 1 m. | 12 m. | 2 m. |

1 m. overlaps 1 m.

The melody of the work is taken from the praises of the 1744 *Book of Songs of Cluj* – praise 280 on page 436.

In form A, the composer takes over the melody and the text of the melody in its entirety:

„Why are you grieving, O my heart!
You're breaking yourself like that, yes,
Here, for the 'physical good?
Just trust in the Lord God,
Who reigns in Heaven”²

Extension: „Who reigns in Heaven”.

² The Original Text: „Mire bánkodol óh, te én szívem! / Töröd magadat ilyen igen, / Im a'testi jókért? / Bizzál tsak az Úr Istenben, / Ki uralkodik Mennyégben / Ki uralkodik Mennyégben”.

E.g. 1.

280. M A S.

2

1744 *Book of Songs of Cluj* – praise 280 on page 436.

It is characterized by harmonically unison passages, as well as fourths and fifths of perfect tones (chords without thirds) and a succession of two functions, often S – D, then S – T; there are also symmetrical harmonic structures, see for example bars 11-13 – the composer builds the G-As-Bb-C around a sustained note in D – and Bb-As-G backwards, then concludes on a clear F-C-F.

E.g. 2

11

Terényi Ede: 1. *Psalm-songs* 11-13. measures, *Adagio* ♩ = 60

This C-centred series is described in degrees as follows:

natural F-minor: II VI₄⁶ IV VI₂ | IV VI₄⁶ II | I
S T S T S T S T

Bars 14-16 bring the alternation of S-D features in unison, ending on a Tonic. The Extension continues the melody in unison in soprano and tenor. Here he starts from Tonic and describes an authentic functional circle: T-S-D-T (I-IV-V-VI), and from there, emphasizing all three faces of the Dominant Function (degrees VII, V, III), he returns to Tonic via Subdominant. This is already a plagal functional series: T – D – D – D – D – S – T.

The entire **A** form is in piano and the tempo is a steady *Adagio*.

The 280th Praise has 13 verses in total. However, the composer does not set the other verses to music. He notes at the beginning of the work, „Thinking of Psalm 42...”. In form parts B-C-D he sets to music verses 6, 3 and 4 of Psalm 42 from the Bible. The composer takes the text from the Reformed Bible published by the publisher János Kálvin, which is available in the Arcanum database.

Form **B** is a unit of 11 bars (4+7 bars) – see bars 20-30. Lyrics: ‘Why are you discouraged, my soul, why are you troubled in me? Trust in God, for I will yet give thanks to him for his salvation.’³

E.g. 3

³ Original Text: „Miért csüggedsz el, lelkem, miért háborogsz bennem? Bizzál Istenben, mert még hálát adok neki az ő szabadításáért!”

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EFFECTS PERMEATING THE STRUCTURE. 1. PSALM-SONGS

The musical score shows four staves for Soprano, Alto, Tenor, and Bass. The lyrics are:
 S: mert még há - lát a - dok ne - ki az ő sza - ba - dí - tá - sá - ért!
 A: há - lát a - dok az ő sza - ba - dí - tá - sá - ért!
 T: há - lát a - dok az ő sza - ba - dí - tá - sá - ért!
 B: há - lát a - dok az ő sza - ba - dí - tá - sá - ért!

Terényi Ede: 1. Psalm-songs, measures 16-30., Adagio $\text{♩} = 60$

Its structure is entirely homophonic. The composer composes the opening two bars of the formal part in *D flat major*, where he holds out the root chord of degree I as a pedal, in the lower three voices, until the last whole tone (in bar 21). It does all this in fifths doubling, with a major chord in root position, *piano* dynamics, and *poco ritenuto* tempo.

From bar 22 onwards, the composer composes the words “why are you bothering me?” in *B-flat* pedal, in forte. Bifunctionality is created here, with the D T D S T functions played in sequence on a *B* I.-st degree tonic pedal. Then, in bars 24-25, it opens through degree IV to an independent degree VI 6/4 chord, then stops on a degree V dominant chord. Then, in bar 26, the composer re-establishes a bifunctionality on pedal B, and from here he expands the chords of the final bars of the form. The B form ends with a Picardy third in B minor I. degree.

After the B form *subito ff*, then *pp* and *ff* again, in four-bar augmentations, the composer continues to borrow the major third of the I.-st degree chord, the D note, from the homonymous B flat major. There is a continuous T – S alternation in these few beats.

The text for Form C is Psalm 42:2, which reads, „My soul thirtieth for God, for the living God: when shall I come and appear before God?”⁴ – see bars 35-46.

⁴ King James Version (KJV) - 1611 - GetFreeBibles.com

31 *a tempo* *ff* *pp* *ff* *molto* *p* *Piú mosso* $\text{♩} = 84$

Biz - zál Is - ten - ben, sza - ba - dí - tónk - ban! Is - ten u - tán

Biz - zál Is - ten - ben, sza - ba - dí - tónk - ban! Is - ten

Biz - zál Is - ten - ben, sza - ba - dí - tónk - ban!

Biz - zál Is - ten - ben, sza - ba - dí - tónk - ban!

36 *f* *f* *p cresc.* *f*

szom - ja - zik lel - kem, az é - lő Is - ten u - tán:

u - tán szom - ja - zik lel - kem, az é - lő Is - ten u - tán:

Is - ten u - tán szom - ja - zik lel - kem, az é - lő Is - ten u - tán:

41 *f* *f* *f* *f*

Mi - kor me - he - tek el, hogy meg - je - len - jek Is - ten e - lött, Is -

Mi - kor me - he - tek el, hogy meg - je - len - jek Is - ten e - lött, Is -

Mi - kor me - he - tek el, hogy meg - je - len - jek Is - ten e -

Mi - kor me - he - tek el, hogy meg - je - len - jek Is - ten e -

45

ten e - lótt? Köny-nyemlett

ten e - lótt?

lótt? Is - ten e - lótt?

lótt? Is - ten e - lótt?

p

Terényi Ede: 1. Psalm-songs, measures 31-46.

In the opening 6-bar phrase, or bars 35-40, the composer writes the melody in natural *C minor*, which is a polyphonic upward sweep. The soprano sings first, then after half a bar the alto, and after another half bar the tenor. The bass is only heard in the second phrase, bar 41, with the second imitated melody. Returning to the beginning of Form C, the text “*My soul thirsteth for God*”, the author asks for a faster tempo, *Piú mosso* ♩ = 84. The ascending melody reaches its climax here, in the soprano, at bar 36, on the F5 note. Likewise, while in the opening one and a half bars of the form (first half of bars 35-36) he alternates subdominant and dominant, from the second half of bar 36, for 4.5 bars, until the end of the phrase he alternates only tonic (T) and dominant (D). In fact, at the end of the phrase, in bars 39-40, he brings the harmonic minor, making the sound distinctly tonal. In a work that is almost entirely modal in tone (see, he’s only used natural minor keys so far), these few bars sound like they’re saying, “*Tonality is Lord!*”

In the second phrase of the formal section, between bars 41-44, the natural minor returns, but with a raised VI, and at the same time there are a striking number of seventh and ninth chords. In fact, there is a symmetrical model chord in the second beat of measure 43: F – A – E flat – G (4 + 6 + 4 minor second), or 4-6-4 model. The sound here oscillates between Dominant and Subdominant, but on one occasion, in the 3rd part of bar 42, the tonic appears. This phrase is also polyphonic, with 2+2 soprano alto and tenor bass pairs grouping the voices.

The extension at bars 44-45 T-S-T establishes a simple plagal cadence, but with a Picardy third.

Form D sets to music the 4th verse of Psalm 42. Its text is: *"My tears have been my meat day and night, while they continually say unto me. Where is thy God?"*⁵ (Where is thy God? - text repeated in the extension).

E.g. 5

45

ten e - lóit? Kőny-nyemlett ke - nye - rem éj - jel és nap - pal,
 ten e - lóit? éj - jel és nap - pal,
 lóit? Is - ten e - lóit? Kőny-nyem lett ke - nye - rem nap - pal
 lóit? Is - ten e - lóit? Kőny-nyem lett ke - nye - rem nap - pal,

50

mert e - gész nap ezt mon-do - gat - ják ne - kem: Hol van a
 ezt mon-do - gat - ják: Hol van a
 ezt mon-do - gat - ják: Hol van a
 mert e - gész nap ezt mon-do - gat - ják: Hol van a

55

te Is - te - ned? Hol van a te Is - te - ned?
 te Is - te - ned? Hol van a te Is - te - ned?
 te Is - te - ned? Hol van a te Is - te - ned?
 te Is - te - ned? Hol van a te Is - te - ned?

Terényi Ede: 1. Psalm-songs, measures 45-59.

⁵ The Holy Bible, King James Version, in: King James Version (KJV) - 1611 - GetFreeBibles.com

The two four-beat phrases are polyphonic, while the 3rd, final phrase is homophonic. In the first phrase (bars 46-49) there are S - TB - A solo entrances, while in the second phrase the order of entry is S - B - A - T. Except for the alto, the remaining voices sing the same melody in fourths, fifths or even octaves.

The dynamics increase gradually. The first phrase (bars 46-49) is in *piano*, the second (bars 50-53) in *mezzoforte*, and the third, homophonic phrase, with the text "Where is thy God?", in *forte*. The composer writes the first two phrases in natural *F minor*. In the third phrase, it raises the VI degree of this, lowers the II degree, and thus modulates into melodic *E-flat minor*. While in the opening two phrases both the T-S and D functions were present, in the closing phrase and the extension, in *E-flat minor*, only the D and T alternate. In the extension, the dynamics return to *subito piano*, and the question "Where is thy God?" is repeated after the *forte*.

The final **Av1** form introduces the tam-tam as a new feature, and in a footnote to the one-bar introduction (see bar 60), the composer notes: „The tam-tam sounds like a bell chime with low music”. In the **Av1** form, where the composer returns to the original text (see parallel **A** form), the tam-tam reinforces the one bar of introduction and the final whole notes of the phrases. All four voices are sung in *F major*, in *unison*, in continuous *pianissimo*, the varied melody of the first form part, in *tempo primo*. Only in the two bars of the *codetta* at the end of the choral work does Ede Terényi color the *F major* sound with a lowered VII-th degree, *E-flat*, which in turn ends with an *F major* 1st degree chord and a *tam-tam* conga in *ppp* dynamics, sustained by a *fermata* (see example 6).

E.g. 6

Tempo I
pp

Mi - re bán - kó - dol óh te én szí - vem,
Mi - re bán - kó - dol óh te én szí - vem,
Mi - re bán - kó - dol óh te én szí - vem,
Mi - re bán - kó - dol óh te én szí - vem,
Tam-tam *) Mi - re bán - kó - dol óh te én szí - vem,

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65

Tö - ród ma - ga - dat i - lyen i - gen, Bíz - zál tsak az Úr Is - ten -

Tö - ród ma - ga - dat i - lyen i - gen, Bíz - zál tsak az Úr Is - ten -

Tö - ród ma - ga - dat i - lyen i - gen, Bíz - zál tsak az Úr Is - ten -

Tö - ród ma - ga - dat i - lyen i - gen, Bíz - zál tsak az Úr Is - ten -

70

ben, sza - ba - dí - tónk - ban. A - - men.

ben, sza - ba - dí - tónk - ban. A - - men.

ben, sza - ba - dí - tónk - ban. A - - men.

ben, sza - ba - dí - tónk - ban. A - - men.

ben, sza - ba - dí - tónk - ban. A - - men.

ppp

^{*)}A Tam-tam hangjai mélyzengésű harangszót idéznek. (4'30'' - 5'10'')

Terényi Ede: 1. Psalm-songs, measures 60-74.

Ede Terényi once expressed his thoughts on the religious mixed choral works he had composed in a conversation. I quote these few sentences at the end:

"Emphasising the drama and structure of the works was important. I have tried to build cathedrals in the footsteps of the old masters, in a new world where going to church is more of a tourist experience than a place of spiritual contemplation, a place of self-reflection. I would like these cathedrals of sound to be heard and performed as if they were being played in a church, in the soul-cleansing silence of devotion".⁶

⁶ Coca Gabriela. „Terényi Ede kórusművészete (The Choral Art of Ede Terényi)”, in: *Parlando, zenepedagógiai folyóirat (Parlando, Music Education Journal)*, 2018/4. TERÉNYI EDE KÓRUSMŰVÉSZETE

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VENI CREATOR FOR CHOIR AND ORGAN BY ARVO PÄRT. THE STYLISTIC AND INTERPRETATIVE ANALYSIS – CONDUCTOR’S GUIDE

DRAGOȘ-MIHAI COHAL¹ 

SUMMARY. “Veni Creator”, composed in 2006 at the request of the German Bishops’ Conference, premiered in Fulda Cathedral, Germany, conducted by Franz-Peter Huber. The work, written for mixed choir and organ, is based on the first two stanzas of a well-known Catholic hymn invoking the Holy Spirit. The composition, though fitting within Arvo Pärt’s *Tintinnabuli* style, diverges in several aspects, including its use of a major key (G major), a fixed meter (3/4), and a precise dynamic range. The piece creates an almost dance-like atmosphere through its melodic and rhythmic interplay between the choir and organ, which is characterized by ascending and descending arpeggiated figures. Stylistically, the work emphasizes nobility and elegance of phrasing, with pure, simple vocal delivery. Performers are instructed to maintain intonation accuracy and manage dynamic changes with emotional weight, particularly in moments of diminuendo. The unison between male and female voice pairs is key to achieving timbral homogeneity and attention to phrasing and the interpretation of pauses helps maintain the expressive flow.

Keywords: Veni Creator, Arvo Pärt, Stylistic, interpretative, analysis, conductor, guide

Arvo Pärt and *Tintinnabuli*

In the last three decades, Arvo Pärt has become a global compositional phenomenon, as evidenced by his inclusion in most musical seasons of specialized institutions, a fact confirmed by his extensive discography, which

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features many renowned artists². His music is associated with cinema (appearing in over 100 films)³ and theatre⁴, with numerous documentaries made about and featuring the composer⁵. Pärt has received awards and distinctions worldwide⁶ and has also gained recognition online⁷. In 2012, musicologist Andrew Shenton described him in the introductory note of *The Cambridge Companion to Arvo Pärt* as “one of the most influential and most performed contemporary composers”⁸ and in 2015, Günter Atteln, the director of the documentary made for Pärt’s 80th birthday, simply stated, “Arvo Pärt is the most performed composer in the world”.⁹

His compositional style was influenced by the major movements of the 20th century, starting with the neoclassicism of the Russian school, passing through dodecaphonic serialism, and reaching the minimalist movement of the 1960s. Beginning with minimalism, Arvo Pärt, using the same principles (such as economy of means and the use of diatonic tonality), developed his own original compositional system, which he called *tintinnabuli*.¹⁰ In simple terms, “Tintinnabuli” is a compositional style created by Arvo Pärt which explores a minimalist approach characterized by the interplay between two voices: one voice moving in a stepwise motion, representing the tintinnabulation (bell-like sounds), and another (melodic) voice moving in arpeggios, outlining the triad harmony.

² The Hilliard Ensemble, Ars Nova Singers, Theatre of Voices, Ars Nova Copenhagen, The Pro Arte Singers, Nederlands Kamerkoor, King’s College Choir, The King’s Singers, Handel Choir of Baltimore, The Choir of Westminster Cathedral, Carmina Mundi Chamber Choir, Estonian Philharmonic Chamber Choir, The Choir of New College Oxford, Bournemouth Sinfonietta, The London Philharmonic, BBC Philharmonic, BBC Symphony Orchestra, Royal Scottish National Orchestra, Los Angeles Philharmonic, Rundfunk Sinfonie-Orchester Berlin, Hungarian State Opera Orchestra, Brass Ensemble Staatsorchester Stuttgart etc.

³ http://www.imdb.com/name/nm0701736/?ref_=fn_al_nm_1

⁴ *Arvo Pärt | Robert Wilson: Adam’s Passion* (premierea mondială în anul 2015, la Tallin, Estonia).

⁵ Documentaries: *Arvo Pärt. November 1978* (1978), *Arvo Pärt - And Then Came the Evening and the Morning* (1990), *24 Preludes for a Fugue* (2002), *Sounds and Silence* (2009) *Playing Pärt* (2012), *The Lost Paradise* (2015), *Even If I Lose Everything* (2015), *That Part Feeling - the Universe of Arvo Part* (2019)

⁶ <http://www.arvopart.ee/en/arvo-part-2/honorary-degrees-awards/>

⁷ The work *Spiegel im Spiegel* has the highest number of views on YouTube: 3.001.699. (<https://www.youtube.com/watch?v=QtFPdBUi7XQ>)

⁸ Andrew Shenton, *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton, Cambridge University Press, 2012.

⁹ Günter Atteln, descriptive note of the documentary *The lost paradise*, ACCENTUS Music ACC20321, 2015. (<http://accentus.com/productions/arvopaert-robertwilson-thelostparadise>)

¹⁰ Hillier, Paul. *Arvo Pärt*, Oxford University Press, New York, 1997, p.6.

Veni Creator - General Information

Composed in 2006 – at the request of the Deutsche Bischofskonferenz (German Bishops' Conference), *Veni Creator* had its world premiere in the Fulda Cathedral – Germany, on September 28, 2006, with the choir *Capella Cathedralis Fulda* under the direction of conductor Franz-Peter Huber. The work is written for mixed choir and organ and has a strophic structure, with a short introduction. The score specifies both the tempo (m.m.=44) and the approximate duration of the music: 2' 30". Arvo Pärt uses the text of the well-known Catholic hymn¹¹, from which he extracts only the first and second stanzas. It is an invocation of the Holy Spirit and is often used as a prayer, though it is most commonly associated with Gregorian chant. Here is the text in Latin and its translation into Romanian:

Veni, creator Spiritus
Coboară din ceruri, o Duhule Sfinte,
mentes tuorum visita,
din luminosul Tău tron ceresc
imple superna gratia,
vino, și umple-ne sufletele
quae tu creasti pectora.
și fă-le pe toate ale Tale.

Accende lumen sensibus,
Ghidează-ne mințile cu lumina ta binecuvântată
infunde amorem cordibus,
cu dragoste umple-ne inimile
infirmi nostri corporis,
întărește-ne corpurile infirme
virtute firmans perpeti.
cu virtute și putere eternă.
Amen
Amin

Although in terms of overall sound the piece fits within the Tininnabuli style, it also presents some exceptions. The first of these is the choice of key: **G major** – statistically speaking, the sound organization in most of the works

¹¹ The origin of this hymn is quite controversial, but it is most often attributed to the Archbishop of Mainz (Germany) who lived in the 9th century (source: https://en.wikipedia.org/wiki/Veni_Creator_Spiritus)

tends to be in a **minor** mode. Another deviation from the characteristic principles of the style is that the meter proposed at the beginning of the piece is maintained unchanged throughout its duration. Most often, the prosody would dictate frequent changes in meter, but *Veni Creator* this time sets the text on a fixed, ternary structure (3/4). Another element that appears less frequently in Arvo Pärt's choral scores is the abundance and precision of dynamic markings, which appear almost at every new entrance of the voices. The melody of *Voice M* (entrusted to the choir) is also exceptional. The motives and phrases no longer have the classic *Cantus firmus* quality, but rather seem to resemble those of *Voice T* (which is intoned throughout the piece by the organ). Thus, we observe that the gradual motion with few and softened leaps in the opposite direction is replaced by frequent ascending or descending arpeggiated formulas.

E.g. 1

Escaping the melodic rigor of the *Cantus firmus* ($\text{♩}=44$ ca)

Melody based on arpeggiated formulas

43

S Ac - cen - de ...

A Ac - cen - de ...

T a - - sti

B pe - - cto - ra

Arvo Pärt, *Veni creator*, mm. 43-49

Apart from the introduction (mm. 1-16) and the final coda (mm. 79-88), where the phenomenon of *hocket* or *punctualist polyphony*, characteristic of the *Tintinnabuli* style, appears, the rest of the vertical sound organization is essentially at a single voice – a fact that brings the sound quality into the realm of accompanied monody (where the organ serves a harmonic function). The melodic construction modality is based on the wave formed by the dialogue between the female and male voices, but in each of these two sections (stanzas – mm. 17-47, mm. 48-78), the voice pairs sing the same melodic line, in unison.

E.g. 2

(♩ = 44 ca)

Pairs of voices that intone in unison

Spi - ri - tus
Spi - ri - tus
men - tes tu - o - rum
men - tes tu - o - rum

mf/mp

Arvo Pärt, *Veni creator*, mm. 22-28

We also observe that the rhythmic organization of the choral melody alternates between anacrusis and crasis formulas, depending on the prosodic accent of the words. Each time the accent of the word falls on the second syllable, the organization is anacrusis, and conversely – when the accent is placed on the first syllable, it follows a strong beat (crasis).

E.g. 3

Crisis and anacrusis melodic formulas,
respecting the accented syllables of the words (♩ = 44 ca)

Crisis melodic formulas

Anacrusis melodic formulas

S in - fir - ma
A in - fir - ma
T a - mo - rem cor - di - bus
B a - mo - rem cor - di - bus

Arvo Pärt, *Veni creator*, mm. 58-65

By combining the two melodic-rhythmic formulas from the choir, along with the syncopated structure of the melody of *Voice T* from the organ, the piece acquires an almost dance-like character, evoking the slow pulse of the Renaissance genre of the *galliard*.

The absence of general pauses is, again, an exception to the *Tintinnabuli* style. It is quite rare for the sound flow in a choral work to remain uninterrupted from beginning to end. However, this aspect contributes to creating an overall atmosphere of singing that produces airy harmonies, characteristic of large spaces, where moments of solo organ intertwine gently with the motifs exposed by the voices. This atmosphere is also ensured by the choice of organ registers, which are, both in volume and timbre, particularly delicate (they seem to resemble the small 'bells' that also gave the *Tintinnabuli* style its name).

An emblematic element for this style appears in the final section: the pedal point of the ison type, or drone, created by the overlapping of a perfect fourth between the bass and tenor, which harmonically supports the entire final coda woven around the repetition of the word *Amen*.

E.g. 4

Coda: drone at a perfect fourth interval between the bass and tenor ($\text{♩} = 44 \text{ ca}$)

The image displays a musical score for the coda of Arvo Pärt's *Veni Creator*, measures 82-89. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two organ staves. The vocal parts are marked 'molto lunga *)' and contain the word 'Amen' repeated. The organ part is marked 'molto lunga *)' and includes the instruction 'CP & CG: II p Ferne'. A circled note in the Tenor staff is labeled 'ison-type pedal point' with an arrow pointing to it. The score shows a drone at a perfect fourth interval between the bass and tenor.

Arvo Pärt, *Veni creator*, mm. 82-89

For a better understanding of the ingenious constructions, with an almost mathematical balance and symmetry, we present below the structural table of the work *Veni Creator*:

E.g. 5

| Section | Introduction | Verse I | | | | Verse II | | | | Coda |
|-----------------------|--------------|---------|------------------|-------|------------------|----------|------------------|-------|------------------|------------------|
| m. | 1-16 | 17-24 | 25-32 | 33-40 | 41-47 | 48-55 | 56-63 | 64-71 | 72-78 | 79-89 |
| C H O I R | S | S | | S | | S | | S | | S |
| | A | A | | A | | A | | A | | A |
| | T | | T | | T | | T | | T | T |
| | B | | B | | B | | B | | B | B |
| Organ | o | o | o +pedalboard | o | o +pedalboard | o | o +pedalboard | o | o +pedalboard | o +pedalboard |

Arvo Pärt, *Veni creator* – Structural Table

Stylistic – Interpretative Aspects

The terms that could best encapsulate the general character of the sound in this work are **nobility** and **elegance** of phrasing. The vocal quality is the same as that established by the first *Tintinnabuli* recordings: pure, simple, natural singing, without vibrato. Phrase endings are in *decrescendo* (as indicated in the score), but this should not lead to the sound to become dry or expressionless. On the contrary, every moment of reducing sound intensity should be thought through more carefully in terms of emotional weight. We must apply greater air pressure and intensify attention¹² during diminuendo moments to ensure adherence to an essential element of Arvo Pärt's music: the accuracy of intonation.

¹² One of the factors to consider regarding vocal technique, in order to ensure intonation accuracy until the very end, is the position of the sound, or its placement in the resonators. This will ensure that, regardless of how large the diminuendo is or how long the sustained note is, both the same frequency and the same timbral color are maintained throughout the sound emission.

E.g. 6

Frequent diminuendo indications ($\text{♩} = 44 \text{ ca}$)

Arvo Pärt, *Veni Creator*, mm. 22-28

The introduction and the coda are built according to the same principle of accumulating tension. The voices enter one by one, and with each new repetition of an ever-higher pitch range, combined with the increasing sound amplitude, they reach a climax - at which point each of the two episodes ends. To articulate this sonic structure in both sections, the voices must focus on transferring (one from the other) the sound intensity, vocal color, and, not least, the expressive tension created up to the moment of their own entrance.

E.g. 7

Adopting the character and nuances of the singing ($\text{♩} = 44 \text{ ca}$)

Arvo Pärt, *Veni Creator*, mm. 1-7

As mentioned above, regarding the two stanzas that contain the actual message of the hymn *Veni Creator*, the discourse approaches the boundary of accompanied monody, where the choir intones the *Cantus*

firmus and the organ serves both as harmonic support and as a motor generating movement and fluency. In both stanzas, the melodic model is almost identical, concretizing a dialogue between the female and male voices. Even though there are no general pauses in the score, the melodic discourse of the voices is based on the principle of short motifs, framed by pauses. To ensure an expressive phrasing, with equal timbre and intonational precision, we will ask the performers, as in other cases, to treat the pauses in an “active” way.

Another challenging aspect in achieving choral homogeneity is the unison of voice pairs, an overlap that is almost always present in the melodic construction of the two stanzas (there are two exceptions, in measures 37-39, where the soprano sings alone, and in measure 45, where the phrase ending is entrusted solely to the bass). We will aim to include in the alto and bass parts only the more lyrical, more elastic voices, or, if the size of the ensemble allows, we will specifically use mezzo-sopranos and baritones. This way, we can more easily ensure timbral homogeneity when using registers that are less comfortable for the aforementioned parts.

E.g. 8

The lower voices often sing in the high register (♩ =44 ca)

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "tus. Ve - ni cre - a - - - tor". The Alto part is circled in two places, with an arrow pointing to it and the text "the Alto voice sings in the high register". The score is in 4/4 time, with a tempo of 44 ca. The Soprano part starts with a fermata on "tus." and then sings "Ve - ni cre - a - - - tor". The Alto part starts with a fermata on "ri -" and then sings "Ve - ni cre - a - - - tor". The Tenor part starts with a fermata on "ri -" and then sings "ri -". The Bass part starts with a fermata on "tus." and then sings "tus.".

Arvo Pärt, *Veni Creator*, mm. 17-21

Regarding the fluidity of phrasing, we will suggest to the performers who are executing the melodic dialogue not only take on the tone from the voice that has finished, but, as much as possible, to also adopt the vocal color or interpretive character. This way, the flow of the prayer's message, clothed in sound, will have unity and continuity. A mental exercise that leads us toward this goal is the “thinking intonation” of the phrase preceding one's own entrance - by using internal hearing. This exercise is congruent with the

active treatment of pauses, as described above.

Ex. 9

Mental preparation for one's own sound attack ($\downarrow = 44$ ca)

Musical score for Ex. 9, measures 55-57. It shows four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Alto part is annotated with 'mf/imp' and a note that 'the Alto voice sings in the high register' with arrows pointing to specific notes in the upper register.

Arvo Pärt, Veni Creator, mm. 50-57

A special effect of sound suspension is created by the wide-reaching crown on the final chord of the organ. The conductor will ensure, through a specific gesture, the closure of the choral sound and the long maintenance of this tritone on the tonic (**G major**) in its second inversion.

E.g. 10

Managing the closure of the sound at the end of the piece ($\downarrow = 44$ ca)

Musical score for E.g. 10, measures 82-83. It shows four vocal parts (S, A, T, B) and an organ part. Annotations include 'closure gesture for the choir' pointing to the end of the vocal lines and 'gesture to sustain the sound and then close for the organ' pointing to the organ's final chord. The organ part includes markings 'CP & CG: II' and 'p Ferne'.

VENI CREATOR FOR CHOIR AND ORGAN BY ARVO PÄRT.
THE STYLISTIC AND INTERPRETATIVE ANALYSIS – CONDUCTOR'S GUIDE

The image shows a musical score for the piece 'Veni Creator' by Arvo Pärt, specifically measures 82-89. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Alto part is circled in red, and an arrow points to it with the text 'the Alto voice sings in the high register'. The lyrics are: 'tus. Ve - ni cre - a - - - tor'.

Arvo Pärt, *Veni Creator*, mm. 82-89

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“MIROIRS ET REFLETS” BY GABRIEL IRANYI – AN AUDITORY METAPHOR OF VISUAL INTERACTIONS

ALEXANDRA MAGAZIN¹ 

SUMMARY. The work *Miroirs et reflets* by composer Gabriel Iranyi explores the concept of mirroring and reflection in both technical and metaphorical ways. Iranyi was inspired by the visual art of Claude Monet and Paul Klee, translating principles of reflection, symmetry, and heterophony into his musical composition. The piece is structured in two distinct parts, with the first section characterized by a static and rigorous approach, and the second part defined by spontaneity and fast tempo. Iranyi uses various compositional techniques, such as isolated sustained sounds, pitch shifts, harmonics, and convex motion, to create an auditory metaphor for visual interactions. The work aims to engage the listener and performer in an artistic exploration that adds depth to the musical motifs.

Keywords: contemporary music, mirroring and reflection, auditory metaphor, visual art, compositional techniques, 21st century

“Many of my works are designed with two dimensions: spontaneity and rigorous organization.”– Gabriel Iranyi²

The work *Miroirs et reflets* by composer Gabriel Iranyi, completed on March 7, 2024, written for solo cello and a small instrumental ensemble, was commissioned by the Sound Borders Association as part of the *Quartet in Residence - Mirrors* project, held in Cluj-Napoca.

The first audition of this work is scheduled for October 1, 2024, featuring cellist Diana Ligeti, to whom it is dedicated, alongside the Couleurs Ensemble. Through this composition, Iranyi explores a subtle and complex

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² Interview by Alexandra Magazin with composer Gabriel Iranyi, on ZOOM, 23.05.2024.



dialogue between contemporary music and visual art, inviting the audience to a sonic experience where techniques of mirroring and reflection not only structure the musical material but also transform it into an auditory metaphor for visual interactions. Thus, *Miroirs et reflets* promises to be a captivating journey into how the arts can mutually influence and enhance each other.

The Innovative Concept in the Creation of the Musical Work

In this piece, the concept of the “mirror” is addressed from two main perspectives: technical and metaphorical. From a technical point of view, mirroring in music refers to techniques through which musical motifs or phrases are reflected, either by inversion or recurrence.

Conversely, mirroring can also be understood metaphorically as a freeform approach to transforming and reinterpreting musical material. In this case, the composer does not follow strict rules but explores emotional reflections or creates new interpretative perspectives. Thus, mirroring becomes a means by which the musical structure attains depth and symbolism, establishing a connection between auditory and visual perception.

According to the composer, in contemporary music, artists reflect on the past but do not seek to replicate exact reproductions of previous works. Gabriel Iranyi stated: “The concepts of mirroring and reflection have fascinated me deeply, which is why I have explored the use of these techniques from the origins of music, including before and during the Renaissance, as well as in Bach’s works.”³ This approach was central to the development of his piece, demonstrating his interest in integrating visual and musical concepts.

The composer also explained the concept of “mirroring” in his work *Miroirs et reflets*: “From a practical perspective, the use of a mirror can facilitate the exploration of various musical effects on a musical image and the associated notes. Placing the mirror vertically on the left or right side of the musical image produces a modified repetition of the initial motif, emphasizing sonic symmetry. Conversely, positioning the mirror vertically in front of the motif generates an inverted version of the musical phrase, a technique that creates significant contrast within the piece and adds complexity to the compositional structure”⁴. This process reflects the idea of mirroring not only visually but also aurally, giving rise to new variations of the same musical material.

³ Ibidem.

⁴ Ibidem.

Another technique present in his work is the use of two mirrors of different sizes, one small and one large, placed facing each other. This arrangement creates an effect of infinite reflection, where the image in the small mirror can generate a series of increasingly smaller images. This repetitive reflection effect is analogous to a painting composed of multiple small images, which merge to form the fundamental image. This technique appears in various passages of the work (see Stage VII, measures 51-53).

Mirroring plays an essential role for Gabriel Iranyi, exemplifying certain forms of flexibility, in which reproduction is carried out with specific interpretive liberties.

Interdisciplinarity Between Visual Arts and Music: Exploring the Concepts of Reflection and Mirroring

In the interview with composer Gabriel Iranyi, he explained the connection between musical art and visual arts, highlighting how these two fields have influenced his creative process.

In particular, the composer was influenced by Claude Monet and Paul Klee. Monet, renowned for his series of works dedicated to the garden at Giverny, created famous pieces depicting the lake, water lilies, and the Japanese bridge. The composer found sources of inspiration in two specific works: *Water Lilies*⁵ from 1907 and *Water Lilies*⁶ from 1916, exploring how the reflections of water and light can be translated into musical structures.

A notable element of these works is that “by observing the paintings, we distinguish a diversity of water lilies arranged in the water, manifesting in a wide range of colors and shapes. These water lilies, reflected on the lake’s surface, mirror alongside the willows and the sky. Although the sky is covered with clouds, it seems not to provide a clear perspective, suggesting that the water lilies float above the clouds while the sky lies beneath them”⁷. Thus, the painting creates an alternative reality based on principles of reflection, a reality that transcends ordinary physical dimensions.

For the composer, reflections are a central element, but they are treated differently from the approach in Bach’s works. Instead of a strict use of themes, he prefers an interpretation where thematic reproduction enjoys greater artistic freedom. This technique is similar to the way Monet manipulates visual reflections in his paintings: he does not reproduce a

⁵ <https://www.wikiart.org/en/claude-monet/water-lilies-16>, accessed 25.05.2024.

⁶ <https://www.wikiart.org/en/claude-monet/water-lilies-40>, accessed 25.05.2024.

⁷ Interview by Alexandra Magazin with composer Gabriel Iranyi, on ZOOM, 23.05.2024.

faithful image of reality but creates multiple layers of perception and light that challenge the viewer to see beyond the surface. Thus, musical reinterpretation becomes an artistic exploration that engages both the listener and the performer, adding depth to the musical motif.

Paul Klee, the second visual artist from whom Gabriel Irunyi drew inspiration, made a significant contribution to modern art through his work *Fugue in Red*⁸ (1921). This painting not only reflects Klee's fascination with music but also transposes musical elements into visual language. The title of the work refers to the complex musical form, the fugue, which involves imitation and variation, features that Klee integrated into the structure of his visual composition. In *Fugue in Red*, Klee uses colors, shapes, and textures to create a sense of movement and rhythm, fundamental elements in music. The vibrant colors and intersecting lines suggest a dynamic interplay between themes, like how different voices intertwine in a fugue. This work exemplifies how Klee translates musical principles into visual art, a process that inspired Irunyi to explore analogies between sound and image in his musical compositions. Multiple themes are presented that, through their execution, align with the concept of heterophony. In folk music, heterophony often involves a main theme accompanied by various improvisations derived from the same theme⁹. In the painting, a motif repeats, but with subtle variations in each appearance, thus reflecting stylistic similarities to the heterophonic technique. Other relevant works by Klee that contributed to the composer's creative process include *Crystal Gradation*¹⁰ (1921) and *Growth of the Night Plants*¹¹ (1922).

Stylistic, Analytical, and Interpretative Aspects: Investigating the Complexity of the Masterpiece

The work *Miroirs et reflets* is characterized by a complex and innovative structure, highlighted by the strong contrast between its two distinct parts. These are delineated by the tempo markings *Lento* and *Subito allegro molto*, with a sudden shift from a slow movement to a very fast one starting at measure 81. The composer aims to provide the listener with a sense of unified work despite the evident differences between the two sections.

⁸ <https://www.wikiart.org/en/paul-klee/add-in-red-1921>, accessed 26.05.2024.

⁹ And this heterophonic technique is defining for a significant portion of Romanian composition, which traces its roots back to George Enescu.

¹⁰ See <https://www.paulklee.net/crystal-gradation.jsp>.

¹¹ See <https://www.wikiart.org/en/paul-klee/growth-of-the-night-plants-1922>.

The first part of the work, which includes ten stages according to the composer's statement, is characterized by a static approach and rigorous organization. It develops using isolated sustained sounds (measures 1-2, solo cello), reflections (measure 3, glockenspiel and harp), pitch shifts, harmonics, *glissando*, free imitations, trills, dynamic fluctuations, direct musical gestures, convex movements, and other compositional techniques. In contrast, the second part, which comprises six stages, is defined by spontaneity and a fast tempo, including mirroring, motoric movements, alternating measures, asymmetries, very fast trills, quarter tones, *pizzicato duro*, and *glissando*.

The first stage of the work is presented from measure 1 to measure 23 and is defined by the concept of isolated sustained sound, theorized by Belgian musicologist Harry Halbreich¹². The work begins with an isolated sustained A in the solo cello (measures 1-2), followed by the introduction of a second sound, B \flat , positioned a quarter tone lower. The composer uses this technique to create a motif in measure 3, which is then reflected in the harp and glockenspiel, analogous to how Monet achieved reflections in his water lily paintings¹³. The initial motif, realized in the harp through the combination of the two sounds (G \sharp and A), is taken up by the glockenspiel in an inverted form (B and B \flat), thus generating an auditory "reflection." Simultaneously, harmonics are introduced in the violin and viola, contributing to the "mirroring" effect and creating a reverberation effect. These harmonics are arranged in a distinct configuration, a semitone interval from the initial motif rendered by the viola, amplifying the sonic complexity of the passage. In the cello, alongside the isolated sustained sound (A) in measure 3, a new "mirror" motif, B \flat , appears with the indication to be performed a quarter tone lower.

¹² In Harry Halbreich, *Olivier Messiaen*, Fayard, Foundation SACEM, Paris, 1980.
See https://www.lemonde.fr/disparitions/article/2016/07/01/mort-d-harry-halbreich-musicologue-belge_4962041_3382.html, accessed on August 28, 2024.

¹³ Interview by Alexandra Magazin with composer Gabriel Iranyi, on ZOOM, 23.05.2024.

E.g. 1

Arpa
Accordez: 1REb
re#dobsib
mi#fabsol#la#
pp *delicato*
8va
Monet's Reflections
dobsib

Glockenspiel
15
2
pp *delicato*
Monet's Reflections
pp *delicato*

2 Piatti sosp.
pp *delicato*

sustained isolated sound
Lento ♩ = 44
s iasto
senza vibr.
poco vibr.
ORD
senza vibr.
ppp
p poco
espr.
musical motif - image
pp

Violoncello solo
pp

Violino
Reflections - Harmonics.
pp

Viola
pp

G. Iranyi – *Miroirs et reflets*, mm. 1-4

Since the work is conceived as a concerto piece for solo cello and a small instrumental ensemble, the solo cello part includes a variety of techniques, such as complex articulations, trills, harmonics, gestural techniques, *pizzicato*, *arco*, exceptional divisions, as well as changes in tempo and dynamics.

E.g. 2

Vcl. solo
poco accel.
6
II
dim.
5
A tempo
pp
p
6
gettato
trill
oscuro
3
mp
dolce
Tempo flessibile
(colla parte)
arco
pizz.
III
IV
C
D

G. Iranyi – *Miroirs et reflets*, mm. 18-20.

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The second section (mm. 23-29) is characterized using quarter tones and chords in a distinctive manner. The composer implements mirroring effects within the instrumental ensemble (flute, clarinet, violin, viola, cello, and double bass - harmonics). Three of these instruments perform small steps, moving upward in quarter tones asynchronously, while the remaining three instruments move downward. The instruments with ascending movement mirror each other through free imitation.

E.g. 3

The image shows a musical score for measures 21-24 of 'Miroirs et Reflets' by Gabriel Iranyi. The score is for a full instrumental ensemble: Flute (Fl.), Clarinet (Cl.), Violin solo (Vcl. solo), Violin (Vn.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

- Measure 21:** Flute and Clarinet parts begin with *pp*. The Clarinet part includes the instruction: *se necessario, respira brevemente e continua suonare immediatamente*.
- Measure 22:** A key signature change to D major is indicated. The tempo is marked *A tempo*. A blue box highlights the first measure of this section. The Flute and Clarinet parts are marked *pp dolce, tenuto*. The Violoncello part features a *trillo* (marked *leno* and *rapido*) and a triplet of eighth notes marked *dim.* and *p*. The Violin part has a *gett.* (grace note) and a triplet of eighth notes marked *mp* and *pp*.
- Measure 23:** The Flute and Clarinet parts show *ascending quarter tones* circled in red. The Violoncello part shows *convex motion* circled in purple, consisting of a descending passage followed by an ascending passage. The Violin and Viola parts show *descending quarter tones* circled in orange. The Violoncello part also shows *descending quarter tones* circled in orange. The Contrabasso part shows *descending quarter tones* circled in orange.
- Measure 24:** The Flute and Clarinet parts continue with *ascending quarter tones* circled in red. The Violoncello part continues with *convex motion* circled in purple. The Violin and Viola parts continue with *descending quarter tones* circled in orange. The Violoncello part continues with *descending quarter tones* circled in orange. The Contrabasso part continues with *descending quarter tones* circled in orange.

Annotations include: **free imitation** (green text), **convex motion** (purple text), **ascending quarter tones** (red text), **descending quarter tones** (orange text), and **MIRRORINGS** (blue text). Blue lines connect the ascending and descending quarter tones across the ensemble, illustrating the mirroring effect.

G. Iranyi – *Miroirs et reflets*, mm. 21-24.

The convex motion, previously illustrated in the solo cello part in measures 21-24, constitutes another technique used by Gabriel Iranyi in his composition. This technique involves introducing a descending passage, which is then mirrored by an ascending passage.

Stage III (mm. 30-33) is defined by a direct musical gesture. This section features ascending passages with vivid sounds, and the instruments are carefully selected to construct a fragment that evokes light. In contrast to the earlier stages, which created shadow effects or touches reminiscent of visual arts, the addition of the vibraphone with pedal contributes to creating a musical gesture that brings light (measure 31). In the instrumental ensemble, dynamic fluctuations are achieved through the arrangement of sounds and the use of color dynamics. Thus, when one instrument performs a *diminuendo*, the other instrument executes a *crescendo*.

E.g. 4

9

E Poco più mosso
♩ = 50

Ar.

Vibr.

direct musical gesture

bright and metallic sound

LIGHT

mf *f* *p.d.* *chevilles* *f*

mf *f* *Ped.*

G. Iranyi – *Miroirs et reflets*, mm. 30-31.

The climax of the first part is reached in measure 33, where tensions build up in the instrumental ensemble using *gettato* techniques and quintuplets. This accumulation sets the stage for the entrance of the solo cello, which will present “color” passages in the fourth part (measures 34-38), intended to resolve the accumulated tensions.

The image shows a musical score for five instruments: Violoncello solo, Violin, Viola, Violoncello, and Contrabasso. The score is annotated with various elements:

- A red bracket labeled "build-up of tension" spans the first two staves (Violoncello solo and Violin).
- A blue box highlights a passage in the solo cello staff.
- Red boxes highlight passages in the violin, viola, and cello staves.
- A pink circle highlights the instruction "gett." in the cello staff.
- A purple circle highlights the instruction "ff feroce" in the contrabasso staff.
- Other annotations include "SP" in the cello staff and "détaché" in the contrabasso staff.

G. Iranyi – *Miroirs et reflets*, mm. 32-33.

In the fifth stage (measures 39-45), a convex curvature of the musical gesture is observed in the solo cello, while in the sixth stage (measures 46-50), the technique of bariolage is used in the solo instrument, alongside trills and harmonics combined with regular notes, as well as reflections between the cello and flute (measures 48-49).

Fl. 47 15

Cl.

Ar.

Vibr.

Vcl. solo

non frullato tremolo

Flatt.

do sol #

gliss.

ORD I II

reflections

bisbigliando con due mani

G. Iranyi – *Miroirs et reflets*, mm. 47-49.

The composer creates a moment of tension through the art of the fractal¹⁴ in the seventh stage (measures 51-53), where a motif is repeated across three distinct octaves, and this motif diminishes in terms of both distribution and the distance between the notes.

¹⁴ Fractal music is a type of composition that uses the principles of fractals, i.e., self-similar mathematical structures, to create sound shapes and patterns. In fractal music, structures or musical motifs are repeated at different scales, just as a mathematical fractal exhibits the same recurring patterns at various levels of magnitude (cf. K.J. Hsü, "Fractal Geometry of Music: From Bird Songs to Bach" in: A.J. Crilly, R.A. Earnshaw, H. Jones, *Applications of Fractals and Chaos*. Springer, Berlin, 1993. https://doi.org/10.1007/978-3-642-78097-4_3).

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E.g. 7

The image shows a musical score for three staves of a Violin solo. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The score includes various dynamics such as *p*, *mf*, *mp*, *cresc.*, *f*, and *fff*. Performance instructions include "molto accel.", "Presto", and "fractal technique". The bottom staff features a complex rhythmic pattern with triplets and a "fractal technique" annotation. A diagram above the bottom staff shows "al tallone" and "tone with increase bow pressure" leading to "SPE" and "tone with scratching noise".

G. Iranyi – *Miroirs et reflets*, mm. 51-53.

The section of contrasts (measures 54-65) introduces new percussion instruments, such as the tamburo piccolo and gran cassa. In this section, the string section presents a *lots of bow changes* and marked dynamic differences.

Stage IX (measures 66-72) reintroduces the solo cello, utilizing *tremolo* combined with *pizzicato* and *gettato*, within a convex form with free imitation. The clarinet, in measure 68, employs the *bisbiliando* technique to produce a coloristic trill, while the flute plays a repetitive sound, accompanied by the articulation of consonants (*t, k, t, k*), to create a color and timbre effect with repercussive effects. In measures 71-72, the solo cello presents a convex passage with differentiated rhythms.

Stage X (measures 73-80) sees a significant decrease in tempo to *Lento*, reminiscent of the beginning of the work where reflections are presented on the cello through two-voice imitation.

The second part, *Subito allegro molto*, begins with a bridge note *A* on the cello. This section is notable for its variation art. In Stage XI (measures 81-87), passages of mirroring are developed, first on clarinet and flute (measures 81-82), followed by combinations between flute-clarinet and violin-violin (measures 83-85). The following stage (measures 88-97) presents gradual mirroring and staccatos, preparing the entrance of the solo instrument, while Stage XIII (measures 98-116) dissolves the perception of the 4/4 meter through the introduction of asymmetries, meter changes, and other rhythmic

combinations. Beginning with measure 108, an ascent on the violin and viola prepares the climax of the second part, which occurs on the solo cello in measure 113.

E.g. 8

mm. 107

Vcl. solo

Vn.

Vla.

mm. 112

Vcl. solo

Vn.

Vla.

G. Iranyi – *Miroirs et reflets*, mm. 107-113.

The final stages, XIV (measures 116-121) and XV (measures 122-138), gradually lead to Stage XVI (measures 139-147), characterized by an *Adagio extremo tempo*. According to the composer's instructions, a half note will last approximately four seconds, creating an extremely static atmosphere that complicates the interpretation of the notes and requires a very slow conducting gesture. There are brief elements that recall the first part (measure 145, harp and glockenspiel), which lead to the conclusion (measures 148-156). Short elements reminiscent of the first part of the work appear (measure 145, on harp and glockenspiel), leading to its conclusion. The chords in the string section, initially consisting of four notes, gradually reduce to three notes, then to two notes a quarter tone apart, culminating ultimately in the performance of a single note.

The image shows a musical score for three instruments: Violin solo, Violin, and Viola. The Violin solo part is marked with a '4'' and has several notes highlighted with vertical boxes: purple boxes for the first seven measures, blue boxes for the next three measures, and a red box for the final two measures. The final two measures are labeled 'sustained isolated sound' in red. The Viola part has the instruction 'perdere l'ost...' written above it.

G. Iranyi – *Miroirs et reflets*, mm. 148-156.

Conclusions: Sound Reflections and Visual Mirrors in Gabriel Iranyi’s “Miroirs et Reflets”

At the end of the interview with Gabriel Iranyi, he reveals a significant aspect of his work: “It is interesting that I managed to conclude this piece on a single isolated sustained note. The work begins and ends on an isolated note, but in different ways: at the start, it is a pure note, whereas at the end, there are disturbances in the sound through quarter tones that gradually clear up, leading to a single note. It is a coincidence that the piece starts on A and ends on E, with no connection to Bach.”¹⁵ Johann Sebastian Bach is renowned for his rigorous musical structures and mathematical symmetries, including the symbolic use of notes (such as his musical motif “B-A-C-H”). In contrast, Iranyi adopts a more liberated approach, where the movement between A and E is not intended to evoke specific symbolism but is rather part of his personal creative process.

In conclusion, Gabriel Iranyi’s *Miroirs et reflets* represents a profound exploration of the concepts of reflection and mirroring, blending advanced compositional techniques with visual influences inspired by the visual arts. Structured in two distinct but unified parts using these techniques, the work demonstrates remarkable complexity and innovation. Iranyi succeeds in creating a captivating sonic experience where elements of rigorous organization and spontaneity intertwine harmoniously, offering the listener not just a musical piece but a genuine auditory metaphor for visual interactions. Through the subtle use of reflections and mirrors, the composer achieves his goal of transforming musical material into a vibrant, dynamic, and expressive structure.

¹⁵ Interview by Alexandra Magazin with composer Gabriel Iranyi, on ZOOM, 23.05.2024.

Thus, *Miroirs et Reflets* not only made a valuable contribution to contemporary music but also illustrates the power of interdisciplinarity in art.

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THE REVEAL OF CHINESE MUSICAL TECHNIQUE “RUN QIANG” IN BRIGHT SHENG’S PIANO WORKS “MY SONG” AND “MY OTHER SONG”

QIAN DENG¹, FUNG CHIAT LOO²

SUMMARY. Bright Sheng (born. 1955), one of the representatives of the “New Wave” composers, has been trying to make a breakthrough in the fusion of Chinese and Western cultures in his works due to his childhood experiences and absorption of both Chinese and Western educational systems. “My Song” (1989) and “My Other Song” (2007) are two works for solo piano composed 18 years apart, in which the traditional Chinese instrumental or vocal technique “Run Qiang”润腔 is involved in both works. This paper emphasizes Sheng’s compositional style and the concept of “fusion” of Chinese and Western cultures in his musical works by analyzing how the elements of traditional Chinese “Run Qiang” in these two works that are fused with Western compositional techniques.

Keywords: Bright Sheng, “My Song”, “My Other Song”, “Run Qiang”

Introduction

The years between 1966 and 1976 were the “dark moments” of China’s Cultural Revolution for all types of scholars and cultures³. During this time, Mao Zedong’s wife, Jiang Qing (1915-1991), placed a high value on Western classical genres and encouraged composers to write in these styles.

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³ *Everett, Yayoi Uno, and Frederick Lau, eds. Locating East Asia in Western Art Music. Wesleyan University Press, 2004.*



All scholars, musicians and performers were forced to leave their schools and travel to rural and remote areas, where they were forced to stop composing or turn to folk culture as a source of musical inspiration⁴. At the age of 15, Sheng was sent to Qinghai, a Chinese province bordering Tibet, where he spent seven years working as a pianist and percussionist at the provincial music and dance theater and conducting extensive “ethnomusicological” fieldwork, which involved collecting, analyzing, and researching local folk music, as well as understanding it in its socio-cultural context⁵. In the course of his seven years of research, he not only learned about the local musical genre of “Hua’er”花儿, but was also attracted to the musical elements of neighboring regions, including the delicate Sichuan folk songs of the southern region, the bold and heroic singing of “Xintianyou”信天游 in northern Shaanxi, and the long-lasting singing or playing techniques of the plateau region.

After the end of the Cultural Revolution, ethnic style artworks provided new ideas for Chinese piano compositions. This has led to the creation of a large number of vocal or instrumental works whose inspiration is no longer limited to traditional compositional forms, but encompasses the different histories, customs, personalities and cultural traditions of the 56 ethnic groups in China. Examples included Chou’s work *Metaphors* (1960) interprets the hexagram lines of the I Ching as scales and creates eight tonal patterns based on the structure of the hexagram lines⁶; Deng and Loo explored “Yin and Yang” concept in Bright Sheng’s “My Other Song”⁷. As a result, composers began to integrate musical elements from other forms of music, such as vocal music, when composing instrumental works. Especially for these “New Wave” composers who emerged after the Cultural Revolution, their works no longer encompassed a single culture or category and began to experiment with new innovations. These “New Wave” composers in the true sense of the word were first introduced by the Chinese musicologist Wang An-Guo in his article, which implied that Chinese composers had real creative freedom and their own distinctive styles, rather than composing for revolutionary struggle and nationalism⁸. They were free to compose their favorite music and skillfully

⁴ Chang, Peter M. *Chou Wen-chung and his music: a musical and biographical profile of cultural synthesis*. University of Illinois at Urbana-Champaign, 1995.

⁵ Sheng, Bright, Yolanda Kondonassis, and Jahja Ling. *Never far away*. Telarc, 2009.

⁶ Arlin, Mary I., and Mark A. Radice, eds. *Polycultural Synthesis in the Music of Chou Wen-chung*. London and New York: Routledge, 2018.

⁷ Deng, Qian. Loo, Fung Chiat. *The Concept of Yin and Yang in Bright Sheng’s “My Other Song.”* International Journal of Academic Research in Business and Social Sciences, 12(10), 2022, pp. 303 – 315.

⁸ Wang, Anguo. *A Survey of the ‘New Wave’ Composition in Our Country*. Musicology in China (1), 1986, pp. 4-15.

incorporated elements of traditional Chinese music into Western compositional techniques, such as dance melodies of China’s ethnic minorities, using traditional Chinese vocal skills in combination with Western compositional techniques. Bright Sheng, as an important representative of the “New Wave” composers, has collected a lot of inspirations through various field trips, resulting in his works reflecting the freedom of composition and cross-cultural fusion. For example, Deng and Loo exposed the exotic rhythms and modulations in his work “Dance Capriccio”⁹.

The two pieces selected for this study, “My Song” (1989) and “My Other Song” (2007), are both manifestations of Sheng’s work on the fusion of the traditional Chinese element “Run Qiang” with Western compositional techniques. Both “My Song” and “My Other Song” are manifestations of Sheng’s ideas involving the traditional Chinese ornament “Run Qiang” in Western compositional techniques. “My Song” is based on the composer’s memories of his youthful life in Qinghai; “My Other Song” is the composer’s reinterpretation of Chinese folk melodies and characteristics after a lapse of 18 years. The process of applying “Run Qiang” in both the vocal and instrumental parts is presented, with the use of different ornaments in different types of vibrato and other forms of expression mentioned earlier.

The Background and Application of “Run Qiang”

“Run Qiang” 润腔, is a set of unique techniques for beautifying, decorating and embellishing the singing voice formed during the long-term development of Chinese folk vocal art. “Run” means embellish and “Qiang” means accent of speech (singing). It is an ornamented singing or instrumental performance technique based on a basic tone with a decorative and colorful arrangement, through the change of the tempo, pitch, intensity, speed and other musical elements around the basic melody¹⁰. Its basic characters are framed and relatively fixed, but at the same time provides a great degree of flexibility, improvisation and creativity for singers and players¹¹. From a macroscopic point of view, these techniques of embellishment can be broadly categorized into “continuous tone embellishment, broken tone embellishment,

⁹ Deng, Qian. Loo, Fung Chiat. *Revealing The Exotic Rhythm and Tonality in Bright Sheng’s Dance Capriccio*. *Harmonia: Journal of Arts Research and Education*, 23(2), 2023, pp. 264-278

¹⁰ Yan, Tiejun. *A study on the singing of modern Ker Er Qin short tune folk songs*. 近现代科尔沁短调民歌演唱研究, 2017, Northeast Normal University in China, PhD dissertation.

¹¹ Xu, Jiangzhen. *An Introduction to Run Cavity in Chinese Folk Songs* 汉族民歌润腔概论 [M]. Beijing: People’s Music Publishing House, 2009.

decorative tone embellishment, tone change embellishment, sound modeling embellishment, intensity change embellishment, rhythmic beat embellishment, and so on". From a microscopic point of view, embellishment techniques mainly include appoggiatura, mordent, fluttering, sliding, whooshing, straight tone, dulcet tone, and sound-blocking embellishment. Therefore, from the point of expression, "Run Qiang" are divided into vocal and instrumental types, and the common techniques for vocal embellishments include melodic, velocity, intensity, etc. Vocal "Run Qiang" can be classified into three types, i.e., embellishment "Run Qiang", timbre "Run Qiang", and dynamic "Run Qiang". Instrumental "Run Qiang" is a form of expression based on the form of singing, and can also be interpreted as a type of timbral "Run Qiang". This is usually used in *erhu*, *banhu*, *zheng* and other ethnic instruments. The melodic "Run Qiang" mainly consists of added appoggiatura, mordent, vibrato and glissando effects to a particular lyric or tone. The breath is relaxed when singing the vibrato, which is achieved by the vibration of the vocal cords, throat, chin and palate. While instrumental "Run Qiang" perform though high technical skill and dexterity in performance to achieve these goals. Therefore, to maximize the visualization of "Run Qiang", the melodic embellishment is one of main and important expression in instrumental "Run Qiang". It mainly consists of added appoggiatura, mordent, vibrato and glissando effects to a particular tone or pitch relationship.

Similarly, the 'Run Qiang' is comparable with appoggiatura in Western music. There are three types of appoggiaturas in "Run Qiang": the first is a single appoggiatura in which a single tone is added before or after the ornamented tone. It is very common in Chinese folk songs, for example, the northern Shaanxi folk song "Thirty Mile Shop" 三十里铺 tends to use the appoggiatura after the main pitch by sliding up a fourths for lengthening voice intonation (E.g. 1), and the fourths are more likely to emphasize the flavor of the Loess Plateau region¹²; In the second line of the Hebei folk song "Embroidered Lantern" 绣灯笼 (E.g. 2), the proceeding single appoggiatura slides down to combine the end of tone with the maintain of the nasals to form a short cadence¹³.

¹² Zhang, Zhibin. *A General Introduction to Folk Songs of Northern Shaanxi* 陕北民歌通论 [M]. Beijing: China Social Science Press, 2010.

¹³ Ju, Peng. *The use and performance of the rundown technique - Taking the northern Shaanxi folk song "Thirty Mile Shop" as an example*. 润腔技巧的运用及表现 ——以陕北民歌《三十里铺》为例. 2019, Hebei Normal University, China, Doctoral thesis.

E.g. 1



The use of back single appoggiatura in “Thirty Mile Shop”

E.g. 2



The use of front single appoggiatura in “Embroidered Lantern”

The second type of appoggiatura might be grouped in two or three notes which are noted as compound appoggiatura. The application of compound appoggiatura is also commonly used in other folk song, for example, the lyrics “Hao” and “Bai” of the “Pastoral Song” 牧歌 (an Eastern Mongolian folk song) are sung G-A-B and G-A-G in appoggiatura¹⁴ (E.g. 3), which is treated by the vocalist with the common technique of the melodic “Run Qiang”. The melodic line could be lengthened through vibrato and increase the length between phrases, to portray a sense of beauty on the grassland¹⁵.

E.g. 3

3 5-55 | $\frac{5b}{\epsilon} 7$ 6-67 | 3 5-56 | $\frac{5b}{\epsilon} 5$ --- | 5 1-12 |

羊群 好象是斑斑的白 撒在草

3 2.23 2 | 6 1.1 2123 | 1--0 ||

原上多么爱煞人!

Compound appoggiatura

The Eastern Mongolian folk song, “Pastoral Song”

¹⁴ Lan, Xiaowei. *A study on the Run Qiang technique of ethnic vocal music and its symbolic specification* 民族声乐润腔技法及其符号规范研究. 2001, Henan University, China, Doctoral thesis.

¹⁵ Han, Mulan. *A Study of the Run Qiang of Ker Er Qin Folk Songs* 科尔沁民歌润腔的研究. 2011, Inner Mongolia Normal University, China, Doctoral thesis.

The third form is usually expressed as special forms as mordents or trills, etc., and the mordent is similar to the shorter version of vibrato, but it is shorter and faster. In the Mongolian folk song “Walk on this high Xinganling”, the mordent is used from slow to fast, with the last note lengthening¹⁶. In addition to the favored use of mordents or trills in singing, these types of ornamental sounds also appear more frequently in the performance of the Chinese folk instrument, the *Banhu*. “Trilling the bow” is also a kind of bowing technique of Huqin played with the right hand, and it is mostly used at the tip of the bow, with the bow held in the right hand and quickly trilling to make an even sound, which is indicated by “彡” in the notation¹⁷. This technique is used in many local styles of huqin music. For example, in the beginning of the bar 152 of the Shaanxi style Banhu song “The Red Army Brother is Back 红军哥哥回来了”, a large number of “彡” symbols are used to represent that the notes are trilling the bow in a way to imitate the effect of the human voice¹⁸ (E.g. 4).

E.g. 4



“Trilling the bow”, the bowing technique of Huqin in the Shaanxi style Banhu song “The Red Army Brother is Back “, bar 152-155.

“Run Qiang” in “My Song”

As an art song developed orally by the people reflecting their social life, folk songs are sung with a lot of local cultural characteristics and preferences. Among Chinese folk songs, “Qin Qiang”秦腔 and “Xintianyou”信天游, which are Chinese traditional folk singing methods, are representative of the “Run Qiang” style of singing. Since the melodic of Sichuan folk song “The Sun Comes Out with Joy” 太阳出来喜洋洋 and the Northern Shaanxi folk song

¹⁶ Yan, Tiejun. 2017.

¹⁷ Sun, Yi. The art of embellishment in Shaanxi style huqin tunes 陕西风格胡琴曲的润腔艺术. *Journal of the Central Conservatory of Music* (Issue 4), No. 4, 2000, pp. 48-53.

¹⁸ Sun, Yi. 2000.

"Thirty Miles Shop" 三十里铺 which are based on "Qin Qiang" 秦腔 and "Xintianyou" 信天游, these two folk songs can be taken as representative of "Run Qiang". When Sheng collected the melodic materials of these two folk songs in Qinghai and Shaanxi in his "Silk Road Trip", he is inspired and incorporated them into the second and fourth movements of "My Song," respectively. As a result, "My Song" contains different songs from the north and south of China and are presented in different ways. The mordent in 'My song' serves to decorate the repeated Shang tone, as this was sung in 'The sun comes out with joy' (Blue box in E.g. 5). This mordent not only increase the flexibility of the melody, but also reflect the lively and cheerful mood of the music at the same time. In the same movement of 'My Song', Sheng have marked a lot of application by a mordent on the same pitch construction and same rhythm pattern in "My Song". As in E.g. 5 and E.g. 6, the mordent appears in note D, the latter half of the second beat, which forms C-D-E-D (mordent)-C-A; Sheng use this - Eb-F-G-F (mordent)-Eb-C in 'My song'. Similarly appear in bars 3 and 8 (E.g. 6), the two mordents in the melody occur in the second half of the bar and are ornamented with Shang notes; other examples including the third bar in the Eb system in which F tone is a Shang tone; the eighth bar in the Db system where the E tone is a Shang tone. The application of these mordents is also similar to the bow trilling of the Banhu mentioned earlier, in which Sheng applied this version when he imitates the Sichuan folk song "The Sun Comes Out with Joy" in "My Song", C system-D tone (Shang tone) and Eb system-F tone (Shang tone) are marked with a mordent by Sheng (E.g. 5 and E.g. 6 in blue box).

E.g. 5

太阳出来喜洋洋

2/4

中速 愉快、活泼地 四川民歌

(2̣ 3̣ 2̣ ị | 2̣ 0̣ 3̣ 0̣ | ị 2̣ 3̣ 2̣ | 0̣ ị 6̣ 0̣ | 5̣ 6̣ ị 6̣ |

2̣ 2̣ 6̣ 0̣ | 5̣ 0̣ 6̣ 0̣ | ị 6̣ 2̣ ị | 0̣ 6̣ 2̣ | 2̣ 2̣ 2̣ 2̣ 2̣ |

2̣ 2̣ 2̣ 2̣ 2̣ 2̣ | 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ | 2̣ 2̣ 2̣ 2̣ 2̣) | 2̣ 3̣ 2̣ ị | 2̣ 3̣ 0̣ |

1. 太阳 出来 (罗 儿)
2. 手 里 拿 把 (罗 儿)

ị 2̣ 3̣ 2̣ | 2̣ ị 6̣ 0̣ |

喜 洋 洋 (歌 郎 罗), 挑 起 扁 担 (郎 郎 扯 光 扯)
开 山 斧 (歌 郎 罗), 不 拍 虎 豹 (郎 郎 扯 光 扯)

5̣ 6̣ ị 6̣ | 2̣ 2̣ 6̣ | 5̣ 6̣ 0̣ |

QIAN DENG, FUNG CHIAT LOO

渐强

1 6 2 1 | 1 6 2 | 2 - | 2 - :|| (2 3 2 1 | 2 0 3 0 |

上山 岗(歌 罗 罗)。
和豺 狼(歌 罗 罗)。

1 2 3 2 | 0 1 6 0 | 5 6 1 6 | 2 2 6 0 | 5 0 6 0 |

1 6 2 1 | 0 6 2 | 2 2 3 2 2 | 2 2 3 2 2 | 2 2 3 2 2 |

2 2 3 2 2) || 2 3 2 1 | 2 3 0 | 1 2 3 2 | 2 1 6 0 |

3. 悬崖陡坎 (罗 儿) 不 稀 罕(哎 郎 罗),
3. 走了一山 (罗 儿) 又 一 山(哎 郎 罗),
4. 只要我们 (罗 儿) 多 勤 快(哎 郎 罗),

5 6 1 6 | 2 2 6 | 5 6 0 | 1 6 2 1 | 1 6 2 | 2 - | 2 - :||

唱起歌儿 (郎 郎 扯 光 扯) 忙砍柴(歌 郎 罗)
这山去了 (郎 郎 扯 光 扯) 那山来(歌 郎 罗)
不愁吃来 (郎 郎 扯 光 扯) 不愁穿(歌 郎 罗)

Sichuan Folk Song "The Sun Comes Out with Joy"

E.g. 6

* 实际演奏效果为

B. Sheng, My Song, 2nd movement, bb. 3-8

Sheng once claimed that singing music full of drama is divided into two categories: happy and sad tunes¹⁹. While the preceding melodic ornamentation (mordents) may be intended to express a happy emotion (Sichuan song “The Sun Comes Out with Joy”), the special form of ornamentation and the pitch set $D_b-E_b-G_b-A_b$ [0, 2, 5, 7] in ‘My song’ by using dissonant pitch relationships such as diatonic intervals may represent sadness²⁰. As E.g. 7 showed, Sheng marked “**” some minor second ornaments, which need to simulate a glissando presentation. He required performers that the timing of the short notes needs to be played with precision, and the long notes should be slightly stronger than the short ones. In the first movement of “My Song”, there are a lot of pitch set $D_b-E_b-G_b-A_b$ [0, 2, 5, 7] formed by using dissonant pitch relationships such as diatonic intervals and special notations in Sheng’s style, which differ from the traditional embellishment approach (E.g. 7 and E.g. 8). Sheng marked a “*” in the first chord in the First Movement of “My Song” as E.g. 7 illustrated, instructing the performer needs to silently depress the sostenuto pedal of the grand piano until the end of the movement. This effect explores space and atmosphere by adjusting pitch distances, as shown in E.g. 8, when he uses a continuous downward progression of fifths. These pitch distances and pitch set [0, 2, 5, 7] depicted the distant echoes produced by people in the northern Shaanxi plateau region as they communicate through large undulating tones or engage in dialogue, which is similar as Zhang’s emphasis on flavor as illustrated in E.g. 1²¹.

¹⁹ Sheng, Bight et al.2009.

²⁰ Sheng, Bight et al.2009.

²¹ Zhang, Zhibin. 2010.

E.g. 7

mf legato

mp

Special Form as glissando

D b - E b - G b - A b
[0, 2, 5, 7]

* “◇” 无声地按下琴键后，踩下三角钢琴的中踏板 (sostenuto pedal)，直至第一首乐曲结束。

** “♩” 此记谱标示设法模仿滑奏 (glissando) 的声音效果，短音符的时值必须精确地演奏，长音符的力度应稍强于短音符。

B. Sheng, My Song, 1st movement, bb. 1

E.g. 8

mp *ppp*

p *ppp* *ppp*

Special Form as glissando

D b - E b - G b - A b
[0, 2, 5, 7]

attacca

* “♩” 用手指指尖敲击钢琴内部的弦线，要以足够的力度使产生出 “mp” 的音响效果。

B. Sheng, My Song, 1st movement, bb. 2

Unlike the western notation of pentatonic music, where all the variations of pitch or rhythm are recorded in detail, Chinese folk music notation uses simple notation, where only the main pitches or rhythms, etc., are recorded. Coupled with the different musical styles of different regions in China, “Run Qiang” is a unique technique and phenomenon in the Chinese

folk vocal art to produce embellishment, flavor, and special expressive power, and it is a kind of vocal singing method summarized on the basis of the singing characteristics of different ethnic groups²². In “My Song”, one of the instrumental “Run Qiang” can be seen when Sheng explores space and atmosphere by adjusting the pitch distance, as shown in E.g. 8, where the other “*” is marked in the first chord, bar 2 (E.g. 8). Here, the player is required to strike the inner strings of the piano with the tips of the fingers and to produce the dynamic of *mp* rather than the mark *pp* in the notation. Regarding the interpretation of the tapping playing strength here being required to be *mp*, this struck part could be regarded as an encore phrase of the second voice with the preceding indication of *mp*. In contrast, the change in the method of playing could be seen as an echo of the vocal “Run Qiang” and the instrumental “Run Qiang”. The instrumental “Run Qiang” is similar to the vocal “Run Qiang” in that in addition to the melodic “Run Qiang” mentioned earlier, there is also the rhythmic “Run Qiang” shown in the E.g. 8. On each interval of the ever downward marching fifth, Sheng uses “-” to indicate that each note is played with a lengthened rhythm, and these lengthened rhythms cause each note to have a prolonged duration. This intentional lengthening of note rhythms may portray a foil to life in the highlands, which can create an echo effect from the penetrating sounds of the wide-open environment. Therefore, this is a more detailed depiction of the natural acoustic environment. In their communication, people are accustomed to loud, slower-paced communication, which is the various lifestyles of the people in the plateau region of northern Shaanxi.

For the use of instrumental “Run Qiang”, like the extensive use of ornamental notes earlier, the composer makes extensive use of appoggiatura and glissando to imitate the sound of ethnic instrumental music in “My Song”. Due to the keyboard instrument that cannot change its pitch, the superposition of the minor seconds may serve to deviate under the tonal color, thus imitating the technique of vibrato playing in traditional plucked instruments such as the *hu qin*. As an essential accompaniment or melodic instrument in “Qin Qiang” music, the performance technique of the *huqin* is rich and contains basically all the musical features and techniques of the “Run Qiang”, as Sun pointed out that techniques of instrumental “Run Qiang” included the same way of glissandos, vibrato, pressure glissandos, overtones, vibrato, etc²³. The musical notation of the pressed slide, the accent sign, is illustrated in the E.g. 9 below, which is played by pressing the finger at a position slightly lower than the pitch and relying on the force of the wrist swing to drive the

²² Lan, Xiaowei. 2001.

²³ Sun, Yi. 2000.

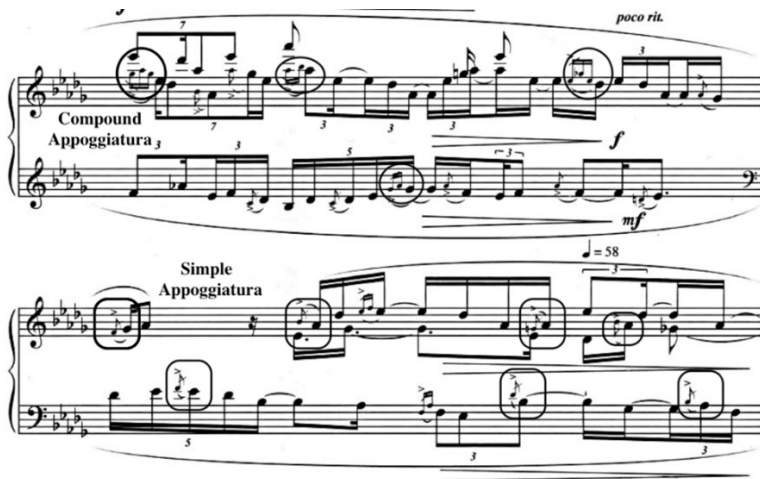
finger to press the string to produce the desired pitch. This kind of slide requires more finger force, so it is usually played with two or three fingers pressed together on the string. This technique could be reflected in the beginning of my song (E.g. 7 and E.g. 10) where for all appoggiatura notes in the score that are marked as accent marks (>), they should be played quickly and forcefully to achieve the acoustic effect of pressed slide. This could also indicate that the notes which are marked “***” by the composer need to be presented in the same way as the finger glissandos in the traditional “Run Qiang”; the short notes must be played at the exact time, and the long notes should be slightly stronger than the short ones (E.g. 7). This is similar to another illustration of “Trilling the bow”, which is indicated by “彡” (E.g. 4)²⁴.

E.g. 9



The musical Notation of the Pressed Slide

E.g. 10



B. Sheng, My Song, 1st movement, bb. 1

²⁴ Sun, Yi. 2000.

“Run Qiang” in “My Other Song”

In “My Song”, the embellishments are widely used in the first movement, especially the use of appoggiatura and mordents in the melodic embellishments, which are mainly aimed at the imitation of folk singing and *ban hu* techniques. In “My Other Song”, folk songs are no longer involved, instead it seems Sheng expresses the structure and pitch relationships in an oriental style with his own way. Even though folk songs are not explicitly used, compositional methods and traditional Chinese musical techniques are still applied in the work. Here, the embellishment technique “Run Qiang” is used in the fourth movement, where it takes the form of mordent and trill that are mainly derived from the musical accompaniment of Buddhist chanting, which uses the instruments such as *suona*, *guqin*, *guzheng*, *dizi* and *sheng*, and percussion instruments such as bells, chimes, *reba bells*, cymbals and *cha* (Chinese bronze instruments). These embellishments are mainly used in the vocal parts and passages of Buddhist melodies and are meant to imitate the “vibrato” technique of plucked instruments such as the *guqin* or *guzheng*, or the effect of rapid interval shifts in the pitch of a chanting melody (E.g. 11). Long, in her study on the imitation of *guqin* sounds and techniques in Chinese piano works, found that mordent, short trill, and appoggiatura are among the approaches in which the “vibrato” and “pressing” techniques of *guqin* and other plucked string instruments are represented²⁵. In the fourth movement, the only long trill started from bar 15 (E.g. 12).

E.g. 11

Slow funeral march ♩ = 54 *sempre*

depress silently

pp

sempre legato

una corda

Sost. Ped.

B. Sheng, My Other Song, 4th movement, bb. 1-4. The mordents and short trills in Buddhist melodies to imitate the “vibrato” technique of plucked instruments such as the *guqin* or *guzheng*

²⁵ Long, Fei. *Guqin and piano* 古琴与钢琴. Journal of Xinghai Conservatory of Music, (4), 2001, pp. 11-18

E.g. 12

The musical score consists of three staves. The top staff is the right hand, starting at measure 15 with a *(Sost.)* marking. It features a melodic line with long, flowing trills, marked with *p* and *mf*. The middle staff is the left hand, starting with a *(pp)* marking and containing a bass line with some trills. The bottom staff is a lower bass line with long, sustained notes. A dashed line below the bottom staff is labeled with *(S^{tr})*, *(u.c.)*, and *(Sost.)*.

B. Sheng, My Other Song, 4th movement, bb. 15-17. Long trills to maintain long duration in imitating Buddhist chanting

This serves to portray the characteristics of Buddhist music, such as long trailing cadences, flexible melodies, and ethereal moods²⁶. This idea is corroborated in the musical score about Buddhist music, both chanting and accompanying instruments, where Buddhist music will often show the effect of prolonged repetitive rhythms with long duration²⁷, as shown in E.g. 13 and E.g. 14. In addition, this embellishment is also a typical decorative style in Chinese folk music. Wong (1995) found that besides appearing in the solo piano piece “My Song” and “My Other Song”, it also appears in other vocal works of Sheng in “Three Chinese Love Songs” (1988) such as “At the Hillside Where Horses Are Running”, “Blue Flower”, and “The Stream Flows”. In these works, the melodic contour serves both as a stylistic ornamentation and an emotional expression²⁸.

²⁶ Feng, Tainci. Study on the Chanting Music of the Benjamin Wangjia Monastery in Huangnan Tibetan Autonomous Prefecture in Qinghai Province 青海省黄南藏族自治州苯教旺加寺诵经音乐研究, 2012, Central University for Nationalities, China, Doctoral Thesis.

²⁷ Liao, Yueh-Yin. *Three piano chamber music works of Chen Yi: “Night Thoughts”, “Romance and Dance”, “Tibetan Tunes”: An aesthetic and structural analysis with suggestions for performance.* University of Miami, 2014.

²⁸ Wong, Su Sun. *An analysis of five vocal works of Bright Sheng.* The University of Texas at Austin, 1995.

E.g. 13



Free extended rhythms in Buddhist chanting

E.g. 14



The trills of percussion instruments such as bells, chimes, *reba bells*, cymbals and *cha* in accompanying instruments of Buddhist chanting

In addition to the Buddhist vocal part containing melodic embellishment techniques, a layer of texture that also containing melodic embellishment techniques is added, located in the uppermost vocal part, as shown in E.g. 15. The melodic tones in this voice are all derived from the Buddhist melodic theme and are superimposed on the main melody, repeating the melodic in octave rapidly, in high register of the piano. Ornamental notes with an octave distance are common in the folk songs of the Loess Plateau region, and they are usually accompanied by a fast glissando at the end of a high-pitched phrase²⁹, such as in Northern Shaanxi folk song “Blue Flowers” 兰花花 (E.g. 16). This type of ornamentation accurately expresses the bright, resonant

²⁹ Zhu, Ciyuan. Analysis of Textual Choices and Musical Settings in Four Vocal Chamber Works of Bright Sheng. 2020. The University of Florida State, Doctoral Thesis.

singing style of the Loess Plateau residents³⁰. In addition to the use of octave ornaments in vocal works, octave intervals are also common in Chinese piano works, mostly used to imitate the timbre of the *suona* and the *sheng*. For example, in his analysis of composer Chu Wang-Hua's piano piece "Hundred Birds Towards the Phoenix" (1973), Ren found that bars 11-20 imitate the performance of the *suona* with the accompaniment of the *sheng*³¹. The melodic phrase of the *suona* soloist should be played in a cheerful and amusing manner, while the accompanying phrase of the *sheng* should be soft and gentle, so that the repeated pitch material of high and low voice has a strong contrast. This technique is also used in the fourth movement of "My Other Song", where the melodic pitches, which are an octave apart, mimic the melody of the *sheng* and the accompaniment of the bell in Buddhist music, making it ethereal and distant, as if portraying the loved ones were sometimes surrounding the composer himself and sometimes reaching out to his distant mother.

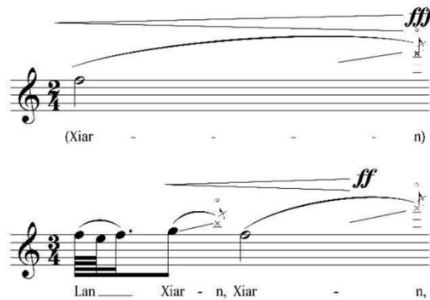
E.g. 15

The image shows a musical score for the 4th movement of "My Other Song" by Chu Wang-Hua, specifically bars 23-25. The score is written for piano and features a treble clef with a melody of eighth notes and a bass clef with a more complex accompaniment. A dashed line labeled "8va" indicates an octave shift in the treble part. Dynamics include (mf) and (pp). Performance instructions include "(u.c.)" and "(Sost.)".

**B. Sheng, My Other Song, 4th movement, bb. 23-25.
Ornamental notes with an octave distance**

³⁰ Zhu, Ciyuan. 2020.

³¹ Ren, Yuan. On the use and performance of ornamental tones in the piano adaptation of "Hundred Birds in the Sky" 谈钢琴改编曲《百鸟朝凤》中装饰音的运用与演奏. Literature, History and Art, Issue 4, no.1, 2013, pp. 86.



Ornamental notes with an octave distance accompanied by a fast glissando at the end of a high-pitched phrase in Northern Shaanxi folk song “Blue Flowers”, bar 5 and 15.

Discussion

Events such as the Cultural Revolution and the Reform and Opening Up have also, from a certain point of view, contributed to the development of Chinese musical culture and to the process of fusion between Chinese and Western cultures. Since the second half of the 20th century, composers have been adding musical symbols or decorative traces to their works, mostly decorative playing and singing techniques from traditional ethnic instruments and voices and fusing these Chinese elements with Western compositional structures. In piano works, due to the limited characteristics as a solo instrument, this decorative use of ornaments along with the different dynamics and varied timbre are used to enriches the effect and level of the work. Obtaining his creative inspiration from the genres and musical symbols involved in Chinese folk music, Sheng carefully applies tempo, intensity, accent, ornamentation, and other special notation to replicate the traditional vocal singing technique of “Run Qiang” to his solo piano works. This not only emphasizes the composer’s innovative personal style, but also reflects the integration of different musical cultures and characteristics. In fact, the most fascinating aspect of these fusion works is the composer’s fusion of Chinese folk songs with Western modernism, mainly derived from the dissonant harmonies, the various “Run Qiang” melodic contours, the simplicity of the Chinese folk songs and the Western modern musical timbres - to create a unique musical experience that could represent both the East and the West. An analysis of Sheng’s compositions aligns to Wong’s explanation where the composer does not

attempt to “civilize” the folk songs with modernist techniques, but rather fuses the unique characteristics of the two different musical elements into a new artistic language³². Not only are these integrated folk musical elements sounded not jarring, but on the contrary, the distinctive folk characteristics suggest a different appearance to each song while balancing the significances of the folk and the Western musical style. For example, decorative melodies such as appoggiatura or mordents that converge in the second degree are undoubtedly present in a much gentler style of the South for Chinese listeners, while high pitches, widely separated ranges, and long time-valued decorative melodic contours are the vocal characteristics of the North or the highland regions. Therefore, the revealing of the “Run Qiang” in “My Song” and “My Other Song” could correspond to Wong’s statement of Sheng’s unique “new artistic language”³³.

As a representative of the “New Wave” composers after China’s reform and opening up, Sheng has provided many references in the fusion of Chinese and Western musical cultures. Sheng’s selection of the essence and core concepts of traditional Chinese music, as well as the Western compositional concepts and techniques influenced by Western education, make the “fusion” of Chinese and Western music cultures very attractive and personal. After analyzing the use of Chinese element “Run Qiang” in “My Song” and “My Other Song”, it can be found that in the form of musical expression, Sheng conducted the approach of instrumental “Run Qiang” on Western keyboard instruments in order to express different musical scenes, instruments, folk dances and singing styles, as well as perform different arrangements and innovations in terms of melodies, rhythms and accents, etc. Sheng’s unique style offers another diversity to the presentation of traditional Chinese musical elements in Western-style musical works.

Conclusion

By analyzing the application of ornamentation in the composer’s two solo piano works “My Song” and “My Other Song”, which were composed with a gap of 18 years, this study revealed that the compositional concepts of these ornamentations are inextricably linked to the traditional Chinese vocal singing technique of “Run Qiang”, which was learned by the composer when he lived in Qinghai and studied the Qinghai “Hua’er”. The melodic and instrumental ornaments “Run Qiang” are presented in different forms by the

³² Wong, Su Sun. 1995.

³³ Wong, Su Sun. 1995.

composer. Even with the use of a single melodic instrument, the piano, the result is still colorful and diverse. These include the single mordents (front and back mordents), compound mordents, and appoggiatura, which appear frequently in the folk songs of northern Shaanxi and Sichuan, as well as the vibrato techniques such as trills and presses technique common to stringed instruments; and the ornamental intervals of octave differences that are intended to express rich emotions and to create an echoing effect.

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SYMMETRICAL MUSICAL STRUCTURES IN THE CREDO FROM *MISSA POPULARIS* (MÅRTEN JANSSON)

ANA-MARIA MELINTE¹ 

SUMMARY. *Missa popularis*, was premiered on 25 April 2015, and is a fascinating interplay between simplicity and depth, between musical creation and sacred text. Our analysis is limited to the vocal performance system, trying to grasp the relationship between the text and melos, based on the premise proposed by Jansson himself that music is an expression of his Christian faith and a form of respect and genuine humility before the sacred text, a wonderful “offering” given to God, personally, through the act of composing, and ecclesiastically, through the act of performing. As he often stated about himself, Mårten Jansson is a ‘homo religiosus’, being rather a searcher for “beautiful music”, which could match the timeless sacred texts, than a composer *stricto sensu*.

Keywords: *Missa popularis*, credo, Jansson, symmetrical structure, musical motifs

Graduate of the Royal College of Music in Stockholm, composer and conductor Mårten Jansson (born 1965) impresses with his enthusiasm and achievements in the fields of composition and conducting. Actively participating in the promotion of sacred music as well as musical theory within the Dalcroze rhythmic system, Jansson breaks away from the patterns of postmodernism through the simplicity of musical discourse and a return to the expressiveness of words and melody.

One of the most appreciated creations of Mårten Jansson², *Missa popularis*, was premiered on 25 April 2015 and it is a fascinating interplay between simplicity and depth, between musical creation and sacred text.

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² <https://martenjansson.se/biography/>



The dominant principle of this mass is the interference between prayer and melody, the composer being intensely concerned with the complexity of the issues raised by this simultaneity of the two intertwined planes.

Missa popularis is formed of five parts: *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*. The musical form, as indicated by the title, is inspired from Scandinavian folklore. According to the composer's instructions, the first four parts were conceived as *Polska*, *Schottis*, *Gånglåt* and *Bakmes*. The final part, *Agnus Dei*, was conceived as a recapitulation, containing the melodic forms previously presented and confirming the structural symmetry of the mass.

Credo is the middle part of the mass. Our analysis is limited to the vocal performance system, trying to grasp the relationship between the text and melos, based on the premise proposed by Jansson himself that music is an expression of his Christian faith and a form of respect and genuine humility before the sacred text, a wonderful "offering" given to God, personally, through the act of composing, and ecclesiastically, through the act of performing.

Symmetrical structure

As we mentioned above, *Credo* was inspired from *gånglåt*, a Swedish traditional folk music³. For *Credo*, Jansson uses, by making minor aesthetic-melodic changes, the following elements inspired from *gånglåt*: the symmetric form ABA'B'⁴ (by comparison with AABB in *gånglåt*), the binary measure $\frac{2}{2}$ (by comparison with $\frac{2}{4}$ or $\frac{4}{4}$ in *gånglåt*), tempo $\text{♩} = 85$ (by comparison with $\text{♩} = 76-104$ in *gånglåt*). The melodic lines are rhythmically outlined over a march ostinato (except for measures 125-145).

E.g. 1



Mårten Jansson, *Missa popularis*, measures 1-4

³ Glossary of terms, neologisms, abbreviation setc. used in writings by Philip Tagg, p. 14, <https://tagg.org/articles/ptgloss.pdf> (30 Aug. 2024)

⁴ I chose to note the form of the work as ABA'B' to facilitate analytical discourse, rather than to refer to established musical forms. Cf. Kempf, Davorin. "What Is Symmetry in Music?" *International Review of the Aesthetics and Sociology of Music*, vol. 27, no. 2, 1996, pp. 155–65. JSTOR, <https://doi.org/10.2307/3108344> (30 Aug. 2024)

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Credo has 255 measures, arranged as follows:

Instrumental intro (M. 1-4)

A. Apperceptive instrumental tableau (M. 4-24)

B. *Credo in Patrem / in Filium* (M. 24-165)

A'. Apperceptive instrumental tableau (M. 163-183)

B'. *Credo in Spiritum Sanctum / in Ecclesiam* (M. 183-249)

Amen (M. 249-254, measure 255 being an instrumental one).

The symbol of faith is designed for a choral arrangement of 3 female voices (SSA) or five mixed voices (SSATB) and has as its basic tone F major, a tone of inner peace⁵, often chosen by composers for masses or other works of a religious nature. Deliberately or not, F is also the classical abbreviation of the word *Fides* (faith) – nothing more fitting for the background of the musical discourse that envelops the symbol of faith. The exception is made for the 55 measures (91 – 145) that convey the theme of salvation, built on Mi b, a subject whose treatment exceeds the space allocated for this work.

Symmetrical musical motifs

The first four measures create the rhythmic scaffolding of the work, through a persistent progression of parallel fifths. These introductory measures can be seen as a reiteration of the Christian doctrine of *creatio ex nihilo: nulla re antea exstante*. At the Christian mystical level, this *nothing* that will be annulled by God through the act of creation corresponds to the death that will be abolished by God through the resurrection of the dead⁶.

From measure 4, the apperceptive instrumental tableau begins (measures 4-8, E.g. 2), which is built on the theme of *expecto resurrectionem* (measures 227-231, E.g. 3). At the level of Christian doctrine, the initial creation (the *Cosmos*) and the final creation (the *Church*) are possible precisely because God is love. Jansson's creed begins precisely with the affirmation of the final resurrection. This ideological exposition is musically outlined through a seductive and expressive melodic path, with a clear reference to F major, as Jansson assigns a predominant role to the melody throughout the entire work.

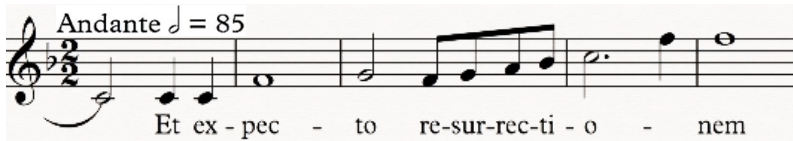
⁵ Schubart, Christian Friedrich Daniel, and Ted DuBois. "On the Human Voice and the Characteristics of the Musical Keys." *New England Review* (1990-), vol. 25, no. 1/2, 2004, pp. 166–71. *JSTOR*, <http://www.jstor.org/stable/40244377> (6 Sept. 2024).

⁶ 1 Corinthians 15: 26.

E.g. 2

Mårten Jansson, *Missa popularis*, measures 4-8

E.g. 3

Mårten Jansson, *Missa popularis*, measures 227-231

Measures 9-16 are designed as a melodic-harmonic variation of the musical motif that accompanies the main assertions of faith in the Credo, whose melodic line could also be sung on this harmonic support.

This inverted introduction, moving from the theme of the final resurrection towards the theme of creation, plays a key interpretative role in the creed: the exegesis of the symbol of faith is approached from the perspective of the *Parousia* towards creation. The diversification of harmonic, rhythmic, or orchestral effects highlights the biblical concepts sonically, providing the listener with an innovative expressive experience.

The four main statements in the *Credo* are associated in pairs: the Father and the Son, the Spirit and the Church (as explained above). Jansson highlights grammatical and theological connotations. At the grammatical level, the transitive verb “credo” corresponds to four object complements: *Deum Patrem, Dominum Jesum Christum, Spiritum Sanctum și Ecclesiam*.

In Catholic theology, the Father and the Son are consubstantial⁷, and the Holy Spirit, although consubstantial with the other persons of the Trinity, proceeds from both the Father and the Son.

Our statement does not intend to reiterate the long debate surrounding the *Filioque* addition, but aims to explain the form of the *Credo* in the *Missa popularis*. Thus, B musically addresses the articles about the Father and the Son, while B' musically addresses the articles about the Holy Spirit and the Church.

⁷ Abogado, Jannel N. “The Anti-Arian Theology of the Council of Nicea of 325.” *Angelicum*, vol. 94, no. 2, 2017, pp. 255–86, footnote no. 83, p. 285. JSTOR, <https://www.jstor.org/stable/26506514> (6 Sept. 2024).

SYMMETRICAL MUSICAL STRUCTURES IN THE Credo FROM
MISSA POPULARIS (MÅRTEN JANSSON)

The main role of the two meditative instrumental pieces (measures 4-24 and 163-183), which separate the first 7 articles from the other 5, is to contribute to the musical symmetry of the work. The measures in question are identical, but Jansson prefers, for aesthetic reasons, a variation in measures 182-183 compared to 23-24, using 4 sets of 4 eighth notes arranged ascending.

The ideas stated above are reinforced by the introduction and conclusion: the introduction features four measures of ostinato that precede the first apperceptive tableau, while in the conclusion, “Amen” is presented in responsorial manner, four times, for the four “Credo.”

The musical climate created by the composer emphasizes his admiration for the melodic transposition of feelings and celestial images, which are characteristic of his sound thinking. The interference between content and melody, a dominant principle of the entire composition, is outlined from the very first measures, in which the voices lead the melody determined by the meaning of the text.

The choir debuts in measure 24, in unison, with the statement “Credo in unum Deum” (measures 24-27, E.g. 4), melodically identical to “Et in Spiritu Sanctum” (measures 183-186, E.g. 5). The simple yet subtle musical texture surprises with a tonal sound aspect, accentuating the classical stylistic sphere, which was not chosen by Jansson by chance.

A thorough study of this work highlights the consideration that the composer, through rhythm, thematic material, formal construction, and architecture, with many harmonic areas, cannot detach himself from the classicizing or neoclassical flavor of the score.

E.g. 4

Andante $\text{♩} = 85$

21.

S
S
A
T
B

Cre - do in u - num De - um

Cre - do in u - num De - um

Cre - do in u - num De - um

Cre - do in u - num De - um

Cre - do in u - num De - um

Mårten Jansson, *Missa popularis*, measures 24-28

E.g. 5

Andante $\text{♩} = 85$

183.

S Et in Spi - ri - tum Sanc - tum

S Et in Spi - ri - tum Sanc - tum

A Et in Spi - ri - tum Sanc - tum

T Et in Spi - ri - tum Sanc - tum

B Et in Spi - ri - tum Sanc - tum

Mårten Jansson, *Missa popularis*, measures 183-186

The assertions of faith are followed by the affirmation of the names, predicates, and divine attributes. The Persons of the Trinity are consubstantial but ontologically distinct. The section “Patrem omnipotentem factorem coeli” (measures 28-32, E.g. 6) has the same harmonic structure as “Filius Dei, unigenitus” (measures 47-51, E.g. 7) and “Dominum et vivificantem” (measures 187-191 E.g. 8), which creates a pattern of the consubstantiality of the divine Persons.

E.g. 6

Andante $\text{♩} = 85$

28.

S Pa-trem om - ni - po - ten - tem, fac-

S Pa-trem om - ni - po - ten - tem, fac-

A Pa-trem om - ni - po - ten - tem, fac-

T Pa-trem om - ni - po - ten - tem, fac-

B Pa-trem om - ni - po - ten - tem, fac-

Mårten Jansson, *Missa popularis*, measures 28-30

SYMMETRICAL MUSICAL STRUCTURES IN THE Credo FROM
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E.g. 7

Andante $\text{♩} = 85$

S
 Fi - li - um De - i
 S
 Fi - li - um De - i
 A
 Fi - li - um De - i
 T
 Fi - li - um De - i
 B
 Fi - li - um De - i

Mårten Jansson, *Missa popularis*, measures 47-49

E.g. 8

Andante $\text{♩} = 85$

S
 Do - mi - num, et
 S
 Do - mi - num, et
 A
 Do - mi - num, et
 T
 Do - mi - num, et
 B
 Do - mi - num, et

Mårten Jansson, *Missa popularis*, measures 187-189

The personal manner of conducting the indissoluble relationship between text and melody is shaped by the use of sound textures that distinguish the earthly from the eternity of divinity. Thus, we observe the simple yet inconclusive harmonic evolution of G minor – mixtures of fourths and fifths superimposed (do-fa, sol-do, measures 33-35, E.g. 9) – of the earth. In contrast, we note the pronounced autonomy of the melodic-harmonic discourse in the following measures. The delayed cadence in A major, (measures 54-57, E.g. 10), *omnia saecula*, concludes the timelessness of divinity, subsequently integrating into the expressive climate of the whole.

Andante $\text{♩} = 85$

33.

S
ter - - rae

S
ter - - rae

A
ter - - rae

T
ter - - rae

B
ter - - rae

Mårten Jansson, *Missa popularis*, measures 33-35

Andante $\text{♩} = 85$

54.

S
om - ni - a sae - cu - la

S
om - ni - a sae - cu - la

A
om - ni - a sae - cu - la

T
om - ni - a sae - cu - la

B
om - ni - a sae - cu - la

Mårten Jansson, *Missa popularis*, measures 54-57

Another pattern can be observed in the visible-invisible relationship (compare E.g. 11, 12, 13), initially presented in measures 36-42, which is then found in measures 67-73, 155-160, 195-201, and 235-241. Jansson pays attention to the subtleties of the sacred text, which he perceives and conveys to the audience in an original and highly inventive musical manner.

These parallelisms, created on structures of 7 measures, refer to the 7 (6+1) days of Genesis, with the exception of the third section of the five, *cuius regni non erit (finis)*, which contains only 6 measures due to the omission of the word *finis*.

SYMMETRICAL MUSICAL STRUCTURES IN THE Credo FROM
MISSA POPULARIS (MÅRTEN JANSSON)

This omission is an ingenious stylistic device: The Kingdom of the Son transcends any limit; or, referring to the chronology of the drafting of the creed (vide supra), Jansson seems to remind us that, although the Nicene symbol concluded here, this is not the end of the creed/faith. If in measures 36-42 there is a general reference to the conjunction of the seen and the unseen in creation, the following measures seem to allude to the concept of *creatio continua*.

In measures 67-73, the birth of the Son is both visible and invisible. Jansson understands that the birth of the Son in the context of this article of faith is visible, intelligible, in the Incarnation from the Virgin Mary, but invisible, impossible to comprehend for the human mind, at the level of consubstantiality with the Father.

In measures 155-160, the judgment of the living and the dead will be the final act of intersection between the visible Kingdom and the invisible, eternal, transcendent Kingdom. In measures 195-201, the adoration directed to the Holy Spirit, together with the Father and the Son, is visibly conjugated in the fighting Church on earth, while invisibly glorified in the triumphant Church in heaven. In measures 235-241, the repetition of the phrase *vitam venturi seculi* is striking. The life of the coming age is both visible (in the earthly Church) and invisible (in the heavenly Church).

E.g. 11

Andante $\text{♩} = 85$

41.

The image shows a musical score for five voices: Soprano (S), Alto (A), Tenor (T), Bass (B), and a fifth voice part (S). The score is in 2/2 time and begins at measure 41. The tempo is marked 'Andante' with a quarter note equal to 85 beats per minute. The lyrics for all voices are 'in - vi - si bi - li - um'. The Soprano and Alto parts have a melodic line with eighth notes, while the Tenor and Bass parts have a more rhythmic line with quarter notes. The fifth voice part has a simple bass line with quarter notes.

Mårten Jansson, *Missa popularis*, measures 41-42

E.g. 12

Andante $\text{♩} = 85$

71.

S con-sub-stan-ti-a-lem Pa-tri

S con-sub-stan-ti-a-lem Pa-tri

A con-sub-stan-ti-a-lem Pa-tri

T con-sub-stan-ti-a-lem Pa-tri

B con-sub-stan-ti-a-lem Pa-tri

Mårten Jansson, *Missa popularis*, measures 71-73

E.g. 13

Andante $\text{♩} = 85$

153.

S cu-ius re-gni non e-rit

S cu-ius re-gni non e-rit

A cu-ius re-gni non e-rit

T cu-ius re-gni non e-rit

B cu-ius re-gni non e-rit


Mårten Jansson, *Missa popularis*, measures 158-160

The measures 45 (E.g. 14), 203 (E.g. 15), and 243 (E.g. 16) exhibit similarities of a harmonic and rhythmic nature. Jansson applies the text from the Credo only three times in a triple meter, connecting the notions of Lord, prophecy, and eternal life, which leads us to believe that the mentioned measures are interconnected. At a theological level, the Holy Spirit spoke through the prophets about the Incarnation of the Lord and about life to come.

SYMMETRICAL MUSICAL STRUCTURES IN THE Credo FROM
MISSA POPULARIS (MÅRTEN JANSSON)

E.g. 14

Andante $\text{♩} = 85$



45

Do-mi-num Je sum Chris tum

Mårten Jansson, *Missa popularis*, measures 45

E.g. 15

Andante $\text{♩} = 85$



202.

qui lo - cu-tus este per pro phe - tas

Mårten Jansson, *Missa popularis*, measure 203

E.g. 16

Andante $\text{♩} = 85$



242.

ven - tu - ri se - cu - li

Mårten Jansson, *Missa popularis*, measure 243

A strong parallelism is created between 58-66 and 146-154. Both sections begin in D major (the key of triumphant hymns dedicated to God, but also the initial of the opening words: *Deus, dexteram*). The sequences have 8 measures, 8 being the number of the day of resurrection and of the new creation. Jansson notes that the sitting at the right hand of the Father of the crucified and resurrected Son is a natural act, resulting from the consubstantiality of the Son with the Father⁸. Also, *lumen de lumine* is connected with *iterum venturus est*: just as the birth of the Son from eternity from the Father is “light from light”, so too the second coming of the Son is like a flash of lightning⁹.

⁸ Abogado, Jannel N. “The Anti-Arian Theology of the Council of Nicea of 325.” *Angelicum*, vol. 94, no. 2, 2017, pp. 255–86, p. 277. *JSTOR*, <https://www.jstor.org/stable/26506514>. (6 Sept. 2024).

⁹ Matthew 24: 27

E.g. 17

Andante $\text{♩} = 85$

58.

S De - um de De - o, lu - men de lu - mi - ne

S De - um de De - o, lu - men de lu - mi - ne

A De - um de De - o, lu - men de lu - mi - ne

T De - um de De - o, lu - men de lu - mi - ne

B De - um de De - o, lu - men de lu - mi - ne

Mårten Jansson, *Missa popularis*, measures 58-61

E.g. 18

Andante $\text{♩} = 85$

146.

S dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum

S dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum

A dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum

T dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum

B dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum

Mårten Jansson, *Missa popularis*, measures 58-61

SYMMETRICAL MUSICAL STRUCTURES IN THE Credo FROM
MISSA POPULARIS (MÅRTEN JANSSON)

A suggestive parallel can be found between measures 73-76 (E.g. 19) and 161-164 (E.g. 20). All creation was made / is made through the Son; His is the created Kingdom that He has eternalized through His sacrifice.

E.g. 19

Andante $\text{♩} = 85$

73.

S per quem om - ni - a fac - ta sunt

S per quem om - ni - a fac - ta sunt

A per quem om - ni - a fac - ta sunt

T per quem om - ni - a fac - ta sunt

B per quem om - ni - a fac - ta sunt

Mårten Jansson, *Missa popularis*, measures 73-76

E.g. 20

Andante $\text{♩} = 85$

161.

S non e - rit fi - nis

S non e - rit fi - nis

A non e - rit fi - nis

T non e - rit fi - nis

B non e - rit fi - nis

Mårten Jansson, *Missa popularis*, measures 161-164

Also, *propter nos* (m. 77-80) and *confiteor* (m. 214-219) are linked through the half-note triplet, interpreted in unison by all voices. Used only two times in Credo, these triplets interconnect the articles in the symbol that they open, those about the Incarnation (the death and resurrection of the Lord) and the confession of baptism (which, in Pauline theology, is the commemoration of the death and resurrection of the Lord¹⁰). We confess (*confiteor*) what Christ did for us (*propter us*): He died for our sins so we may live together with him, united in the mystery of baptism. If the plan of salvation outlined in m. 78 is constant (note C three times), the confession of baptism in m. 215 is an ascending melodic line (notes G, A, C). Another subtle connection is created here, between measures 79-80 and 102-104, between *homines* and *Maria Virgine*, through the ascending chain of chords: D-flat major, E-flat major, and F major.

The ending represents the musical and philosophical conclusion of the work. The coral color is always suitable for expression, the variable density, and the bold sounds are introduced imperceptibly, naturally, with an infallible skill, as the composer pours into classical molds the sensitivity and nobility of Christian piety. The entire work breathes deeply the tradition of the classical mass, striking with the simplicity and flexibility of the musical phrases. Jansson advocates for a return to clear vocal expression, thus opening the possibility, perhaps, of a new wave in European sacred music.

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¹⁰ Romans 6: 4

EXPLORING MALAYSIAN MUSIC: ANALYSIS OF *BERLAGU SEMALAM* BY ALWAGERA

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SUMMARY. The composition titled “*Berlagu Semalam*” created by Alwagera, gained widespread recognition via social media in April 2023 and was prominently featured in the Malaysian *Petronas Raya* advertisement. Observing social media platforms reveals that the song received positive and uplifting feedback from most of the public, who emphasized its profound and emotionally stirring impact. This article critically evaluates the distinctive and impactful elements of the composition, encompassing aspects such as lyrics, song structure, musical instruments, melody, and the singer’s vocal performance. The song’s primary uniqueness lies in its adept fusion of traditional elements (*langgam asli*), employing authentic stylistic elements, with contemporary music, specifically in the form of a pop ballad. The song carries implicit values beneficial not only for the younger generations but for individuals across various age groups.

Keywords: music art, musicological analysis, *langgam asli*, traditional music, contemporary music, Malaysian music

Introduction

The evolution of Malaysian music, particularly the amalgamation of traditional and pop genres, has been a dynamic process. Over the years, artists and musicians have creatively blended elements of traditional genres such as *Malay Asli*, *Joget*, and *Dikir Barat* with contemporary pop music styles

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(Ismail & Fung, 2023). This development has been influenced by a desire to connect with diverse audiences, both domestically and globally. Notable examples include the incorporation of traditional instruments like gamelan and angklung into pop arrangements, creating a unique sonic identity.

Blending Malaysian traditional and pop songs is a unique musical trend that showcases the country's rich culture. This combination has evolved over time, creating a distinctive style that helps preserve and promote Malaysian heritage. The appeal of this fusion lies in its smooth integration of diverse musical elements. Traditional arrangements including melodies and rhythms are paired with modern instruments, beats, and genres. The result is a lively and dynamic sound that connects with listeners from different musical backgrounds. Aesthetic choices, such as blending traditional lyrics with contemporary themes, contribute to the accessibility and relatability of the music, appealing to a wide demographic (Ismail & Fung, 2023).

The uniqueness of this musical fusion is rooted in the synthesis of Malaysia's diverse cultural heritage. Traditional instruments like the *rebab*, *kompang*, and *sape* find themselves coexisting with electric guitars, synthesizers, and drum machines. Lyrics often draw inspiration from folklore, local customs, and everyday life, creating a narrative that bridges the old and the new. This uniqueness lies not only in the sonic landscape but also in the cultural narratives conveyed through the music. The combination of traditional and pop songs contributes significantly to upholding Malaysian culture. It serves as a means of cultural preservation by infusing new life into traditional forms, preventing them from fading into obscurity. This fusion also fosters a sense of national identity and pride, reinforcing Malaysia's multicultural ethos. Moreover, by reaching a broader audience through contemporary musical mediums, the fusion contributes to the global recognition of Malaysian culture.

A song titled "*Berlugu Semalam*" was successfully produced and released on April 15, 2023, accessible through YouTube (<https://youtu.be/ZUCLOqA6zG4>). This song, created by Amanina Alwani, also known as Alwagera, features lyrics co-written Hyrul Anuar, and is performed by Edie Nazrin. Alwagera, a Malay composer, also serves as a lecturer at the Conservatory of Music, Universiti Teknologi MARA, Malaysia. Among her notable compositions are "*Hujan*," "*Senja Raya*," "*Janji Manismu*," and many others. Alwagera is also a vocalist and has contributed her voice in a collaboration titled "*Lepaskan Aku*" with the rap Malaysian artist Rudy Ivannie and had scored for a Malaysian movie; "*Tiga Janda Melawan Dunia*" directed by Hyrul Anuar.

The song *Berlugu Semalam* has been selected as the soundtrack for a Petronas festive advertisement titled "*Dilema Irama*," widely broadcasted through social and electronic media platforms such as YouTube, Facebook,

Instagram, Twitter, TikTok, and Spotify. The composition runs for 3 minutes and 45 seconds, delivering a heart-touching Malay melody. It has garnered various comments from the public like, *“Every time I hear this song, it truly stirs the soul,”* *“Good job to the composer, singer, and everyone involved in creating this song. The melodic voice and Malay rhythm are delightful,”* *“Beautiful language, full of implied meanings. The lyrics are poetic with a well-structured language that penetrates the heart,”* and *“This is the best song... meaningful lyrics... the language of Malay art... perfectly aligned with the Malay melody... excellent music arrangement.”*

Analysis of Song Lyrics

The lyrics of this song are crafted to align with the storyline of the festive advertisement, where a son who is also a famous pop composer returning to the village unintentionally hurts his father by refusing to play the gambus in a musical group during a Ramadan gathering because he saw his college friends and was ashamed to play Malay traditional music at a dinner. The song resonates when the son realizes that his actions, stepping out of the performance stage, have wounded his father and affected the whole performance as shown in Figure 1. Consequently, the lyrics are composed using metaphorical phrases that depict themes of sadness, disappointment, and realization.

Fig. 1



The Sad Father Scene (source: YouTube)

The song's structure encompasses an Intro (*Gurindam*), Verse, Chorus, Bridge, and Chorus (ABCDC). Below are the lyrics organized within the structure of the song *Berlagu Semalam*.

Intro

*"Oh...di mana... Jiwa yang dulu..hilang.
Buta hatinya.. Dengan dunia...
Bintang di langit boleh dibilang...
Resam jiwanya, lenyap tak nampak..."*

Verse

*"Anak... Renunglah raut wajahku
Tangisan dalam kesunyian
Rintih di dalam sukma
Hasrat di cita berlagu semalam"*

Chorus

*"Kasih yang tiada tandingan
Ku curah dan aku tatang
Tinggi bebas dikau terbang
Tidak sekali pun aku menentang"*

Bridge:

*"Hari kian Sunyi
Senja pun menyepi
Renungan jauh tapi tiada isi
Jangan tunggu nanti
Rasanya kan pahit
Sehingga air mata tiada lagi
Sia sia
Oh renunglah..."*

Chorus

*"Kasih yang tiada tandingan
Ku curah dan aku tatang
Tinggi bebas dikau terbang
Tidak sekali pun aku menentang"*

The use of evocative language and vivid imagery contributes to a poignant and reflective atmosphere throughout the song. The whole message of the lyrics and song is from the father's point of view.

Intro (A): The opening lines set a contemplative tone with phrases like “*Oh... di mana... Jiwa yang dulu... hilang*” (Oh... where... is the soul that was once lost). The metaphor of a blind heart and disappearing star adds to the sense of longing and introspection. The use of celestial imagery, such as stars and the disappearing soul, creates a poetic and ethereal atmosphere. The word “*Resam Jiwanya Lenyap Tak Nampak*” depicts the culture’s fundamentals within one soul slowly erased in his heart. This particular line suggests that the son had been neglecting his roots and to be relevant in the latest pop musical trends. The music score of this part is shown as Figure 2.

Fig. 2

A ♩ = 64 Rubato
Gurindam

Oh di ma - na ji - wa yang du - lu hi - lang bu - ta ha - ti - nya de - ngan

du - ni - a bin - tang di - la - ngit - bo - leh - di - bi - lang

re - sam ji - wa - nya le - nyap - tak nam - pak

Introduction of *Berlagu Semalam* (source: Author's collection)

Verse: The verse explores deeper into introspection, expressing emotions of solitude, silent tears, and desires that linger from the night before. The phrase “*berlagu semalam*” (singing last night) suggests a yearning for a past moment, enhancing the melancholic theme.

Chorus: The chorus presents a powerful declaration of unmatched love and support. The repetition of “*Kasih yang tiada tandingan*” (Love that is unparalleled) emphasizes the strength of the emotion. The lines “*Tidak sekali pun aku menentang*” (Not once have I opposed) further reinforces a commitment to unwavering support.

Bridge: The bridge introduces a shift in tone, emphasizing solitude and the approaching sense of bitterness. The lines “*Jangan tunggu nanti, Rasanya kan pahit*” (Don’t wait, it will taste bitter) create anticipation and a sense of impending sorrow. The plea in “*Oh renunglah...*” (Oh, contemplate) adds a poignant touch, inviting reflection.

Closing Chorus: The repetition of the chorus in the end reinforces the theme of unparalleled love and unwavering support. The use of “*tinggi bebas dikau terbang*” (soar freely high) paints an uplifting image, contrasting with the introspective moments in the previous sections. Overall, the lyrics demonstrate a well-crafted balance between introspective reflection and declarations of love. The poetic language and emotional depth create a compelling narrative that could be enriched further with a complementary *musical arrangement*.

Analysis of Music Composition

From a musical perspective, the uniqueness of this song stands out in the fusion of authentic Malay traditional music with Pop Ballad. The Malay traditional elements are distinctly audible at the beginning of the song, incorporating the rhythm of “*gurindam*”; “an irregular-verse form of traditional poetry” (Silahudin (2023)). This “*gurindam*” was also unaccompanied where it is taken in its purest form. In the past, Silahudin (2023) mentioned that, Malay literary authors use vocal music to focus on use of musical references and musical imagery in illustrating culture, community and expressing values as shown in Figure 3.

Fig. 3

A musical score snippet in 4/4 time, marked 'Rubato' and 'Gurindam' with a tempo of quarter note = 64. The melody is written on a treble clef staff. The lyrics are: Oh di ma - na ji - wa yang du - lu hi - lang bu - ta ha - ti - nya de - ngan. A triplet of eighth notes is marked with a '3' above it.

Introduction of the piece with gurindam singing (source: Author’s collection)

After the intro, the music moves on starting with the original “*Langgam Asli*” style from the second stanza until the third stanza, specifically in the line ‘*Tidak sekali aku menentang*’. It is evident that the overall melody is being sung in a specific and unique melodic embellishment. In traditional

Malay singing, the term "*patah lagu*" means the singer needs to embellish it in a certain way so that it can connect leaps and big intervals from one note to another and provide a softer and stylized method in *asli* music singing.

There are differences between the full version of "Berlagu Semalam" (<https://www.youtube.com/watch?v=ZUCLOqA6zG4>) and the ones that are used in the Petronas Raya 2023; Dilema Irama (https://www.youtube.com/watch?v=llQnF45k2_k&t=453s). The bridge; which is the D section, is not used in the short film. The director had requested the composer to create a more contrasting feeling compared to the *asli* music section, resulting in a more pop approach melody and harmony overall. The melodies are more straightforward; starting off the bridge section with an arpeggiated melody underlining the E Major 7 chord then followed by A minor chord marks an unconventional approach used in Malay Traditional music. Not to mention, the use of the "slash chords" approach, which is closely associated with jazz music, and the ii-7(b5) to V7 chord progression are other contemporary elements included in this composition, especially in this bridge section in Figure 4.

Fig. 4

D

Ha-ri ki-an su - nyi sen-ja pun me - nye - pi re-nu-ngan ja-uh ta-pi ti - a-da i-

si Ja-ngan tung-gu nan-ti ra-sa-nya kan pa- hit se-hing-ga a-ir ma-ta ti - a-da la

Bridge section (source: Author's collection)

In the closing part of the song, the original rhythm is played again with the singer reiterating the chorus in a pop style. Particularly at the line "*Ku curah dan aku tatang*", the *langgam asli* embellishments felt diluted and more pop tones are implemented here. The use of original and ballad rhythms played at a slow tempo is found to be suitable for evoking a sad expression, aligning with the perspectives of Hervina et al. (2021), Ayderova et al. (2017), and Husna & Rinjani (2022). In the combination of traditional and modern elements, this song has the potential to captivate the interest of both young and old listeners.

motifs, lacking a dominant motif but showcasing noticeable rises and falls throughout the song's phrases. The progression of the song is clearly audible, transitioning from the verse to the chorus. Diverse musical variations are evident in each section, with the most pronounced changes occurring from the chorus to the bridge, marking a shift in mood from traditional to modern styles. This illustrates the song's extensive variation, reflecting the composer's astuteness in composing this piece as Figure 6.

Fig. 6

B Moderato ♩ = 64

1 Am Dm E
A - nak re-nung-lah ra - ut wa-jah- ku ta - ngi-

3 Am A/C# Dm7 G E/B
san da - lam ke-su- nyi - an rin - tih di da-lam suk-

***Berlagu Semalam* Melody Line (source: Author's collection)**

The performance of the song undoubtedly must be successfully delivered with a singer's melodious vocal style that aligns with the genre of the song. The singer possesses a tenor voice in the key of A minor and adeptly blends the rhythm of the original style with pop ballad. Clear articulation and pronunciation are evident, with emphasis placed on the initial phrases of each line in the song. Vocal techniques such as vibrato and rubato in specific lines are applied according to the phrases, enhancing the overall beauty of the song. Davids and LaTour (2020) state that a singer should be skilled in practicing vocal techniques to produce an impactful interpretation of the song, thus highlighting its uniqueness. Additionally, the singer of *Berlagu Semalam* demonstrates proficiency in delivering the song's rhythm with precise intonation aligned with the chords used.

However, there is a slight imbalance in the mood of the song in the closing chorus section when the original music is played, and the singer adopts a pop style. It is not clearly audible, but the singer should exercise caution as this pop style could diminish the emotional depth and aesthetic of the song. On the other hand, the infusion of a pop style brings a fresh and

contemporary twist that has the potential to broaden the song's appeal and engage a wider audience, adding a dynamic layer that complements the overall composition beautifully. Figure 7 shows the sample of the lead sheet of *Berlagu Semalam* by Alwagera.

Fig. 7

Berlagu Semalam

Alwagera & Hyrul Anuar Alwagera

A $\text{♩} = 64$ *Rubato*
Gurindam

Oh di ma-na ji-wa_yang du - lu hi - lang bu-ta ha-ti- nya_de- ngan

du__ ni-a bin-tang di-la- ngit__ bo- leh_ di- bi- lang

re-sam ji - wa - nya__ le - nyap__ tak nam- pak__

B *Moderato* $\text{♩} = 64$

11 *Am* *Dm* *E*

A - nak__ re-nung-lah ra - ut wa-jah- ku__ ta - ngi-

13 *Am* *A/C#* *Dm7* *G* *E/B*

san__ da - lam ke-su- nyi - an__ rin - tih di da-lam suk-

15 *Am* *Dm7* *Dm7* *E*

ma has-rat di-ci - ta__ ber - la - gu se-ma-lam Ka

C $\text{♩} = 64$

19 *A* *A/G* *Dm7* *Bm7(b5)* *E7* *Am7* *Bm7* *E7*

sih yang tia-da tan-di-ngan ku - cu - rah dan a-ku ta-tang ting - gi be-bas di-

Berlagu Semalam lead sheet (source: Author's collection)

Conclusion

This study holds significant importance as it sheds light on the transformative impact of a contemporary Malaysian musical creation. The widespread recognition and positive reception on social media platforms highlight the song's cultural and societal relevance. Understanding the critical elements contributing to its success allows for a deeper exploration of how Malaysian music evolves, resonates, and connects with diverse audiences in the digital age. This study also highlights the power of social media as a platform for the dissemination and appreciation of Malaysian music. The positive feedback reflects the emotional resonance of the song, suggesting that it has successfully struck a chord with listeners. Moreover, the study unveils the potential of contemporary compositions to bridge generational and cultural gaps, as evidenced by the broad appeal across different age groups. The implicit values embedded in the song contribute to a shared cultural understanding and appreciation.

Additionally, this study illuminates how "*Berlagu Semalam*" contributes to the molding of Malaysian music and culture. By adeptly fusing traditional elements with contemporary pop ballad style, the composition represents a dynamic evolution in Malaysian musical expressions. It showcases the adaptability of traditional motifs and styles in a modern context, preserving cultural heritage while appealing to current tastes. The implicit values within the song become a cultural bridge, fostering a sense of identity and shared understanding among Malaysians.

In conclusion, the composition of this song, with its exceptionally unique and soul-stirring style, has been driven by several factors. These include the lyrics, song structure, musical instruments, melody, delivery, and the singer's vocals. The beauty and uniqueness highlighted in this song have breathed new life into the music scene in Malaysia by combining traditional and modern elements. It has also added aesthetic value to the music, providing listeners with an opportunity to sing along and appreciate the lyrical artistry, thereby connecting the meaning of the song to real-life experiences. The values emphasized in this song are not only beneficial for the younger generation but for all age groups. In essence, this study unveils the cultural impact of a single composition, illustrating its ability to transcend traditional boundaries and resonate widely in a contemporary context. *Berlagu Semalam* emerges not just as a musical piece but as a cultural phenomenon that contributes to shaping the narrative of Malaysian music in the modern era.

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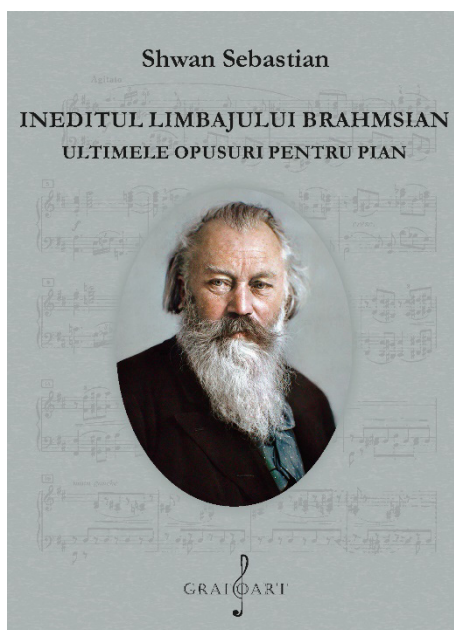
BOOK REVIEW

SHWAN SEBASTIAN – BRAHMS' NOVEL LANGUAGE

The sound needs light: the light of a word to unravel its beauty. A performer always lives among metaphors, and the pianist and teacher Shwan Sebastian is himself a metaphor: through his music and – albeit too rarely – through his thoughts and writings about music. This time, his favorite subject refers to Brahms' last compositions for piano that he approaches as a poet would, in a subtle, intense and profound way. On the verge of its artistic maturity, its interpretative essences are distilled in a musicological discourse of amazing depth, which proves his mastery of a technical analytical apparatus supplying all the relevant details. Everything for music, for its understanding; the author himself confesses that he climbed the ascending path to the “level of interpretation with awareness, because consciousness is the place where musical experience is manifest; the side acquired through analysis stabilizes talent. Through knowledge, we confirm what was undeclared in the beginning” (our translation).

The repertoire (interpreted with so much structural awareness and semantic sensitivity) acquires, through this wonderful book, “a structured foundation from an analytical, interpretative and pedagogical perspective, tracing research directions, identifying and analyzing the ideological and compositional profile that sets up and adjusts the interpretation. This book required vast research of Brahms' work, with a focus on his piano compositions which, to highlight from

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all perspectives, unavoidably entailed references to other areas of the composer's music, for example, the symphonic dimension, codified in his entire creation system" (our translation). The author multiple integrating the final opuses by Brahms in a multiple cultural, personal, social, historical and stylistic context, which defines the algorithms behind the creation of the great Romantic composer from the perspective of all discursive parameters (orchestration, harmony, rhetoric and aesthetic expression, musical structures, melody, rhythm and timber, interpretative, compositional and pedagogical valences).

Approaching the delicate brilliance of a highly elegant repertoire, Shwan Sebastian can access its expressiveness by means of his unique interpretative gift, crowned by a vivid musical consciousness, which plans every gesture with the precision of a strict analyst and the naturalness of an authentic talent. He has all the answers about the great music he interprets because he knows how to ask all the great questions about life and art. Similarly to Brahms' personality, Shwan Sebastian defines his generation though modesty, generosity and high values. The pianist is never content with little, he embraces the intensely polished detail, doubled by synthetic musical thinking; he never loses his discourse among the nuances of the multiform Romanticism.

We need his music, and musicology is enriched by one of its most beautiful manifestations in the Romanian art of the last century. The world lives though people who rise high, because only their thinking will be able to reach the future generations that will follow in their footsteps. When the word can sing next to music so eloquently and authentically, each sound feeds the inner universe – thirsty for light. Thus, the author reaches what he calls the **ULTIMATE BEAUTY**: I daresay that Brahms would have liked to read this book about his music.

The volume opens with **a general view of the historical, social and cultural context** – which is highly complex and is permeated by the revolution which influenced the entire 19th century through its reverberations. The cultural context of Romanticism was subsumed in all arts: literature and the plastic arts are considered for the first time as having functions in articulating the poetic universe of Brahms's compositions.

As a keen analyst of Brahms's music, the author refers to the composer's psychological profile, which is undoubtedly reflected in his art: the most important personalities of his life, his great predecessors (J. S. Bach and L. van Beethoven) and musician friends (J. Joachim, R. and Clara Schumann) contributed to the formation of the dominant traits of the greatest personality of musical Romanticism.

The second chapter of the volume under discussion is related to ***Brahms's pianistic identity and creation algorithms***, describing with unique maturity the details concerning both his compositional universe and his interpretative axes. Considered “a different type of Romantic” – capable of harmonizing his own contradictions with those of his epoch, J. Brahms is located stylistically (based on the stylistic sources, influences and interferences in his creation), reevaluated and revalorized (from the perspective of creators such as L. van Beethoven and R. Schumann).

Romantic ideals and spirit are discussed also through parallels between Romantic and Impressionist compositions, but also from the perspective of the resonances and confluences noticeable within the musical language. The research of the connections and correlations within Brahms's creation paradigms allows the author to analyze a certain stylistic parameter in the evolution of the musical discourse of a single instrument (harmony, melodic archetypes, rhythm: Pörschach Paradigm in the miniatures op. 76, Rhapsodies op. 79, but also the Thun Paradigm).

The third chapter investigates the ***stylistic attributes and individual interpretations of Brahms's language reflected in his piano compositions***, starting with a perspective on style as deviation and as choice, but also by identifying the stylistic parameters with expressive value: the tonal framework (semantic and aesthetic dimensions), the design of the melodic profiles reflected in metro-rhythmic strategies and formulae, elements of co-habitation with polyphony: “in Brahms's work, the design of the melodic profiles is mostly descending with gradual intervals, a feature which characterizes vocal music (for example, in the movement Adagio of Concert no. 1 in Re minor, op. 15). The descending evolution, in small intervals, gives the listener the feeling of intimacy, like a caress. The melodic formula made up of a perfect fourth, followed by a descending, gradual development, can be considered a signature of the Maestro” (p. 75) (our translation).

Several important genres are identified and highlighted in Brahms's creation: the variational genre (where the author describes the thematic metamorphosis and the undeclared leitmotifs: the lullaby, the motif of Beethoven's destiny), the pianistic miniature and the lied (from the Romantic perspective specific to J. Brahms), but also the symphonic universe. A very innovative argument is the reference to the orchestration factor as a way of exceeding the expressive limits of the piano, the chapter concludes by proposing an orchestral experiment-exercise which sums up the timber relationships among voices in the piano symphonic-type compositions as part of a case study: Intermezzo op. 118 no. 6 (“a work rich in symphonic implications, with very unusual expressive contrapuntal contrasts and tonal instability” - p. 92, our translation).

The fourth chapter really touches on ***the analysis of opuses 79, 116, 117, 118, 119 from various perspectives – methods and models of analysis*** (the theory of syntactic trees and structural parameters, the Riemann syntactic analysis and the rhetorical one, Schenkerian methods), but also in ***technical and interpretative particularities and details***. The chamber music connotations of Brahms's lied are part of the author's preoccupations concerning the art of the piano accompaniment, comparing technical-interpretative and expressive approaches in the opinion of several famous pianists, but also his own opinion on the didactic and pedagogical perspectives on certain study models.

The pianist and teacher Shwan Sebastian goes into details in his analysis with the precision of an experienced musicologist, also reaching the territory of the coordinates of the semantic context, which he describes each time with the certainty of the interpreter in charge of this aspect too: he becomes the co-creator when he can take the leap from execution to interpretation. Showing real musicological and literary qualities, the author underlines mysteriously certain segments of the work with relevant mottoes (*Andante un poco adagio - Festina lente*), adding also precious insertions regarding the condition of the genius creator (marked by a vibrant inner breath, by originality and change, whose creations have a symbolic value that alters reality), as well as the artistic context which validates the artistic language.

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Amanina Alwani BADARUDDIN also known as Alwagera is an educator, film composer, writer, arranger, and singer who is now a full-time lecturer at the College of Creative Arts (CCA), UiTM since 2016. Alwagera had produced OST and film score for a few films such as Tiga Janda Melawan Dunia, Kencing Malam, Handbag, an award-winning animation called Batik Girl, also a writer and composer for a rising group: Dua Dua, Danial Chuer, Ismail Izzani, Asmidar, government national theme campaigns such as Dekad Membaca Kebangsaan and Daulat Tuanku UiTM, a recent commercial work with Petronas Raya 2023 and many more. She had also released her own single in November 2020 titled Hujan produced by Space Records Malaysia. Alwagera's forte is in RnB, Pop and Ballad music; however, she is a versatile composer who is always eager to explore the possibility of music in various genres and has also created numerous work that adapts Malaysian traditional music such as Gamelan, Folk songs, Joget, Asli, Keroncong and even Ethnic Jazz Fusion music. Alwagera holds a master's degree in MSc in Music for Screen, University of Edinburgh Scotland. In her singing career, she has been exposed to jazz music since she was 15 years old and had worked closely with the TZ Project, a jazz band from Taiping, Perak for many years before working in UiTM. After a brief hiatus due to various composition projects, she is now actively performing again alongside Rizaltony and exploring the Malaysian Jazz scene in many areas and venues including the Simple Jazz, Jao Tim, Liberal Latte, Jazz Up9, Malaysian Jazz Piano Festivals and many more.



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Dragoș-Mihai COHAL is a professor, conductor, tenor, composer, and orchestrator. Since 2020, he has been the Conductor of the Brasov Opera Choir. From 2022 to the present, he has been a university lecturer (conducting and choral ensemble department) at the Faculty of Music, Transilvania University. He held the same position between 2015 and 2017 at the Faculty of Arts, Ovidius University in Constanța. He worked as a choral and orchestra ensemble teacher in pre-university education (2014-2020) at the "O. Băncilă" National College of Arts- Iași. He has had national and international collaborations as a conductor, or tenor with: the "Vasile Alecsandri" National Theatre in Iași, the Romanian National Opera in Iași, the "Moldova" Philharmonic in Iași, the "George Enescu" Bucharest Philharmonic, the "Giuseppe Verdi" Philharmonic in Milan, the "Scala" Theatre in Milan. He is a graduate of the Orchestra Conducting Department (2017) and of the Academic Choir Conducting Department (2005) of the "George Enescu" University of Arts-Iași, and since 2017, he holds a Ph.D. in Music, with his thesis on *Stylistic-Interpretative Aspects in the Works of Composer Arvo Pärt*.

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Drăgulin's success in pedagogy is illustrated by her students' prodigious careers: hundreds of concerts and recitals in Romania and abroad as soloists with some of the best orchestras in Austria, Belgium, Bulgaria, Germany, Italy, Japan, Romania, Serbia, Indonesia, and the USA, as well as 54 prizes at prestigious national and international competitions. The Romanian Television produced two movies – "And yet... Mozart" and "The long way to perfection" – to better present Dr. Drăgulin's professional activity and success. Those documentaries were broadcast in over 30 countries. As a reward for her performances, Stela Drăgulin's is the conferee of an impressive number of distinctions and awards. Of which the most important is the Medal "Merit of Education" in the rank of Great Officer, granted by the President of Romania in 2004. Other prizes include the "Honored Professor" award of the Ministry of Education and Research in 1985, the "Astra" prize for pedagogy in 1987, the prize of the Romanian Broadcast Corporation for great contribution to the development of the Romanian piano playing in 2000, She is also a Correspondent Member of the American – Romanian Academy for Arts and Sciences, ARA, since 2002, and in 2010 she has been elected as president of the Romanian branch of this organization. In 2010 Dr. Drăgulin received The American Romanian Academy Award for Art and Science. Due to her exceptional international results, she was invited for a private audience by Pontiff John Paul the Second in 1990. Prof. Stela Drăgulin, PhD, studied piano with Prof. Nina Panieva – Sebessy, PhD. and she received her doctoral degree in musicology from the Music Academy of Cluj Napoca in 1997. She is a Habil Professor Ph.D., starting with 2013, because of having earned the University Habilitation Degree Attestation, whereby she was approved as PhD coordinator.

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doctoral program she graduated from the National University of Arts "George Enescu", Iasi, which resulted in a book – **Chopin. Sonatas**. She was awarded numerous awards at national piano competitions, a grant at The Romanian Academy from Bucharest and took part in various masterclasses under the piano masters Daniel Goți, Csíky Boldizsár, Pascal Salomon, Andreas Henkel. At present, she is the coordinator of the Melo-Therapy Master's at the Faculty of Music of the Transylvania University of Brasov and also works as a piano master at the Braşov Opera House.

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Ciprian ȚUȚU. A conductor of the Romanian Radio Academic Choir since 2016, Ciprian Țuțu has set as a goal to diversify and modernize the ensemble's repertoire. He has performed in various artistic events, from opera shows to a cappella, accompaniment and symphony music concerts, together with renowned Romanian and foreign orchestras. He had collaborations with conductors like Simon Rattle, Cristian Măcelaru, Lawrence Foster, Klaus Mäkelä, Mikhail Pletnev, Oleg Caetani, Christian Badea, Paul Daniel, Santtu-Matis Rouvali, Sascha Goetzel, Krzysztof Penderecki, Maxime Pascal, David Crescenzi, Julien Salemkour, Nicolae Moldoveanu, Cristian Mandeal, Horia Andreescu, Jose Cura, Josep Pons, Jean Claude Casadesus, Gabriel Bebeșelea, Tiberiu Soare, Cristian Oroșanu. Specialized under the direction of Maestros Nicolae Bica and Ludovic Bacs, he has won in 2015 a scholarship and attended the International Conducting and Choral Masterclass – Sarteano (Italy), where he studied with Simon Carrington (Yale University, USA, a founder of the vocal sextet *The King's Singers*), Brian O'Connell (Boston University, USA) and Bronisława Falinska (Padua Music Conservatory, Italy). Between 2012 and 2016 he was a chorus master at Brasov Opera. He is currently also associate professor at the *Transilvania* University in Brașov (since 2004) and the National University of Music in Bucharest (since 2016).

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