MUSICA

STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA

**Special Issue 4/2025
DECEMBER**

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Special Issue 4

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LES QUERELLES DE LA VOIX : FRENCH AND ITALIAN STYLISTIC RIVALRY IN 18TH CENTURY VOCAL PRACTISES, AS REFLECTED IN WRITINGS AND TREATISES

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SUMMARY. The current paper continues the investigation begun in the previous study, which focused on vocal technique and style in 17th century treatises. The final decades of the 17th century witnessed the emergence of an aesthetic and stylistic dispute between the French and Italian traditions of music composition and singing. This rivalry extended into the 18th century, alongside the broader stylistic transformations of the period: the transition from the late Baroque style to the Classical aesthetic, passing through the elegance of the Galant style, and ultimately culminating in the pre-Romantic sensibilities of the late 18th century. This study examines the stylistic rivalry between the French and Italian traditions from the perspective of the period's vocal practices. While the Italian singing school continued to be regarded as exemplary and worthy of imitation, 18th century debates also centered on linguistic questions: which language, Italian or French, is better suited to singing? The divergence was further intensified by the controversies surrounding opera buffa, particularly *Les Querelles des Bouffons*, as well as the rivalry between proponents of Gluck's reform operas and those aligned with Piccinni's operatic approach.

The Italian perspective on vocal practices is primarily reflected in the writings of Tosi and Mancini, whereas other sources — such as Quantz or Burney — offer insights from non-French and non-Italian viewpoints. As in the previous study, the authors emphasize that the historical sources cited represent only a portion of the available material, the selection having been guided by the relevance of each source to questions of vocal production.

Keywords: voice, France, Italy, singing, language, style

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Introduction — The Transition Towards the Classical Aesthetic

The 18th century brought about numerous changes in vocal production and aesthetics alike. During the time of such composers as Scarlatti or Händel, the leading operatic figure was the *castrato*, as proven by the scores ascribed to these singers and the accounts in various pieces of writing dating from that period. A further analysis of these operatic scores also reveals that alongside the castrato, another favoured voice type was the *alto* or *contralto.* According to Marek, the use of the term *alto* in the early 17th century referred rather to *falsettists* and later to *castratos* (alto castratos); the common term when referring to this vocal type was *alto* and not *contralto*[3]*,* which came into later in the 17th century. Sources form the 18th century already refer to certain castrato singers as possessing contralto voices. Nonetheless, female contralto singers also performed regularly and were appreciated by such Baroque composers as Händel. Several decades later, Rossini would become one of the composers whose works still reflect the appreciation of the female contralto voice.

The castrato singer continued to be employed in *opera seria*, which would gradually lose its popularity to *opera buffa,* a genre that brought about significant changes regarding the voice types required to portray various characters. Gradually, the *female soprano* gained importance, rising above the castrato voice, and paving the way for the era of the *prima donna* (that reached its height in the 19th century). Several leading female singers of the 18th century were referred to as sopranos, despite the fact that the range they sang in would be considered mezzo-soprano today — a term that was not often employed in the 18th century, according to several sources.[4]

Among the celebrated singers of the 18th century, associated with the works of Händel and Hasse, the singer Faustina Bordoni was praised for her penetrating voice and brilliance in the practice of embellishments. Flutist Johann Joachim Quantz (1697–1773) referred to Bordoni as *mezzo-soprano* — probably owing to the range of her voice, from B flat to G (below high C), with its limits extending downwards — thus designating a subdivision for this voce type among the feminine voices of the era.[5] Bordoni married composer Johann Adolf Hasse, a leading figure in the establishment of the Galant style. The balance between a more transparent, cantabile style and

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[3] Marek, Dan H. *Alto. The Voice of Belcanto.* London: Rowman & Littlefield, 2016, p. 5–6.

[4] For example, Faustina Bordoni. See also: Wigmore, Richard. *Singing* in *A Performer's Guide to the Music of the Classical Period*, edited by Anthony Burton. London: The Associated Board of the Royal Schools of Music, 2007, pp. 77–79.

[5] Quantz in Pleasants, Henry. *The Great Singers: From the Dawn of Opera to Our Own Time.* New York: Simon & Schuster, 1966, pp. 98–99.

virtuosity is clearly discernible in the works of Hasse, requiring singers to adapt their technique in order to achieve excellence in agility and the ability to sustain long phrases. In his work, *Practical Reflections on Figured Singing* (1774), Giambattista Mancini refers to Faustina Bordoni as a singer who possessed a rare method of singing used with incomparable facility.[6]

The rivalry between France and Italy, already evident in music, was present in the writings of 17th century authors, and continued to be cultivated in the theoretical works of the 18th century. French composers preferred the low male voices, as reflected in the works of Lully or Rameau, but Gluck also favoured the *haute-contre* (high tenor). Regarding the female voices, the Italian predilection for the low voices in the 17th and early 18th centuries was replaced with the preference for high female voices in France. The particularities of the French language, alongside with the aesthetic preferences of the French could explain these inclinations, as well as the notable stylistic differences.

18th century French and Italian treatises describe the qualities a good singer should possess, placing particular emphasis on technical requirements. The similarities and differences between French and Italian vocal styles and techniques are examined in several treatises of the period, highlighting the ongoing musical and stylistic rivalry between the two traditions.[7]

Carrying the Stylistic Rivalry Forward: The French Perspective

The debate between the Italian and French styles of singing, frequently referenced in 17th century treatises[8] (among these the writings of Millet and Bacilly, for example), became a notable subject of dispute in the early 18th century, as evidenced by the writings of Abbé François de Raguenet and Jean Laurent Le Cerf de La Viéville. The writings of the two authors evoke the controversies between the imitators of Lully and his opponents.

Abbé François de Raguenet (1660–1722) visited Rome in 1698 and expressed his admiration for Italian music and singers. In 1702 he published *Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras*, in which he draws a comparison between French

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[6] Mancini, Giambattista. *Practical Reflections on Figured Singing (1776).* Translated by Pietro Buzzi. Boston: Richard G. Badger. The Gorham Press, 1912, pp. 36–39.

[7] It is interesting to ponder, whether the dispute between the representatives of the Garcia school and the Lamperti school was a continuation of the dispute between the two traditions, the French and the Italian.

[8] See: Karácsony, Noémi; Rucsanda, Mădălina Dana. *Considerations Regarding Vocal Technique and Style in Various Treatises from the 17th Century* in *STUDIA UBB MUSICA,* LXX, 1, 2025 (pp. 163–178).

and Italian music and singers. Raguenet considers that Italian language is more naturally adapted to music, and thus to singing, due to its sonorous consonants, in contrast with the numerous mute consonants and rules of pronunciation that characterize the French language.[9] He praises Italian composition and the manner in which dissonances are treated. Nonetheless, Raguenet confesses that French recitative is superior to Italian, for the latter is too simple and is not properly sung, the voice lacking inflections or modulations.[10]

Raguenet observed that the French had a particular fondness for the bass voice in their operas, noting that its use added beautiful contrast and variety to the music. On the other hand, the Italians favored the castrati, whose vocal abilities were regarded by the author as unique: their voices were clear and expressive, soft and agreeable, yet at the same time piercing, powerful, and full of vitality. Raguent remarked that the voices of the castrati could carry across the largest theatres, while the voices of the French female singers lacked sufficient power to be clearly heard, except by those seated near the stage. The author also praises the castrati's ability to execute long phrases, enriched with dynamic shaping and swellings, as well as passages of agility, noting the manner in which they conclude certain phrases with what appears to be the description of a *trillo*: *"(…) with a chuckle in the throat, exactly like that of a nightingale, (and then, they'll conclude with a cadence of an equal length)".*[11] Raguenet also mentions the exceptional vocal longevity of the Italian castrati. Despite the fact that he strives to be objective, the entire text suggests that Raguenet favors the Italians and holds them in higher esteem than his own compatriots.

Jean Laurent le Cerf de la Viéville (1647–1710) expressed his support for French music in his *Comparaison de la musique italienne et de la musique francaise* (1702–1706), written as answer to Raguenet's critical perspective in his *Paralléle des Italiens et des Français*. Le Cerf de la Viéville published his work in three parts, reprinted in 1725. According to the author, late 17th century France preferred simplicity, naturalness, and favoured the superiority of reason over the beauty of the senses, even in arts. Unlike Bacilly, who declared his preference for small and high voices, owing to their

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[9] Raguenet, Abbé François. *Parallèle des Italiens et des Francais en ce qui regarde la musique et les opéras* (1702). The original edition of the anonymous English translation of 1709, attributed by Sir John Hawkins to J. E. Galliard, published in *Source Readings in Music History. From Classical Antiquity through the Romantic Era* — Selected and annotated by Oliver Strunk. New York: W. W. Norton & Company Inc., 1950. p. 476.
[10] Idem, p. 482.
[11] Idem, p. 483.

flexibility,[12] Le Cerf de la Viéville considers that the perfect voice is large and beautiful, sonorous, possessing a wide range, sweetness, precision *(nette)*, liveliness, and flexibility.[13]

Liveliness, flexibility, and *precision* contribute to the preservation of the voice's freshness, in the author's opinion, protecting it from hoarseness — this affirmation could allude to the fact that a solid vocal technique is important for vocal longevity. Le Cerf de la Viéville mentions precisely those qualities that are considered important in the great singing treatises of the 19th century. According to such esteemed vocal pedagogues as Garcia, Lamperti, or Lilli Lehmann, all voices should possess a certain degree of flexibility, that prevents the voice from becoming too heavy; a perfect breath control ensures the liveliness of the voice, the flowing of the musical phrases; precision is related to both intonational purity, but also to the precision of onset and vocal "placement" or "focus".[14]

Furthermore, Le Cerf de la Viéville claims that the most important requirement for a singer is correct pitch. Regarding expression and style, he advises recitatives and smaller airs to be sung lightly, while the great airs with more force.

Contrary to Raguenet, regarding pronunciation Le Cerf de la Viéville believes that Italian singers have a faulty pronunciation and have difficulty in being understood.[15]

The Impact of *Opera Buffa*

This dispute between the French and the Italians led to the musical battle known as *Les Querelles des Bouffons*, which unfolded between 1752 and 1754. In the middle of the 18th century, the comic dimension of the

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[12] Bacilly, Bertrand de. *Rémarques curieuses sur l'art de bien chanter*. Paris: Guillaume de Luyne, 1671, pp. 41–44.

[13] Le Cerf de la Viéville, Jean Laurent. *Comparaison de la musique italienne et de la musique francaise* (1725 edition, published in Jacques Bonnet's *Historie de la musique*) in *Source Readings in Music History. From Classical Antiquity through the Romantic Era* — Selected and annotated by Oliver Strunk. New York: W. W. Norton & Company Inc., 1950, p. 501.

[14] The term "*vocal placement*" or *"singing in the mask"* is often controversial, since numerous vocal pedagogues assert that the voice cannot be placed. The term refers to "*resonance imagery*" according to Stark: *"sensations of localized vibrations are used as indicators of good vocal function", (…)* referring *"to the notion of directing the tone to the bridge of the nose, the nasal pharynx, the sinuses or cheekbones, the back of the teeth, against the palate, and so on*". See also: Stark, James. *Bel Canto: A History of Vocal Pedagogy*. University of Toronto Press, 2003, pp. 51–52.

[15] Le Cerf de La Viéville, Jean-Louis. *Comparaison de la musique italienne et de la musique françoise*. Bruxelles: F. Foppens 1705, pp. 14–15.

French *ballet comique* gradually increased, while the *opéra bouffon* grew in popularity. In 1752, Pergolesi's *La serva padrona* was perfomed at the *Académie royale de musique* — an unexpected turn of events, since the *Académie* usually presented *tragédies lyriques* or *tragédies en musique.* The event created an uproar, causing a split among the audience: the supporters of the French tradition against the supporters of Italian *opera buffa* and its French counterpart, the *opéra bouffon*.

Philosopher and writer **Jean-Jacques Rousseau (1712–1778)** was also active as a composer, his musical works reflecting the rise of the Galant style and the emerging Classicism. Although Rousseau had not been educated to become a musician or composer, he maintained a deep interest in music, reflected both in his compositions and in such theoretical writings as the *Dictionnaire de musique* (1768). The dispute between French and Italian music, *Les Querelles des Bouffons,* preoccupied Rousseau, whose preference for and advocacy of Italian music is also reflected in one of his compositions, *Le Devin du village* (1752), a French comic opera that suggests the influence of Italian opera buffa.

Rousseau's writings emphasize his preference for Italian music, which he regarded as superior to French music. In his famous *Lettre sur la musiqe française* (1753), Rousseau compares the two musical traditions, eventually concluding that the Italian style is superior owing to several factors. Regarding the importance of melody and harmony, Rousseau asserts that melody should take precedence — a principle exemplified in Italian music. In contrast, he expressed doubt that true melody exists in French music, describing it as *"a sort of modulated plainsong which has nothing agreeable in itself"*, only capable of pleasing the ear when adorned with ornaments and *port de voix*.[16] While French music is rendered beautiful only through the performance of skilled singers, Italian music possesses intrinsic beauty, independent of the performer's vocal abilities

The perfection of Italian melody, according to Rousseau, is the result of several factors: the softness of the language (allowing for expressive inflexions), the perceptible modulations that colour the musical discourse and create delightful contrasts, and the precision that imparts animation to the singing, while the accompaniment remains lively.[17]

At the same time, Rousseau maintains that French language is more languid and French voices lack flexibility, most French monologues have

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[16] Rousseau, Jean-Jaques. Lettre sur la musique française (1753) in *Source Readings in Music History. From Classical Antiquity through the Romantic Era* — Selected and annotated by Oliver Strunk. New York: W. W. Norton & Company Inc., 1950, p. 640.
[17] Idem, p. 641.

a slow tempo, thus rendering operas rather doleful and tiresome — aiming to touch the heart, the music distresses the ear.[18] Regarding the French recitative, Rousseau is bold enough to state that *"the true French recitative, if one is possible, will be found only by a path directly opposite to that taken by Lully and his successors, by some new path which assuredly the French composers, so proud of their false learning and consequently so far from feeling and loving what is true, will not soon be willing to seek and which they will probably never find."*[19] He maintains that the Italian recitative represents the ideal model to be followed, combining vivacity and a remarkable imitation of speech with melodiousness, thereby expressing passions without overstraining the singer's voice.

It is noteworthy to mention that in 1750 Rousseau had written a letter to Baron Grimm,[20] in which he compared French and Italian operas, and in which he claimed that French opera is superior to Italian. In this letter, Rousseau wrote that Italian music pleased him, yet failed to move him, whereas French music was enjoyable precisely because it stirred the emotions: Italian music seduces and pleases, but French music truly touches the spectator. Regardless of the skilled Italian singers, pleasant sound, and moving scenes, Italian music failed to truly touch the French audience, according to Rousseau. This lack of emotional stir could also be related to the description of the Italian singers, who torture their throats in order to display their vocal agility, thus placing vocal bravura in the foreground: *"(…) au lieu par exemple d'une femme passionnée qui exprimerait avec sentiment les transports de son âme, on ne voit toujours qu'une chanteuse qui fait des grimaces, et donne la torture a sa glotte, pour vous faire admirer l'agilité de sa voix."*[21]

If available at the time when Rousseau wrote his praise on Italian music, in 1753, during the *Querelles des Bouffons*, this document could certainly have caused a sensation.

The Italian perspective on the matter is reflected in the treatises of the celebrated singing teachers Tosi and Mancini. However, before delving into a more detailed analysis of this perspective, it is worthwhile to consider Algarotti's critical view of 18th century Italian opera. **Francesco Algarotti** (1712–1764) was an Italian art critic and essayist, a genuine *uomo universale* of his era, interested in a variety of subjects related to culture, arts, and sciences. In his *Saggio sopra l'opera in musica* (1755), Algarotti writes that

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[18] Idem, p. 650.
[19] Idem, pp. 652–653.
[20] Jansen, Albert. *Jean-Jacques Rousseau als Musiker.* Berlin, G. Reimer, 1884, pp. 455–463.
[21] Rousseau to Baron Grimm in Jansen, Albert. 1884. *Op. cit.,* p. 461.

Italian music was often disagreeable to the French ears, yet with the advent of *Serva padrona*, an *intermezzo* that stirred quite a revolution, the French became advocates of the Italian music — referring to the *Querelles des Bouffons*. Algarotti criticized the mediocrity of numerous contemporary Italian compositions, as well as their poor performances, comparing them unfavourably to the successful works of the past. He observed that, *"since that time, by a strange vicissitude, as soon as poetry was made to return into the right path, music ran astray."* Nonetheless, Algarotti acknowledges that *"all the good musical composition modern Italy can boast of is not absolutely confined to the intermezzi and comic operas, for it must be confessed that in some of our late serious pieces there are parts not unworthy of the best masters and the most applauded era of music."*[22]

Gluck's Reform of the Opera

It is not known whether Gluck was influenced by Algarotti's *Essay of the Opera*, nonetheless Algarotti's observations reflect Gluck's efforts to purify *opera seria* from all the superfluous elements, both in the vocal and instrumental dimension, and place all the elements of opera (music, dance, staging) in the service of drama and expression. *Orfeo ed Euridice* (1762) was Gluck's first opera to embody his reformist ideas, followed by *Alceste* (1767) and *Paride ed Elena* (1770). Gluck's style represented a harmonious union between the Italian operatic tradition, the French declamation, and ballet.

Regarding the vocal dimension, Gluck abandons the virtuosic style of writing, avoiding opportunities for singers to display their agility in long melismatic passages. Instead, he focused on a more syllabic setting of the text and on musical choices that emphasize dramatic meaning. This reform was further achieved through the softening of the distinction between recitative and aria (with Gluck favouring the *recitativo accompagnato*) and through a more fluid musical unfolding. *Orfeo ed Euridice* was first performed in Vienna, with castrato Gaetano Guadagni in the title role, yet for the 1774 Parisian premiere, Gluck transposed the role of Orfeo from castrato to *haute-contre*, to conform to the conventions of French opera — since the French rarely, if ever, used castratos.

In the prefaces of his operas, *Alceste* and *Paride ed Elena*, Gluck elaborates on the principles of his operatic reform, observing that Italian opera in its current state had fallen into ridicule: "*When I undertook to write*

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[22] Algarotti, Francesco. *Saggio sopra l'opera in musica* (1755) in *Source Readings in Music History. From Classical Antiquity through the Romantic Era* — Selected and annotated by Oliver Strunk. New York: W. W. Norton & Company Inc., 1950, pp. 670–671.

the music for Alceste, I resolved to divest it entirely of all those abuses, introduced into it either by the mistaken vanity of singers or by the too great complaisance of composers, which have so long disfigured Italian opera and made of the most splendid and most beautiful of spectacles the most ridiculous and wearisome."[23]

The dispute sparked by *opera buffa*, which culminated in the *Querelle des Bouffons*, was soon followed by the controversy between the supporters of Gluck and those of Niccolò Piccinni. This new polemic arose after the première of Gluck's *Iphigénie en Aulide* in 1774 at the Salle du Palais-Royal in Paris. Although neither composer appears to have actively engaged in the debate, the zealous support of their followers reveals the enduring nature of the stylistic opposition between the two traditions.

The libretto for *Iphigénie* was adapted from Racine's play by F. L. Du Roullet. Du Roullet wrote a letter in 1772, in which he expressed his support for Gluck's opera, although he clearly states at one point in the letter, that he is not involved in the newly risen stylistic dispute regarding style: *"This great man, after composing more than forty Italian operas, which have had the greatest success in all the theatres where that language is accepted, has been convinced by a thoughtful reading of the ancients and the moderns and by profound meditations upon his art that the Italians, in their theatrical compositions, have strayed from the true path; that the French style is the true style of musical drama; that if it has not yet attained to perfection, the reason must be sought less in the talents of French musicians than in the authors of the poems (…)".* He further notes that Gluck, a connoisseur of both Italian and French (although the latter spoken with difficulty), clearly expressed his preference for the French language, valuing its clarity and energy. Moreover, the composer was indignant at those who claimed that the French language was incapable of producing valuable musical compositions.[24]

German and English Perspectives on the Debate

The insights of German flute player and composer **Johann Joachim Quantz** (1697–1773) are worthy to mention, as they provide a more objective

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[23] *Dedication* of the opera *Alceste* (1767) by Gluck in: Einstein, Alfred. *Gluck.* London: J. M. Dent & Sons, Ltd., 1936, pp. 98–100.

[24] Du Roullet, F. L. *Letter to M. d'Auvergne* in Mercure de France, Octobre 1772, pp. 169–174. Translated to English in *Source Readings in Music History. From Classical Antiquity through the Romantic Era* – Selected and annotated by Oliver Strunk. New York: W. W. Norton & Company Inc., 1950, pp. 676–677.

perspective on the musical landscape of the era. Quantz travelled to Italy, France, and England between 1724–1726, thus having the opportunity to become acquainted with the stylistic particularities of music performance in various important musical centres of his era. In 1752 he published an influential treatise on flute performance, *Versuch einer Anweisung die Fléte traversiére zu spielen*, in which he also discusses general questions regarding the musical aesthetics of the period. In the 11th chapter of his treatise, *Vom guten Vortrage im Singen und Spielen überhaupt*, Quantz discusses the Italian and French manners of singing. The author characterizes the Italian manner of singing as expressive, more profound, and artful than the French style, which is simpler, resembling speech more than song, and marked by exaggerated expression, a lack of taste, and insufficient stylistic delivery.[25]

Quantz claims that the French style of singing is not suitable to virtuosic display, since the pronunciation of the words requires flexibility of the tongue rather than agility of the throat (probably also referring to aspects regarding vocal tract and registration). Furthermore, he adds that the lack of good singers explains why the French compositions lack complexity or difficulty, becoming readily available to be performed by amateurs. Nonetheless, he acknowledges the superiority of the French in matters of theatrical expression.[26]

English music historian, composer, and musician **Charles Burney (1726–1814)** travelled to France and Italy in 1770, then to Germany, Austria, and the Low Countries in 1772, gathering information for his *General History of Music,* published between 1776–1778. His accounts provide valuable insights into the musical landscape of his time. The author's experiences in France and Italy are recorded in *The Present State of Music in France and Italy* (1771), a work that was well received and served as a model for the fashionable travel diaries of the period.

In Paris, he attended productions of the *Theatre Italien*, noting that *"the singing was the worst part of the performance"*, because of the faulty vocal emission of the singers (as perceived by Burney): *"the French voice never comes further than from the throat; there is no voce di petto, no true portamento, or direction of the voice, on any of the stages."*[27] Regarding the stylistic dispute between the French and Italian music, Burney observed

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[25] Quantz, Johann Joachim. *Versuch einer Anweisung die Fléte traversiére zu spielen*, First editiom. Berlin: Johann Friedrich Voß, 1752, pp. 323–324.

[26] Quantz, Johann Joachim. 1752. *Op. cit.,* p. 316.

[27] Burney, Charles. *The Present State of Music in France and Italy.* Second Edition. London: T. Becket & Co. Strand, 1773, pp. 17–19.

that *"the French do not like Italian music; they pretend to adopt and admire it; but it is all mere affectation*".[28]

With regard to Italian music, Burney praises the excellent singing heard in various theatres, while also offering remarks on performances that were less favourable or even mediocre. After an extensive journey through Italy, Burney eventually returned to France, arriving in Lyon in December 1770, where he attended an opera by Grétry, an experience thus described: *"(…) I arrived at Lyons (…) where, in visiting the theatre I was more disgusted than ever, at hearing French music, after exquisite performances to which I had been accustomed in Italy."* Regarding the music, he notes that there were many pleasant passages, *"but so ill sung, with so false an expression such screaming, forcing, and trilling, as quite made me sick."*[29]

Although, as Burney remarks, the expression of French music *"is notoriously hateful to all the people in Europe but themselves"*, he nonetheless acknowledges that, owing to Rameau, the French are exceptional judges of harmony. He further observes that they can boast agreeable melodies originating from the regions of Provence and Languedoc. Moreover, in their comic operas the French deserve credit for successfully imitating the music of the Italian burlettas, while in dramatic works their poetic composition surpasses that of every other nation.[30]

The Italian Ideal of Vocal Art

As shown in the authors' previous research, the origins of the old Italian school of singing may be traced back to the late 16th and early 17th centuries and the emergence of solo singing (accompanied monody). In his *Le Nuove Musiche* (1602) Giulio Caccini outlined several principles regarding what he considered agreeable vocal production (emphasizing the blending of vocal registers to avoid *falsetto*), as well as guidelines for ornamentation and expressive delivery. Stark argues that Caccini's vocal technique, along with the style cultivated by the Florentine school, was regarded by later authors and vocal pedagogues as the foundation of good singing.[31] Although the flourishing of opera in the 17th century is often linked to the growing prominence of castrato singers, the principles later articulated by pedagogues such as Tosi and Mancini (both castrati) had already been established before their rise to fame.

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[28] Idem, p. 25.
[29] Idem, p. 402.
[30] Idem, pp. 403–404.
[31] Stark, James. 2003. *Op. Cit.,* p. 197.

In 1723 the renowned castrato, composer, and teacher **Pier Francesco Tosi** (1653–1732) published his treatise *Opinoni de' cantori antichi e moderni*, translated to English in 1743 and to German in 1757 — which attests to the high esteem in which the work was held by singers and teachers of the time. Apart from vocal technique and instruction, the treatise also deals with aspects regarding theory, tuning, or style. In the opening chapter of his treatise, Tosi laments the scarcity of refined voices in the Italy of his time, with particular concern for female singers. He considers that the main reason behind this is the ignorance of the parents, who aspire to turn their offsprings into singers, regardless of their vocal deficiencies. Tosi agrees with other pedagogues, that one of the capital requirements of the art of singing is perfect intonation, for teacher and student alike. A teacher who does not possess a good ear should neither attempt the delicate task of instruction, nor perform as a singer. At the same time, it is primordial to correct the student's faulty intonation, and, where natural aptitude proves insufficient, the teacher should guide the student toward another profession. Surprisingly, Tosi claims that, with the exception of certain instructors, *"modern intonation is very bad"*.[32]

Tosi speaks about two registers, *voce di petto* and *voce di testa*, and insists that the singer must be taught to use both. The idea advanced by Tosi was that the *natural voice* or *chest voice*, advocated for by the 17th century treatises, is limited, therefore the singer must learn how to unite the registers: *"A diligent Master, knowing that a Soprano, without the Falsetto is constrained to sing within the narrow Compass of a few Notes, ought not only to endeavour to help him, but also to leave no Means untried, so to unite the feigned and the natural Voice, that they may not be distinguished; for if they do not perfectly unite, the Voice will be of diverse Registers, and must consequenlty lose its Beauty."*[33]

According to Stark, the English translation of Tosi's treatise, accomplished by J. E. Galliard who also added his footnotes as gloss, created even more confusion regarding the meaning of this terminology, advancing a three-register theory in which the head voice and the falsetto are considered two separate registers.[34] Thus, Galliard points out that *"Voce di Petto is a full Voice, which comes from the Breast by Strength, and is the most sonorous and expressive. Voce di testa comes more from the Throat than from the Breast, and is capable of more Volubility. Falsetto is a feigned Voice which*

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[32] Tosi, Pier Francesco. *Opinioni de' cantori antichi e moderni*. First Edition. Bologna: Lelio dalla Volpe, 1723, pp. 9–11.
[33] Idem, pp. 14–15.
[34] Stark, James. 2003. *Op. Cit.,* p. 64.

is entirely formed in the Throat, has more Volubility than any, but [is] of no Substance."[35]

Despite the fact that Tosi refers to the soprano voice (probably owing to the fact that during Tosi's time the castrato was the favored voice type and the author himself was a castrato singer), and that the register breaks mentioned by him refer to particular voice types, nonetheless it is safe to assume that his method and advices regarding the union of registers were addressed to other voices as well.

Tosi advises against shrill or trembling tones — both of which could be relatable to breathing and support. Despite the fact that the author does not offer explicit indications on breathing, it is noteworthy that he recommends the early study of the *messa di voce* — described as the gradual swelling of the voice from *piano* to *forte*, and then back to *piano* — as a means of demonstrating vocal stability and, by extension, mastery of breath control.[36]

Similar to the treatises of the 17th century, Tosi as well considers oscillations of the voice and pushing the voice (*"l'inventato stile ermetico di chi canta a onda di Mare provocando le note innocenti con villane spine di voce"*[37]), as well as and the improper execution of the trillo — resulting in a sound that resembles the bleating of a goat — great vocal faults. In his English translation of the treatise, Galliard interprets Tosi's remark, *"Difetto disgustoso (…) venuto anch'esso di là, da Monti (…)",* as a critique of the French manner of singing, which had been imitated by Italian singers.[38] This further raises questions about the accuracy of translations and underscores the importance of consulting sources in their original language, continually comparing the available translations with the originals.

Tosi places great emphasis on aspects regarding ornamentation: the tasteful and technically correct execution of the *appoggiatura*, *trills*, *passaggi*, or *portamento*, stressing the importance of improvising graces within performances. He also explains how recitatives and arias must be sung and offers advice regarding performance. An important aspect is Tosi's insistence that the students spend considerable time in studying sight reading (*solfeggio*), composition, grammar, diction, and acting — all of which contribute to the formation of a complete singer.

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[35] Galliard's observations in Tosi, Pier Francesco. *Opinoni de' cantori antichi e moderni.* English Translation: *Observations on the Florid Song.* Trans. by John Ernest Galliard, London: J. Wilcox, 1743*,* p. 22.
[36] Tosi, Pier Francesco. 1723. *Op. Cit.,* pp. 17–18.
[37] Idem, p. 104.
[38] Galliard. 1743. *Op. cit.*, pp. 163–164.

Giovanni Battista Mancini (1714–1800), soprano castrato and voice teacher, published in 1774 his important treatise *Pensieri e riflessioni pratiche sopra il canto figurato*. Similar to Tosi's treatise, the work was so popular that it was translated to English, French, and German as well. Mancini refers to the earlier teaching method in order to highlight the fact the vocal education has declined, students and teachers alike rushing to become successful, yet lacking a solid foundation and a gradual acquirement of technical skills, which could ensure the longevity of their voices: "*When the schools were teaching in good order, the graded study was most observed and since every student gradually passed through all the rules of art, the result was that each voice was perfectly sure in every kind of singing. (…) Other youths suffer from similar mistakes, because their teachers expose them too soon in the theatre, and the praise received deceives both student and teacher.*"[39]

Mancini maintains that vocal education should proceed gradually, beginning with solfeggio, progressing towards the *messa di voce*, cadenzas, trills, vocal agility, while the study of the recitative should follow after the cadenza has been mastered. He further recommends the study of duets, to refine intonation, develop the ability to blend with another voice, and enhance expressive capacity.[40]

Like Tosi, Mancini also believed in the existence of two vocal registers: *chest voice* and *head voice* or *falsetto*. The change of registers is recognized through the weak sounds when the singer reaches limit of the first register and enters the second. Mancini notes that certain voices have the same quality throughout the entire range, probably referring to those singers who have accomplished the blending of registers. The union of registers is deemed a difficult, yet not impossible task, the result of diligent study: *"The great art of the singer consists in acquiring the ability to render imperceptible to the ear, the passing from the one register to the other. In other words, to unite the two, so as to have perfect quality of voice throughout the whole range, each tone being on a level with your best and purest tone. This is art and it is not easy to reach the goal. It takes study, work and industry to correct the defects originated from the more or less strong constitution of the vocal organs, and it requires ability and such a careful use of the voice to render it equally sonorous and agreeable, that few students succeed.*"[41] Nonetheless, the author gives no clear solution as to how the weaker register can be strengthened and the process of uniting the registers seems ambiguous as well.

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[39] Mancini, Giambattista. 1912. *Op. cit.* pp. 191–193.
[40] Idem. pp. 190–191.
[41] Mancini, Giambattista. 1912. *Op. cit.*, pp. 58–60.

Although Mancini maintains that proper training and study can remedy numerous vocal faults, he argues that agility cannot be acquired without a natural predisposition. In such cases, the study of agility should extend only as far as the voice allows, since forcing it may cause harm.[42] He also cautions that agility training should begin only after the registers have been blended, in order to prevent unevenness at register transitions.

French contemporary sources often mentioned the superiority of the French recitative, both regarding style and manner of execution. In his chapter dedicated to *Recitative and Acting*, Mancini praises the contribution of Gluck to the reform of opera and the execution of the recitative. He also notes the severity of French sources with respect to non-French music: *"France, who is so jealous of the glories of her sons, and a strict and severe judge of the glories of foreigners, raised a monument to him* [to Gluck] *in the middle of the XVIII century."*[43] Mancini quotes Tosi regarding the proper execution of the recitative, emphasizing throughout the chapter that the rules of perfect declamation must constitute the foundation of the recitative — therefore, the recitative should be delivered in a manner that resembles speech, rather that sung. In order to achieve this, the singer must have mastery over his intonation, breath control, support, and projection of the voice, paying attention to the meaning of the text, to accents, points, and commas. He also recommends the use of theatrical recitatives for study, such as those from the operas and cantatas of Scarlatti, D'Astorga, Bononcini, Porpora, etc.

Mancini also identifies several defects, such as the "goaty" or "horse" trill, attributing them to faulty vocal production, more precisely to improper coordination of the mouth and the pillars of the fauces: *" (…) when a singer does not make use of the fauces but only of the mouth and opens it to the point and shape that he takes when he laughs, it naturally follows that he bleats like a goat or neighs like a horse".*[44] These defects are characteristic not only for the trill, but for vocal production in general.

Often throughout the work, Mancini advises against pushing the voice and singing with force, a mistaken singer often does when encountering difficult passages. However, he also cautions against practicing in a soft voice, which often leads to difficulty when having to sing in full voice and in a larger hall, for the voice fails to find its proper *appoggio* and place of projection.

The treatises, written accounts, as well as musical scores of the period attest to the fact that singers had the freedom to choose a tempo and

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[42] Idem, pp. 147–148.
[43] Idem, p. 175.
[44] Idem, p. 137.

dynamic range that was most suitable for them, but at the same time they were expected to have perfect command on the execution of ornamented passages, as well as the ability to improvise ornaments in a tasteful and expressive manner.

Conclusions: 18th Century Developments in Vocal and Stylistic Aesthetics

Criticism of French singing persisted into the 19th century, with several authors attributing the perceived shortcomings of vocal performance to the inherent nasality of the language, but also to the French temperament and culture.[45] Owing in part to their long tradition of performing dramatic works, the French were particularly concerned with issues of language, pronunciation, and articulation. Aspects pertaining to singing seem to have been of secondary importance to the French, as also suggested by Bérard's *L'art du chant* (1755). The work offers an interesting perspective on French vocal practices in the second half of the 18th century and represents an important resource for understanding the aesthetic ideal of French vocal music of the era. Bérard's treatise is divided into three parts: the first part discusses the voice in relation to singing (*La Voix considérée par rapport au Chant*), the second part, also the most ample section of the treatise, deals with pronunciation and articulation in singing (*La Prononciation & l'Articulation envisagées eu égard au Chant*), while the third and final chapter discusses perfection in singing (*La perfection du Chant*).[46]

The stylistic rivalry between French and Italian music – also evident in the vocal differences of the two schools of singing — can be traced to the divergent aesthetics of their respective traditions. French opera placed greater emphasis on *divertissements*, dance scenes, and ensembles, using music primarily to enhance the meaning of the dramatic text, with singing occupying a secondary role. By contrast, Italian opera privileged solo singing, celebrating virtuosity and the execution of agile *passaggi*, and elevating the voice to a position of primary importance within the musical framework.

Apart from the stylistic rivalry between France and Italy, the 18th century was marked by significant aesthetic and stylistic transformations: from the late Baroque, passing through the Galant style to the balanced ideals of Classicism, culminating with the emergence of pre-Romanticist ideals in the final decades of the century. The Baroque fascination with the grandiose

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[45] Stark, James. 2003. *Op. cit.,* p. 211.
[46] Bérard, Jean-Antoine. *L'Art du chant.* Paris: Dessaint & Saillant, 1755.

subjects of *opera seria* was gradually replaced with the more realistic portrayals of *opera buffa*. This shift also brought about changes in the vocal types favoured by the audiences and composers alike: the dominance of the castrati began to decline, while the soprano and tenor voices steadily rose in prominence. Although Gluck sought to clear opera from superfluous ornamental passages that had no dramatic meaning whatsoever, florid singing continued to be cultivated well into the 19th century, as Rossini's works also suggest. The range of the singing voice was also expanded, with special attention given to the high notes.

Despite the historical dispute between the two traditions, today's performers of 18th century music must adhere to certain stylistic and technical requirements, regardless of whether the work is Italian or French. These prerequisites include the ability to produce free and even tones with perfect intonation; full control over the voice's dynamic range and mastery of legato; consistent and well-supported sound; a balanced vibrato, akin to the natural vibration of a violin or cello; and the capacity to execute *messa di voce* — considered mandatory by Tosi and Mancini, as it demonstrates complete mastery of breath control — as well as *portamento*, the smooth joining of notes through an imperceptible glide across intervals.[47]

Similar to the 17th century, nasal and guttural sounds, as well as tonal instability (such as the wobble or goat-like vibrato), were regarded as vocal faults by 18th century sources as well. Singers were expected to master the free production of sound, avoiding laryngeal constriction and ensuring proper breath support — thus creating the impression of "*singing in the mask*." The question of vibrato in the performance of 18th century repertoire, however, remains a subject of debate. A correctly produced tone naturally contains vibrato, which should not be suppressed in the pursuit of a straight, "pure" sound. Allowing the natural vibrato to emerge is important not only for vocal health but also for the expressive power it imparts to the voice.

Ultimately, the debate between French and Italian music and vocality may be addressed impartially by recognizing that both traditions are commendable, each within its own domain and suited to its respective language. The music of the two schools reflects their distinct aesthetic ideals, temperaments, and linguistic particularities.

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[47] Wigmore, Richard. *Singing* in *A Performer's Guide to the Music of the Classical Period*, ed. by Anthony Burton. London: The Associated Board of the Royal Schools of Music, 2007, pp. 79–80.

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THE HARPSICHORD AS AN AESTHETIC LEGACY OF BEETHOVENS EARLY PIANO SONATAS

DIANA ICHIM[1] , STELA DRĂGULIN[2]

SUMMARY. This article highlights the significance of the harpsichord and fortepiano in Beethovens early sonatas (in particular Op. 2), composed during a period of transition between the two instruments. The fortepianos lighter mechanism and broader dynamic range enabled Beethoven to explore expressive contrasts and articulations not possible on the harpsichord. However, the harpsichords Baroque heritage remains evident in his harmonic language and ornamentation. Features such as trills, mordents, and clear vocal lines reference the harpsichord tradition, even as they are reinterpreted through the fortepianos capabilities. This duality gives the early sonatas a hybrid identity, bridging Baroque idioms and the emerging Classical style. These works serve as a link between two musical eras, with both instruments marking a language in transformation.

Keywords: Beethoven, harpsichord, pianoforte, sonata, Clasicism, authenticity

Introduction

Beethovens early piano sonatas illustrates both an instrumental and aesthetic transition from the harpsichord to the pianoforte. In the late 18th century, this transition was central to musical development, as composers like Haydn and Mozart explored the expressive capabilities of both instruments. Beethovens early sonatas, especially the Sonata in F minor, Op. 2, No. 1, demonstrate how harpsichord traditions persisted even as new musical ideals emerged.

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In Beethovens early years, the harpsichord was still widely used and known to young composers. The pianoforte, with its dynamic range and timbral variety, soon redefined musical expectations. Beethoven, as a virtuoso pianist, embraced the pianoforte to develop a more dramatic and expressive musical language.

Beethovens early sonatas, dedicated to Joseph Haydn and published in 1795, mark the formal start of his career. The Sonata in F minor, Op. 2, No. 1, is notable for its energetic character, which contrasts with the decorative style of the harpsichord. Yet, elements such as dense polyphonic textures, arpeggiated chords, and toccata-like passages reflect the influence of the older instrument. This sonata serves as a bridge between the harpsichords legacy and the expressive possibilities of the pianoforte.

This article examines how the Sonata in F minor, Op. 2, No. 1, both continues the harpsichord tradition and departs from it by embracing the pianofortes expressive range. We aim to show that the sonatas writing reflects an instrumental dialogue, where tradition and innovation coexist, creating a transitional space that shapes Beethovens later works.

1. Foundations of Harpsichord Aesthetics in the Eighteenth Century

Throughout the 20th century, the interpretation of music on period instruments remained a central topic for musicologists, theorists, and practitioners. Arnold Dolmetsch (1858–1940) played a pivotal role as a restorer and performer, reviving the harpsichord, viola da gamba, and fortepiano. His 1915 publication, *The Interpretation of the Music of the XVII and XVIII Centuries*[3], is widely regarded as the foundation of the *historically informed performance* movement, offering both technical insights and an aesthetic perspective on authenticity.

Robert Donington, especially through *The Interpretation of Early Music*[4], established a theoretical framework for performing Baroque and Classical repertoire on original instruments.

Howard Mayer Brown[5] contributed through his analysis of performance practices, while Bruce Haynes[6] highlighted the concept of historical style and the distinction between authenticity and modern sensibility.

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[3] Dolmetsch, A. (1915). *The Interpretation of the Music of the XVII and XVIII Centuries Revealed by Contemporary Evidence*. London: Novello.

[4] Donington, Robert. *The Interpretation of Early Music*. London: Faber & Faber, 1963.

[5] Brown, Howard Mayer. *Performance Practice: Music before 1600.* New York: Norton, 1990.

[6] Haynes, Bruce. *The End of Early Music: A Period Performers History of Music for the Twenty-First Century.* Oxford: Oxford University Press, 2007.

Richard Taruskin[7] questioned the notion of historical truth, arguing that all historical interpretation reflects modern perspectives. John Butt[8] suggested that *historically informed performance* should be seen as a dialogue between past and present, rather than a purely archaeological pursuit.

For the Classical and early Romantic repertoire, Charles Rosen and Lewis Lockwood have highlighted the essential role of the fortepiano in the works of Haydn, Mozart, and Beethoven, noting that these compositions lose some specificity when played only on the modern piano. The literature agrees that historical instruments are not just museum pieces, but integral to the periods aesthetics and influential in shaping both interpretation and contemporary understanding of the repertoire.

1.1. Implications for the Interpretation of Beethoven

The integration of the fortepiano into modern performance practice is closely linked to Arnold Dolmetsch**,** widely recognized as the father of the movement to rediscover historical instruments. Before the twentieth century, the fortepiano was largely overlooked, overshadowed by the modern piano and seen as outdated. Dolmetsch restored its significance, viewing it not just as a historical artifact but as a vital means of authentically conveying the music of Classicism and early Romanticism.

Dolmetsch stands at the intersection of tradition and modernity. By restoring and using the fortepiano as an active instrument, he renewed the link between its original sound and modern audiences. Choosing to perform Beethoven on the fortepiano or on the harpsichord, rather than the modern piano, was both a restorative act and a clear artistic statement. This approach highlights that Beethovens works reveal their full meaning when played on the instruments for which they were written.

Dolmetsch was more than a collector or restorer. He transformed instruments from static museum pieces into practical tools for exploring interpretation. A key example is the Robert Stodart fortepiano of 1790, which he acquired in 1931 and later controversially dated to 1799. By reconstructing and repairing this piano, Dolmetsch gained hands-on experience with its mechanics, tonal qualities, and limitations—insights not available from studying scores or treatises alone. This technical understanding allowed him to appreciate the instruments unique features, such as the clarity of its bass,

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[7] Taruskin, Richard. *Text and Act: Essays on Music and Performance.* Oxford: Oxford University Press, 1995.

[8] Butt, John. *Playing with History: The Historical Approach to Musical Performance.* Cambridge: Cambridge University Press, 2002.

the string-like treble, and the subtle charm he saw as essential to Beethovens music.

Dolmetschs deep understanding of the fortepianos mechanics allowed him to base interpretive choices on the instruments specific characteristics. Adjustments in touch, register control, and tuning were practical responses to its construction, rather than merely artistic preferences. Unlike the modern piano, which he felt masked Beethovens detail with a heavy tone, the fortepiano offered the clarity and freshness he valued. For Dolmetsch, this was not only an interpretive choice but also a statement about musical aesthetics and history.

A key aspect of Dolmetschs approach was the ongoing exchange between restoration and performance. He adapted instruments not just for technical accuracy but to serve the repertoire, while his performances demonstrated the effectiveness of these restorations. This feedback loop between technique and artistry became a model for the twentieth-century movement to reconstruct historical instruments.

2. Fortepiano from the beginning of the 18th century

Ludwig van Beethoven stands as a pivotal figure at the transition between two instrumental eras. The 18th century was defined by the harpsichord, while the late 18th and early 19th centuries saw the emergence of the piano, which became central to Romantic music. Beethovens career paralleled this transformation, spanning the evolution from early, delicate pianofortes to more powerful instruments with metal frames and greater sound capabilities.

This overlap was more than a historical coincidence; it had significant artistic consequences. Beethoven composed with a keen awareness of each instruments strengths and limitations. Early pianos provided intimacy and a chamber-like quality but often fell short of his dramatic ambitions. These constraints became creative challenges, leading him to write music that pushed beyond the instruments capabilities and anticipated the modern pianos sound.

Beethoven, like Mozart, first learned the harpsichord, which remained common in aristocratic homes until the late 18th century. This background influenced his early compositions, evident in their clear textures, ornamentation, and phrasing. Early piano music, still closely related to the harpsichord repertoire, emphasized melodic brilliance and agility rather than strong attacks or sustained notes. As a result, many of Beethovens early sonatas can be effectively performed on the harpsichord, highlighting their transitional nature.

Beethoven was not satisfied with existing instruments and consistently pushed their expressive boundaries, prompting piano makers to innovate. While the fortepiano was initially seen as a novelty in the 1760s and 1770s, by the early 19th century it had replaced the harpsichord as the preferred instrument. Beethoven played a central role in this shift, both benefiting from and driving technical advancements. His demands for greater expressiveness influenced piano design, as shown by his correspondence with makers like *Streicher* and *Broadwood*.

The comparison with Mozart is instructive. Mozarts fortepiano writing retained the harpsichords delicacy and elegance, while Beethoven sought drama and monumentality from the piano. He expected the piano to deliver the same expressive power as the orchestra, capable of both lyrical nuance and dramatic intensity. In doing so, Beethoven transformed the piano into an instrument of universal expression.

This transformation is evident in both Beethovens sonatas and his piano concertos. Early concertos maintain classical proportions and clear textures, while later works, especially the Emperor Concerto, demand a powerful piano that can match the orchestra. This shift reflects both Beethovens artistic development and advances in piano mechanisms.

On a deeper level, Beethovens approach to the piano reflects his revolutionary spirit. Unlike Mozart and Haydn, who accepted instruments as they were, Beethoven pushed their boundaries and envisioned a new musical future. While contemporaries like Clementi and Dussek explored more virtuosic writing, Beethoven elevated the piano to the central role it would hold in 19th-century music.

2.1. Beethovens role in developing the fortepiano

The 18th century saw a major transformation in keyboard instruments. The harpsichord and clavichord dominated the early part of the century, but the fortepiano quickly rose to prominence in the latter half, driving technical innovation and new sound ideals. Piano builders focused on expanding tonal range and refining mechanics to meet the evolving demands of composers and audiences. Beethoven, central to this revolution, embraced each innovation, incorporating them into his compositions and shaping the future of piano music.

Beethovens piano works display unprecedented polyphonic complexity, dynamic range, and interpretative techniques not found in earlier repertoire. These qualities resulted from his ongoing engagement with the instruments available to him, rather than from aesthetic choices alone. Beethoven recognized the limitations of contemporary pianos, as shown in his 1796

correspondence with Andreas Streicher[9] He observed that the fortepiano was still underdeveloped and often resembled a harp in sound, lacking a distinct identity. Nevertheless, he believed that with musical sensitivity, the piano could become a truly expressive instrument. His statement that the harp and fortepiano would eventually be seen as entirely different instruments reflects both his pursuit of technical advancement and his vision for the pianos central role in music.

The variety of instruments Beethoven owned or used highlights the breadth of his musical inspiration. He had access to at least fourteen fortepianos, including eleven from Viennese makers such as Anton Walter, Conrad Graf, Johann Schanz, and the Streicher family, as well as instruments from Broadwood in England and Érard in France. This range demonstrates both his appreciation for diverse tonal and technical qualities and his prominent position within the European musical community.

Although Beethoven was close to Nanette Streicher and her family, he did not favor a single manufacturer. His choice of instrument was guided by availability and context rather than loyalty. Broadwood sent him a fortepiano to promote its brand in Vienna, while Sébastien Érard offered another, recognizing the prestige Beethoven could lend. In this way, Beethoven became an informal ambassador for leading piano makers, enhancing their reputation across Europe.

Contemporaries and students noted that Beethovens compositions consistently reflected the evolving capabilities of the piano. His use of broad dynamics, strong contrasts between registers, and greater technical demands resulted from his active engagement with the fortepiano. Streicher and Érard pianos met his needs for clarity, balance, and the strength required for energetic and dramatic passages.

2.2. Harpsichord aspects in Beethovens early sonatas

Understanding the relationship between the harpsichord and Beethovens early sonatas is key to tracing his transition from the late Baroque tradition to the rise of the fortepiano. Although innovative, Beethovens early works retain many elements of harpsichord practice, shaped by both the instruments available and prevailing musical aesthetics.

One key aspect is the keyboards range. Until 1803, Beethoven limited his piano compositions to five octaves, matching both early fortepianos and 18th-century harpsichords.

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[9] Anderson, Emily. *The Letters of Beethoven.* New York: St. Martins Press Inc., 1961.

The phrase "pour le clavecin ou pianoforte" in early titles reflects genuine compatibility with both instruments, not just marketing. In the op. 2 sonatas, Beethoven often omits notes in the bass or soprano to stay within the register, a choice that also mirrors the concise texture of harpsichord music.

Another important element is Beethovens contrapuntal writing and musical structure. The opening of Sonata Op. 2 No. 1 in F minor clearly recalls the fugues of Bach, with Baroque-style thematic imitation. Beethoven builds his music from short, arpeggiated or fragmented motifs, using abrupt sequences and modulations. This modular approach reflects Baroque technique, which relies on varied figures and clear counterpoint. In slow movements, ornamentation such as suspensions and variations further evokes the expressive freedom of French harpsichordists.

Beethovens early works also reflect the harpsichords limited dynamics and expressiveness. Because the harpsichord could not produce wide dynamic contrasts, Beethoven used markings like *fp* to indicate changes in color rather than volume. While these effects are challenging to reproduce on modern pianos, they were natural on period instruments and show Beethovens focus on subtle attacks and fleeting nuances. This approach extends the harpsichords emphasis on timbral refinement over sustained sound.

Similarly, Beethovens early works use little or no pedal, reinforcing their harpsichord-like quality. Clear pedal markings appear only after 1801, so earlier pieces were written without relying on the sustaining effects typical of the Romantic piano. Terms like *senza sordini or con sordini* refer to basic fortepiano mechanisms but also echo the practice of reducing resonance, as on the harpsichord.

Aesthetically, Beethovens early sonatas continue the late Baroque tradition. Features such as the Alberti bass, variational sections, and ornamented recitative highlight an approach similar to the harpsichord, where ornamentation and improvisation were central. In slow movements, Beethoven draws on the expressive language of composers like Couperin and Rameau, using melodic inflections and register dialogues to create intimacy.

Although known as a piano innovator, Beethovens early works show a strong connection to harpsichord traditions. This is evident in his use of limited registers, dense polyphony, recitative ornamentation, and nuanced dynamics. Beethoven helped establish the piano as a modern instrument, but this progress was rooted in harpsichord techniques and aesthetics. The op. 2 sonatas represent both Beethovens individuality and a synthesis of Baroque heritage with the emerging Romantic style.

3. Sonata in F minor, Op. 2, no. 1

At the end of 1792, Beethoven, only 22, arrived in Vienna to continue his musical training under Joseph Haydn, who had just returned from England after resounding success. Their relationship was not without tension. Beethoven, aware of his own qualities and ambitions, was often impulsive and careless toward his teacher. Haydn, reserved, did not seem willing to immediately recognize his students genius. Tensions were fueled in part by Haydns recommendation that Beethoven postpone publishing some early works, a gesture the younger composer saw as a lack of confidence. However, these episodes did not permanently compromise their relationship. Even though Beethoven quickly stopped taking lessons, mutual respect remained between them[10].

The first three Piano Sonatas, Op. 2, published on 9 March 1796 and dedicated to Haydn, mark the official beginning of Beethovens cycle of 32 sonatas. Composed between 1795 and 1796, they premiered at concerts organized by Prince Lichnowsky, one of Beethovens great patrons. The importance of these sonatas lies not only in their artistic value but also in the dedication, which recognizes Haydns mastery and declares belonging to the great Viennese classical tradition.

Although considered Beethovens first sonatas, Op. 2 is not his absolute debut in this genre. During his time in Bonn, Beethoven had already composed three sonatas, dedicated to Archbishop Maximilian Friedrich, as well as an unfinished Sonata in C major and two Sonatinas in G and F major. These works were excluded from the official opus catalogue because Beethoven did not consider them worthy of inclusion among his representative creations. Thus, Op. 2 marks not only the beginning of a cycle but also an aesthetic threshold, the young composers first step toward a personal, mature language beyond the attempts of adolescence.

In conclusion, the Sonatas Op. 2 represent a key moment both in Beethovens artistic biography and in his relationship with Haydn. They mark the transition from a young, rebellious disciple to a composer who asserts his own voice, but without breaking with the Viennese classical tradition. The dedication to Haydn is not just a gesture of protocol, but also a sign of respect, recognizing the spiritual affiliation between master and pupil, even in the context of a tense relationship. Thus, these works can be seen as a bridge between the classical heritage and the innovative spirit of early Romanticism, a symbol of Beethovens maturation and his place in the history of European music.

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[10] Blom, Eric. *Beethovens Pianoforte Sonatas Discussed*. New York: Da Capo Press, 1968, p. 5.

3.1. 1st Movement, *Allegro*

Beethovens Sonata in F minor, Op. 2, No. 1 bridges the late Baroque and emerging classical piano styles. While Beethoven develops his distinct voice in these sonatas, the influence of the harpsichord and pianoforte era remains evident. Performing this sonata on the harpsichord requires both technical adjustments and a thoughtful reinterpretation to suit the instruments unique characteristics.

Without the pianos dynamic range, the harpsichord demands a focus on articulation and attack. The main theme, featuring an ascending arpeggio and sixteenth-note triplets, benefits from a clear, almost non legato approach to convey energy.

E.g. 1

L. van Beethoven, Sonata in F minor, Op. 2, no. 1, 1st mvt., mm. 1-4

In contrast, the later descending motif can be played with a lighter touch to suggest timbral variation. This balance of tension and release, achieved through touch rather than volume, is essential for an effective harpsichord interpretation.

E.g. 2

L. van Beethoven, Sonata in F minor, Op. 2, no. 1, 1st mvt., mm. 20-24

The polyphonic writing of the first part draws on Baroque techniques, visible in the way the theme appears in the dominant, analogous to Bachs fugues. On the harpsichord, these imitative-contrapuntal relationships must

be highlighted through absolute clarity of the voices. The performer is called upon to differentiate the textural layers, not through dynamic contrast, but through timbre and selective accentuation of structural notes. This separation of voices evokes the tradition of French harpsichordists, where each musical line was conceived as an autonomous discourse.

Beethovens dynamic markings, such as *fp* or *sf*, cannot be reproduced exactly on the harpsichord. Instead, performers can interpret *fp* as a strong initial attack with a quick release, creating a natural decrease in resonance. *Sf* may be conveyed by emphasizing the attack, adding slight ornamentation, or using timbral variation to highlight the passage. On the harpsichord, these dynamics translate to changes in color and texture rather than volume.

The meaning of *ff*, immediately followed by *p*, is also part of the expressive dynamic markings used by Beethoven. In fact, the intention is to emphasize the harmonic dissonance, which is immediately resolved into consonant harmony. This chord from the next musical example will be attacked all at once, not arpeggiated or broken.

E.g. 3
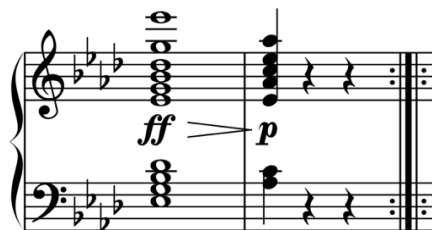
L. van Beethoven, Sonata in F minor, Op. 2, no. 1, 1st mvt., mm. 47-48

Another fundamental element is the ornamentation. In transitional and cadential sections, the performer may use mordents, short trills, and appoggiaturas, in keeping with Baroque improvisational practice. In the development section, where the discourse is fragmented and tense, ornamentation takes on the role of compensating for the lack of dynamics, intensifying the drama through rhetorical accumulations. Thus, the sonata takes on a dimension closer to the freedom of harpsichord discourse than to the linearity of a classical piano.

When the Alberti bass appears, the harpsichordist should use even, slightly detached articulation to maintain clarity without sustained sound. Subtly emphasize the structural notes to convey harmonic tension and resolution, compensating for the pianos dynamic contrasts. In the transition to the reprise, where the bass repeats C, vary the timbre of each attack to build suspense and turn the ostinato into a compelling rhetorical figure.

E.g. 4

L. van Beethoven, Sonata in F minor, Op. 2, no. 1, 1ˢᵗ mvt,m mm. 81-88

In the final coda, marked by an unexpected pause and a lamenting tone, the harpsichord allows for flexible phrasing and subtle rubato, highlighting syncopations and melodic sighs. Without the power of the romantic piano, Beethovens desired weeping effect can be achieved through nuanced tempo changes and a French-style rhetorical approach, drawing more from Rameau or Couperin than from 19th-century pianism.

3.2. 2ⁿᵈ Movement , *Adagio*

The second part of Sonata Op. 2 No. 1 in F Major stands out for its melodic nobility and expressive simplicity, which mask intricate construction and rhetoric. Beethoven employs an incomplete sonata form, retaining the exposition and recapitulation while replacing the development with ornamental variations. This approach aligns the work with Baroque practices, particularly the variation and ornamentation typical of the harpsichord. As a result, performing this section on the harpsichord is both appropriate and revealing, highlighting the connection between Baroque tradition and Beethovens early style.

Theme I in F Major features a simple melodic line on repeated notes, ascending to B flat and descending to E. This style recalls vocal declamation, which the harpsichord can express through delicate articulation and phrasing similar to recitative singing. Without the pianos dynamic range, the harpsichordist conveys tension by varying the attack and adding subtle ornamentation, emphasizing the themes cantabile quality.

Selecting the appropriate manuals and registers is essential. The left hand, which typically provides the accompaniment line, can be played on the upper manual, possibly using the lute register. The right hand, which carries the expressive melodic line, should be played on the first manual.

E.g. 5

L. van Beethoven, Sonata in F minor, Op. 2, no. 1, 2ⁿᵈ mvt, mm. 1-7

The second theme in D minor introduces a dramatic character, featuring an undulating left-hand accompaniment and an improvisational right-hand melody. The contrast with the serene nobility of the first theme is clear. On the harpsichord, where dynamic variation is limited, this contrast should be conveyed through changes in registration and articulation. The F Major theme calls for a clear, simple sound, while the D minor theme benefits from a sharper attack and more pronounced agogic tension, with subtle accents on syncopations and dissonances.

E.g. 6

L. van Beethoven, Sonata in F minor, Op. 2, no. 1, 2ⁿᵈ mvt, mm. 15-20

3.3. 3ʳᵈ Movement, Menuetto, *Allegretto*

The third part of the Sonata in F minor, Op. 2 No. 1, follows the classical *Minuet – Trio – Minuet* form and stands out for its unusual rhythmic tension for a traditional dance. Beethoven goes beyond the gallant convention, turning the minuet into a dense movement filled with chromaticism and dramatic contrasts. The harpsichord interpretation reveals the Baroque roots of the work, where dance is no longer only a social gesture but becomes an aesthetic and expressive vehicle.

The main theme, based on a three-note motif, often emphasizes unaccented beats, creating syncopation and instability. On the harpsichord, this can be enhanced by subtly stressing the weak beats, a typical Baroque practice to generate tension.

Section b, marked by chromaticism, calls for a harsher interpretation and a more incisive attack, suggesting inner drama. At the end, the return of the initial material should be played with severe, almost austere clarity to contrast with the earlier agitation.

Written in F Major, the Trio brings a contrasting light, with a narrative and contrapuntal character. The two hands are in constant dialogue, sometimes in opposite rhythmic values, reminiscent of Baroque permutable counterpoint. On the harpsichord, the performer should highlight this dialogue through polyphonic and timbral clarity, treating the two voices as distinct characters. The climax comes as the dialogue intensifies, and the ending with a sober cadence prepares for the return of the Minuet.

The choice for registration and manuals is also very important to emphasize the dramatic changes in this movement. The initial theme, sober and tense, can be rendered in the simple 8 register to emphasize the clarity and austerity of the discourse. The more dramatic chromatic sections in part b could benefit from an 8 + 4, to intensify the brilliance and suggest extra "force" where the piano would be marked by dynamic accents. The return to the initial motif requires a return to the basic register (8), suggesting a sober recapitulation, without emphasis.

The bright contrast of the *Trio* requires a quieter register, 8, to give clarity and transparency to the contrapuntal dialogue between the hands.

In the climax of the *Trio*, a return to the 8 + 4 doubling brings an effect of density that substitutes for the *crescendo*, which is impossible on the harpsichord.

3.4. 4th Movement, *Prestissimo*

The last movement in F minor is probably the most energetic and dynamic. This sonata-form movement is notable for its energy, drama, and contrapuntal complexity. On the harpsichord, these qualities are expressed through timbral contrasts, varied articulation, and register changes.

Theme I, based on ascending left-hand arpeggios, requires precise and energetic articulation. It is important here to use shorter or longer attacks and alternate between 8 and 8 + 4 registers to shape the character of each passage. Maintaining strict rhythmic precision in the triplet figures is crucial, to convey intensity through consistency rather than volume.

E.g. 7

L. van Beethoven, Sonata in F minor, Op. 2, no. 1, 4th mvt, mm. 1-3

Theme II in A Major introduces a contrasting, more lyrical character. On the harpsichord, use a softer attack, flexible agogics, and consider reducing the register to a single 8 to achieve delicacy and a cantabile quality. This approach creates a contrast similar to forte–piano dynamics on the piano.

Rapid manual changes are a distinctive and challenging harpsichord technique. In this context, they can be fully utilized to emphasize contrasting passages.

The recapitulation restates the main theme in F minor, maintaining its intensity. On the harpsichord, performers can distinguish the exposition from the recapitulation by varying the register, such as switching to 8 + 4, to create a heightened effect. In the final sections, where Beethoven employs rapid arpeggios and strong chords, it is more effective to highlight the harmonic structure through clear phrasing and emphasis on structural notes, rather than trying to replicate the pianos power.

The finale, characterized by rapid arpeggios and strong chords, may appear less heroic on the harpsichord than on the piano. However, with vigorous articulation, precise timing, and a broad register such as 8 + 4, the result is a focused, dramatic effect.

Conclusions

This article is part of a series of studies devoted to the issue of dual performance on the harpsichord and the piano, examining the convergences and divergences between the two instruments from both a historical and a stylistic-aesthetic perspective.

Beethovens Sonata in F minor, Op. 2 No. 1, from his early Viennese period, marks a transition between late Baroque traditions and the evolving keyboard style of the late eighteenth century. The sonata retains features well-suited to the harpsichord, including a five-octave range, clear contrapuntal textures, ornamentation, repetitive accompaniment figures, and sections with a quasi-recitative character. The early indication "pour le clavecin ou pianoforte" further confirms this dual connection.

Each of the four movements highlights these characteristics. The first movement achieves dramatic intensity through clear articulation and contrapuntal precision, using timbral differences instead of dynamic contrasts. The second movement, structured as an incomplete sonata form with ornamental variation, reflects Baroque rhetorical traditions. The Menuet and Trio transform the dance into a contrapuntal dialogue, using register choices for contrast. The final movement maintains its dramatic impact on the harpsichord through rhythmic energy, precision, and a focus on harmonic structure.

Performing this work on the harpsichord enhances its rhetorical clarity, ornamental detail, and formal balance, which are rooted in the Baroque. Op. 2 No. 1 shows that Beethovens innovations emerged from creative continuity with tradition, not from a complete break with the past.

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JEAN FRANÇAIX : *CINQ DANSES EXOTIQUES.* A REFINED DIALOGUE BETWEEN SAXOPHONE AND PIANO

BOGDAN CONSTANTIN[1] , LIOARA POPA[2]

SUMMARY. *Cinq danses exotiques* by Jean Françaix is a work of reference for the chamber music repertoire, underlining the value of the dialogue between saxophone and piano. The research aims to provide an in-depth analysis of this suite, with a special focus on piano accompaniment. Taking as a starting point the exploration of the French saxophone interpretation style and the detailed analysis of every dance (structure, melody, rhythm), the study enlarges the perspective by investigating the role of the piano. The piano transcends the main accompaniment function, becoming an equal partner in the musical dialogue. The technical and interpretative particularities of the piano sheet are analyzed through specific musical examples, to underline how the piano contributes to the atmosphere and the rendition of the melodic texture. Providing a balanced perspective on both the instruments, the research reveals the complexity and refinement of the composition *Cinq danses exotiques*, adding a new layer of meaning to the understanding of this French chamber music.

Keywords: French music, saxophone-piano dialogue, piano accompaniment, sound equilibrium.

1. Introduction

Cinq danses exotiques (*Five Exotic Dances*) by Jean Françaix is seen as a landmark work in the realm of French chamber music, a veritable tour de force that celebrates the virtuosity and expressive potential of both the saxophone and piano. Although the saxophone is usually perceived as a solo

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instrument, captivating the scene due to its unique timbre, *Cinq danses exotiques* reveals a much more nuanced relationship[3]. The piano accompaniment transcends the traditional role of harmonic support, proclaiming itself as an equal partner in the musical dialogue. Ingenuous textures, inciting rhythms, and a subtle harmonic palette are elements that confer the piano the status of a constituent of the exotic atmosphere enveloping the whole suite, while sustaining the melodic line of the saxophone and enriching the melodic discourse with distinct profundity.

1.1. French Style of Interpretation

It is sufficient to study French saxophone music sheets to understand that the musical aesthetics in France equals miniaturism. Let us observe the abounding articulations and the delicate legato in Jacques Ibert's *Concertino da camera*, the stance of the melody in Claude Debussy's *Rhapsody*, the finesse of expression in Marius Constant's *Concerto*, the phrasing and retained dynamic of the series of Betsy Jolas, the retained humor and slightly rough rhythms in Danses exotiques of Jean Françaix, or the timid romantic expression of Alfred Desenclos' *Prelude* to understand that the interpreter cannot display ostentatious virtuosity or exuberant expression.

This approach to interpretation comes naturally to the French, as they are guided by instincts in close connection with their musical education and rich cultural background. Thus, one can better understand why Japanese saxophonists apply ample, generous, and open sonority to their interpretation of Yoshimatu or Noda, Americans often adopt strong, ample, and exaggerated interpretation to play Maslanka, Dahl, or Husa, and the Spanish infuse elegant, classy, and sensual interpretation to play De Falla or Albeniz[4].

The French saxophonist plays with a certain coyness and may be distinguished due to the use of a vast palette of dynamics, and discrete and nuanced interpretation, accompanied by a complete clarity of articulation and absolute respect for the text, a round and sustained sonority, and style and interpretation balanced by a discrete humor[5]. Many other typical national parameters can be added to this description, as shown further on. The French musician's demeanor is often an introverted presence, resulting in a relationship with the scene that seems loaded with modesty, even pudic, meandering to an austere concerto attitude, anyhow, one less colorful than the presence of their Nordic neighbors or of the Americans.

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[3] Potter, Caroline. *French Music Since 1900*, Ashgate Publishing, 2000, pp 56.
[4] Delage, Jean-Louis, *Adolphe Sax et le saxophone : 150 ans d'histoire*, Josette, Lyon, Paris, 1992, pp. 103.
[5] Ingham, Richard. *The Cambridge Companion to the Saxophone*. Cambridge: Cambridge University Press, 1999, 34.

1.2. Vibrato and Sound

It was common among instrumentalists in 1845 that saxophonists' playing sounded something like "waa-waa", an onomatopoeia evoking a sound similar to a *vibrato* of the first musicians. Regardless, at the beginning of the twentieth century, the saxophone was played with a linear sound, like the clarinet, until Marcel Mule invented his classical *vibrato,* integrated it into the concerto, and then taught it to his numerous pupils and students. He was completely preoccupied with the vibrating sound. Let us remember that, as they were also violinists, Mule and his successor, Daniel Deffayet, were placed in the appropriate place to use the chord instruments as a model (for sonority and *vibrato*).

The use of vibrato would not have left Adolphe Sax, who invented a vocal and warm instrument (the alto saxophone in C went down to the lowest A and went up to the highest G to double the viola in the orchestra), indifferent.

The vibrato obsession has been part of the French school for decades, starting from the moment musicality became intertwined with vibration. If natural expression is the goal, reflection becomes, instead, a means to refine interpretation[6].

Vibrato is precisely as "slap" or playing in the high register. Mule insisted on mechanical practice of vibration, metronomic, even, while controlling the amplitude. Today, discussions are underway about its use in the musical context and various techniques, including pitch vibrato achieved through jaw movement, intensity vibrato achieved through breath, and a combination of the two. There is also a *vibrato* involving movement of the tongue near the lip, as well as another produced in the throat, which is quite difficult to explain.

It is a genuine concern for students, and sometimes even for professionals, who are trying to find the right *vibrato* and the appropriate expression. In other places, saxophonists tend to ask themselves fewer questions, which simplifies the playing practice, but this approach does not offer many alternatives for musical choice.

Vibrato certainly is beautiful, but it is also, very often, systematic. Other orchestra musicians have long criticized the "French saxophonist": "he vibrates like a saxophonist" or "the vibrato didn't bother me: it's just a saxophone."

The "French" sound characterizes the warmth and homogeneity Marcel Mule conferred to interpretation; "beau chant" (beautiful song) is the expression for it – a sonority that would influence Fred Hemke and Eugene Rousseau (USA), Yvan Roth (Switzerland), Jules de Vries (Sweden), Arata Sakagushi (Japan), etc.

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6   Londeix, J. Marie, Ronkin, Bruce, *Chomprehesive Guide to Saxophone*, Northeasten Music, 2003, pp. 75.

For a long time, the sonority was referred to as a monotimbral sound "in the French style" - neat, round, and clear, at the same time, and particularly well-suited for orchestral performance (due to the musicians of the Republican Guard Orchestra who were invited to play with the great symphonic orchestras). The National Conservatory of Paris, with Mule, Deffayet, and their students, will become the leading proponents of this sound technique: "the French touch". The distinct French sound can be identified when listening to a CD, because it is characterized by a balanced interpretation that avoids emphasis. The recording itself is quite matte, with great definition. This reflects a refinement of the French-style expression, a "mirror" of the French spirit, already evoked by composers such as Rameau or Ravel.

Starting with the twenty-first century, it appears that a standardized type of French vibrato sound is gradually being left behind. Serge Bichon, an honorary professor at the National Conservatory of the Region of Lyon, launched a new type of sonority which is very centered, with strong air pressure and rich in harmonics, bringing a balanced and seductive color to the classical instrument. This new mindset has extended to many of his students, including Claude Delangle, shaping the new generation emerging from the benches of the National Conservatory.

In a concert performance, "fine" sounds often get lost amidst the orchestral mass due to their reduced decibel amplitude. Let us recall, for example, the struggles of the French finalists, who found themselves disadvantaged by their sound qualities in Franck Martin's Ballade at the Dinant competition or in Scaranouche in Geneva. Conversely, artists like Daniel Kientzy propose a new approach to sound, since perfect mastery of phrasing, intervals, and vibrato is no longer enough to produce a compelling interpretation of works such as Berio's Sequenza or Lauba's Studies.

The aesthetic intentions of the composer must, indeed, be considered, as the sound is no longer placed at the center of the creative process. The current ideal of the French school is still defined by a full and rich sound, that is homogeneous in all registers and all nuances, balanced in the détaché or legato interpretation. This sound, historically linked to the timbre of the Selmer Mark VI saxophone, requires a fairly closed mouthpiece/beak, with a medium chamber, as well as the use of hard reeds. This conception on sound, which only suits a part of the contemporary French performers, hardly finds a repertoire that lives up to its hopes and quality. The "glorious" French saxophone school is sometimes illustrated by a more careful than committed interpretation, due to a troubling tendency towards an "egocentrism of sound" and an artistic approach that disappoints because it is reductive, a tendency that reverberates in Asia, where, erroneously, beautiful sound is too systematically associated with musicality.

1.3. French Saxophone Music (1920-1975)

French music is crossing an extremely animated period. The saxophone will be deeply involved in all the artistic upheaval.

On the one hand, there are the followers of the Debussy spirit: Charle Koechlin, Florent Schmitt, and others, like Jean Cras, who are indifferent to the attractions of success and fashion. There is also the spirit of the Roaring Twenties, with the frivolity of the "Group of Six", which breaks up with romanticism and impressionism. Among them, Darius Milhaud and Arthur Honegger are true promoters of the saxophone. Francis Poulenc, unfortunately, will not write a single note for the instrument. The neoclassical music of "the six" develops a French language that is also embraced by academic composers who graduated from the Paris Conservatory, often laureates of the Prix de Rome. Within the movement created by "the six", one can also find independent groups and composers, such as Jean Françaix, Jacques Ibert, Jean Rivier, and Georges Migot, all of whom are attached to a certain French tradition. Concerts are organized at the Triton, a place for broadcasting contemporary music, where Darius Milhaud, Henri Tomasi, Jean Rivier, etc. can be heard. At the same time, other musicians, such as Paul Bonneau or Manuel Rosenthal, opt for lighter music. The Arcueil School, formed around Erik Satié, professed a music 'of simplicity', mainly through Henri Sauguet. Another group, "The Paris School", was represented by Parisian composers of foreign origin, such as the Romanian Marcel Mihalovici. The "Young France" group manifested a new 'musical humanism' in the face of the casualness of "the six" and the abstractionism of Schoenberg, especially through André Jolivet, who showed a spiritual and incantatory aspiration, using modes, and through the brilliant Olivier Messiaen, who brings a colorful, rhythmic, very modal language and passion about the Catholic religion. The latter would not write for the saxophone, a symbol of 'paganism', the instrument of the warm and sensual nights of cabarets. However, had he not been so caught up in writing his work, Saint Francis of Assisi, maybe he would have agreed to write something.

Two independent personalities, who would strongly mark the second half of the 20th century, must be mentioned here: firstly, Pierre Boulez, head of school, initiated into Webern's serial music by René Leibowitz; secondly, Henri Dutilleux, a symphonist with a very personal language, using a refined, flexible, dense, and complex writing.

Although he was familiar with the saxophone, thanks to his orchestral conducting, P. Boulez would not write for saxophonists because the instrument evoked too much of the vaudeville and jazz to him. At the Paris Conservatory, he would not be close to the saxophonists of M. Mule's 'marginal' class. The

saxophone did not really seduce Dutilleux either, a composer who was more attached to 'miniature' sounds than to rich harmonics[7].

The Paris Conservatory is a significant hub for compositions that feature the saxophone. The number of composers who studied under Nadia Boulanger, as well as Olivier Messiaen, Darius Milhaud, Paul Dukas, and André Jolivet, is impressive, and highlights the profound influence these teachers had on the development and recognition of the saxophone in contemporary music.

1.4. Piano Accompaniment and the Relationship between Piano and Saxophone

The period between 1920 and 1975 is characterized by a vibrant creativity in French music, marked by a transition from post-impressionism and neoclassicism to jazz influences, and later to an interest in avant-garde. In this context, the role of piano accompaniment acquires a series of distinct functions and aesthetic valences, going beyond the simple dimension of harmonic and rhythmic support and becoming an expressive and timbral partner of great importance. Additionally, the piano accompaniment intersects significantly with the emergence of the saxophone as a prominent instrument in concert and chamber music, fostering a complementary relationship between the two timbres.

Following the legacy of Claude Debussy and Maurice Ravel, French piano writing entered a stage of balance and clarity. If Impressionism favored colors, subtle nuances, and harmonic ambiguity, the following generations (especially the *Les Six* group) strive for a more transparent expression, often having a playful or ironic-satirical character.

In the French lied (mélodie), the piano becomes an active participant in the construction of musical expression, shaping the atmosphere, character, and dramatic tensions. Compared to the German lied tradition, where, as in Schumann or Brahms, the accompaniment has an important narrative role, in France, the piano retains a more colorful, refined tone, intended to enhance the subtlety of the poetic text.

Francis Poulenc stands out as a pinnacle of the art of piano accompaniment in the interwar and postwar period. His *Mélodies* are a landmark, as the piano becomes an equal of the human voice, developing a rich, and deeply lyrical texture.

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[7] Howell, Charles. *French Interpretive Practice*, *A Performer's Guide to Music of the Classical Period*, edited by Burton Karson, 2nd ed., pp. 239-258. Bloomington: Indiana University Press, 2002, pp.137.

Darius Milhaud and Arthur Honegger, two members of the *Les Six* group, propose an accompaniment of neoclassical inspiration, which is often playful, with rhythmic and harmonic influences from American jazz.

Olivier Messiaen has a unique manner of approach for the piano, based on timbral palettes and modes of his own (modes with limited transposition); in chamber works, the piano no longer remains secondary, but becomes a sonorous axis.

Composers such as Henri Sauguet or Jean Françaix developed an elegant and clear accompaniment, representative of the French style of the second half of the 20th century.

1.5. Saxophone and Piano in the French Repertoire of the Century

The saxophone, an instrument introduced relatively recently to the academic tradition, finds in France a fertile space for consecration, due to the school founded at the Paris Conservatory by Marcel Mule. Between 1920 and 1975, numerous composers wrote chamber works for saxophone and piano, thus consolidating the concert repertoire. In this context, the piano is not a mere accompaniment, but an instrument that dialogues on an equal footing with the saxophone.

In Francis Poulenc's Sonata for Alto Saxophone and Piano (1962), the piano is indispensable to the dramatic construction: with sudden register contrasts, character changes, and harmonic density, the piano score amplifies the saxophone's expressiveness, establishing a true chamber music partnership.

Jacques Ibert, Jeanine Rueff, and Pierre-Max Dubois make a considerable contribution via their compositions. In these works, the piano not only provides the harmonic foundation but also introduces elements of virtuosity and dialogue, thus creating a relationship of timbral complementarity with the saxophone.

The French repertoire for saxophone and piano from the post-war period has been characterized by an equilibrium between the supporting function and the concerto role of the piano, which often becomes the partner of choice in this chamber music configuration.

In French music between 1920 and 1975, the piano accompaniment reflected the aesthetic transformations of the epoch: formal clarity, coloristic refinement, and a subtle relationship between the supporting function and that of equal partnership. If the piano consolidated its status as an expressive and narrative instrument in melody, in the repertoire for saxophone and piano it contributed to the affirmation of the saxophone as an academic recital instrument. The piano-saxophone relationship, as it appears in the works of Poulenc, Ibert, or Rueff, confirms the tendency of French music to privilege chamber dialogue, timbral refinement, and expressive balance.

2. Cinq danses exotiques – Jean Françaix

French neoclassical pianist and composer, Jean Francaix studied music from a young age, first at the Le Mans Conservatory, then at the Paris Conservatory (1926), where he had Isidore Philipp as his piano teacher. Although he had a significant accompanist experience throughout France, his main activity was composition, despite the fact that, at the age of 20, in 1932, he would publicly present a symphony that would spark a wave of protests. After this, with great technical mastery, with much grace and often with humor, he outlined instrumental, symphonic, concert music and numerous ballets, some of which were represented at the Paris Opera.

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He writes scores full of vitality for chamber music, typically featuring a relatively short number of movements and a preference for fast tempos (*String Trio*, 1933). With the comic opera *Diable boiteaux* (Devil's Boxes) from 1938, he also ventured into lyrical theater and later, in 1953, into film music, collaborating particularly with Sacha Guitry.

Initially composed as an eight-part piece for two pianos (1957), *Cinq danses exotiques* was revised and remodeled as a composition for saxophone and piano, with a pentastrophic structure.

Originally composed as an eight-part piece for two pianos (1957), *Cinq danses exotiques* was later revised and restructured as a composition for saxophone and piano, with a pentastrophic structure.

Taking the form of a dance suite, *Cinq danses exotiques* by Jean Françaix features five "exotic" dances, influenced by Latin American music. The sequence of articulations to be analyzed here includes: Pambiche, Baiao, Mambo, Samba lenta, and Merengue. These subtitles evoke the image of a Latin dance parade, where Jean Françaix employs a wide palette of rhythms derived from the Latin dance forms. Some of these rhythms can be really challenging to grasp, but the repetitive nature of the music ensures that the sound material becomes ingrained in our minds[8].

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[8] Whittall, Arnold. *Musical Composition in the Twentieth Century,* Oxford: Oxford University Press, 1999, pp. 97.

The most obvious feature of this articulation, at a macro level, is the repetitive dance rhythm. The rhythm dominates each movement, often sending the melody to the background. The differences created at a global level remain on the same metric and rhythmic trajectory, incorporated from one movement to the next.

The rhythmic consistency of the accompaniment resolves the ensemble of two instruments, making it unitary in four of the five movements. The fourth articulation, Samba lenta, may present some technical challenges, because of the 5/8 metric that will be subdivided into 3/8 and 2/8 in the saxophone score; in contrast, the piano score is clearly delimited by the composer as having two equal metric subdivisions of 5/16, a fact that can lead towards a lack of precision in the attack of the ensemble of the musical discourse.

In *Cinq danses exotiques*, the piano accompaniment is not just a simple harmonic and rhythmic support, but an equal partner for the saxophone, actively contributing to the exotic atmosphere and supporting the melodic line.

Jean Françaix's *Cinq danses exotiques* reveals a complex interaction between saxophone and piano. The piano accompaniment goes beyond the traditional function of harmonic and rhythmic support; the piano becomes an essential element in creating an exotic atmosphere and supporting the melodic line. Through various textures, the piano enriches the musical dialogue with unique depth.

The pianist must be a versatile musician, able to approach a variety of styles and techniques, from the staccato rhythms of pambiche to the complex syncopations of baiao and the melancholic lyricism of samba lente.

2.1. *Pambiche*

The term "pambiche" has its origin in a variant of the merengue dance, known for its slightly slower and more danceable rhythm (Grove, 1954). Formally, the piece has a lied structure and follows this scheme:

Figure 1

	A		B		A$_1$			Coda
	a	a'	b	b'	a$_1$	a$_1$'	a	
m.	1-4	5-8	9-12	13-16	17-20	21-24	25-28	29-36

***Pambiche* structure**

The tonal center belongs to the key of C Major, and the first movement (A) presents a melody dominated by leaps combined with scalar expositions, all of which are subject to accents and staccato techniques.

E.g. 1
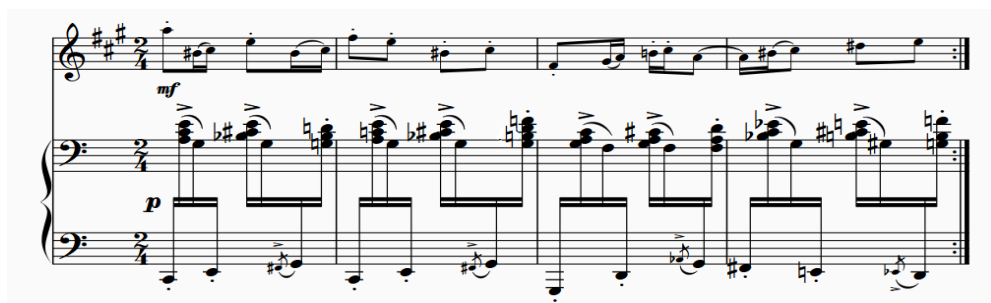
Jean Françaix, Cinq danses exotiques, Pambiche ", bars 1-4

The phrase a' has a descending melodic path, with a rhythmic peculiarity – sequential treatment.

E.g. 2
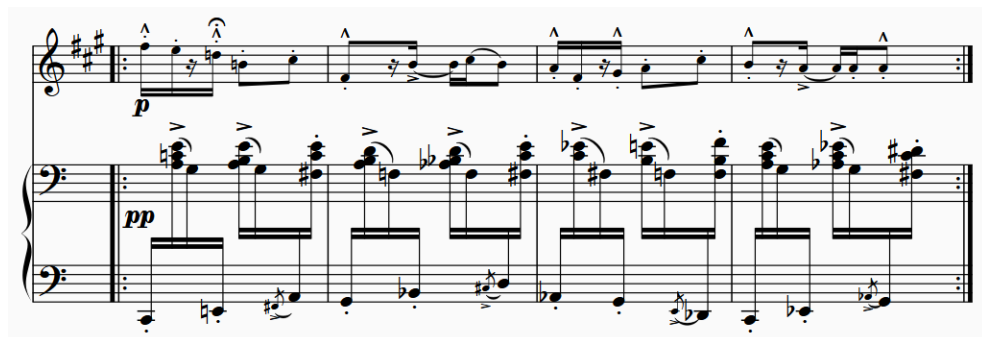
Jean Françaix, Cinq danses exotiques, Pambiche, bars 5-8

From an interpretive standpoint, the difference in intensity between the two phrases must be emphasized, achieved through good support of the air column, but also the numerous accents and staccato articulations executed in a uniform manner. Strict adherence to these elements, integrated into the designated risoluto tempo, will emphasize the dance-like character of the piece.

The middle segment (B) approaches a contrast at the tonal level, falling within the sphere of the dominant (G M), with a graphic representation dominated by *legato*, preserving the same accents typical of the pambiche dance. The phrase b' has a predominantly scalar structure, with partially equal rhythm, making thus visible the thematic contrast between the distinct segments A B.

E.g. 3
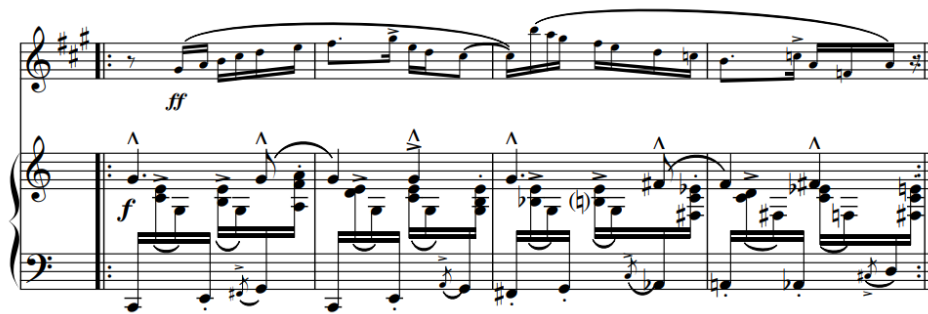
Jean Françaix, *Cinq danses exotiques, Pambiche*, bars 13-16

The return of the initial thematic material (A1) is based on the same principles of writing, rhythm, and melodic trajectory, with the differentiation imposed at the tonal level - A B Major, the segment being able to be considered as a variation of the initial articulation A.

The transition from fortissimo to piano subito (bars 13-20), but also the legato in which the musical discourse in this part unfolds, raises the problem of sustaining the performer, who thinks a continuous "iuuuuu" while singing. Only in this way will he manage to maintain the vivid color of the sonority in both nuances.

The Coda of articulation retains the same character of rhythm and vivacity. A novelty with a cadential character is the presence of the trill as a sound effect, resolved, evidently, ascending. The way of completing this articulation is surprising by using dynamics as a key element, in decrescendo, up to *ppp*, contrary to the melodic sense. Thus, the melodic line has the appearance of the chaining of the initial tonal scale (Do M), with a chromatic completion of the last exposed tetrachord.

Technically speaking, the most important ingredient in shaping this first dance is the accent, present in almost every bar, in asymmetrical combinations. For a notable interpretation, strict observance of these features is required, even if the melody's development register often makes this difficult. In bars 32 and 33, the note B in the low register can also be articulated with the fingers, and, in this way, the performer gains a plus of certainty in obtaining the articulation with the noted accent.

E.g. 4

Jean Françaix, *Cinq danses exotiques,* *Pambiche,* **bars 29-36**

2.1.1. Particularities of the Piano Accompaniment in *Pambiche*

In *Pambiche*, the piano introduces the characteristic rhythm with a simple but effective ostinato.

Staccato chords in the low register create a steady pulse, while chords in the high register add exotic color. In this example, the piano presents the rhythmic ostinato that will define the entire movement. The left hand plays staccato chords on beats 1 and 3, while the right hand adds chords on beats 2 and 4, creating a subtle syncopated effect.

E.g. 5

Jean Françaix, *Cinq danses exotiques, Pambiche*, **bars 13-16**

In contrast with the initial ostinato, bars 21 to 24 feature an airy piano accompaniment that employs an imitative pattern between the two hands, creating a subtle dialogue with the saxophone.

E.g. 6
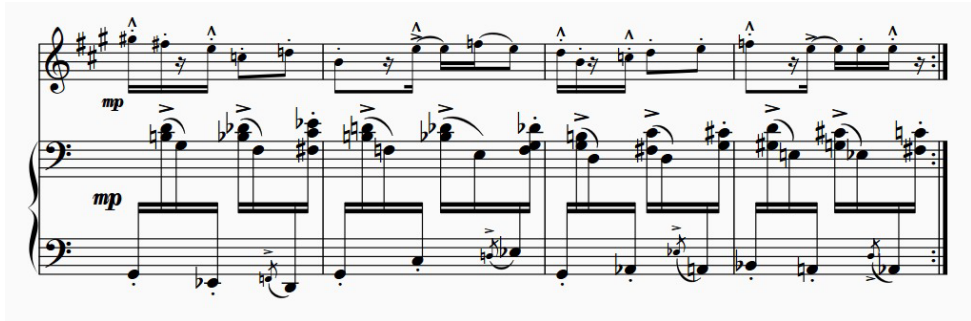
Jean Françaix, „Cinq danses exotiques", bars 21-24

In the Coda (bars. 29-32), the piano accompaniment reintroduces the initial rhythmic ostinato, the gradual dynamic diminution emphasizing the feeling of completion.

E.g. 7

Jean Françaix, *Cinq danses exotiques, Pambiche*, bars 29-32

This ostinato gives energy and dynamism to the entire movement by its simplicity.

Among the technical difficulties could be maintaining a constant tempo and a balance between registers, and, with the title of suggestion for interpretation, the use of clear and precise articulation to highlight the rhythm.

In section A, the saxophone takes over the main melody, and the piano accompanies it discreetly, sustaining the rhythm and harmony. In section B, the roles are partially reversed, the saxophone having an ornamental role, while the piano takes over a more prominent melodic line.

By supporting the melodic line of the saxophone with an incisive rhythmic ostinato, the piano accompaniment contributes to defining the energetic and festive character of the *Pambiche*.

2.2. Baiao

The next articulation, *Baiao*, comes from a rhythmic formula originating in northeastern Brazil, which has become the foundation for a vast musical category. It has a major influence on modern Brazilian music, precisely because of its long history. The representative instrument that depicts this musical spirit is the zabumba, in A flat, which is a double-exposed drum, on which the instrumentalist will perform with a wooden mallet to produce a low sound and, respectively, a stick, to intone a sharp, acute sound. The result is a syncopated rhythm in 2/4 measure. The traditional baiao melody is based on a Lydian mode with a lowered seventh.

The composer employs these fundamental principles of baiao rhythms through the syncopated accompaniment from the piano, by differentiating the registers of low and high sounds (right and left hand). Another argument for the melodic origin of baiao could be certain modal insertions – the presence of F sharp, implicitly, the Lydian fourth, in the tonal melodic development centered on the C minor tonality. These modal chromatics only interrupt or distract attention from the monotony of the repetitive melody that will experience, during the thematic exposition, few variations in structure.

From a formal point of view, the articulation has a classical-romantic structure: strophic chain A A1 A2 Coda (rather, a codetta, having small size).

The first movement (A) has a classical structure – a double period pattern (a a'), differentiated through the accompaniment register, and an internal expansion (bars 15-16).

The main motif has a bicellular composition (t1 t2), with cells that will be processed sequentially, and unitary– in the form of the entire motif, or singularly, as one cell.

E.g. 8

Jean Françaix, *Cinq danses exotiques*, *Baiao*, bars 1-7

As can be seen, the cellular treatment is melodically different: the first (t_1) in the form of an ascending-descending minor third, the second (t_2) taking the trajectory of a scalar march on triplets.

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The middle section (A_1) induces a new breath through the tonality of the major relative (E b Major), although it preserves the line of action of the initial motif (with small temporal variations). It is worth mentioning that it is not completed by the double period; it contains only 8 measures.

In these sections (A şi A1), the performer will follow the flow of the melody by correctly directing the air column according to the nuance, without fluctuations in intensity when changing positions or registers. The simple rhythm, made up of seconds, quarters and eighths, frames a pleasant, light, suave melodic line, very well characterized by the composer's indication – *con morbidrzza* – softly.

The moment of technical and interpretative virtuosity is capitalized on in the last section (A2), in which, by changing the thematic exposition from one instrument to another, the saxophone will perform through the key elements of the baiao rhythm, trying to fill in all the aforementioned components: the differentiation of registers through low and high sounds, chromatics related to the modal side of the baiao melody and, of course, multiple appoggiatura in

combinations with accents and staccato articulations. The piano score will intonate the main motif in octaves, leaving the soloist to perform as countermelody.

The difficulty of this part lies in the large and very large intervals that define the sound material of the saxophone. The articulations of *staccato* are carried out in minor nuances; thus, the low notes also require finger attack for a clear sonority, and the appoggiatura (groups) have the indication *rapido* and will be executed clearly, precisely, evenly, and perfectly integrated into the rhythm.

E.g. 9

Jean Françaix, *Cinq danses exotiques*, *Baiao*, bars 25-31

The coda is a graphic representation of the basic rhythmic formula of the baiao, along the accompaniment line; the soloist concludes statically, through sustained sounds, the spontaneous modulation towards the homonymous (C Major), all on a decreasing intensity (*ppp*).

The last note – C – requires a helping position with the 4th finger of the left hand, or other combinations, depending on the instrument. These fingerings are indicated to maintain the same register throughout the musical phrase, but also to support the diminuendo towards *ppp*.

2.2.1. Particularities of the Piano Accompaniment in *Baiao*

In contrast to *Pambiche*, the piano accompaniment in **Baiao** is distinguished by its increased rhythmic and harmonic complexity, as well as by its greater virtuosity.

Frequent syncopations and the use of modal elements give the accompaniment an exciting and exotic character. In the following example, the piano presents the syncopated rhythm characteristic of the Baiao style. The left hand plays an ostinato bass, while the right hand adds syncopated chords and modal ornaments.

E.g. 10

Jean Françaix, *Cinq danses exotiques, Baiao***, bars 1-7**

In contrast to the predominant rhythmic role, measures 17-20 present the piano accompaniment taking over melodic elements and initiating an imitative dialogue with the saxophone.

61

E.g. 11

Jean Françaix, *Cinq danses exotiques*, *Baiao*, bars 17-20

In bars 25 to 31, the piano accompaniment uses a complex harmonic palette, abounding in chromatics and dissonances meant to intensify the dramatic tension and emphasize the virtuosity of the passage.

E.g. 12

Jean Françaix, *Cinq danses exotiques*, *Baiao*, bars 25-31

Among technical difficulties, great attention should be paid to rhythmic coordination and precision in the execution of chords. It is also recommended to use varied dynamics, emphasizing specific rhythms to create a swing effect.

In Baiao, the dialogue between saxophone and piano becomes more intense and dynamic. Both instruments assume equal roles, creating a perfect balance between melody and accompaniment.

Through rhythmic and harmonic complexity, the piano accompaniment contributes to creating an exciting and exotic character of Baiao, complementing the virtuosity of the saxophone.

2.3. *Mambo*

Mambo is a derivative of the Cuban dance of rumba, and with the passing of time, it became, like rumba, a ballroom dance for couples, acquiring elements of swing or other jazz styles. In another context, mambo could have the meaning of "conversations with the gods" and designated as a sacred song.

This movement is dominated by a single melodic motif of modal texture (minor hexachord), which undergoes continuous variation through modulations, the abundance of chromatics leading to tonal dissolution, dynamic contrasts, and changes in articulation. The accompaniment has a repetitive form, closely following the thematic exposition, being subordinated to its melodic-harmonic path.

The fundamental feature of the main motive is the rhythmic ostinato, but also the element of melodic oscillation conferred by the scalar progression, which will subsequently increase to the level of a third.

E.g. 13

Jean Françaix, *Cinq danses exotiques*, *Mambo*, bars 1-4

The formal structure of this articulation is based on the variational principle, taking the form of a strophic chain with a return to the initial stanza.

Figure 2

A   A₁   A₂   A₁   Aᵥ   Coda

Mambo **– structure**

Section A is the structural pattern of the concentration of the main motive, with its slightly varied repetition (bars 1 to 8). A1 does not draw major changes at the formal level, preserving the melodic outline of the previous stanza. The only contrast is at the tonal level.

As can be seen, the form is circular, with a median axis (A2) that shares a common factor with the culmination point of the section, the melodic area with the most diversified chromatic abundance, which, through motivic sequencing and intervallic parallelisms, reaches a high degree of abandoning tonality.

It is an example of a sound conglomerate where the outer voices have an accentuated chromatic load, due to overlapping chromaticism, and in the opposite direction to each other; added to this, to the middle voice, included in the chordal figurations, is a reversed chromatic formula.

E.g. 14

Jean Françaix, *Cinq danses exotiques***,** *Mambo***, bars 25-26**

Next, section A1 benefits from the same qualities of the rhythmic and melodic structure. In return, a contrast of articulation will receive the return of the initial motif in section Av, through the adoption of the counter-time in the thematic exposition, later of syncopation, all leading to the idea of variety, creating an element of surprise in the monotonous development dominated by rhythmic ostinato.

E.g. 15

Jean Françaix, *Cinq danses exotiques***,** *Mambo***, bars 45-50**

The coda has a two-phase structure, with a new, freer variant of the main motif. The second phase of the coda is surprising, as the scalar structure is taken over by the initial motif, but, especially due to its subsequent solving, through successions of octaves in leaps, based on the three integral sounds of the core motif: D – E double flat - C sharp – D.

E.g. 16

Jean Françaix, *Cinq danses exotiques***,** *Mambo***, bars 61-64**

The entire section raises problems of interpretation dynamics, requiring the creation of crescendo and decrescendo games, notated by the composer in a surprising way (m. 21, 22, 28, 29, 44, 45, 52, 53). In addition, the soloist will strive to attain rhythmic clarity, equality between registers, and brief articulation to highlight the dancing and optimistic atmosphere.

To be noted are the breaths that will closely follow the musing, paying attention not to fragment the musical canvas, which is made up of simple rhythmic combinations of eighths and fourths, in organized nuances from *ppp* to *mf*.

To achieve fluency, but also for register stability, it is advisable to use the C2 position as often as possible for the D note in the middle register, instead of the classical one. An exception to this suggestion is measure 49, where, due to the very low intensity – *ppp* – the note D in the C2 position would generate a dull, faded sound, which is inappropriate in this situation.

The end of the dance is traced with the help of the same syncopated rhythmic formulas, arranged differently this time, in octave intervals, which extends the ambitus up to the E-flat in the superacute. The coloration of the phrase is also enhanced by the reversed proportionality of the arrangement of nuances in relation to the melodic progression, from *mf* to *ppp*; the intensity must be maintained uniformly for two more measures, until the end of the part. Technically speaking, this is quite difficult because it requires tremendous breath control to sustain the notes in the superacute uniformly, evenly, clearly, and neatly.

2.3.1. Particularities of the Piano Accompaniment in *Mambo*

The piano accompaniment in "Mambo" discreetly supports harmony and rhythm, creating a solid foundation for the thematic exposure of the saxophone. However, the piano contributes to generating the mysterious and sensual mambo atmosphere using chromatic chords and syncopated rhythms.

The example below presents a repetitive accompaniment for the piano, based on chromatic chords and syncopated rhythms. The left hand plays an ostinato bass, while the right hand adds chromatic chords that create an effect of tension and mystery.

E.g. 17

Jean Françaix, *Cinq danses exotiques*, *Mambo*, bars 1-4

In bars 25 to 28, the piano accompaniment presents a repetitive harmonic structure, amplified by a dynamic crescendo, generating tension and anticipation.

Rhythmically, bars 25 to 28 are characterized by an ostinato pattern composed of eighth and fourth notes, the piano accompaniment generating a constant pulse that supports the melodic discourse of the saxophone.

E.g. 18

Jean Françaix, *Cinq danses exotiques, Mambo* bars 25-28

In bars 53 to 56, the piano accompaniment introduces an element of surprise through the use of syncopated chords in the high register, creating a rhythmic contrast with the saxophone's melodic line.

E.g. 19

Jean Françaix, *Cinq danses exotiques, Mambo,* bars 53-56

Maintaining a constant tempo, precision in the execution of chromatic chords is some of the technical difficulties of this part.

The use of subtle dynamic contrasts, emphasis on chords, and the syncopated rhythms employed to create an effect of mystery and sensuality will reproduce the atmosphere desired by the composer.

2.4. Samba lenta

The samba dance originates from the Afro-Brazilian couple dance, which is currently being reevaluated, within the Rio de Janeiro Carnival. The traditional quadrant of this dance is based on a binary metric structure, with melody and accompaniment that benefits from a rhythmic variety dominated by syncopations.

Jean Françaix's vision departs from the proper samba dance, through the imposed, much slower agogic, written in a combined composite measure of 5/8, subdivided by the composer into 3+2.

At the formal structural level, there is a classical-romantic lied pattern (A B A), in which the middle section (B) processes the same melodic material from the initial stanza, but in the tonality of the subdominant, with developments at thematic, harmonic level (which determines its possible status as a separate section).

The melody is predominantly scalar, with modal influences. The modal aspect is particularly prominent in the accompaniment score, overflowing with chordal figurations and rich chromatic ornamentation. A particularity of the modal representation in execution is the major-minor polarity of the consecutively chained chords, which results in the formation of diminished chords, but also in tonal ambiguity.

E.g. 20

Jean Françaix, *Cinq danses exotiques***,** *Samba lenta,* **bars 1-3**

The principal motif presented here (see the previous example) is based on a major scale hexachord; having a scalar representation, ascendant and descendant, with asymmetrical rhythm, but with a slow, tranquillo, indication by the composer, one can formulate a presumption of an imitation of the Brazilian couple dance and the feelings that are attached to it: the game of attraction and seduction.

Throughout this articulation, the language elements are contained within the same limits, as repetitive structures; the interest is maintained through a few harmonic artifices, but also by a subtle dynamic gradation in the middle section (B), a segment that coincides with the culmination of the section, as an accumulation of tension, as an ambitus, but also as an area of modulating action towards the sphere of a distant tonality (in A-flat Major).

E.g. 21

Jean Françaix, *Cinq danses exotiques*, *Samba lenta*, bars 13-18

The second reprise (A) favors repetition, without adding new meanings. The concluding ending resumes the main motif, integrating a counter-tempo syncopation with an ascending trajectory.

E.g. 22
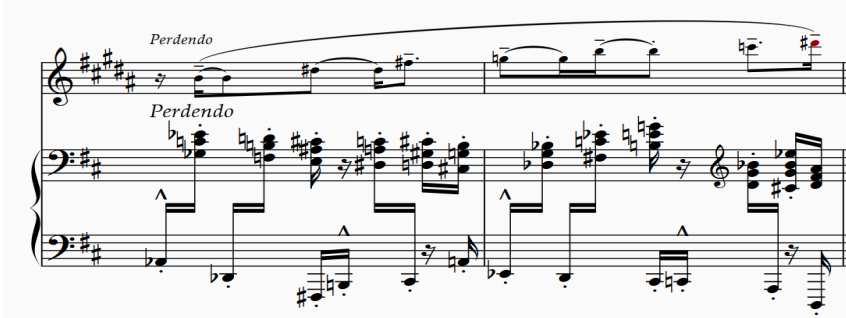
Jean Françaix, *Cinq danses exotiques, Samba lenta*, bars 29-30

In this part of the suite, the soloist must interpret the score with a warm, expressive, light, but also balanced sound. Additionally, special attention will be paid to intonation, especially in the last two measures. Here, there is an ascending melodic line in decrescendo, and the performer tends to tighten the reed to achieve the minor nuance. This will produce a false sound, with a frequency higher than 442 MHz.

The range is relatively narrow, from F in the low register to D in the higher register, and the rhythm is obtained from combinations of sixteenths, eighths and fourths which, together with the articulations noted in the score with a soft indication - *detaché*, confer that dancing, graceful character to the piece, with a touch of melancholy, which the soloist must emphasize.

2.4.1. Particularities of the Piano Accompaniment in *Samba lenta*

In *Samba lenta*, the piano accompaniment has a predominantly lyrical and expressive role, supporting the melodic line of the saxophone and creating a melancholic and intimate atmosphere.

E.g. 23

Jean Françaix, *Cinq danses exotiques, Samba lenta*, bars 29-30

In this example, the piano provides a delicate accompaniment based on arpeggiated chords and syncopated rhythms. The left hand plays a light bass, while the right hand adds arpeggiated chords that create a floating and dreamy effect.

In contrast to the initial exposition, bars 13 to 16 use arpeggiated chords, with the piano accompaniment creating an ethereal atmosphere that supports the ascending melodic line of the saxophone.

E.g. 24

Jean Françaix, Cinq danses exotiques, Samba lenta, bars 13-16

In bars 21 to 24, the piano accompaniment is highlighted by a delicate and transparent texture, generated by an imitative dialogue between the two hands.

E.g. 25

Jean Françaix, *Cinq danses exotiques*, *Samba lenta*, bars 21-24

Among the technical difficulties that could be encountered are maintaining a constant tempo, the equilibrium between the hands, and precision in the execution of arpeggiated chords. Subtle dynamics are advisable, striving to obtain a melancholic atmosphere. Adding expressive lyricism, supporting the saxophone melody, and creating delicate textures, the piano accompaniment plays an essential role in creating the melancholic and intimate atmosphere of the *Samba lente*.

2.5. *Merengue*

Defined as a type of music and dance indigenous to the Dominican Republic, merengue has become popular throughout Latin America.

The traditional structure of merengue consists of a short instrumental introduction called *paseo*, with a continuation performed by the soloist, *jaleo*, which has a square segmentation on the 4x4 verse pattern, followed by a *merengue* section of the responsorial type.

Françaix retains some of the characteristics of the traditional merengue pattern, such as the jaleo movement, with its versified 4x4 structure, integrating a double period in the first section (a a'). It is worth noting that on a formal level, the composer again resorts to the lied structure (A B A), which fits the merengue dance well.

The main motif presents an irregular melody, based on a dispersively induced chromatic path, dominated by the descending third leap and by the subtonal insertions.

E.g. 26

Jean Françaix, *Cinq danses exotiques*, *Merengue*, bars 1-3

Rhythmically, the above example has a palindromic scheme with counter-tempo figurations on small values. A visible peculiarity throughout the musical development would be the ascending or descending approach to the chromatic melody.

E.g. 27

Jean Françaix, *Cinq danses exotiques*, *Merengue*, bars 6-8

A difficult first moment for the soloist will be the very attack of the first sound – D – in the low register. To produce a fair and clear intonation, the soloist needs to apply the necessary pressure to the air column, while taking care not to tense the embouchure, which, closing the reed, will probably produce an unclear attack or, worse, a faux. In addition, it can be supplementary articulated with the fingers, to ensure a degree of certainty.

The middle section (B) proposes a thematic material that has some points in common with the main motif, namely the melodic dispersion through chromatic paths (bars 19 to 20), but also new modalities of melodic treatment, through latent polyphony.

E.g. 28

Jean Françaix, *Cinq danses exotiques*, *Merengue*, bars 17-18

The (A) reprise, an antiphony for the previous segment, revalues the identical main motif, while only the representation of the double period will acquire a conclusive consistency.

E.g. 29

Jean Françaix, *Cinq danses exotiques*, *Merengue*, bars 29-32

Configured in all the component articulations of this suite as a particularity that betrays the composer's modern affiliation, the descending dynamic gradation is in reverse proportionality with the high register in which the finale is presented.

The rhythmic formulas are of the most diverse kind, made up of sixteenths and eighths, complicated by sixteenth-note rests inserted randomly throughout the part, which directs the saxophonist's attention towards the correctness and equality of execution.

The rhythmic formulas are of the most diverse kind, made up of sixteenths and eighths, complicated by pauses of sixteenth inserted randomly throughout the part, which directs the saxophonist's attention towards the correctness and equality of execution.

The range used is vast, from D in the low register to D in the higher register and requires the player to be an accomplished master of the saxophone throughout its entire range.

The variations in intensity within the melody are surprising, making it difficult for the interpreter to have an intuition of it, the composer's notations indicating sudden transitions (m. 8, 9, 16, 17, 20, 21, 28, 29); they are difficult to achieve due to the fast tempo, vivo con spirito, but also to the developed rhythm.

A complicated moment arrives in the middle part (bars 21 to 22), when the instrumentalist must highlight notes in the low register in staccato, with very low dynamics and a moving tempo. To play these notes correctly, the performer must perfectly master the breathing technique, the support, and the articulation. At the same time, one can also resort to a technical artifice, consisting of a firmer than normal attack on the fingers to avoid a possible uncertain sonority or even *a faux*.

2.5.1. Particularities of the Piano Accompaniment in *Merengue*

In Merengue, the piano accompaniment has an energetic and rhythmic role, supporting the dance and creating a festive atmosphere.

In the following example, the piano presents a rhythmic and syncopated accompaniment, based on staccato chords and contrasting rhythms. The left hand plays a strong bass, while the right hand adds the staccato that creates an effect of energy and dynamism.

E.g. 30

Jean Françaix, *Cinq danses exotiques***,** *Merengue***, bars 1-3**

In bars 17 to 18, the piano accompaniment generates a sense of tension and anticipation through a syncopated rhythmic pattern, marked by accents of forceful dynamic. From a harmonic perspective, bars 17 to 18 are characterized by intentional simplicity, the piano accompaniment supporting the tonal stability and providing a secure framework for the saxophone's melodic exposition.

E.g. 31

Jean Françaix, *Cinq danses exotiques***,** *Merengue***, bars 17-18**

Contrasting with the previous rhythmic energy, bars 29 to 32 introduce a scarcity of the piano accompaniment, which is reduced to a few isolated notes (*ppp*), emphasizing the fragility of the saxophone's melodic line.

E.g. 32

Jean Françaix, *Cinq danses exotiques*, *Merengue*, bars 29-32

Maintaining a fast tempo and precision in the execution of syncopated rhythms are just some of the technical difficulties encountered in this last part of the composition.

The rhythmic energy, dynamic contrasts, and harmonic simplicity of the piano accompaniment contribute to creating an infallible atmosphere.

Conclusions

Jean Françaix's *Cinq danses exotiques* is a complex and fascinating work that highlights the virtuosity and expressiveness of both instruments: the saxophone and the piano. The piano accompaniment not only provides simple harmonic and rhythmic support but also confirms the piano as an equal partner to the saxophone, actively contributing to the exotic atmosphere and supporting the melodic line. The pianist must be a versatile musician, able to approach a variety of styles and techniques, from the *staccato* rhythms of the *pambiche* to the complex syncopations of the *baiao* and the melancholic lyricism of the *samba lente*. In carefully analyzing the score and understanding the role of the piano accompaniment, performers can bring this work to life and offer the audience the gift of a memorable musical experience.

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CONTEMPORARY AMERICAN GENRES AND STYLES OF POPULAR MUSIC IN THE LIGHT OF JACQUES DERRIDA'S CONCEPT OF HAUNTOLOGY

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SUMMARY. The article in its first part discusses the concepts of genre and style and the issues these concepts pose in relation to the American popular music of the second half of the 20th century. The second part of the article considers the sources and consequences of the reappearance of those historical genres in contemporary music (since the beginning of the 21st century), situating these considerations in the context of Jacques Derrida's hauntology.

Keywords: Jacques Derrida, hauntology, genre, style, American popular music

Introduction remarks

The subject of this article is the problem of styles and genres in relation to contemporary popular and entertainment music, analyzed within a specific context: Jacques Derrida's concept of hauntology, as embodied in his renowned work *Specters of Marx*[3].

We will first attempt to answer how the concepts of style and genre function in Western popular music of the last quarter-century, and whether these concepts are still relevant and useful in the study of this music. We will then ask why certain genres of popular music, declared "dead," have been "returning to life" in the last two decades, what the reasons are for these hauntological returns, and what strategies exist for penetrating these reappearing genres as key issues and concerns for modernity. Thus, as Małgorzata Lisecka and Laurenţiu Beldean put it in their article[4], we will consider

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[3] Derrida, Jacques. *Specters of Marx*. New York: Routledge, 1994.

[4] Lisecka, Małgorzata, Laurenţiu Beldean. *Dead as Disco. O wywoływaniu martwych gatunków muzycznych w kontekście klasycznego dyskursu queerowego*. Typescript, 2025.

Derridian specters of musical genres (whose demise critics long ago declared) as emissaries of musical values in the contemporary world. However, unlike the authors mentioned above, we will show that these genres and styles often refer to old and conservative values and content, using mechanisms such as cultural nostalgia and retro fashion.

In English-language works the distinction between popular and entertainment music, which is neither clear nor functional, is not so important, and the concept used primarily is "popular music," understood most generally – as the entry in *Grove's Great Encyclopedia* states – as music that was born in the USA between the 1880s and the beginning of the 20th century, whose sources, however, date back to the industrial revolution and the development of large urban agglomerations, and whose most important feature is comprehensibility and accessibility for the vast majority of the population, who have no theoretical musical education. This type of music must have a simple structure with a dominant melodic line and strongly limited harmony[5] It should be noted, however, that such a generally constructed definition basically excludes from the area of popular music a large part of the genres which the authors of the same entry (Andrew Lamb and Charles Hamm) include in it and which are included also in the broad literature on the subject – such as progressive rock or various types of jazz. More convincing seems to be the concept of Richard Middleton, who connects the popularity of music primarily with its wide range of influences among a group of people with awakened self-awareness, who perceive themselves as a collective in the sense of the people and who begin to define their social, political and cultural needs independently[6].

The concept of style and genre in contemporary popular music[7]

To examine this issue, let us first adopt definitions of musical style and genre, which will be useful for our subsequent considerations. While the use of both terms raises no major objections in traditional Western music history studies of sources created roughly up to the mid-20th century, the situation changes fundamentally with respect to later music, including both avant-garde

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[5] Lamb, Andrew. *Popular Music* entry in *The New Grove Dictionary of Music and Musicians*. Stanley Sadie (ed.). Vol. 15. Oxford: Oxford University Press 1980, p. 87.

[6] See Middleton, Richard. *Locating the People: Music and the Popular* in *The Cultural Study of Music: A Critical Introduction*. Martin Clayton, Trevor Herbert, R. Middleton (eds.). New York: Routledge, 2003 (pp. 251–262), p. 255.

[7] By pointing out the problems that arise from using such broad and general definitions of popular music, we would also like to point out that in the further part of the text we will refer to this concept in the broadest possible sense, but I will focus more on references to specific genres and styles.

and (especially) experimental music, as well as the spectacular flourishing of popular music culture in the mass media.

It's worth noting that the entry *Genre* does not appear at all in *Grove's Great Encyclopedia*. Let's turn, then, to a source with a much more precise focus: Franco Fabbri, for example, in his study of genre theory, offers an extremely short (and at the same time generic) definition: "»a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules«"[8]. Although Fabbri goes on to specify the individual components of this definition in detail, it does not gain any operational validity. Charles Hamm also addresses the issue of genre in popular music in his work *Putting Popular Music in Its Place*. He points out the omission of a definition of genre by Grove's authors, attributing this to the British and American traditions of music criticism that do not attach importance to the term. He also cites several opinions of German musicologists, starting with Theodor W. Adorno and Carl Dahlhaus, who place the genre at the intersection of performance circumstances and technique (Dahlhaus) or what is universal and what is specific and one-off (Adorno)[9].

The concept of style is much more functional and better described in English-language musicology. In the corresponding entry in *Grove's Great Encyclopedia*, it is defined as "manner of discourse, mode of expression; more particularly the manner in which a work of art is executed" and can refer to a specific composer, a historical period, a center, a geographical location, or a social function performed by music[10].

We propose to accept, following Lisecka and Beldean, that while the stylistic affiliation of a musical work depends primarily on the time and place of its creation, including the center or specific musical group, and is also evidenced by the aesthetic expressiveness of the work itself, its genre affiliation depends primarily on two issues: the ensemble and the function for which the work was intended to be performed[11]. This means that most of the names of the music discussed in this article – names such as country, heavy metal, and rap – most likely denote phenomena on the borderline between genres and styles; and we can treat them as such, considering them appropriately in terms of the above-mentioned aspects of both methods of categorization.

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[8] Fabbri, Franco. *A Theory of Musical Genres: Two Applications* in *Popular Music: Critical Concepts in Media and Cultural Studies*. Simon Frith (ed.). Vol. 3. New York: Routledge, 2004 (pp. 7–35), p. 7.

[9] Hamm, Charles. *Putting Popular Music in Its Place*. Cambridge: Cambridge University Press, 1995. See also: Lisecka, M., L. Beldean. 2025. Op. cit.

[10] Pascall, R. J. *Style* entry in *The New Grove Dictionary of Music and Musicians*. S. Sadie (ed.). Vol. 18. Oxford: Oxford University Press, 1980, p. 316.

[11] See: Lisecka, M., L. Beldean. 2025. Op. cit.

A similar view is also shared by Allan F. Moore (who writes about heavy metal in this way) and Mats Sigvard Johansson, who cites him[12].

In this most general sense, for example, a concerto is intended for a solo instrument (voice) accompanied by a concert band and for a public performance; an opera is intended for a group of vocalists accompanied by an instrumental group and for performance in a theatrical setting; a song is intended for a solo voice or a small vocal-instrumental chamber ensemble and for private, chamber performance. Of course, these parameters may vary depending on the individual subgenres and changes occurring in the history of music[13].

The development of American musical genres and styles: an overview of the issues

Contemporary American popular music stems from rock 'n' roll, which then evolved into two proto- or, as some would say, meta-genres[14]: pop and rock. Traditionally, both genres are described in literature as opposing each other, targeting distinct types of listeners. While the pop "meta-genre" is characterized by a simple, regular, verse-chorus structure, a greater emphasis on vocal melody, simplicity, clarity, and conventionality of musical elements, as well as general lyrical texts that often speak of emotions; rock "meta-genre" accentuates instrumental parts and virtuosity, and its structure (in the case of prog-rock) is often based on extended forms, borrowed from classical music (such as the suite) and the musical aesthetic embraces experimentation and originality. Furthermore, pop emphasizes studio arrangement and production, while rock – the stage, the concert setting, and immediate interaction between artist and audience[15].

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[12] Johansson, Mats S. *Making Sense of Genre and Style in the Age of Transcultural Reproduction* in *International Review of the Aesthetics and Sociology of Music*, no 1, 2016 (pp. 45–62); Moore, Allan F. *Categorical Conventions in Music Discourse: Style and Genre* in *Music & Letters*, no 3, 2001 (pp. 432–433).

[13] See: Lisecka, M., L. Beldean. 2025. Op. cit.

[14] See e.g.: Roche, David. *Meta in Film and Television Series*. Edinburgh: Edinburgh University Press, 2023, pp. 180–204; Anderton, Chris. *A Many-Headed Beast: Progressive Rock as European Meta-genre* in *Popular Music*, no 3, 2010 (pp. 417–435).

[15] There is a vast literature on this topic. Here are just a few examples: Byron, Tim, Jadey O.Regan, *Hooks in Popular Music*, Cham: Springer, 2022; Fornäs, Johan. *Moving Rock: Youth and Pop in Late Modernity* in *Popular Music*, no 3, 1990 (pp. 291–306); Grossberg, Lawrence. *The Politics of Youth Culture: Some Observations on Rock and Roll in American Culture* in *Social Text*, no 8, 1983–1984 (pp. 104–126); Lena, Jennifer C., Richard A. Peterson. *Classification as Culture: Types and Trajectories of Music Genres* in *American Sociological Review*, no 5(73), 2008 (pp. 697–718); Regev, Motti. *Pop-Rock Music: Aesthetic Cosmopolitanism in Late Modernity*. Cambridge: Polity Press, 2013.

This clear division into "meta-genres," however, began to systematically blur with the emergence of new musical styles and genres throughout the 20th century. In the 1970s, metal, punk and disco (which was based on, among others, funk and soul) developed dynamically; rap stormed into mainstream music in the early 1980s, while electro genres (as techno, house, and trance) also progressed; grunge triumphed on radio stations from the 1990s onward.

This necessarily sketchy characterization of the development of American (and therefore Western) popular music, however, points to something extremely important: all its basic genres were born until the time of the emergence of the Internet. The digitization of music and its introduction to streaming platforms, particularly the introducing of YouTube in 2005, has resulted in enormous changes in the way music is distributed and consumed. This applies largely to popular music in its broadest sense.

However, the situation in question applies particularly to the aforementioned "meta-genres," which, as we saw in the summary above, developed in specific decades and were associated with a unique style distinctive to those decades. Just as the 1970s are associated with colorful, bold patterns, the fashion for bell-bottom trousers and platforms, as well as polyester shirts, psychedelic hippie style and club culture; the eighth decade of the 20th century is connected in today's pop culture consciousness with extravagance, exaggeration, glam and kitsch. In turn, the 1990s in contemporary associations are the careless ostentation of grunge, hip-hop aesthetics and rapidly developing globalization.

It's not without reason that we cite these abbreviated associations, which reduce the complex culture of the second half of the 20th century to just a few pop-cultural traits. The concept of hauntology (discussed in the next section of this text) assumes that our memory works in precisely this way: by filtering events through reminiscences, we retain only the vague character and atmosphere of the past, underpinned by selectively collected moments. The essence of the return of ghosts is nostalgia, and in fact, hauntology grows out of the deep nostalgia we feel for past times, which we always read as a kind of mythological story.

Return of popular genres in the 21st century media culture: the hauntological perspective

Derrida does not develop the theme of music in detail in his *Specters of Marx*. The fleetingness and irretrievable transience of sound in time do not capture his attention as much as the construction of ideas. Yet, as Lisecka notes in her text, it is precisely this nature of sound that makes

music particularly susceptible to the influence of hauntology[16]. This concept, derived by Derrida in the aforementioned work, dates to the beginning of the post-communist transformation in Europe after the fall of the Berlin Wall. Derrida observes a certain duality in this historical moment, which in the following decades will result, on the one hand, in accelerated development to the rhythm of constantly accelerating capitalism, and on the other, in a sense of nostalgia and longing for a world that has vanished into the past. This, according to the philosopher, provokes us to constantly "evoke" the past – not as an attempt to return to specific historical moments, but rather as an immersion in the magma of memory-based impressions and sensations connected with the "long-gone times" of the last decades of the 20th century, inducing the vague apparitions of their elements of cultural and ideological reality:

> […] haunting is historical, to be sure, but it is not dated, it is never docilely given a date in the chain of presents, day after day, according to the instituted order of a calendar. Untimely, it does not come to, it does not happen to, it does not befall, one day, Europe, as if the latter, at a certain moment of its history, had begun to suffer from a certain evil, to let itself be inhabited in its inside, that is, haunted by a foreign guest. Not that that guest is any less a stranger for having always occupied the domesticity of Europe. But there was not inside, there was nothing inside before it. The ghost would displace itself like the movement of this history. Haunting would mark the very existence of Europe[17].
> […]
> Repetition and first time: this is perhaps the question of the event as question of the ghost. What is a ghost? What is the effectiveness or the presence of a specter, that is, of what seems to remain as ineffective, virtual, insubstantial as a simulacrum? Is there there, between the thing itself and its simulacrum, an opposition that holds up? Repetition and first time, but also repetition and last time, since the singularity of any first time, makes of it also a last time. Each time it is the event itself, the first time is a last time. Altogether other. Staging for the end of history. Let us call it a hauntology[18].

As we can see, Derrida assigns a special function to repetition in the hauntological restoration of the contemporary nature of objects and events from our past.

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[16] Lisecka, M. *Dźwięki-widma: o tym, kogo i jak nawiedzają nagrania i sprzęty audio w serialu "Ostre przedmioty" (2018, HBO)*. Typescript, 2025.
[17] Derrida, J. 1994. Op. cit., p. 3.
[18] Ibidem, p. 10.

Repetition can be understood in the context of popular music genres in two ways: first, the very structure of popular songs (especially those originating from the "meta-genre" of pop) is repetitive in nature. There are numerous studies demonstrating that this repetitiveness favors reception, makes the music understandable, and evokes a sense of listening comfort[19]. It would be trite to say that we like music we already know well, and to which our listening habits lead us, but this is precisely the case.

On the other hand, the repetitiveness of popular music can also be understood as the constant (at least since a certain point in music history, which we have already identified in this text as the turn of the 21st century) return of musical genres that have fallen into oblivion, or – as Derrida would say – dead. The lifespan of musical genres and styles is not eternal, after all, even though some of them are remarkably resilient. In the text we've already cited, Lisecka and Beldean point out that genres such as disco, punk, grunge, and even country have often been declared "dead" by the critics. Aforementioned researchers note that this death can vary: in the case of disco, it was a sudden decline, coupled with a symbolic "execution" in the form of the infamous Disco Demolition Night; punk, after less than two years of existence, simply metamorphosed and evolved into a number of subgenres, while country – one of the oldest genres of popular music, dating back to the early 20th century[20] – seems to be slowly dying to this day and is clearly facing death from old age[21].

Regardless of how they "died," these genres have been making comebacks since the turn of the century, and their resurgence isn't always linked to Internet culture and its archival tendencies. Sometimes, it's linked with the creation of new genres – as in the case of the funk- and groove-infused nu-disco of Daft Punk, Lizzo, or Bruno Mars; but simply a sentimental return to roots – as in Madonna's album *Confessions on a Dance Floor* (2005). In other cases, it can be a kind of homage to a genre that's already "dead" – and therefore classic – as in Beyoncé's album *Renaissance* (2022).

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[19] See e.g.: Björnberg, Alf. *Structural Relationships of Music and Images in Music Video* in *Popular Music*, no 1, 1994 (pp. 51–74); Middleton, R. *'Play It Again Sam': Some Notes on the Productivity of Repetition in Popular Music* in *Popular Music*, no 3, 1983 (pp. 235–270); Paddison, Max. *The Critique Criticised: Adorno and Popular Music* in *Popular Music*, no 2, 1982 (pp. 201–218), pp. 205–207; Rösing, Helmut. *Listening Behaviour and Musical Preference in the Age of 'Transmitted Music',* in *Popular Music*, no 4, 1984 (pp. 119–149), pp. 124–126; Tagg, Philip. *Analysing Popular Music: Theory, Method and Practice* in *Popular Music*, no 2, 1982 (pp. 37–67), pp. 40–42.

[20] See: Schäfer, Stephanie. *Manifestations of Collective Identity in Country Music – Cultural, Regional, National*. Hamburg: Diplomica Verlag GmbH, 2012, pp. 28–35.

[21] Lisecka, M., L. Beldean. 2025. Op. cit.

The practice of hauntology in contemporary music undoubtedly draws heavily from the fact that pure meta-genres are no longer present. In other words, genres are increasingly unable to function in isolation. Hence the vitality of country, which – though no longer embodying the values of the conservative, masculinist, and traditional culture of the American South[22] – continues to permeate genres bordering pop, electro, and dance as well as rap, trap, and even folk rock, alternative rock, and other, somewhat more experimental genres. This seems to primarily concern the musical element, not the lyrical poetics characteristic of country. This isn't always the case, though, even though one might get such an impression after reading Lisecka and Beldean's text[23]. A closer look at this phenomenon reveals that, beyond the ironic take on American culture, typical of Kacey Musgraves, or the parodic Western tropes of Lil Nas X's *Old Town Road* (2019), there are also entirely literal and sentimental returns to the simplicity, naivety, and binary value system of country music. How else can we interpret the childlike melodramatics of Taylor Swift or the music of Lady A (formerly Lady Antebellum), which attempts a kind of historical reconstruction of the genre?

Some genres that seemed peripheral in American music, their duration short and fleeting, such as bubblegum pop[24], have been returning since the turn of the century on a wave of nostalgia in characteristic stylistic "splinters" of some artists and bands. In the case of bubblegum pop, these include: turn-of-the-millennium pop (Britney Spears, NSYNC, Backstreet Boys, early singles by Mandy Moore, Jessica Simpson), early-21st-century pop punk (Avril Lavigne, Bowling for Soup, Good Charlotte), electro pop (Aqua, Katy Perry, Carly Rae Jepsen, Kesha), and the genre known as hyperpop (Charli XCX, Kim Petras, Olivia Rodrigo, PC Music). A noticeable trend is evident: the further we delve into the 21st century, the more conscious, distanced, and characteristically distorted these references become, creating a kind of simulacrum of the original genre, clearly interfering with the source. While in the case of turn-of-the-millennium pop, the aesthetics are simple and clear, the patterns of easy, catchy choruses and "sugary" melodies directly refer to bubblegum pop, and the whole thing is saccharine, infantile and simply music for children and teenagers, in the case of hyperpop we are dealing with a conscious flirtation with "syrupy", "plastic" sounds, transferred into

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[22] See more on the genre: Fox, Pamela. *Recycled "Trash": Gender and Authenticity in Country Music Autobiography* in *American Quarterly*, vol. 50(2), 1998 (pp. 234–266); Geary, Daniel. *"The Way I Would Feel About San Quentin": Johnny Cash and the Politics of Country Music* in *Daedalus*, vol. 142(4), 2013 (pp. 64–72).

[23] Lisecka, M., L. Beldean. 2025. Op. cit.

[24] See more on the genre: Schafer, William J. *Beyond Bubblegum: Randy Newman and Harry Nilsson* in *American Quarterly*, no 3, 1970 (pp. 742–760).

a digital aesthetic, and the source is treated almost caricatured and streaked with other genres, such as indie rock or emo music.

Even more interesting is the case of hypnagogic pop, which appeared in alternative music in the late 2000s. The term was coined by critic David Keenan in "The Wire" magazine in 2009. The very existence of this genre has a hauntological provenance – its most important features are: the aesthetics of nostalgia (inspired by pop, rock, and radio music of the 70s, 80s, and 90s, but viewed as if "through a dream", blurred, often lo-fi), a deliberately distorted sound (the recordings often sound amateurish, as if copied onto cassette or VHS), psychedelia (a lot of reverb, echo, effects that give the impression of a dream, memory, hallucination), and collage-like nature (artists take fragments of old mass culture, such as advertisements, game soundtracks, radio music, and process them in a new context)[25]. Artists of this trend, such as Ariel Pink, James Ferraro, and John Maus, deliberately appeal to the nostalgic feelings of their listeners, creating a genre that does not value changing trends, but rather tries to achieve something that we could call a warping of space-time – to return to old, already repressed listening habits – while Derrida called it evoking specters.

Conclusions

For Derrida, nostalgia is one of the most important concepts, crucial for understanding *Specters of Marx* – even if the concept does not appear often in the book itself. In Derrida's understanding, nostalgia is linked to the sublime[26]. This nostalgia, however, is not just the retromania Simon Reynolds writes about. In his foundational work on the subject, Reynolds writes:

This kind of retromania has become a dominant force in our culture, to the point where it feels like we've reached some kind of tipping point. Is nostalgia stopping our culture's ability to surge forward, or are we nostalgic precisely because our culture has stopped moving forward and so we inevitably look back to more momentous and dynamic times? But what happens when we run out of past? Are we heading towards a sort of cultural-ecological catastrophe, when the seam of pop history is exhausted? And out of all the

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[25] See more on the genre: Graham, Stephen. *(Un)Popular Avant-Gardes: Underground Popular Music and the Avant-Garde* in *Perspectives of New Music*, vol. 48(2), 2010 (pp. 5–20), pp. 11–14; Haworth, Christopher, Georgina Born. *Music and Intermediality after the Internet: Aesthetics, Materialities and Social Forms* in *Music and Digital Media: A Planetary Anthropology*. G. Born (ed.). London: UCL Press, 2022 (pp. 378–438), pp. 392–406.
[26] Derrida, J. 1994. Op. cit., p. 169.

things that happened this past decade, what could possibly fuel tomorrow's nostalgia crazes and retro fads?[27]

Derridean perspective differs, as he sees nostalgia not as a result of a kind of "cognitive laziness" that mass culture instills in its audience, but rather as a consequence of our unresolved traumas, difficult reminiscences, and memory that protects itself from the complete disclosure of our minds. Evoking specters is therefore a kind of necessity and applies not only to popular or mass culture but, more generally, to the entire cultural experience of contemporary human being. It would be extremally interesting to examine this process in recent avant-garde music, but that is a subject for an entirely different study.

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[27] Reynolds, Simon. *Retromania. Pop Culture's Addiction to Its Own Past*. New York: Faber and Faber, Inc., 2011, p. xiv.

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ASTOR PIAZZOLLA'S "HISTORY OF TANGO": AN ANTHOLOGY OF THE GENRE IN THE AUTHOR'S PROJECTIONS

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SUMMARY. Astor Piazzolla's chamber cycle "History of Tango" for flute and guitar is examined in terms of its transformation of Latin American, European, and African genre traditions of tango, milonga, samba, habanera, lundu, and maxixe. The aim of this article is to reveal the genre characteristics and dynamics of style changes in 20th-century tango in Astor Piazzolla's author's projections using the selected cycle as an example. The composer's interpretations of the genre allowed the listener to discover the history of tango, enriching traditional elements with baroque idioms and techniques of passacaglia descending chromatic bass, polyphony of contrapuntal accompaniments, and a wealth of melodic ornamentation. Along with this, the composer imbued the fabric of his tangos with jazz improvisation techniques, block chord sequencing, and a language of polystrophic, polymodal structures based on symmetrical scale constructions that were radical for its time. Modifications to the language of the genre do not affect the key attributes of tango, which go back to the dance roots of African-American ritual practices, implying that tango is recognizable to the listener and requires a high level of skill from guitar performers.

Keywords: Argentine music, Astor Piazzolla's guitar compositions, tango, "History of tango," flute and guitar duet, genre and style aspects.

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1. Introduction

In the modern guitar world, the figure of Astor Piazzolla (1921–1992) is associated with new chapters in the history of Argentine tango. The composer's creative output does not include many compositions written specifically for the guitar or for guitar duets, but each of them is capable of enriching the repertoire of an experienced virtuoso. The concert "case" of contemporary academic musicians is constantly replenished with numerous arrangements for guitar of well-known tangos, which were not originally intended by the author for solo performance or duet. One of the chamber compositions for guitar and flute duet is at the focus of this article. This cycle embodies the trajectory of the genre's development in artistic form and, thanks to its stylization, jazz and modernist vocabulary, has become the only panoramic "document" of the milestones in the history of tango. The timbral interpretation of this text by the voices of the guitar and flute forms the basis of the composer's original concept.

Astor Piazzolla's "History of Tango" for flute and guitar duet is the composer's last composition for such a chamber ensemble, later also known in an arrangement for violin and guitar. The composer's first cyclical guitar project, as we know, was realized two years earlier under the influence of the unique performing artistry of the brilliant Brazilian virtuosos Sergio and Odair Assad, who interpreted his tango with extraordinary skill. This is how the world-famous "Tango Suite" for two guitars (1984) came into being. Later, Sergio Assad recalled his own arrangements of other Piazzolla tangos in one of his interviews: "I started working on his music in the 1970s, when he was not very well known — a little in Europe, more in Brazil — but his music was so modern and so rich! We received the score for "Tango Suite" in 1983 or 1984, although we had been playing Piazzolla's music since 1978 or 1979"[3] [Jackson, 2018]. The composer then created Concerto for Guitar and Bandoneon with Orchestra (1985), followed by the cycle "History of Tango" (1986). A virtuoso bandoneon player, Astor Piazzolla, according to Spanish guitarist and professor at the Royal Conservatory in Madrid David Gomez Lucas, "had an amazing willingness to write for different instruments, quickly grasping their idiomatic specifics"[4].

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[3] Jackson, Blair, Teicholz, Marc. *Sérgio Assad on Piazzolla, the Beatles, Ginastera, Transcriptions, and more.* Classical guitar. 2018. Spring. Link: https://classicalguitarmagazine.com/sergio-assad-on-piazzolla-the-beatles-ginastera-transcriptions-and-more/

[4] Lucas, David G. *La influencia del jazz en la música de Astor Piazzolla. Análisis de tango suite.* Biblioteca de la Guitarra y Cuerda Pulsada. 2017. P. 1. Link: https://bibliotecadelaguitarra.com/es/articulo/4397/la-influencia-del-jazz-en-la-musica-de-astor-piazzolla-analisis-de-tango-suite.html

The title of the cycle reflects the summarizing nature of the author's idea – his vision of the historical dynamics of linguistic means of embodying the genre over several decades under the influence of changes in the everyday characteristics of existence, sociocultural circumstances, and the avalanche-like acquisition of significance of the phenomenon in concert music practice. Astor Piazzolla created his own version of the past and present interpretation of the genre through the lens of the individual style coloring of tango nuevo music. The duet of flute and guitar was also not accidental. The first, rather typical and obvious reason for turning to this combination of timbres lies in the customs of collective tango orchestra music-making, consisting of strings, flute, guitar, bandoneon, with the temporary addition of percussion instruments. The second, deeper reason lies in the tango genre's inheritance of the timbral sonotype of Argentina's soundscape. Its components are inspired by the voices of wind instruments that echo across the Andes mountains and are distinguished by a huge variety of timbres, shades, character, and sound structure, as well as signaling symbols that announce a "place," "event," or ritual. These are Indian instruments of the highlands, which in Inca culture were combined into large orchestras, recreating the ancient local archetype of "wind music" and imitating the sounds of nature or calls to war. There were more than 70 types of archaic wind instruments. Let us recall the authentic ones, the most widespread of which are still used today. First and foremost is the flute family.

Andean flute types differ in details. In the design of a double-row instrument *siku*[5] has a warm and slightly hoarse sound, associatively connected with the folk music of the Andes. Also, in the construction of the single-row *antara*, the pipes are arranged in the form of steps, connected by strong threads. In Ecuador, the single-row *rondador*, made of cane tubes of different lengths and condor feathers, enables the extraction of two adjacent tones simultaneously, which resembles the chirping of bird voices. The vertical flute *quena* of the indigenous Quechua and Aymara peoples from the mountainous regions of the central Andes is shaped like a slanted bamboo tube with 5–6 holes, allowing the performance of pentatonic melodies within a two-octave range, with a pleasant, slightly husky sound that evokes pastoral landscapes and air currents of the mountain wind. In Argentina, the quena is considered a folkloric attribute, a typical instrument of the "family of winds."

Among the ritual instruments of the Mapuche people is the reed aerophone with a tongue (free-reed wind instrument) – *erke* and *erkencho*,

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[5] The Spanish name for an ancient instrument of Inca origin is – *zampoño*: it produces a sound that imitates birdsong. *Sikuri*, translated from the Aymara language, means pipes that produce sound; *siku* is the name given to small and medium-sized instruments.

widespread in the Salta Province in northern Argentina, as well as in the mountainous regions of Chile, Bolivia, Peru, and Ecuador. These varieties of signal horn originate from the ancient indigenous *pututu*, made from a large mollusk shell, and common in northern Argentina's Gran Chaco. The pastoral horn erkencho of the Quechua Indians uses, instead of a shell, a hollow cattle horn, which sounds either as a signal for animals or is played by musicians in duet with a neck drum during festive folk ceremonies. This is a small instrument, with a hollow tube up to 35 cm long, to which a bell (horn) is attached. In contrast, the erke is significantly larger: it consists of a long cane measuring from three to seven meters, made from several joined tubes, covered with animal intestines or dense flexible fabric. The embouchure hole for air through this reed connects with the adjacent bell and the curved cow horn at its end. During playing, the mouth is covered with the palm, changing the pitch of the sound. The voice of the instrument sounds loudly, resonating in the mountains over many kilometers, and is considered a signal, ritual instrument, one that is believed to summon snow and frost. Among the Mapuche Indians and Creole population, it is used in religious rituals or folkloric festivals.

The Mapuche people have a similar instrument, the *trutruca*, also known as the Patagonian trumpet. It also produces a sharp, loud, rough sound, similar to a military battle cry. Unlike the erke, the flexible long reed of the instrument is straight or curved into a loop, and may be made of metal. Apart from the above-mentioned Andean flutes, in the mountain provinces one also finds the *tharqa* – an attribute of Peru's high-altitude Altiplano, familiar from childhood in Quechua and Aymara families. This is a flat wooden pipe of angular shape, 20–60 cm in length, with six finger holes, which during playing requires strong breath and produces a deep, gentle sound. Three varieties of the *tharqa*, differing in size and range, are often played in ensemble on a single melody in octave, in unison, or with constant consonance to thicken the melody. The ethnic indigenous instruments of Patagonia inherit a rich history, reaching back to the ancient culture of the Incas. For them, the sounds of flutes are a symbol of peace, unity with nature, and longing for home.

Among percussion instruments, various types of shakers made from cactus stems were used, whose sound resembles the noise of heavy rain – the so-called "rain flutes." Among idiophonic percussion instruments in Patagonia, one finds the *cultrún*, similar to a timpani, made from wood and dried gourd, which produces a strong, loud, deep sound. Among string-plucked folk instruments, in everyday life and at modern ethnic festivals of Argentine rural folk music, the *sachaguitarra* is used – an instrument constructed as a combination of the sounds of the mandolin, charango, guitar, and violin.

Thus, certain resonances of the sounds of ancient and modern instruments summarize the characteristic sonotype of Argentine timbres, but its sonoric and phonic qualities are significantly influenced by an instrument of German origin – the bandoneon. It is the bandoneon that complements and embellishes Argentine tango with its voice, making it an unforgettable and distinctive phenomenon. Over time, the bandoneon became a kind of emblem, a "brand" of Argentine tango tradition, a part of the distinctive timbral sonotype of a culture shaped on a hybrid interethnic and international foundation.

Therefore, the aim of this article is to identify the genre characteristics and dynamics of style changes in 20th-century tango in Astor Piazzolla's compositions, using the cycle "History of tango" for flute and guitar as an example.

2. «History of tango» for flute and guitar by Astor Piazzolla

This final composition by the composer for guitar in duet with flute (1986) offers the listener a fascinating journey through the milestones of the genre's historical evolution from the early 20th century. Three of the four parts of the cycle represent the composer's stylization of Argentine tango from various periods. The "sonic lenses" of this artistic manifestation are the genre's defining features that constitute its identity as well as its evolving characteristics, which allow us to determine its historical phase. The titles of each piece specify the chronological and communicative frameworks within which these stylized models existed, and the music makes it easy to trace changes in the vocabulary of rhythm, timbre, intonation, and even gesture and movement in dance.

The first part, **Bordel 1900**, refers to the earliest chronological layer in the history of the genre and therefore demonstrates the initial amplitude of its expressive language. These means are directed toward the emotive outpouring of immigrants who had settled in the river ports of the La Plata region of the Argentine and Uruguayan agglomerations. The musical language has a hybrid nature: a mix of elements from African and Creole cultures with the rural traditions of gaucho cowboys who had moved to Buenos Aires. The rhythm of tango is closely related to the Cuban habanera, as well as to candombe, a dance of African origin from Uruguay and Argentina. The rhythmic foundation is the *compas binario* (binary meter), with syncopation present in the Cuban version of the habanera, and absent in the Spanish, Iberian variant of the dance. Tango was played, sung, and danced in nighttime bordellos, accompanied by guitar, violin, and flute. The authentically criminal atmosphere of tango's existence in the ports combined with the erotic choreography of the dance brought Argentine forms closer to the *tango brasileiro*, the *maxixe.* This dance was sometimes called "cursed" for the erotic

character of its movements, and for its resemblance to African lundu, as well as Brazilian choro and samba. *Maxixe* (the couple-dance version of Afro-Brazilian *lundu* and *batucada*) inherited such movement figures as bent-knee partnering, tight bodily entanglement, and an aggressively charged dance vocabulary, which provoked moral condemnation in society. The rhythm of African paired bongo drums in tango is imitated in the guitar part through strikes on the instrument's body. The flute, with its motoric melody, conveys the lively, festive atmosphere of the cabaret's[6] regular clientele. The music is graceful; the flute part is rich in ornamentation, with phrases fluttering lightly and rapidly in the high register, like birdsong, pausing in rubato. At the same time, the pulsation of accents on the first, fourth, and seventh beats clearly articulates the tango's polymeter 3+3+2.

E.g. 1

Astor Piazzolla. Bordel 1900, bars 1–12.

Another important rhythmic attribute is introduced in the guitar part – the dotted habanera rhythm (from bar 13), with a descending chromatic motion in the bass – which later permeates the flute part as well. The guitar further complicates the rhythmic pattern with syncopations characteristic of the Cuban version. In addition to the stylization of early tango models, the

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6 Link to the performance of Astor Piazzolla's History of Tango cycle (2016) by the duo Ensemble der KammerMusikKöln in the lineup of Alja Velkavehr (Flute) and Alberto Mesirca (Guitar):
https://www.youtube.com/watch?v=slrCsvifsAY&ab_channel=EnsemblederKammerMusikK%C3%B6ln

composer introduces a mass of elements belonging to his individual stylistics: frequent use of *arrastre* techniques derived from bandoneon playing, jazz-like sequences, chromatic bass lines, striking tonal contrasts between sections, changes in tempo and types of expressivity. Within the guitar idiom, the role of percussive techniques grows; for instance, intensified tapping on the instrument's body or strikes on the open strings.

The second part, **Café 1930**, represents a later stage in the evolution of tango: now it is no longer danced, but listened to. Its aesthetics emphasize tender lyricism, quiet beauty, and an unhurried contemplation of melodic silhouettes. The listener's attention is directed toward empathetic experience of lyrical feelings, melancholy, and reflection on refined emotions. The concentration of contemplative lyrical imagery in the piece allows the composer to reveal their various shades. First, the guitar introduction sets the tone for the upcoming dialogue with the flute; then, from the melodies, a three-part composition with a coda is constructed: *aba | c | aba | coda.* The contrasts are expressed through varying degrees of intensity. Flexible lines of descending, melancholic melodies gain in expression through dynamics and sequential shifts in modulating sequences; through accelerations in the development of short, song-like phrases; through rhythmic diminutions in the flute part; and through increases in sound volume and the articulatory force of syncopations and dotted rhythms. Within the lyrical fabric of the tango, one can conditionally read the imagined slow movements of restrained dance passion.

E.g. 2

Astor Piazzolla. Café 1930, bars 14–21.

In the middle section (a tempo tristemente), in the eponymous key of E major, the palette of lyricism becomes brighter in color, despite the expressive markings "sadly, lazily": tristemente, lentamente. The melodies are richly adorned with improvisational ornamentation: trills, neighbor tones, appoggiaturas, and repetitions. A coda is added to the reprise – a chain of descending sequences: E flat–D–C#–C–B–B flat–A–A flat–**B**–E – a favorite

compositional device of Piazzolla, involving semitone shifts between links, typical of jazz progressions.

The third part of the cycle, **Nightclub 1960,** represents an important milestone in the journey through the history of tango. It symbolizes the path toward a new image of the genre – one well known to the great master, the creator of globally acclaimed artistic examples of Argentine tango. The period from 1960 to 1980 in the historiography of tango is referred to as the "Piazzolla era", or tango nuevo. Therefore, the composer's works, which are more than 300 pieces in this genre, are summarized in the final parts of the cycle through the main markers of his style, similar vocabulary, expressive techniques, and thematic repetitions. The entire spectrum is assembled into a typical model of Piazzolla's tango nuevo. In the nightclubs of Buenos Aires, the new Argentine tango of the 1960s converged with the Brazilian model of bossa nova through similarities in asymmetric rhythms, the smooth fluidity of melodies, and the language of jazz. The form is built on the juxtaposition of thematic contrasts: rhythmically active, accented fragments and languidly lyrical ones, tinged with sadness and melancholy. Alternating improvisation on each thematic block is highlighted by the play of elements from the composer's style lexicon. The active dance-like motorics is driven by a chromatic, upbeat ascending bass figure and short flute motifs with graceful repeated notes articulated in staccato. A special elegance is brought in by the habanera rhythm and the articulation of polymetric syncopations typical of tango. In turn, the long bass lines in the guitar part, reminiscent of Baroque bass figures, but stretched across the entire octave range in Piazzolla's manner, and further carried by various voices in the guitar texture throughout the entire piece, add a tone of languid, tense anticipation to the otherwise playful atmosphere.

Another domain of artistic expression – of sentimental lyricism, contemplation, sorrow, nostalgia – is formed collectively through devices such as slowing the tempo; replacing instrumental motorics with singing cantilena (*Lento molto cantabile*); contrast of tonalities (*A minor и A major*). It is felt in the arpeggiated passages of the guitar accompaniment, in the quiet lamenting intonations of "sighs" (*susperatio*), in the semantics of weeping (*doloroso*) in short glissandi between notes of the flute's ascending leaps, in the play of minor and major harmonic colors, in jazz sequences in the bridges – links between sections. Among the specific performance techniques are evident percussive effects in the flute (blowing out overtone resonances with a sharp attack of the sound).

The last part of the cycle, **Concert d'aujourd'hui** (Modern Concert), astounds with the novelty of its linguistic means and virtuosity, opening paths for the genre from its past toward the future. In the piece the familiar style attribution of Piazzolla's tango (accent on the even beats of the bar in the chordal guitar accompaniment, glissandi, jazz sequences, vivid contrasts of

imagery) is paradoxically and eccentrically crossed with the compositional techniques of 20th-century academic innovators.

A genre silhouette of tango emerges in the listener's perception, as if seen "through a lens". This effect is like a view through a distorted reflection in a mirror. The reconstruction of the dance's image occurred under the influence of the composer's manifestation of new vocabulary, assimilated from the music of Bela Bartok and Igor Stravinsky. The modernist, constructivist searching of musicians was guided by the impulse to renew sound thinking through the archaic of ancient elements of pagan cultures: their complex rhythms, melismatic vocal vibrations, song-lets, rituals and magical practices – everything that unconsciously captures with primeval overwhelming energy. The intonational nature of the new texture was "sewn together" with intentionally coarse threads: poly-ladic connections, nodal short interval-repeat motives built from minor seconds, thirds, and tritones. They are formed as cells inside artificial symmetrical pitch collections (whole-tone, octatonic), creating ostinato dissonant pedals of major and minor triads simultaneously (with sharp "clashes" between the tones). When the tonal anchors shift, they merge into polycordal, polyplastic, polyostinato platforms, consisting of monolithic or mobile sound complexes. Often the melodic relief against the lower layer is deliberately contrasted. It may be diatonic in itself yet polytopically remote in the upper texture. Such phenomena are found in Piazzolla's piece.

E.g. 3

Astor Piazzolla. Concert d'aujourd'hui, bars 1–12.

The dissonant nature of the tonal center *A–minor* is reflected in its structure within the framework of the octatonic scale of the 2:1 type (segment measured in semitones): A, B, C, D, D#, F, F#, G#, A. It is based on semitone adjacency of minor triads with the addition of a seventh, under the condition of a lower anchor accentuated by an anacrusis glissando (*arrastre*). The ostinato figure in the bass A, F#, G, E fits perfectly into the pitch-collection concept of the 1:2 type. Other polychords are formed analogously (Scheme 1).

Scheme 1

Bars 1-16

g#m	C	Des	Es	F	Es
a_7	b_7	h_7	$c\#_7$	es_7	des_7

Bars 17-42

melody — — — — — — — — — — — c#m — — — — — — — — — — — —

chords

Es	H	G	Es	As
e	C	As	e	d

melody — — — — — — — — — — — c#m — — — — — — — — — — — —

chords

f	F#	C	Es	f
c#m	C	b_7	d_7	d

Bars 43-50

melody — — — — — — — — — — — e m — — — — — — — — — — — —

chords

Fis	F	E	Es	D	Des
e	e	e	e	e	e
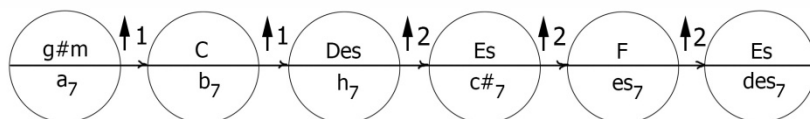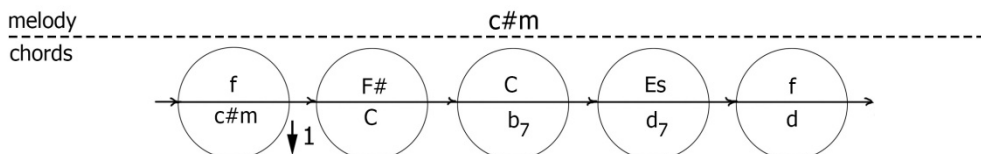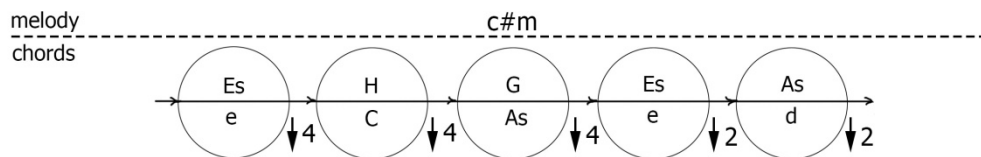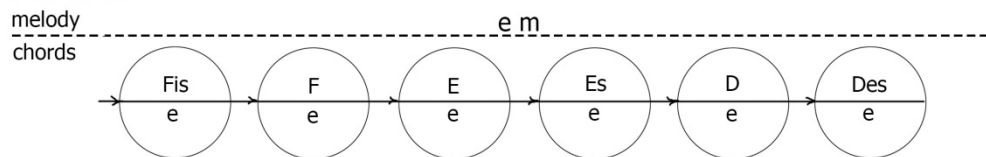
Polychordal Structures and Polytonal Layers

Similar constructivist sonorities – polychordal and polytonal – revealed in the schematic structure have their own combinatorial logic. Minor and major triads shift upward in the bass voice by semitones and whole tones, forming secondal relationships with the triads in the middle voices (bars 1–16). During the flute's solo a fast, rhythmically charged, dance-like diatonic melody in the key of *C # minor* (bars 17–28), the lower layer of the guitar accompaniment consolidates into polychords, moving in symmetrical leaps of major thirds: the foundational bass tones progress along *E–C–A flat–E*, while the chordal layer

moves through *E flat–B–G–E flat*. This creates a tense atmosphere of playful eclecticism, which reaches its peak intensity on a dominant organ point in *ff*, supported by a sustained pedal on the fifth (bars 43–50), as is typical in tango before the arrival of new material. The resulting sonority evokes associations with the Andalusian mode, though here each harmonic step is saturated with chromatic descent – right up to the emergence of a lyrical, cantilena-like, tender melody in *F# minor* (starting from bar 51). This melody is adorned with jazz sequences built from paired, color-rich nonachords and modulations in *D minor* and *C# minor* before reaching the reprise. In this way, the final piece of the cycle sets a trajectory toward the future, demonstrating a fusion of long-standing authentic paradigms of tango language, its connections to African, Iberian, Cuban, and Brazilian roots, and vividly reconstructs the genre's memory through the prism of new style preferences and the composer's mindset, shaped by the experience of jazz performance and academic innovation.

3. Conclusions

Astor Piazzolla's chamber cycle "History of Tango" for flute and guitar represent an anthology of the genre in the composer's own interpretations. It is studied from the perspective of the transformation of Latin American, European, and African genre traditions of tango, milonga, samba, habanera, lundu, and maxixe. The composer's interpretations of the genre allowed the listener to discover the history of tango, enriching traditional elements with baroque idioms and techniques of passacaglia descending chromatic bass, polyphony of contrapuntal accompaniments, and a wealth of melodic ornamentation. These resources allowed the composer to present to the listener the history of tango through his own sonic reading of it, employing Baroque idioms and techniques such as the passacaglia-style descending chromatic bass, contrapuntal polyphony of inner voices, and the richness of melodic ornamentation. At the same time, the composer infused the fabric of his tangos with jazz improvisation techniques, block-chord sequencing, and, for its time, a radical language of polyostinato and poly-modal structures built on symmetrical tonal constructions. These modifications to the genre's language do not compromise its essential attributes, which trace back to the dance roots of Afro-American ritual practices. This ensures the recognizability of tango in the listener's perception and demands a high level of technical mastery from the guitar performers.

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THE GRID AS A VISUAL COMPOSITION TOOL IN MORTON FELDMAN'S MUSIC

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SUMMARY. This article examines Morton Feldman's use of graphic notation, focusing on the grid as both a compositional device and a visual framework. Feldman's innovative approach reflects his search for a musical language that transcended conventional notation and emphasized sound as an autonomous phenomenon. The evolution of his grids, from early box structures to later flexible forms, illustrates his adaptability and his concern with balancing clarity and openness. By analyzing selected scores, including *Intersection 2*, and *The King of Denmark*, the study demonstrates how Feldman's graphic methods shaped the relationship between composer, performer, and audience.

Keywords: Morton Feldman, Graphic notation, Grid, Experimental music, Visual influence

1. Introduction

Morton Feldman (1926–1987), one of the most distinctive American composers of the twentieth century, redefined the landscape of Western classical music through the use of graphic notation. His "graphs," composed on printed graph paper, quickly became central to the New York new-music scene, attracting attention from contemporaries such as John Cage. While initially associated with indeterminacy and chance procedures, Feldman's graphs soon developed into an independent creative practice that influenced both his peers and subsequent generations of experimental composers.

The significance of these works is considerable: during the 1950s and 1960s they represented nearly a quarter of Feldman's published output,

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making them essential to a comprehensive understanding of his oeuvre. His frequent shifts between graphic and traditional notation, as well as the adaptation of grid-based thinking into later conventionally notated works, underline the importance of the graphic period within his broader creative evolution. The grid itself served not merely as a medium of presentation but as a compositional device, bridging visual structures and musical form in ways that resonated with Feldman's close ties to the visual arts[3].

Despite their historical importance, Feldman's graphs remain underperformed and underrecorded, partly due to their brevity, unusual instrumentations, and interpretative demands. Yet they represent some of his most radical explorations of indeterminate pitch and time, balancing performer agency with subtle layers of compositional control. Far from marginal experiments, the graphs form a cohesive body of work that illuminates Feldman's unique negotiation between sound and image, positioning the grid as both a visual and musical instrument of composition.

1. Between Sound and Image: Morton Feldman's Use of Graph Paper

Morton Feldman was renowned for his innovative approach to composition, particularly his use of graph paper and graphic scores. The motivations behind this choice reflect his pursuit of a distinctive musical aesthetic and his commitment to exploring sound through unconventional formal and structural means. Feldman was deeply concerned with the articulation of sonic space and the unfolding of sound within it. Graph paper provided a framework for mapping these parameters with precision. The grid structure allowed him to regulate the spatial distribution of sounds, shaping passages of varying density and textural weight. Also, he sought to reconceptualize musical temporality. The grid afforded him a means to design and manipulate temporal processes with a degree of flexibility unavailable in traditional notation, thus enabling radical experiments with duration and continuity.

By employing graph paper, Feldman offered performers scores that were less prescriptive in terms of pitch and rhythm. The measured space of the grid served as both a planning tool and a source of interpretive freedom, enabling musicians to perform the work with a degree of creative agency uncommon in conventional notation.

Feldman's practice was profoundly shaped by his engagement with modern visual art, particularly Abstract Expressionism. His close associations

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[3] Friedman, H. *Give My Regards to Eighth Street: Collected Writings of Morton Feldman*. Exact Change, Cambridge, MA, 2000, p. 147.

with painters such as Jackson Pollock and Mark Rothko[4] informed his turn to the grid, which may be read as an effort to integrate visual structures into musical composition and to establish a dialogue between sound and image.

Ultimately, Feldman's adoption of graph paper underscores the originality of his compositional thought. By embracing unconventional media, he carved out a distinctive path within twentieth-century music, establishing a notational environment that uniquely embodied his artistic vision[5].

2. Distinctive Elements of Feldman's Notational Language

2.1. Boxes, Frames, and Cells in Feldman's Graphic Scores

Feldman's preferred graph paper was transformed into grids of squares or cells, within which he drew rectangular frames to contain his symbols. These frames, sometimes explicit and sometimes only implicit, structure both the layout of the score and its interpretive possibilities. Labels and symbols are closely tied to the grid: labels, usually placed around the frames, guide interpretation and facilitate reading, while symbols inside the frames denote musical events such as sounds or sound-producing actions.

Up to *Marginal Intersection*, the grids are divided into rectilinear units known as "boxes." Typically three cells high, each box contains twelve cells, though exceptions exist—for instance, *Marginal Intersection* employs two-cell-high boxes of eight units. Solid horizontal lines mark the upper and lower edges, while dotted vertical lines define the sides. A legend, often at the beginning of the score, assigns boxes to timbres, instruments, or instrumental groups, a system usually repeated across subsequent pages.

E.g. 1
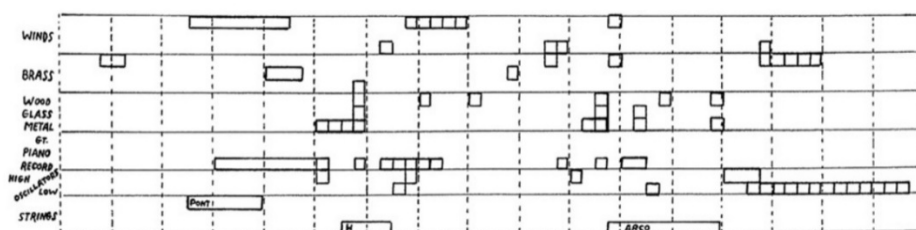
Excerpt from the score of *Marginal Intersection*, page 3

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4 IMMA. *Vertical Thoughts: Morton Feldman and the Visual Arts*. Irish Museum of Modern Art, 31 March-27 June 2010. https://imma.ie/whats-on/vertical-thoughts-morton-feldman-and-the-visual-arts/

5 Thomas DeLio. *The Music of Morton Feldman*, Ed. Excelsior Music Publishing Company, 1995.

In Feldman's grids, the horizontal axis functions as a temporal guide, with symbols placed along it to locate sequences within defined spans of pulse. Unlike traditional metrical groupings, all pulses are treated equally, and the horizontal placement of a symbol generally indicates the onset and duration of a sequence in relation to the cell's pulse. Although proportional notation offers considerable flexibility, Feldman employed it with restraint, favoring clarity and performer spontaneity.

In later works, such as *Intersection 2* (for piano) and *The Straits of Magellan* (for flute, horn, trumpet, electric guitar, harp, piano, and bass), Feldman added vertical divisions marking each cell individually, giving the grid a more tabular appearance.

E.g. 2
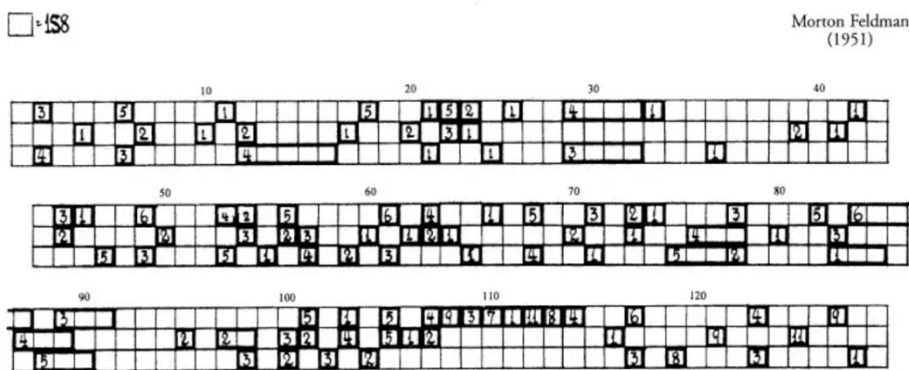
Excerpt from the score of *Intersection 2*, page 1

In the case of the score excerpt above, each box corresponds to a measure of MM[6] = 158, unless otherwise specified. The vertical axis of each system indicates pitch registers—high, middle, and low—while the numbers specify how many sounds are to be played. Performers are free to choose dynamics and to make rhythmic entrances either at the beginning or within the given span. Sustained sounds, once initiated, must be held until the end of the notated duration.

Labeling of individual rows became standard in works for more than two instruments, sometimes associating multiple rows with a single instrument, as in *Atlantis* and *Fragment, Graphic, Orchestra* where the piano occupies three rows.

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[6] Maelzel's metronome

E.g. 3

Excerpt from the score of *Atlantis*, page 1

2.2. Symbols within the Grid

Feldman used symbols within his grids to indicate musical sequences, ranging from simple shapes to more complex composite forms. While early graphs relied mainly on squares and rectangles, later works introduced narrower signs, diamonds, and verbal cues, with *Intersection 2* and *Intersection 3* marking a gradual shift toward both greater variety and, eventually, simplification[7].

E.g. 4

Excerpt from the score of *Intersection 2*

In *The King of Denmark* (for percussion), Feldman expands the possibilities of symbol placement, at times allowing markings to extend across multiple rows of the grid. A notable example is a composite symbol—an ornament sign combined with an incomplete tie—set outside the grid's frames. Such incomplete ties occur frequently in the score and function as defining elements within his composite notation.

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7 J.J. Nattiez (ed.), *The Boulez-Cage Correspondence*, Cambridge University Press, 1995.

E.g. 5
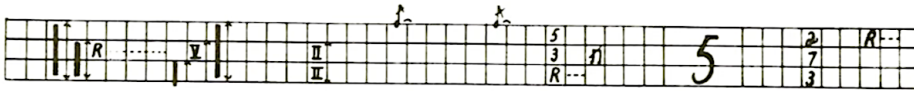
Excerpt from the score of *The King of Denmark*

In the case of these symbols, the range of registers is no longer confined to low, middle, and high, but may be extended to five distinct levels: very low, low, middle, high, and very high. By allowing the symbols to extend beyond the conventional horizontal line of the grid, Feldman introduces additional flexibility in register allocation, enabling a more nuanced distribution of sound across the vertical spectrum. This expansion underscores his interest in refining the relationship between visual representation and sonic space, while at the same time granting performers greater latitude in interpreting register placement.

The undivided sections of *The King of Denmark* contain standard-sized symbols alongside large numbers that span all three rows of the grid, indicating single sounds to be played across all registers and at any point within the given time span[8].

Some of Feldman's scores combine traditional and graphic notation, a practice that underscores his concern with how the music is presented and how it may be understood by performers.

E.g. 6

Excerpt from the score of *Fragment, Graphic, Orchestra*

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[8] Clemens Gresser, *Morton Feldman Says: Selected Interviews and Lectures 1964–1987*. Ed. by Chris Villars., *Music and Letters*, Volume 88, Issue 4, November 2007, Pages 706–708

Thus, the evolution of Feldman's grid-based notation reflects not only his adaptability but also the diversity of strategies he employed to negotiate complexity and the visual organization of the page. Each work demonstrates a tailored approach, in which the configuration of the grid is adjusted to the specific musical context, whether through changes in cell size, subdivision, or the distribution of symbols across rows and registers. The grid, therefore, does not operate as a fixed template but as a flexible framework, continuously redefined in response to compositional needs. This adaptability highlights Feldman's sustained concern with how musical ideas could be both represented and perceived, situating the visual dimension of notation as an integral part of his creative process[9].

3. Conclusions

Morton Feldman's graphic notation represents a decisive shift in twentieth-century compositional practice, reflecting both his adaptability and his original vision of sound. From the early grids and boxes to later, more flexible forms, his notational language evolved in tandem with his exploration of time and space. This development illustrates not only technical ingenuity but also a sustained preoccupation with how music could be visually conceived, communicated, and understood.

By freeing performers from rigid prescriptions of pitch, rhythm, and dynamics, Feldman placed interpretation at the center of the musical experience. His scores opened a space for collaboration, where performers were encouraged to contribute actively to the shaping of sound. This deliberate ambiguity, far from being a limitation, became a powerful tool through which Feldman emphasized listening, perception, and the subjective unfolding of musical time.

Ultimately, Feldman's graphic notation stands as both a compositional method and an artistic statement. Influenced by abstract visual art yet uniquely his own, it redefined the relationship between composer, performer, and audience. The originality of his approach lies in transforming notation into an expressive medium in itself—one that continues to challenge conventions and inspire fresh encounters with the possibilities of sound.

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[9] B. H. Friedman – Ed., *Give My Regards to Eighth Street: Collected Writings of Morton Feldman*, Cambridge MA: Exact Change, 2000.

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SOUNDING THE UKRAINIAN SOUL: AESTHETIC AND CIVIC DIMENSIONS IN YAKIV STEPOVYI'S VOCAL MINIATURES

OKSANA PYSMENNA[1] , SVITLANA MYSHKO[2] , NATALIYA TODOROVA[3] , ANATOLIY MYSHKO[4]

SUMMARY. The article presents a comprehensive study of Yakiv Stepovyi's vocal miniatures based on the verses of Oleksandr Oles as exemplary manifestations of poetic-musical synthesis in Ukrainian chamber music of the early 20th century. Particular attention is paid to the analysis of intonational structure, harmonic language, and piano accompaniment, as well as to the disclosure of the emotional, symbolic, and cultural significance of these works. The article highlights how Stepovyi's miniatures, through their poetic and musical fusion, form a psychologically nuanced artistic space where melody and harmony serve as vehicles of both aesthetic experience and cultural memory. In addition to musicological and literary analysis, the article explores the civic-educational potential of Stepovyi's vocal works in the 21st century. It argues that this repertoire can function as an educational resource that fosters historical reflection, cultural empathy, and national self-awareness, thus becoming a tool for civic education and identity formation.

Keywords: chamber vocal lyrics, Ukrainian modernism, musical impressionism, poetic-musical synthesis, civic education

1. Introduction

In the modern Ukrainian humanitarian discourse, the need to comprehend the cultural phenomena that have shaped the Ukrainian national identity is becoming increasingly tangible, not declaratively, but intimately, through

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aesthetic and sensual experiences. One such experience is the chamber-vocal genre in which the synthesis of poetic text and music becomes an exceptionally subtle instrument for reflecting the mentality, spirituality, and worldview of a Ukrainian.

In the 19th and early 20th centuries, Yakiv Stepovyi[5] was among the supporters of chamber and vocal music and the founders of the Ukrainian professional composer school. He stands alongside the most prominent representatives of Ukrainian musical modernism, having created a unique chamber-vocal style. Among his most lyrical works, it is the songs on verses by Oleksandr Oles[6] that constitute the highest example of poetic-musical synthesis. The creative work of Yakiv Stepovyi in this genre embodied deeply the national feelings—tenderness, sadness, longing for the ideal, and connection with nature—using the means of the sophisticated European musical language. The appeal to the poetry of Oleksandr Oles strengthened this expression, because its symbolism and sensual imagery turned out to be as close as possible to the chamber-vocal embodiment.

While large choral or symphonic genres appeal to collective experience, vocal miniatures appeal to the individual listener, appeal to the inner 'I', and awaken personal emotion. It is through chamber intimacy that Ukrainian vocal lyrics of the early 20th century formed a subtle psychological portrait of the nation, relevant even today, in times of rethinking identity in the conditions of war and global challenges. Thus, the study of vocal miniatures by Yakiv Stepovyi to the words of Oleksandr Oles is not only an artistic historical analysis but also an act of a modern cultural return to the deep formative sources of the Ukrainian soul, which makes this study relevant and expedient.

The vocal miniatures by Yakiv Stepovyi on verses by Oleksandr Oles hold a unique place in Ukrainian musicology yet remain little known internationally. Despite limited specialized literature, existing studies outline their cultural-historical and stylistic context.

T. Bulat's monograph "Yakiv Stepovyi"[7] identifies the lyrical orientation, poetic sensitivity, and folk intonational roots of his chamber-vocal style, noting the cycle "Songs of Mood" for its intimate lyrical gesture and impressionistic color. The research by O. Berehova[8] links Stepovyi's work to the ending

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[5] Yakiv Stepovyi (the real name: Yakiv Yakymenko,1883–1921) — a Ukrainian composer, music critic, and pedagogue, representative of the "New Ukrainian School."

[6] Oleksandr Oles (the real name: Oleksandr Kandyba, 1878–1944) — a prominent Ukrainian poet, playwright, and representative of early literary modernism.

[7] Bulat, T. *Yakiv Stepovyi (Translated Title).* Muzychna Ukraina, 1990.

[8] See Berehova, O. "Stylistic Tendencies in the Chamber Music of Ukrainian Composers of the 1990s. The Situation of Postmodernism" *(Translated Title). Ukrainske muzykoznavstvo*, no. 29, 2000, pp. 103–08. Berehova, O. "A Range of Problems in the Works of Modern Ukrainian

"chamber thinking" in Ukrainian music, while O. Kozarenko[9] situates him among the creators of a modern national musical language that combines folklore with European, particularly impressionistic, techniques. N. Semenenko[10] highlights the folk-based harmonic tendencies—minor modality, pentatonicism, also evident in his chamber accompaniments.

From a literary angle, T. Hundrova[11] and M. Ilnytskyi[12] reveal Oles's poetic code of dream, passion, symbolism, and lyrical intuitionism, which Stepovyi translates into music. The 1969 edition of "Songs of Mood"[13] provides direct insight into form, harmonization, rhythm, piano texture, and melodic variability. Studies by Bench-Shokalo[14], Hrytsa[15], and Hubanov[16] frame these works as a modernized form of archaic folk experience, reinforcing their role in national identity.

Thus, combined musicological, literary, and ethnographic perspectives reveal Stepovyi's cycle as both an artistic and a national-identification phenomenon.

The purpose of this study is to examine the lyricism and innovation of vocal miniatures by Yakiv Stepovyi on the verses by Oleksandr Oles from the point of view of their artistic value, intonational novelty, and role in the formation of Ukrainian national identity. Particular attention is paid to the analysis of poetic and musical synthesis, which reveals the deep lyrical and worldview structures of the Ukrainian soul of the early 20th century and highlights the significance of the chamber-vocal genre as a means of subtle artistic construction of Ukrainian identity in the conditions of the cultural national awakening of the early 20th century.

Composers" *(Translated Title)*. *Ukrainske muzykoznavstvo*, no. 30, NMAU im. P. I. Chaikovskoho, 2001, pp. 150–55.

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[15] Hrytsa, S. *Through the Eyes of an Ethnomusicologist (Translated Title)*. Mizhnarodnyi Muzychnyi Festyval Kyiv Muzyk Fest, 1999.

[16] Hubanov, Ya. "The Cluster as a Component of Modern Thinking (Using the Example of Ukrainian Soviet Music of the 1970s–80s)". *Ukrainske muzykoznavstvo*, no. 24, Muzychna Ukraina, 1980, pp. 118–25.

2. A Dialogue between a Poet and a Composer: Aesthetic and Ideological Consonance

The creative dialogue between Yakiv Stepovyi and Oleksandr Oles is a unique phenomenon of the Ukrainian culture of the early 20th century. Both artists, although they worked in different types of art, sought to convey the inner depth of the Ukrainian soul, its emotional landscape, hidden longing, and dream through a sophisticated artistic form. They are united by a commonality of aesthetic orientations: poetic and musical impressionism, symbolism, and emotional saturation, which is conveyed not through external expression, but through the intonation of silence, echo, pause, and hint.

Oleksandr Oles – one of the central figures of Ukrainian literary modernism – developed the ideas of symbolism, giving preference to images that convey psychological states, intimate experiences, and a sense of unity with nature. Night, silence, spring air, flowers, and sighs often appear in his poems, which are not just descriptions but become poetic metaphors of the inner world of a person. Oles does not sing of events – he sings of mood, state of mind. This makes his texts extremely close to musical embodiment.

Sharing the aesthetics of symbolism and lyrical impressionism, Oleksandr Oles filled his poems with images of nature, silence, dreams, and sensuality. Stepovyi, in turn, had an exceptional sense of musical transformation of words and skillfully transformed this poetic fabric into a sound aery landscape.

In his vocal miniatures, Oles's poetry is not illustrated – it is embodied in sounds, as if in touch, in breath, in a watercolor line of a melody. The poetic fabric acquires musical breathing in him, in which the piano and voice interact delicately, like two equal interlocutors. It is here that a real meeting of two worlds – verbal and sound – takes place, which, intertwining, creates a new artistic reality.

The thematic choice of texts is also significant. Stepovyi does not turn to pathos or heroics – he is attracted by intimate lyrics, landscape sensuality, and subtle national elegiacism. In this sense, Oles's poems were ideal material for musical interpretation: they lack rhetoric, but instead they contain what is especially important in music – mood, emotional ambiguity, and semitones of feelings.

Throughout his life, beginning with his conservatory studies, Yakiv Stepovyi was drawn to music merging with words. His romances are closely linked to the imagery-intonational essence of the folk song creativity, especially its lyrical character. The multifaceted depiction of a person's heartfelt feelings, thoughts, and experiences resonates with the artist's inner world. The fusion of professional and folk elements occurred through a functional reinterpretation of typical musical-stylistic features within his creative context. This process

unfolded gradually. In 1905–1906, the composer published the vocal series "Barvinky"[17]. The influence of the Ukrainian folk elements is obvious in this cycle. The sources of his melodic style lie in the various – but predominantly typical – intonational motifs of lyric-domestic songs that he absorbed by ear. The folkloric material is transformed by the composer following his individuality and worldview. He is drawn to the moods of gentle sadness, heartfelt lyricism, and enlightened affirmation of life.

Yakiv Stepovyi's music exhibits key characteristics such as a transformation of lyrical melody, which leads to a unique emotional expression. His waltzes, particularly, reflect an organic synthesis of Romantic and Impressionist elements, showcasing a delicate balance between traditional forms and innovative content. The use of lyrical themes, combined with a focus on emotional depth and a departure from strict genre conventions, contributes to the distinctiveness and richness of his musical language, embodying neoromantic tendencies of the early 20th century[18].

Thus, the combination of Oles's poetry and Stepovyi's music creates a chamber space of Ukrainian lyrical experience, in which the voice of the Ukrainian heart sounds not loudly, but deeply, sincerely, and eternally relevant.

3. The General Features of Stepovyi's Vocal Style in Miniatures

Yakiv Stepovyi's vocal miniatures to words by Oles constitute a special group in his chamber work, in which the synthesis of music and poetry is most fully realized. These works are not formally united into a complete cycle, but they form a spiritual and stylistic unity, common in theme, emotional palette, and artistic approach. The composer consciously turns to intimate, psychologically profound lyrics, avoiding declarativeness or external effects. He strives for maximum expressiveness in minimal means - that is why the form of the miniature becomes ideal for him.

One of the leading features of the composer's style is his *melodic flair*, which is manifested in an extremely singing, smooth, linear melody. It develops naturally, following the poetic text, often literally copying its intonation structure. The vocal line reveals a close connection with the Ukrainian folk song tradition, in particular, in the use of characteristic flexible phrasing, lyrical intonation, and melismas, reminiscent of ancient ritual chants. At the same

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[17] "Periwinkles" *(Translated title)*.

[18] Lihus, O. "Neo-romantic Tendencies in Ukrainian Piano Music of the Early 20th Century" *(Translated title)*. *Khudozhnia kultura: Aktualni problemy*, vol. 16, no. 2, 2020, pp. 94–98. https://doi.org/10.31500/1992-5514.16(2).2020.217797 (accessed 10.07.2025)

time, the melody is not a folklore quotation, but the author's reinterpretation of folk melos in the spirit of modern chamber music.

Stepovyi's melody is not just a carrier of the text but an instrument of deep psychological modeling. It often acquires a dramatic function, revealing internal fractures, hidden emotions that the poem only outlines.

Stepovyi's *harmonic language* is distinguished by sophistication and delicacy. It balances between tonal clarity and coloristic "blurs", which brings the composer closer to impressionistic practices. His harmony is soft, without sharp contrasts, with frequent deviations into neighboring keys, hidden modulations, the use of parallelisms, second consonances, and disintervalization of chords, which creates the effect of a soft watercolor musical palette.

A special role is played by the *minor* coloristics, which the composer combines with modal diatonics, creating a sound in which sadness and tenderness, light longing and calm admiration sound as a single emotional chord. Harmony does not impose a structure, but frames and supports the poetic text in its internal logic.

Piano *accompaniment* in Stepovyi's vocal miniatures is not an accompaniment in the usual sense, but an equal emotional and semantic layer. His part develops the images embedded in the poem and the vocal line, sometimes entering into a dialogue with the voice, sometimes creating a contrasting background that deepens the drama of the work.

The texture of the accompaniment is picturesque, distinct, often associative: tremolo resembles a breath of wind, arpeggios - raindrops, fragments of chord technique - echoes of bells or pulsation of the heart. In some works, the accompaniment functions as an independent image – for example, in "Charms of the Night" it conveys the flickering of the starry sky, and in "Asters" – the elusive autumn anxiety.

Thus, Stepovyi's piano is not an accompanying instrument, but an instrument of inner space, psychological depth, the "voice of the subconscious". The accompaniment does not illustrate the text, but unfolds the emotional fabric of the work, weaving it with the vocal line into a single whole.

4. Major Findings of Stepovyi's Vocal Miniatures Analysis

The composer's "Barvinky" cycle includes the romance by Lesia Ukrainka "Dosyt' nevil'naja dumka"[19], a dramatic monologue based on Taras

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[19] "My Captive Thought" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

Shevchenko's poem "Za dumoju duma"[20], and the vocal poem "Step"[21] set to the words of M. Cherniavskyi. The collection also features a solo piece "Zymoju"[22] based on the poem by Oleksandr Oles[23].

In interpreting the refined poetic content, the composer created a distinctive coloristic sketch with a psychological undertone. He innovatively approached poetry, discovering fresh intonational turns and harmonic colors. The composer achieves a vivid illustrative effect by turning to folk modal-harmonic techniques: modal mutations, major-minor juxtapositions (D–major–D–minor), and the variability of tonic-subdominant harmonies(T-SII_2).

And all of these expressive means are already declared in the introduction, then continue, develop, and move into another functional sphere in the first part: SII_2 - | T - | SII_2 | T | D_7 - | $DVII_{4/3}$ | T | $DDVII_{6/5}$ - D_7 | $D_{4/3} \rightarrow T$(E-major) | T- D_7- $D_{5/6} \rightarrow$ | VI(B-major) – $D_9 \rightarrow$| D - $DVII_7$-VI, etc.

The unstable alternating background creates a shimmering of harmonic colors in the accompaniment; these are thirds-based combinations, altered chords, and a chain of seventh chords on the dominant organ point. Such colorful harmony provides a backdrop for an expressive, somewhat capricious melodic line through which the composer seeks to convey the subtlest nuances of poetic intonation. It is a kind of melodic recitative combined with declamation (see Table 1).

Table 1

Ukrainian:	Transliteration:	English:
Дивилося сонце на срібнії віти Всміхалося їм, і вони не змогли Усмішки блискучого сонця стерпіти І тануги в млості якійсь почали…	Dyvylos' sontse na sribniji vity, Vsmikhalosja jim, i vony ne zmohly Usmishky blyskuchoho sontsja sterpity I tanuty v mlosti jakijs' pochaly…	Looked the sun on silver branches, Smiled at them, and they could not Bear the smile of the brilliant sun And started to melt in a kind of a fainting spell…

The lyrics of the song "Zymoju" (an extract) by O. Oles
(https://ukrainianartsong.ca/list - accessed 10.07.2025)

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[20] "Thought Follows Thought" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

[21] "An Endless Steppe" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

[22] "In Winter" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

[23] The autograph of this romance with a dedication to Oleksandr I. Kandyba is kept in the library of the State Television and Radio of Ukraine.

In the second part of the solo song, the restrained ascending motion of the melody gradually intensifies, leading to a climax that bursts out like a wave of despair. Rhythmically transformed elements from the introduction in the accompaniment emphasize the dramatic character of the image. This technique seems to recall the previously carefree mood. The repetition of the climactic phrase leads to the conclusion. These qualities of the intonational structure are further supported by micro-shifts and altered diminished harmonies on the words "Oh sun, sun!": $II4/3-7 \mid s_2- DVII_7 \rightarrow \mid T(F\text{-major}) S_{4/3} - \mid VI^\flat \quad II_7 \mid VI_6^\flat$. Here, through predominantly subdominant sphere chords, D-minor is affirmed. A sense of subdued sorrow, a kind of stillness, is conveyed through the monotonous oscillation of octave triplets against sustained chords in the background.

The solo song "Zymoju" was highly appreciated by M. Lysenko[24] and K. Stetsenko[25], who called it a masterpiece. On the occasion of the publication of "Barvinky," K. Stetsenko wrote a large review, in which he highlighted Stepovyi's poetic inspiration and pointed out the closeness of musical language to folk songs, in particular the steppe songs of Slobozhanshchyna[26]. "As for the technical side of Stepovyi's music," the reviewer emphasized, "it reveals the author to be an experienced man, well-acquainted with the secrets of music, its colors, and the methods of using them to illustrate the subjects he has chosen"[27].

Most poets of the 20th century showed a tendency to combine poems into cycles. It is also observed in the musical works of Ukrainian composers, who aimed to portray the lyrical hero on a larger, more comprehensive scale.

The cycle of romances "Pisni nastroiu",[28] based on the poems by O. Oles, was a new work by Yakiv Stepovyi from his conservatory period (1907–1908). While in the cycle "Barvinky," the composer primarily relied on traditions and stylistic norms developed in domestic lyrical song, "Pisni nastroiu" is dominated by innovative tendencies. Striving to reveal the psychological subtext of the poem as deeply as possible, the composer sought to bring the musical language closer to the rhythmic and intonational structure of the poetic word.

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[24] Mykola Lysenko (1842-1912), a Ukrainian composer, pianist, conductor, and ethnomusicologist of the late Romantic period, was a central figure in Ukrainian music during his time.

[25] Kyrylo Stetsenko (1882-1922), a prolific Ukrainian composer, conductor, critic, and teacher.

[26] This is a historical region in the northeast of Ukraine, bordering the Russian Federation.

[27] As cited in Kozarenko, O. *The Phenomenon of the Ukrainian National Musical Language (Translated Title)*. NTSh, 2000:21.

[28] "Songs of Mood" *(Translated title).*

It is impossible to determine the exact date of this cycle's completion, as neither the autographs nor the published version bears any dates. Since 1907, individual pieces from the cycle have been published separately.

The collection opens with a beautiful lyric poem by Oleksandr Oles, "Lyvsja spiv kolys' u mene"[29] (for soprano or tenor), filled with melancholy, tenderness, and images of nature. The song belongs to intimate lyrics, where the feeling of loneliness and pain are combined with the musicality of the poetic word.

This poem is about the loss of spiritual harmony, loneliness, and unending longing. The poet notes that he used to have a song, a symbol of joy and inspiration. Now he has transferred the right to sing, even his suffering, to a nightingale as a symbol of nature and beauty. The poet contrasts his suffering and longing with the shining star, distant, unattainable, as the personification of the unchanging and eternal.

The composer arranged two stanzas of O. Oles's verse in a simple two-part form A+A1 (B-minor). The variability of the emotional state of the lyrical hero in Yakiv Stepovyi's solo song is expressed in the variant implementation of all expressive means: melody, harmony, etc. Characteristic, mainly tetrachordal diatonic and chromatic melodic intonations are already declared in the four-bar introduction. The change of mood and internal pain are conveyed by short chants.

The ascending movement – fis^1, gis^1, ais^1, h^1 (melodic B-minor) is compensated by the descending wave – d^2, h^1, a^1, g^1. The harmony of the introduction (B-minor) ^{1} t-t_6| ^{2}| s_7 –(A-major) $T_{6/4}$-D ^{3}| (B-minor) $\underline{t_{6/4}}$ /D-/D ^{4}| D D | (the last two bars – on the sustained dominant) – combines elements of the traditional major-minor system with the principles of folklore thinking, in particular, the violation of the functional triad and modal-tonal variability (a different key in each bar).

The harmonic language of the work gradually becomes more complicated due to the use of elliptical turns – sequences of seventh chords without a traditional solution. The mode palette is enriched with major-minor chords, numerous delays (sometimes in three and four voices), as well as the use of lists. The repeated variant performance of harmonic sequences in the first part of the solo singing, which is distinguished by gradual structural complication with flexibility of the tonal plan, gives particular expressiveness.

In the period of repeated construction in two sentences and the introduction, there is a re-harmonization, indicating impressionistic tendencies in the solo singing. The modulating transition to the second part (B-minor -

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[29] "Once Song Poured Forth from Me" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

D-major) is distinguished by its bright sound painting: characteristic grace notes, fast trichords in sixteenths, and second chord clusters convey the ringing trill of the nightingale.

The melodic horizontal of the second part, with its measured, almost meditative rhythm, conveys the intonations of a living spoken language, filled with thoughtfulness and trust. It is in the last sentence of this part that the culmination of the entire solo unfolds – an emotionally heightened, intonationally open construction, concluding the hero's statement. The expressiveness of the poetic text is enhanced by romantic-impressionistic harmonies: a series of deviations and a chain of elliptical turns - D-major ($T - II_2 | II_2 - D | II_7 - II_{6/5} - D$); $t_6 \rightarrow$ (B-minor) та $D_9 \rightarrow$ F#-major - у ($D_7 - t$ (B-minor) | $s_7 - D \rightarrow t$ (modulation in B-minor) | $s_7 - II_{6/5} - t$ | $D_{6/5}$ (A-major) – s_6 | $t_{6/4} - t$), which give the harmonic plan flexibility, internal tension and a sense of the elusiveness of the final solution.

In the composition "O, shche ne vsi umerly zhali"[30] (for soprano or tenor), clear evolution of the lyrical hero's emotional development is traced, passing through several psychological states, gradually replacing each other. The emotional tone – a feeling of hopelessness, despair, and inner fatigue – is set already in the first lines, where the motif of destroyed hopes and muffled pain sounds ("*Oh, not all sorrows have died...*"). The hero seems to be on the verge of a mental breakdown, internal devastation. In the next stage, an impulse to action appears, heroic tension, the awakening of strength, determination, and protest – "... *the blood is still boiling, gurgling in fury, and the heart is beating like a bell inside me*". This is the moment of transition from suffering to an internal explosion – musically, it is amplified by an increase in dynamics, timbre saturation, and dramatic accents. The final state is the affirmation of vitality and creative calling, defined as the apogee of inspiration and spiritual growth: "*I will unfold as a wild steppe, I will spill out as a sea of singing...*". The hero seems to identify himself with the elements – the steppe, the sea, the song – symbols of the artist's unlimited will and strength. This is a cathartic moment, the affirmation of personal strength through creativity.

This emotional development determines the expressive means of solo singing: from soft, mournful intonations to a pathetic climax, reflecting the transformation of the hero from depressed to inspired, from broken to affirming.

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[30] "Not All Sorrows Have Died" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

The beginning of the piece is like an impressionistic sketch in the alternating E–major–C#–minor, which creates a trembling background on the alternation of the first and third of their tonic triads. A similar organ figuration sounds throughout the entire piece. Against its background, a melodic line is played with octave duplications in the piano part and unison of the soloing voice (soprano or tenor) with the upper voice of the instrument.

The harmonic language gradually becomes more complex: there appear chord sequences without traditional solutions, consonances with added and replaced tones, delays on augmented triads of the 3rd and 6th degrees, figurations on different types of chords. In the constant comparison of major and minor spheres (E-major — C#-minor), modulations to the keys of A-major and B-minor are heard, enriching the harmonic palette and giving the musical image inner variability and emotional depth. The blurring of harmonies and the "watercolor" coloring testify to impressionistic features.

The second part of the solo song is built on a variational development of the material from the first part (see E.g. 1).

E.g. 1

Ya. Stepovyi ""O, shche ne vsi umerly zhali" *("Oh, Not All Sorrows Have Died")* **(from the cycle "Pisni nastroiu") Part II, measures 12-15[31].**

Romantic-impressionistic features are indicated by polyfunctional combinations, the appearance of which is already embedded in the textural presentation itself, where the accompaniment is stratified into several textural levels: the organ point is combined with other harmonic functions, and the melodic line is duplicated or accompanied by counterpoint. Modal

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[31] Stepovyi, Ya. Romances "Songs of Mood": A Vocal Cycle to the Words of O. Oles (Translated Title). Muzychna Ukraina, 1969:5.

chiaroscuro and modal mutations arise due to the chromatization of the melodic movement, which gives depth to the image of the hero, shading his confidence and determination with nuances of internal variability and spiritual bifurcation.

The solo song concludes with material from the introduction and, accordingly, the first and second parts, which frame the composition like an arch. The optimistic E-major affirms the hero's faith in his strength and victory.

The solo songs "Lyvsja spiv kolys' u mene" and "O, shche ne vsi umerly zhali" demonstrate the variability of the lyrical hero's emotional states, which becomes defining for the entire cycle. Both works serve an expository function, establishing the leading intonational-imagery and psychological vectors for the further development of the musical dramaturgy.

A new stage in revealing the psychological palette of the lyrical hero is represented by three romances – "Dolyny spljat,"[32] "V kvitakh bula dusha moia,"[33] and "Skoro sontse zasmijet'sja,"[34] analyzed below.

In the first of them – "Dolyny spljat'" (for bass) – the image of a person engulfed in deep solitude and inner turmoil emerges. The composer conveys this state through a restrained, semi-declamatory monologue immersed in the nocturnal silence of nature (see Table 2).

Table 2

Ukrainian:	Transliteration:	English:
Долини сплять, а я на горах один на цілу ніч стою Шукаю в небі в добрих зорях зорю недобрую свою...	Dolyny spliat, a ya na horakh odyn na tsilu nich stoju Shukaiu v nebi v dobrykh zoriakh zoriu nedobruiu svoiu...	The valleys slumber, but I am on the mountains Alone for all the night I stand. I search the sky among the kind stars for my own ill-fated star...

The lyrics of the song "Dolyny spljat" (an extract) by O. Oles (https://ukrainianartsong.ca/list - accessed 10.07.2025)

The lyrical hero is contrasted with the peace of the surrounding world: while everything around falls asleep, his troubled, restless soul is overwhelmed with painful memories. He is not merely reminiscing. He is looking for his "ill-fated" star, a symbol of fatal love or lost hope, in order to give her "all the gifts" – perhaps sincere feelings that were not reciprocated. This nocturnal inner cleansing culminates in a desire to burst into tears. Yet this is not just an emotional outburst, but a catharsis — a painful, yet necessary release (E.g. 2).

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[32] "The Valleys Slumber" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

[33] "My Soul Has Blossomed" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

[34] "Soon the Sun Will Laugh" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

E.g. 2

**Ya. Stepovyi "The Valleys Slumber" (from the cycle "Songs of Mood")
4-6 measures[35].**

The two-part form of the piece, with a three-measure introduction and conclusion, embodies the gradual escalation of the lyrical hero's emotional unrest and despair. The tense harmonic language of the introduction—modulations to distant keys (C-minor-D**b**-major) and a series of elliptical progressions—establishes a psychologically intense mood that permeates the entire work.

A sustained tonic organ point throughout the entire first section serves as the background against which there are observed the alternation of the tonic, altered double dominant, and diminished leading-tone chord, as well as the major and minor subdominants — all these elements depict a dramatic emotional landscape: a confrontation with the past that brings no peace, and a longing to break free from it through spiritual revelation amid the silence of nature: (C-minor) $1|t - DD_{4/3}^{\sharp 5} {}^{2}| t - \underline{DVII_{43} \rightarrow} {}^{3}| DVII_{43} \rightarrow (Db) - S - s {}^{4}| K_{6/4} - DD_{4/3}^{\sharp 5} |$.

These same harmonic constructions become the basis for forming the texture of the accompaniment: in the first part, it is a concentrated, measured chord movement, which seems to convey a restrained inner tension, silent expectation. In the second, they are transformed into an excited, restless triplet movement, which gives the music a feeling of inner trembling and psychological instability. The short conclusion, echoing the intonations of the introduction, creates a figurative arch, which seems to frame the emotional space of the work, from restrained pain to a heartbreaking confession.

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[35] Stepovyi, Ya. Romances "Songs of Mood": A Vocal Cycle to the Words of O. Oles (Translated Title). Muzychna Ukraina, 1969:7.

The romance "V kvitakh bula dusha moia" (for soprano or tenor) is set to the poetry of Oleksandr Oles, whose figurative language is deeply saturated with metaphors and symbols that allude to the aesthetics of symbolism, with its inclination toward the inner, transcendent, and supra-rational world. It is a profoundly intimate, expressive lyrical confession, stylistically akin to symbolism. Multifaceted metaphors, associative images, and philosophical emotionality dominate in his poetic world. The key symbol is fire, in which the hero's soul burns—not as tragic self-destruction, but as purification through passion and self-denial. The image of flowers, with which the soul is identified, symbolizes beauty, fragility, memory, or love doomed to destruction for the sake of a higher emotional truth. The motif of gray mist creates a semi-real, metaphysical space where this symbolic burning takes place.

The poem is filled with rhythmic repetitions ("*let them burn*," "*I have no regrets*"), which intensify the obsessive, almost trance-like phonation of the text. This is not merely an emotion but a state into which the hero is immersed. His inner gesture—"look, admire, do not extinguish"—is not a plea but, on the contrary, a demonstrative act of dignity, a symbolic sacrifice, an aestheticized suffering. This is the culmination of an inner burning, not public, but spiritual, detached from real time and space.

This poem finds a subtle musical embodiment in Yakiv Stepovyi's romance "V kvitakh bula dusha moia" from the cycle "Pisni nastroiu". The composer delicately transfers the symbolist imagery of the text into the realm of sound, employing restrained impressionistic harmonies, a transparent accompaniment texture, and a semi-declamatory vocal line. The song does not dramatize the text but subtly conveys the psychological nuances of the protagonist's inner state. The vocal part gravitates towards speech intonation, preserving the natural melody of spoken language while maintaining lyrical expressiveness.

The harmonic language of the romance is rich in alterations, diminished and augmented chords, which create tension and a sense of uncertainty — a musical equivalent of the mist in which the soul burns. Gradual harmonic modulations (A-minor, G-minor, D-minor, ending in C-major), polytonal combinations, and a trembling triplet accompaniment accompany the main theme of combustion. For example, in the very first phrase "My Soul Has Blossomed" the melody sounds in A-minor, and the accompaniment in D-minor or within its harmonic sphere. This tonal splitting creates the effect of spiritual duality and anxious tension.

The use of tetrachords from the double harmonic minor scale lends particular expressiveness, as do chord progressions without traditional resolution, evoking a sense of suspended emotion and inner trembling. The composer eschews an external climax, instead crafting an intimate psychological étude in which every intonation, harmonic shift, or dynamic fade carries significance.

Overall, Yakiv Stepovyi's romance is a musical fusion with poetic metaphor, in which the hero's soul does not merely sing about pain—it burns silently, yet with dignity. The composer keenly captures the poetics of O. Oles, preserving the atmosphere of detached, aestheticized suffering and creating a model of national chamber lyricism, where symbolism, impressionism, and Ukrainian song intonation merge into a unified whole.

In the third romance, "Skoro sontse zasmijet'sja" (for soprano or tenor), the lyrical hero undergoes a painful return from an illusory world of inner burning to a bitter but inevitable reality. The realization of an insurmountable distance from personal happiness resonates as a farewell to a dream that only recently blazed in the heart. The emotional palette of the piece is filled with sorrow, anxiety, and quiet despair, which the composer masterfully conveys using techniques similar to those in the previous romance, but within the framework of a three-part form that lends the imagery a dynamic sense of inner searching and acceptance of the inevitable.

The modal-tonal shifts reflect changes in the emotional state: the introductory section unfolds in A-minor, transitioning to F-major, a major key that sounds like a fleeting hope or a memory of light that existed once and fades. The middle section sustains F-major, as if holding onto the echo of this illusory brightness, while the reprise returns to A-minor, symbolizing the inevitability of inner darkness and the completion of the emotional cycle.

Short tetrachordal phrases, gradually expanding and developing through variation, convey the touching intonations of inner trembling. They resemble fragmented, anguished speech, where each intonation echoes both pain and hope. This melodic flexibility makes it possible to express the delicate emotional impulses of the protagonist, his invisible struggle between the desire for happiness and the acceptance of loss.

The ostinato chord progression in the introductory section — s - t_7 – t | s - t_7 – t|, similar to the previous romance, establishes a vertical interplay of tonic and subdominant, sounding like a repetitive, almost mesmerizing gesture of inner focus, a backdrop for the unfolding of emotions. Later, a harmonic sequence t – t7 – DDVII7 – t, t emerges, which, while maintaining a stable tonic foundation, evokes a sense of emotional pause, quiet acceptance of fate, and tranquility after an inner breakdown. All of this creates the impression that the hero does not merely suffer—he exhausts his longing in the music, leaving it encoded in the sounds.

The three solo songs described above serve as an intimate introduction, a kind of prologue to the cycle's only romance with a civic resonance— "O slovo ridne!"[36] (for baritone), which rises from individual pain and experiences into

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[36] "O Cherished Word!" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

a grand generalization, an appeal to eternal values. They pave the way from personal emotion to a national ideal, preparing the listener to move beyond subjective lyricism into a space affirming universal aesthetic and spiritual ideals.

In the crescendoed three-part open form A+B+C with a continuous thematic development that gradually grows like a wave, the composer creates a passionate, inspired appeal to the word as a living entity, a symbol of creativity, strength, spiritual weapon, and light. In the first two stanzas, there is admiration and awe; the poetic images of the word reach a metaphorical height: it is compared with the whisper of trees, the music of the stars, and the silken singing of the Ukrainian steppes. But already in the culminating third stanza, this admiration develops into a passionate call to serve the people, into a poetically pathos oath of the artist:

Table 3

Ukrainian	Transliteration	English
О слово! Будь мечем моїм! Ні, сонцем стань! Вгорі спинися, Осяй мій край і розлетися Дощами судними над ним!	O slovo! Bud mechem moim! Ni, sontsem stan! Vhori spynysia, Osiai mii krai i rozletysia Doshchamy sudnymy nad nym!	O word! Be my sword! No, become the sun! Stop at the top, Illuminate my land and scatter In fateful rains above it!

The lyrics of the song "O slovo ridne!" (an extract) by O. Oles (https://ukrainianartsong.ca/list - accessed 10.07.2025).

The entire romance encompasses a wide emotional range—from epic impulse to heroic exaltation, embodied in both the content and the musical texture. The dynamic, energetic melody with chromatic intonational turns gradually transforms into a broad, flexible line that carries solemnity and power. The composer strives to capture and convey the intonational nuances of the word with utmost precision, creating a declamatory melody filled with expressiveness and sensitivity.

It is accompanied by the piano in a restrained chordal texture (a sustained pulsation of a four-part chord presentation in fourths) in the outer sections, while in the middle section, a triplet-based, arpeggiated sound emerges, adding lightness and fluidity. The harmony is built on simple tonic-dominant relationships, with modal fluctuations between F#-minor and A-major, as well as modulations and deviations to closely related keys, which give the image internal movement and modal-tonal flamboyance.

Everything in this work—both word and sound—serves a single purpose: to create an emotionally powerful image of the artist as a visionary and fighter, for whom the native word is not only a means of expression but also a tool for shaping the future.

The cycle is completed by the romances "Ne berit iz zelenoho luhu verby"[37] (for soprano or tenor) and "Ni, ne spivai pisen veselykh"[38] (for soprano or tenor).

The poem by Oleksandr Oles "Ne berit iz zelenoho luhu verby", set to music by Yakov Stepovyi, is a vivid example of deeply figurative, symbolic lyrics, which in the composer's work is embodied in the style of elegant chamber emotionality inherent in Ukrainian impressionism of the early 20th century.

Table 4

Ukrainian	Transliteration	English
Не беріть із зеленого лугу верби, Ні на жовті піски, ні на скелі, Бо зів'яне вона від жаги і журби По зеленому лузі в пустелі…	Ne berit iz zelenoho luhu verby, Ni na zhovti pisky, ni na skeli, Bo ziviane vona vid zhahy i zhurby Po zelenomu luzi v pusteli…	Do not take willows from a green grove, Neither on the yellow sands, nor on the rocks, For it will wither from thirst and sorrow For the green grove in the desert…

The lyrics of the song "Ne berit iz zelenoho luhu verby" (an extract) by O. Oles (https://ukrainianartsong.ca/list - accessed 10.07.2025)

These lines demonstrate the metaphorical opposition of the natural environment and the alien elements. The willow is a symbol of a tender, fragile soul that can exist only in its natural, emotionally nourishing space. Moving it "*to the yellow sands*", "*to the rock*" acquires the meaning of spiritual destruction. Similarly, a pine tree, torn from the mountains, "*will wither in the water*", unable to withstand another environment. The figurative system of the poem is completely symbolic, built on delicate metaphors and allusions to the inner world of a man, his need to be in harmony with his nature. The poem is dominated by a restrained, sad emotional tone, with a hint of internal protest, but presented through the prism of quiet elegy.

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[37] "Do Not Take the Willow from the Green Grove" *(Translated title).* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

[38] "Do Not Sing Happy Songs" *(Translated title)* (https://ukrainianartsong.ca/list - accessed 10.07.2025).

M. T. Rylskyi[39] highly appreciated and noted its proximity to folklore: "Our wonderful composer Yakiv Stepovyi wrote music to Oles's words "Ne berit iz zelenoho luhu verby" to a poem whose heartfelt sincerity evokes the lines of Heine or Lesia Ukrainka, while at the same time being imbued with the pure breath of a folk song"[40].

Yakiv Stepovyi, a subtle lyricist and a master of the chamber vocal genre, embodies this poetic symbolism in music in the romance with exceptionally delicate means.

The smooth melody tends towards declamation, but at the same time retains a gentle melodious nature, as if "uttered in a whisper." It reproduces the inner movement of the soul - oscillations between longing and peace, acceptance and farewell. The wave-like movements of the melody, restrained dynamics, and constant intonation variability form a vulnerable, poignant emotional background that deepens the mood of the poetry.

The harmony is marked by tonal variability (A–minor–E–minor), the use of soft modulations, and modal layers. It seems to pulsate with the text, conveying the instability, fragility of the state of mind. Such harmonious language is one of the signs of Stepovyi's style, which tends towards psychologism and lyrical multi-layering.

The texture of the piano part is restrained, almost transparent. It performs not only an accompanying function, but also creates an emotional environment: soft arpeggios, triplet figures, half-fading chords resemble the rustling of leaves, the swaying of branches, the echo of the nature – willows, pines, mountains. This textural imagery is a distinctive feature of Stepovyi's compositional style, in which nature often becomes a psychological reflection of human experiences.

The couplet form of the romance, with its variant development, gives the work unity and dynamic development at the same time. Such a structure allows demonstrating organically the lyrical mood, gradually changing the intonation palette, and increasing the emotional tension.

Laconicism, natural intonation, emotional depth, sincerity, and simplicity of the composer's musical language form a holistic artistic concept, in which intimate lyricism, psychological depth, and poetic symbolism dominate.

The romance "Ni, ne spivaj pisen' veselykh" (for soprano or tenor) embodies deep emotional experiences born of pain, misfortune, and universal sorrow. The central part of the work contains imagery that emphasizes the overall oppressive atmosphere:

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[39] Maksym T. Rylsky (1895–1964), a Ukrainian poet, translator, academician, and doctor of philology.

[40] As cited in Bulat, T. *Yakiv Stepovyi (Translated title)*. Muzychna Ukraina,1990:23.

Table 5

Ukrainian	Transliteration	English
Дивись, нещастя, лихо всюди, нудьга і горе скрізь живе, чи чуєш стогін той невпинний, той плач, що серце жалем рве?	Dyvys, neshchastia, lykho vsiudy, nudha i hore skriz zhyve, chy chuiesh stohin toi nevpynnyi, toi plach, shcho sertse zhalem rve?	Look, misfortune, disaster are everywhere, boredom and grief live wide, do you hear that incessant groan, that cry that tears the heart with pity?

**The lyrics of the song "Ni, ne spivaj pisen' veselykh" (an extract) by
O. Oles (https://ukrainianartsong.ca/list - accessed 10.07.2025)**

The inner world of the lyrical hero unfolds against the backdrop of tragic existence, approaching a philosophical contemplation of loss. The gradual overcoming of personal pain leads to the discovery of universal truths, embodied in the sound of the vocal part: a delicate, intonation-sensitive melody, close to folk-song chants, retains an individual character. It is complemented by an energetic, toccata-like piano accompaniment, at times doubling the main melody.

Comparing the vocal cycles "Barvinky" («Periwinkles") and "Pisni nastroiu" ("Songs of Mood"), one can trace the evolution of the approach to the interaction between poetic text and musical form. In "Barvinky", the basis of the romance is typically a lyrical, everyday-colored melody that defines the harmonic language and modal-tonal relationships; the accompaniment sensitively responds to the vocal line.

In contrast, in "Pisni nastroiu", Yakiv Stepovyi employs a more complex harmonic language: numerous modal-tonal juxtapositions, modulations, and deviations from the main key cause modal mutations in the melodic line. In the piano texture, combinations of different tonalities in the vertical dimension are found, indicating a complication of the musical language and a deepening of the psychological content.

5. A Civic Dimension of Stepovyi's chamber music

When Ukrainian society is faced with the challenges of preserving national identity, the formation of an active citizen involves not only knowledge of history or politics, but also a deep understanding of cultural heritage. In this context, the chamber vocal work by Yakiv Stepovyi, in particular the cycle

"Pisni nastroiu" to the words of O. Oles, is valuable not only as an aesthetic but also as a civic act.

Ya. Stepovyi turns to Ukrainian poetry at a time when the public expression of national identity threatened with challenges of censorship and repression. The choice of an intimate genre — a chamber vocal miniature — is not accidental: through lyricism, silence, hint, metaphor, the composer creates an "inner space of identity," where the nation is not declared, but experienced. In a world where the loud expression often displaces the essential, this form acquires special importance — as a manifestation of the artist's responsibility to his culture and history.

Today, in the 21st century, an active citizen is not only a participant in political life but also a person capable of cultural choice, aesthetic reflection, and protection of intangible values. Listening to, analyzing, and rethinking such works as Stepovy's romances forms cultural memory in the younger generation, and with it, empathy, responsibility, and dignity, which are essential components of civic competencies[41].

A separate role is played by the poetic word of Oleksandr Oles, which in musical embodiment acquires a new sound as a call to inner truth, to silence as a source of strength. In the final song of the cycle "O slovo ridne!" the word appears as a spiritual weapon. This image has not lost its relevance: today, as a hundred years ago, the Ukrainian word is a field of struggle for freedom of thought, for the right to be oneself.

Therefore, turning to the work of Yakiv Stepovyi is not only a gesture of academic interest but also a tool of civic education, a means of forming a culturally conscious, emotionally mature personality capable of seeing in music not only beauty but also an ethical obligation to one's people, history, and future.

6. Conclusion and Discussion

In the vocal works by Yakiv Stepovyi, particularly in the cycle "Pisni nastroiu", one can trace the characteristic stylistic features of Ukrainian musical modernism of the early 20th century, which combine national elements with influences from European Romantic and Impressionistic traditions. The composer organically blends the foundations of classical major-minor tonality with folk modality, particularly through the disruption of the functional stability of the triad and active modal-tonal variability.

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[41] Council of Europe. Reference Framework of Competences for Democratic Culture, 2024. https://rm.coe.int/prems-056824-rfcdc-guidance-doc-for-vet/1680b1c6f4 (accessed 04.08.2025).

The entire concept of "Pisni nastroiu" is deeply lyrical, immersed in psychological experiences, emotional subtlety, and nuances of mood. The music does not merely illustrate the text but reveals its subtext, hidden tension, lyricism, and dramatism.

The cycle reflects a folk foundation reinterpreted in a new stylistic manner: Stepovyi skillfully transforms intonational elements of Ukrainian folk song (primarily of a recitative-declamatory type). Instead of direct folk quotations, there is stylization and intonational modeling (motifs of lullabies, laments, and ritual songs).

In the harmonic realm, the composer employs extended tonality and coloristic harmony, non-functional harmonic relationships, chromaticized harmony, and modality, bringing his style closer to Impressionism. Frequent use of major-minor combinations, variability of tonal planes, and free handling of the tonic are evident. Parallelisms, modal shifts, tonal-modal instabilities, suspensions, and anticipations create subtle emotional tension.

The vocal line tends toward speech-like intonation, with careful attention to the poetic text, poems by O. Oles. A recitative style is prevalent, organically combined with melodic lyricism. In the cycle, rhythmic plasticity plays a significant role, guided by the inner impulses of the poem rather than strict metrical-rhythmic patterns.

The piano part acts as an equal participant in a dialogue or duet. The piano serves not only an accompanying role but also a co-creative one, shaping the emotional space, coloration, and subtext. The piano texture is dominated by impressionistic traits: blurred harmonies and a "watercolor" sound palette. Often, the piano's sound illustrates the hero's mood, complementing or contrasting with the vocal line.

The cycle "Pisni nastroiu" by Yakiv Stepovyi is an example of Ukrainian intonational-modal Impressionism, rooted in national traditions while remaining open to modern European trends. It features a stylistic synthesis of folk elements, Romanticism, Impressionism, and Symbolism. This is one of the most profound embodiments of the poetics of Ukrainian "mood music" from the early 20th century.

The works by Yakiv Stepovyi on verses by Oleksandr Oles are a model of a subtle poetic-musical synthesis, in which the Ukrainian soul appears in all its sensual, emotional, and symbolic depth. Stepovyi acts as a master of musical language, capable of reflecting national identity not declaratively, but through an intimate world of images and feelings. His vocal miniatures are a dialogue with cultural tradition, a continuation of European trends in a national key, and at the same time an innovative step in the development of Ukrainian chamber vocal music.

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NEMESCU'S IMAGINARY MUSIC AND THE ARCHETYPAL DIMENSION OF CREATION

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SUMMARY. Octavian Nemescu (1940-2020) played a decisive role in the emancipation of the avant-garde movement within the Romanian compositional landscape. He may be situated within the second generation of modernist composers, the one that advanced and legitimized postmodernist ideas in the art of sound. *The recovery of music's origins* as *ritual* constitutes the defining element that most accurately encapsulates his entire creative activity.

Keywords: imaginary music, archetype, ritual, meditation

Introduction

European music of the first half of the twentieth century is characterized by its *spectacular* dimension and by the attainment of its highest degree of abstraction. This orientation negatively affected the relationship between the creator and the listening public, ultimately producing a void between them. Composer Octavian Nemescu proposed an alternative to "the aestheticization and predetermination of the creative act, to the offensive of intellectualism detached from affectivity" [2]. His vision aimed at *recovering the universal dimension of music* and *returning to its origins*.

Spectral music, repetitive or minimalist music, process-based music, conceptual music, ambient music, the notions of *spatial* and *temporal expansion* or *condensation*, *polytemporality*, *world music, the nature-culture relationship* and the application of the *Total Archetype* represent distinct approaches through which the composer sought to achieve his goal: *reconnecting* with primordial, access to *essences*, to *archetypes*.

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[2] Dănceanu, Liviu. *Introduction to the Epistemology of Music (Organizations of the Musical Phenomenon).* Editura Muzicală, Bucureşti, 2003, p. 156.

Most importantly, all these sound energies converge in the same direction and become indispensable components in the realization of a consummate, ideal, ultimate art, since Octavian Nemescu persistently strove to restore to music its primary function – to once again become a "means of meditation, active contemplation and purification" [3].

Imaginary music

Towards the end of the seventh decade of the last century, composer Octavian Nemescu introduced an original concept, namely *imaginary music* – an extension of his preoccupations with *archetypes*, oriented toward a form of *sacred minimalism* and with clear intentions of **recovering sound symbols**.

With regard to the score of such a work, it must include an ensemble of musical and extra-musical notations (images, drawings, texts), as well as detailed guidance from the composer, enabling the *practitioner to imagine the music* suggested by him – so the *imagination* is not left free, it is led by the composer. And, by implication, the result is not meant to be heard[4].

To create *imaginary music*, the author may further suggest usual timbres (classical orchestra instruments, traditional instruments, the voice) or some modern sonorities (electronic sources). In addition to these, however, he chooses to integrate sounds from the natural environment (thunder, vibrations of mountains, of crystals etc.). Moreover, all gustatory, olfactory, tactile and visual sensations are metamorphosed into *imagined sounds*; the sense organs behave like musical instruments, and the score is represented by the everyday ambient, by the surrounding environment[5].

It is very important to emphasize that, through inner practice, the individual becomes receptive to inspiration from *the unconscious*. Likewise, he becomes aware of his emotions, his states, his more or less dark parts. For the process to be complete, it is necessary for him to meditate on the meaning of these *symbols*. And, of course, as a final stage, he must integrate the information transmitted by *the unconscious* into his individual reality.

Imaginary music is therefore a form of *active art* that facilitates *inner transformation*, so, naturally, the creation will be sprinkled with various *sound weapons* that will help *the practicing subject* confront his dark parts, facilitating his path toward evolution, emancipation and enlightenment.

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[3] Sandu-Dediu, Valentina. *Romanian music between 1944-2000.* Editura Muzicală, Bucureşti, 2002, p. 69.
[4] Anghel, Irinel. *Rediscovering Imaginary Music.* In Revista MUZICA 7, 2020, p. 33.
[5] Nemescu, Octavian. *Imaginary Music.* In Revista MUZICA 3-4, 2015, p. 4.

And, since it is a profoundly *individual inner ritual*, *imaginary singing* belongs to *the non-spectacular segment* – the performing-emitting individual is also the recipient of the message; in this case, there are no spectators or critics[6].

In fact, this is the main objective pursued by Octavian Nemescu: to return to the function of music that transcends the conventional and (re)becomes a form of profound communication with oneself, with nature itself, with the entire Universe; it is a kind of "search for *the sound essence*, the fundamental sound, the protoplasm of vital force" [7].

Cromoson or *Singing Objects* (1974-1975)

The score (E.g. 1) comprises an ensemble of musical, pseudo-musical and extra-musical notations (graphic drawings and texts suggesting the timbre of musicalized objects, a vocabulary of correspondences between the real color or the imaginary musical symbol) through which the practitioner is guided *to imagine* the music.

E.g. 1
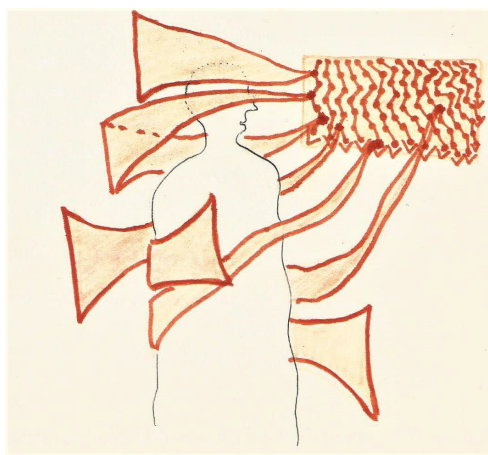
Octavian Nemescu. *Cromoson* **(fragment)**

A significant contribution to the triggering of *sound images* comes from *visual sensations* (resulting from contact with the objects surrounding the person initiated in this complex process) and, of course, the corresponding colors which activate certain coordinates of the sound spectrum – violet-blue

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[6] Nemescu, Octavian. *Imaginary Music.* In Revista MUZICA 3-4, 2015, p. 5.
[7] Tartler, Grete. *Melopoetica*, Editura Eminescu, București, 1984, p. 200-201.

accesses the fundamental and nearby harmonics in the low register, green corresponds to harmonics in the mid register, while the high harmonics are accessed, depending on their distance from the fundamental, by the colors yellow, orange and red (the latter color corresponds to the most distant harmonics) (Table 1). Based on the coloristic aspects identified in the objects around them, the subject can imagine various musics[8].

Table 1

Visual sensations/ Object color	Imaginary sounds (sound harmonics) / Musical correspondent
Blue	Harmonics 1–5 (low register); static stance
Green	Harmonics 6–11 (middle register); slow, ascending movement; chords in major tonality
Yellow	Harmonics 7-13 (middle register); moderate ascending sound movement; a melodic line based on minor thirds and major seconds (reminiscent of Far Eastern music)
Orange	Harmonics 8-16 (high register); fast acoustic dynamics; "more whimsical chromaticisms" (2 or 3 chromatic notes followed by intervals of a third and a fourth)[9]
Red	Starting from the 10th harmonic (very high register); ultrafast sonic agitation; melodic line containing serpentine chromaticisms
White	The melody's sounds flow therapeutically from the aura to the feet: E (aura), D (brain), C (eyes, ears), B♭ (nose, mouth), A (hands), G (heart, lungs), F♯ (viscera), E (feet); absorption occurs ascending, from the level of the eyes (C) toward the aura (E), and descending, from the eyes to the feet (E, one octave lower than the first)
Black	Aggressive cluster

Cromoson. **Conversion of visual sensations into imaginary sound symbols[10]**

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[8] Another instruction from the composer concerns the melodic line. Depending on the type of light present in the setting, it may have the following directions: *ascending* (sunlight, i.e., daylight), *ascending-descending* (although it is day, shadows appear), *descending* (artificial illumination of a surface, evening).

[9] Tartler, Grete. *Melopoetica*, Editura Eminescu, București, 1984, pag. 202.

[10] Nemescu, Octavian. *Imaginary Music.* In Revista MUZICA 3-4, 2015, p. 6-19.

Awareness of the significance of *images* and their corresponding colors can have a strong impact on *the practitioner*; for the process to be complete, it is necessary for him to understand and meditate on their *symbolism*[11]. By knowing the meanings of colors from a Jungian perspective, the subject can intensify his states and emotions, or connect more profoundly with everything that resides within him.

The Jungian analyst relates colors (primary, secondary and non-colors) with various popular expressions, *mythological motifs*, aspects of the natural sciences or considers them from the perspective of the *archetypal experience* that comes into direct contact with nature. Since the duality of *hypothesis–opposite hypothesis* is essential in discovering the meaning of an *image*, in what follows we take into account the mode of manifestation – positive or negative/ constructive or destructive – on the subject's psyche (Table 2).

Table 2

COLOR	CONSTRUCTIVE MANIFESTATION	DESTRUCTIVE MANIFESTATION
BLUE[12]	Introversion, Receptivity, Order, Spirituality, Sense of continuity (sky), Calm, Depth (water), Orients toward a sense of eternity	Loss of reality, Cold, Rigid order Possession of the spirit, Ice, Coldness (air)
GREEN[13]	Growth, Hope, Rebirth, The flowing force of the *unconscious*, Nourishing energy, Mediating color *The spirit of vegetation*	Excessive growth of vegetation Suffocation, Devouring
YELLOW[14]	Redemptive, Clarification Eternal inner psychic center (gold)	Life-destroying, Excessive clarity, Harmful states, Illness, Lack of courage
ORANGE[15]	Energizing, Captivating, Illuminating Playful, Mediating color The wisdom of spiritualizing passion	Aggressiveness, Discordance, Instability Possessive, Demonic, Irritating

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[11] Abt, Theodor. *Introduction to the Jungian Interpretation of Drawings.* Editura TREI, Bucureşti, 2019, p. 45.

[12] Associated with the sky, air, water, waves, the spirit, the *unconscious*.

[13] Associated with nature, spring, vegetation, the flow of life.

[14] Associated with the sun, moon, stars, light, gold, *consciousness*.

[15] Associated with the flame of fire, the god of war – Mars, the robes of Hindu monks; considered a signal color.

COLOR	CONSTRUCTIVE MANIFESTATION	DESTRUCTIVE MANIFESTATION
RED[16]	Warmth, Unity (Venus), Rebirth The color of love and passion	Burning heat, Separation, Devil, Destruction, Aggressiveness, Animosity
WHITE[17]	Purity, Life, Light, Immortality Transition toward the new	Death, Annihilation, Detachment Absence of feelings
BLACK[18]	Return to the origin, Preparation for renewal, Conception of new life, Regeneration	Depression, Death, Misfortune, Destructiveness

The Symbolism of Color[19]

Certainly, the positive aspects of these colors are of particular interest, but the opposite should not be neglected. In fact, introspection means stirring, and stirring means recognizing, balancing and reconciling opposites (positive/constructive and negative/destructive). At the end of the experiment, the practicing subject will accept and integrate what he has discovered.

Essentially, this refers to *the journey of the mythic hero*, which most often appears to take place externally, yet it is actually realized "within, in the depths where obscure resistances are overcome, and long-forgotten powers are revived, to be made available for the transformation of the world"[20]; for the hero is reborn and returns magnificent, full of creative force. Inner experiences are intense and serve to ensure lasting psychic growth, that is, they ensure the maturation and deepening of the individual personality.

It is also interesting to note that Octavian Nemescu provides a certain elasticity to the act of musicalization in terms of duration – it can take place over a few seconds, minutes or hours, but it can also be realized over a day, a week, several months or even a few years. Furthermore, he does not exclude the possibility of continuous performance throughout one's life.

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[16] Associated with blood, the blazing fire, the Devil, the goddess of love – Venus; considered a signal color.

[17] Associated with snow, ice, milk, salt, dead bodies, bones, the garments of rites of passage (baptism, communion, marriage, death).

[18] Associated with lack of consciousness, chaos, fear, resurrection and possible rejuvenation (when new light emerges from black), Saturn – the god of connection to the earth, limitation and depression.

[19] Abt, Theodor. *Introduction to the Jungian Interpretation of Drawings.* Editura TREI, București, 2019, p. 114-145.

[20] Campbell, Joseph. *The Hero with a Thousand Faces.* Editura Herald, Bucureşti, 2020, p. 33.

In fact, this constitutes the composer's personal imprint – the practice of music (integral or not) with the aim of improving one's own being. This is also the reason why many of his works present a non-spectacular variant – see, for example, *Metabizantinirikon*, for which the composer provides an actual score (*spectacular version*, 1984), as well as one practiced by listening over a period of nine months (*post-spectacular transcultural practice*, 1985), and also the works *Centrifuga* (1986), *Alpha – Omega* (1988), *Nonsimfonia V* (1992), *Presimfonia VI* (2000), *Multisimfonia I* (2002) and *Postsimfonia II* (2003) for which he also allows the possibility of individual ritual practice. These, too, unfold over precise time intervals (from one second or a minute – *Multisimfonia I* to several years – *Presimfonia VI*).

The work *Do You Think You Will Be Able Alone?* (1976) is also a journey of the *practitioner* toward the fulfillment of *the personal myth*, a *process of individuation*. Once again, the composer becomes the guide for *the practicing subject*, and to help *imagine* the ritual path that the subject is to embrace, he employs *the archetype of the ladder* – in the first half highlighting a *descensio*, and in the second an *ascensio* (E.g. 2).

E.g. 2
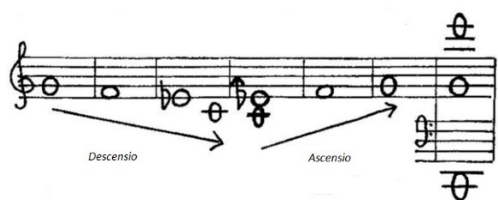
Octavian Nemescu. *Do You Think You Will Be Able Alone?*[21]

Next, the composer guides the interpretation (in the sense of imagining) of each sound. Thus, the sounds in the *descensio* receive the following visual images: G represents the river, the waterfall, but one can also imagine a strong wind or a blazing flame, while F is like the vibration of a crystal stone. Then E♭ and C, respectively the harmonic interval C–E♭, indicate the practitioner's confrontation with negative impulses (an *individual, inner ritual*).

This is followed by the *ascensio* path with the note F, imagined as a shirt that the practitioner puts on, then the note G, symbolizing the flame in the heart and finally the C–G–E chord, which depicts a tree with the root at

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[21] Nemescu, Octavian. *Imaginary Music.* In Revista MUZICA 3-4, 2015, p. 22.

C, the trunk at G (in the heart area) and the crown at E (aura). This moment marks the climax of *the ritual*, when the practicing subject identifies with the Higher Self.

The presence of the IV–V–I cadence, which gives the work a *metatonic* status, as well as the major trison (the Archetype of the Trinity), is noteworthy.

Each proposed sonority (singular or in a synchronic aspect) should be imagined over 7 minutes, 7 hours, 7 days, 7 months or 7 years.

Rediscovering Imaginary Music

Rediscovering Imaginary Music is a cultural project funded by the Ministry of Culture in 2020, which materialized in a collection coordinated by Irinel Anghel and dedicated to Octavian Nemescu.

The realization of the collection confirms the position of other composers regarding the perspective proposed by Octavian Nemescu and provides, in addition to diversity of content, continuity and validation in contemporary times. It is a form of art and, at the same time, a method of introspection that functions and responds to the spiritual, psychic and personal needs of individuals within today's society.

For the *imaginary music* collection[22], Diana Rotaru proposes *Choreosymphographia*, a mini-lexicon choreographic score for a one-man orchestra. Then, Corneliu Dan Georgescu conceives a narrative-score with meaning – *Harmonia Universalis in Musica per Octabis/Universae Harmonia Musica per Octabis/Homage to Octavian Nemescu*. Its practice is aimed at a composer-dancer or dancer-composer, with the note that the practicing subject does not need to perform professionally in the respective fields.

For the same collection, Maia Ciobanu creates the work *...!*. The starting point of the individual musical-imaginary *adventure* is a poem by her son, Tudor Mihai Cazan. The work addresses other layers of composition – the formal layer and that of musical expression.

Then, Diana Gheorghiu proposes a mirror-score. *Insert mirror here* incites a practice of imaginary sound self-exploration, which the author guides through her instructions.

Mihaela Vosganian, through the graphic-frequency score of the work *Towards My Unnamed Planet*, invites the *practitioner* to experience an *imaginary performance* in five scenes (an astral journey).

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[22] Anghel, Irinel. *Redescoperind muzica imaginară* în Revista MUZICA 7, 2020, p. 36-50.

Between notation, natation, meditation and rotation, Gabriel Mălăncioiu's *Riotația* proposes to *the practitioner* the musical rendering of a mountain river's course, whose steep bed shapes the sound waves and their dynamics as they approach and recede from the subject. The score thus indicates a specific practice location, as well as a time of day (early morning).

Sabina Ulubeanu proposes a postmodern, polystylistic imaginary score titled *The Imaginary Music of the Mountain*. During the journey up a mountain, the changes in the landscape encountered on the ascent bring stylistic shifts to the practitioner's imagination, drawing on music recovered from their cultural memory.

Furthermore, Darie Nemeș Bota completes the collection of *imaginary music* scores with *Urban Shell*, which proposes a polyphonic sound experience, while Constantin Basica, in the score *Eight Views with Samples of Imaginary Music*, offers *the practitioner* a series of eight postcards containing an image on the front and the author's guidance on the back.

A special approach is also proposed by composer Sorin Lerescu. Through the variants of his score *The Evening Horizon*, he addresses both non-musicians and musicians, the two options not necessarily excluding each other. The *imaginary music*-generating power of an *image* is realized in different timbral versions that bring together heaven and earth, two extremes that complement each other and give meaning to one another.

Last but not least, Irinel Anghel proposes two works. The first is *Music in the Palm. Practices of Sonic Chiromancy* – the body-score or score-body; it requires a dual practice: immobile (contemplative) and mobile (active) (E.g. 3). The second, *Cosmusic*, appears in the form of a score – a cosmic map – keyboard.

E.g. 3
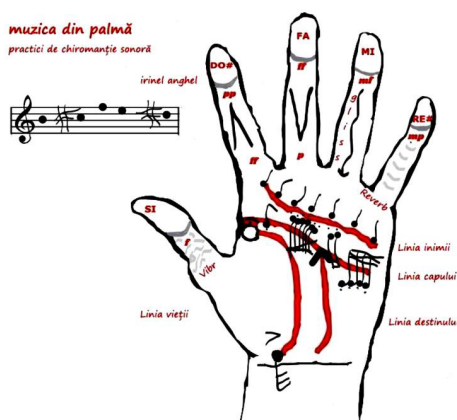
Irinel Anghel. *Music in the Palm. Practices of Sonic Chiromancy*

Conclusion

Nemescu's creation responds to the acute needs of the modern individual, who is exhausted, depleted of substance and spirituality; it addresses the need for balance, stability and connection with immutable truths.

Imaginary music is a striking proof in this regard. Although it represents an intellectual challenge, it is also a defense mechanism against criticism, judgment, vulnerability and frivolity. And even though it requires a map previously established by its author and comes with a set of instructions, the final result acquires strong personal nuances; practicing it means creating an episode of *deep meditation* that takes on an intimate, individual and unique character.

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THE SOUND CONCEPT OF HOPE IN UKRAINIAN CONTEMPORARY BALLET[1]

VERONIKA ZINCHENKO-HOTSULIAK[2] iD

SUMMARY. The concept of hope holds profound significance in Ukrainian musical art, particularly within the contemporary ballet works of modern Ukrainian composers such as Viktor Rekalo, Ivan Nebesnyi and Ivan Harkusha. Amidst the backdrop of a nation shaped by a complex contemporary narrative and ongoing socio-political and historical challenges, these composers infuse their ballet music with themes of resilience, aspiration, and hope. This research explores how hope is conveyed through musical structures, sound effects, thematic motifs, and emotional expression within a selection of contemporary ballet scores. The study delves into the intricate relationship between music and choreography, analyzing how these elements harmonize to evoke a sense of hope in the audience. Moreover, it discusses the broader cultural and historical significance of hope in Ukrainian society, emphasizing how these composers contribute to the shaping of national identity and collective memory. By illuminating the distinctive ways in which modern Ukrainian ballet serves as both an artistic expression and a form of cultural commentary, this research offers valuable insight into the power of music to inspire hope in the face of adversity.

Keywords: contemporary Ukrainian music, ballet genre, ballet music, soundscape of war, hope in music.

1. Introduction

Hope is a multifaceted and enduring aspect of human experience, often defined as the belief in the possibility of positive outcomes despite uncertainty or adversity. It functions as a psychological anchor, a spiritual compass, and a sociocultural mechanism of resilience. The Czech author,

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poet and dissident Václav Havel once said, "Hope is not the conviction that something will turn out well, but the certainty that something makes sense, regardless of how it turns out"[3]. In this sense, hope transcends mere optimism and becomes a mode of meaning-making. Philosophically, hope has been explored extensively. The German philosopher Ernst Bloch, in his seminal work *The Principle of Hope*, argued that hope is not passive but a driving force in shaping the future: "The work of this emotion requires people who throw themselves actively into what is becoming, to which they themselves belong"[4]. This kind of philosophy resonates with the Ukrainian understanding of hope, raising the question: what does hope mean within a cultural, historical and aesthetic context, and how does it sound and move in the language of contemporary ballet?

The aim of this study is to examine the philosophical, psychological, cultural, and specifically sound dimensions of hope in Ukrainian contemporary ballet, and to explore how historical experiences of adversity and resilience have shaped both collective and individual understandings of it. In Ukrainian contemporary ballet, composers and choreographers employ sound as a medium of expectation, suspension and release, while bodily movement extends these sonic gestures into space, creating an embodied narrative of endurance and renewal.

The hope in Ukrainian ballet is not merely a thematic motif but a sound concept, embedded in musical structure and expressive vocabulary; second, that collective experiences of adversity have generated a distinctive musical-poetic grammar of hope, characterized by a tension between lament and transcendence; and third, that the synthesis of music and choreography in contemporary Ukrainian ballet functions as a cultural practice of resilience, where sound itself becomes a medium of anticipation and survival.

To pursue these aims, the study employs an interdisciplinary methodology, combining philosophical analysis of hope as a concept, cultural-historical interpretation of Ukrainian narratives of resilience, and musicological examination of selected contemporary ballets.

2. The concept of hope in music.

Hope has long been recognized as one of the most resilient forces in human life, shaping our ability to endure adversity and to envision a future beyond present suffering. In philosophical and theological discourse, hope

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[3] Havel, Václav. Disturbing the Peace: A Conversation with Karel Hvížďala Alfred A. Knopf, 1990.

[4] Bloch, Ernst. The Principle of Hope (Principiul speranței). Translated by Neville Plaice, Stephen Plaice, and Paul Knight, MIT Press, 1986. 3 vols.

has been defined as a forward-looking orientation, a projection of possibility into the unknown. In music, however, hope is not merely represented but enacted: it takes form in sound, rhythm and gesture, becoming audible and perceptible through the dynamics of tension and resolution, silence and sound, fragility and transcendence. Music thus offers not only a reflection of hope but a phenomenological experience of it, one that engages both body and mind.

The first dimension in which hope appears in music is temporality. As Ernst Bloch observed in *The Principle of Hope*, hope is inseparable from anticipation; it is oriented toward what has not yet arrived. Similarly, music unfolds in time: it generates expectations, delays their fulfillment, and creates moments of release that listeners experience as resolution.

Silence plays a crucial role in this articulation. The pause before a return, the breath before a climactic resolution, or the moment of stillness after turbulence can embody the fragile interval where hope resides. Music not only narrates but performs hope through these temporal gestures, allowing listeners to inhabit the experience of waiting, longing and eventual release.

Psychological research as a work of C. R. Snyder[5] has shown that certain patterns consistently evoke emotions related to hopefulness. Yet hope in music is not reducible to cheerfulness or optimism. Indeed, some of the most powerful musical expressions of hope emerge precisely from contexts of lament, mourning or despair. Hope in music is not confined to the individual listener but is profoundly collective. Songs of resistance, spirituals, and anthems have historically given voice to communities facing oppression. Ukrainian folk songs, ballads and contemporary compositions articulate national endurance in the face of adversity, often transforming private grief into communal solidarity.

Moreover, hope in music often involves a paradoxical interplay between fragility and strength. The concept of hope in music cannot be reduced to a single formula or style; it is embedded in the very structure of musical temporality, in the affective power of sound and in the cultural practices that transform music into a collective expression of endurance.

3. Ukrainian concept of hope

In the Ukrainian language, the word "надія" (nadiia) – meaning "hope"– carries an inherent active component, rooted in the structure of the word itself. Unlike passive interpretations of hope as mere wishful thinking or quiet

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[5] Snyder, C. R. (2005). Teaching: The lessons of hope. *Journal of social and clinical psychology*, *24*(1), 72-84.

endurance, the Ukrainian term embeds the verb "діяти" (diiaty), meaning "to act". This linguistic connection reflects a cultural understanding of hope not just as emotional endurance, but as a call to action, engagement, and forward movement.

This active connotation resonates deeply in the Ukrainian historical and cultural experience. Hope, in this context, becomes more than a feeling – it is an ethical and communal imperative. In times of war, political struggle, or cultural suppression, "Ukrainian hope" does not imply waiting idly for salvation, but instead inspires individual and collective agency. It motivates people to protect their language, defend their homeland, create art, and imagine a better future even in the face of overwhelming adversity.

Such an understanding of hope aligns with what Ernst Bloch described as concrete utopia: not a passive dream of paradise, but a realistic, actionable vision of what could be, grounded in the potential of the present moment. In Ukrainian ballet and music, this version of hope is especially powerful – it manifests as movement, sound, rhythm and resistance.

The Ukrainian understanding of hope cannot be detached from the nation's turbulent history, its geography between empires, and its repeated confrontations with suffering, resistance, and survival. Unlike abstract or purely theological treatments of hope in Western philosophy, the Ukrainian concept of hope is deeply embodied, collective, and pragmatic. It emerges not only from philosophical speculation but from lived experience – centuries of foreign domination, famine, exile, and war – that has repeatedly tested the resilience of the people. For Ukrainians, hope has never been merely a passive expectation of better times; rather, it is an active stance, a form of inner resistance, and a cultural practice that sustains meaning in the face of adversity.

Hope is often described as both deeply personal and inherently communal. In contexts of oppression, war, and displacement – such as those faced by contemporary Ukraine – hope becomes a tool for collective endurance and cultural preservation. In the context of Ukrainian musical and ballet art hope assumes a particularly poignant role, resonating deeply amidst a backdrop of socio-political upheaval, war, and a nation's enduring quest for identity. I will try to explore the manifestation of hope in contemporary Ukrainian ballet through the works of contemporary Ukrainian composers Ivan Harkusha, Viktor Rekalo and Ivan Nebesnyi. Their ballet demonstrates how music and sounds serve not only as a vehicle for artistic expression but also as a conduit for emotional resilience and cultural commentary.

In contemporary Ukrainian ballet, the concept of hope has found a unique aesthetic form. The Ukrainian contemporary ballet transforms hope into a multisensory concept. It is not only heard in music but seen in movement, felt in the collective experience of performance, and remembered as a

cultural event. Works that address historical trauma or current struggles demonstrate how art can project a horizon of possibility, even when the political and social present is marked by uncertainty. Ballet thus becomes a site where the Ukrainian concept of hope is staged fragile, contested, yet luminous.

4. Ukrainian contemporary ballet and sound concept of hope

Ukraine's ballet tradition, historically struggled by politic of Russian Empire and Soviet Union has undergone a profound transformation in the post-independence era. As Ukraine continues to assert its national identity, its cultural institutions, including ballet, play a vital role. Modern Ukrainian composers infuse their work with indigenous themes, historical references, and emotional narratives that speak to both the trauma and the triumphs of the Ukrainian people. This cultural introspection is particularly evident in contemporary ballet, where music and movement coalesce to reflect collective memory and aspiration.

The day of February 24, 2022, divided the life of Ukrainians and the entire civilized world into "before" and "after". The occupation and destruction of Mariupol became an open wound in the heart of every Ukrainian. The pain from the destruction of Mariupol was reflected in the works of many artists. The ballet *Mariupol* (2022, Washington, US) was created by choreographer and dancer Vladyslav Detyuchenko together with composer and sound artist Ivan Harkusha well known as a sound artist John Hope (the concept of hope playing vital role in his artistic identification). Ivan Harkusha's *Mariupol* confronts the brutal reality of war while illuminating the unyielding spirit of the city's inhabitants. Composed in the aftermath of the Russian invasion, the score integrates industrial noise, ambient soundscapes. The island of hope we could find in second movement *Treadmill* which include quotation of Mykola Leontovych arrangement of Ukrainian folk song *Oh, from behind the mountain, snow* is falling his delicate melody, rooted in tradition, becomes a lifeline – a flicker of warmth and memory in a world seemingly reduced to cold repetition and ruin.

Rather than being overwhelmed by despair I. Harkusha's *Mariupol* insists on the endurance of spirit. The familiar folk motif becomes a symbol: of heritage, of connection, and of the unbreakable will to survive. As the music evolves, glimpses of light pierce through the darkness, suggesting that even in the bleakest moments, hope is not lost – it is reborn.

The synergy between music and choreography in these works is central to their emotional impact. Choreographer interpret musical cues not merely as indicators of rhythm or mood, but as narrative devices. In this case,

the performance tells the life story of a single man – from the moment of his birth to his death in war.

The Ivan Nebesnyi's *The Shadows of Forgotten Ancestors* (2023, Lviv National Opera, Ukraine) inspired by the novella of the same name by Mykhailo Kotsiubynskyi and the iconic film adaptation by Serhii Paradzhanov, with original music by Myroslav Skoryk, Ivan Nebesnyi's The Shadows of Forgotten Ancestors reimagines a cornerstone of Ukrainian cultural heritage through a contemporary musical lens. I. Nebesnyi employs modal harmonies and traditional Hutsul rhythms, weaving them together with contemporary dissonances and textural innovations. The resulting sonic landscape is both haunting and radiant – a world where the echoes of the past breathe life into the present.

Central to this interpretation is the idea of hope as a quiet, persistent force. The ballet's emotional journey – through communal rituals, personal tragedy, and spiritual transformation – evokes a deep reverence for ancestral memory but never succumbs to nostalgia or despair. Instead, it charts a course toward renewal. The presence of hope emerges not as a grand gesture, but as a subtle thread – in a gesture, a melody, a moment of silence – reminding us that identity is not static, but constantly reimagined and reborn.

In I. Nebesnyi's vision, the shadows of forgotten ancestors do not merely linger – they guide. They illuminate a path forward, where the weight of history is carried not as a burden, but as a source of strength. In this way, the ballet becomes a luminous meditation on cultural survival, where hope endures as both legacy and promise.

An entirely different kind of hope emerges in Viktor Rekalo's ballet *My Home on Two Feet* (2023, Insha Dance Company). Here, hope is not rooted in cultural memory or spiritual transcendence, but in the deeply personal act of perseverance. This is a story of displacement, fragility, and quiet defiance – where the concept of "home" is no longer tied to a place, but to the simple, resolute act of standing, moving, surviving.

Viktor Rekalo's ballet score captures the essence of displacement and the enduring connection to one's homeland. Through minimalist textures, soundscape of war, an intonational allusion to the mournful Ukrainian folk song *Plyne Kacha* – which has become a symbolic requiem for the fallen heroes of Ukraine. V. Rekalo evokes the emotional tension between nostalgia and forward-looking hope. The composition utilizes gentle ostinatos and layered string harmonies that suggest the rhythmic journey of individuals navigating exile and return. The choreography and scenography in turn mirror these musical elements, with dancers engaging in movements that symbolize searching, transition, and reconnection.

The presence of hope in contemporary Ukrainian ballet extends beyond the stage. These works contribute to a national dialogue about survival, dignity, and future possibilities. In a time of war and uncertainty, the arts offer a space for reflection and emotional catharsis. By channeling hope through music and movement, these composers and choreographers assert the resilience of Ukrainian culture and the enduring human capacity for renewal. Through innovative musical structures, evocative soundscapes, and dynamic choreographic partnerships, these composers illuminate the power of hope to inspire, sustain, and transform. In doing so, they reaffirm the role of Ukrainian ballet as a vital expression of national identity and human resilience.

5. Conclusion

The Ukrainian concept of hope, when filtered through contemporary ballet, acquires an aesthetic depth that unites sound, movement and cultural memory. Unlike abstract philosophical discourse, ballet gives hope a sensory form: it is heard in sound, embodied in motion, and shared in the collective act of performance. Ukrainian contemporary ballet, emerging at the crossroads of tradition and modernity, demonstrates how the experience of hope can be reframed as a sonic phenomenon. In this artistic sphere, the fragility of resilience and the persistence of aspiration are projected into musical and bodily gestures that resonate with Ukraine's historical condition and cultural identity.

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GREGORIAN CHANT IN THE PRACTICE OF THE SAXON UNITARIANS IN TRANSYLVANIA PART 2[1]

ANETTE PAPP[2] ID

SUMMARY. This study examines the antiphon repertoire of the MSU 1042 manuscript, a 1622 German-language gradual compiled for the Saxon Unitarian community in Cluj. The source comprises 285 pages of meticulously notated music, including seventeen antiphons, which represent the core of this analysis. The antiphons are compared with Hungarian Reformed, Lutheran, and Unitarian sources, as well as with medieval Latin models. The analysis demonstrates that, although some items appear in Hungarian Unitarian collections, the majority of the Saxon antiphons are closely related to Reformed and Lutheran sources, particularly the *Öreg* gradual. The texts are predominantly biblical, often corresponding to Luther's translations, but doctrinal adaptations were made to align with Unitarian theology. The study shows that the Saxon Unitarian antiphons, while smaller in number than the Hungarian Unitarian repertoire, cover all liturgical cycles of the ecclesiastical year. They reflect a high degree of creative independence, pairing newly adapted texts with melodies derived from, but not identical to, medieval Gregorian chant patterns. MSU 1042 thus provides valuable insights into the musical practice, liturgical adaptation, and theological orientation of the 17th-century Saxon Unitarian community in Cluj.

Keywords: Gregorian chant; Saxon Unitarians; MSU 1042; Antiphons; manuscript gradual

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In the early 2000s, as part of my master's and doctoral research[3], I conducted a comparative study of the antiphon repertoire preserved in several Hungarian gradual sources. These included the collections of Gál Huszár (1560–61 and 1574)[4], the Batthyány, Ráday, and Óvári graduals[5], the Eperjesi gradual[6], as well as the Sáczay[7] and Öreg[8] graduals. To this corpus I also added a selection of southern German and Czech manuscripts. The principal aim of that study was to determine how the antiphons—one of the largest genre groups, comprising approximately 680 items—related to the medieval tradition. Specifically, I examined whether the repertoire merely copied pre-existing items or whether it represented original, creative adaptation within the Protestant liturgical context.

The results demonstrated that, although the development of the gradual genre was inevitably influenced by foreign models, the antiphon repertoire of the studied Hungarian graduals can be traced back primarily to medieval Hungarian precedents. Most items are based on domestic patterns, predominantly those associated with the Esztergom liturgical region. Moreover, the research highlighted a significant aspect of compositional practice: despite the widespread production of precise textual and melodic translations, the authors of gradual antiphons demonstrated a creative approach. Drawing on their knowledge of the medieval Gregorian musical language, melodic formulas, and liturgical applications, they were able to produce a repertoire suitable for Protestant worship.

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[3] Papp, Anette. *A graduál-antifónák középkori kapcsolatai („The medieval relations of the graduale antiphons")*. Egyházzene-doktori disszertációk, V. Ed MTA Támogatott Kutatóhelyek Irodája – Liszt Ferenc Academy of Music Church Music Research Group, Budapest, 2008.

[4] Borsa, Gedeon ed. *Huszár Gál: A keresztyéni gyülekezetben való isteni dicséretek. Kálmáncsehi Márton: Reggeli éneklések, Debrecen 1560–1561. (Huszár, Gál: Divine praises for the Christian congregation. Kálmáncsehi, Márton: Morning services 1560-1561)*. Facsimile edition. Study by Borsa, Gedeon. Bibliotheca Hungarica Antiqua 12, Budapest, 1983. Hubert, Gabriella ed. *Huszár Gál: A keresztyéni gyülekezetben való isteni dicséretek és imádságok, Komjáti 1574 (Huszár Gál: Divine praises and prayers for the Christian congregation, Komjáti 1574)*. Facsimile edition. Study by Hubert, Gabriella. Bibliotheca Hungarica Antiqua 13, Budapest, 1986.

[5] Publication of the three volumes: Ferenczi, Ilona ed. *Graduale Ráday XVII*. Musicalia Danubiana 16. Budapest, 1997.

[6] Ferenczi, Ilona ed. *Graduale Ecclesiae Hungaricae Epperiensis 1635*. Musicalia Danubiana 9*–**. MTA Zenetudományi Intézet, Budapest, 1988.

[7] Debrecen, Library of the Trans-Tisza Reformed Church District, Manuscript Collection R 505.

[8] *Öreg Graduál, melly mind az elsö fordítasban vagy ujjonnan való szerkesztetésben, s-mind penig az egy exemplárból másban való irattatásban esett fogyatkozásoktol szorgalmatoson meg tisztogattatott, és sok hozzá kévántatott szükseges részekkel meg öregbíttetett.* Gyulafehérvár 1636. RMK I. 658.

The examination of the Protestant antiphon repertoire also revealed a shared, early-Protestant heritage, which remained recognizable even when denominational characteristics were maintained. This shared heritage can be most closely associated with the antiphons of sources from the central Hungarian liturgical area. While research on Reformed and Lutheran sources began as early as the 19th century[9], systematic musicological investigations commenced only later in the century. These gradual books continue to attract scholarly attention. In contrast, the graduals of the Hungarian Unitarian Church, one of the last branches of the Reformation in Hungary, have received relatively little musicological attention—apart from studies of the Passion narrative. Today, nearly thirty manuscript graduals are known to have been in use by Hungarian Unitarians. These sources indicate that, like their Reformed and Lutheran counterparts, Hungarian Unitarians endeavored to preserve and integrate elements of the medieval, Hungarian-language Gregorian repertoire into their liturgy.

A few years ago, I began incorporating the antiphons of Hungarian Unitarian sources into my ongoing research[10]. In the first analysis, I established that most Unitarian sources partly or entirely contain the twenty-five antiphons that can be regarded as the "Hungarian Unitarian repertoire[11]." In terms of quantity, this repertoire is considerably more modest compared to other Protestant sources[12]. It is also noteworthy that slightly more than half of these items appear in other Protestant sources as well[13], twelve items are, according to my research, documented only in Unitarian sources, and six items can be classified within the "overall Protestant" corpus.

In an earlier study, I compiled a statistical summary examining how antiphons in Reformed and Lutheran sources relate to the medieval repertoire: what percentage is based on a specific Latin model, what percentage already demonstrates significant independence in handling medieval material, and finally, what percentage is based on no concrete model but only on melodic topos. The study concluded that Protestant (Reformed and Lutheran) sources largely rely on a repertoire of antiphons derived from medieval models, only gently adjusted to meet new linguistic and musical requirements. By contrast,

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[9] See more: Ferenczi, Ilona. A graduálkutatás története. (*The History of Gradual Research*). In *Magyar Egyházzene* VII, 1999/2000, pp. 275–282.

[10] For an analysis of the Hungarian Unitarian antiphon repertoire, see: Papp, Anette. Die Antiphone in den unitarischen Quellen. In *De musica disserenda 2008*, IV/1, pp. 79–92. (Herausgegeben vom Institut für Musikwissenschaft der Slowenischen Akademie der Wissenschaften und Künste, Ljubljana.)

[11] This repertoire is so consistent that printed hymnals continued to reproduce the texts of the antiphons unchanged until the end of the 18th century.

[12] In other Hungarian Protestant sources, the number of antiphons ranges from 62 to 274.

[13] Thirteen antiphons.

the compilers of the antiphon repertoire in Unitarian sources—differently from other Protestant denominations—exhibit a high degree of independence: 56% of the items are antiphons that cannot be traced to the medieval tradition. Here, new melodies in the Gregorian style are paired with texts that do not exist in the medieval repertoire. Although closer medieval musical models can occasionally be identified for individual items, in most cases these are freely composed works, based not on specific Latin antiphons but on stylistic models.

It is within this ongoing project that I now aim to incorporate the antiphons of the MSU 1042 manuscript.

The source MSU 1042 is a German-language manuscript compiled from 1622 for the use of the Saxon community in Cluj, assembled by their cantor, Lorenz Budaker. The manuscript comprises 285 numbered pages[14], and its musical notation is executed with exceptional precision: clefs and end-of-line custodians are carefully applied, demonstrating Budaker's thorough musical training[15]. Unlike many Hungarian Protestant graduals, the MSU 1042 notation shows no signs of degradation or corruption over time. Among the relatively few items notated, seventeen antiphons form the core focus of the present study.

1. Von langen Zeiten her haben wir gehört aus dem Munde der Propheten

The Latin model for this antiphon is *A diebus antiquis*, an emblematic opening piece in medieval Hungarian codices[16]. From the *Codex Albensis*[17] onward, Hungarian sources share a characteristic sequence of five Advent Sunday vespers antiphons, of which the first is *A diebus antiquis*[18]. Besides

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[14] The pagination is in ink up to page 195, then continues with pencil additions made later by hand.

[15] On the decline of musical literacy in the 16th and 17th centuries, see: Csomasz Tóth, Kálmán. Szilvás-Ujfalvi Imre helye a zenetörténetben (Imre Szilvás-Ujfalvi's place in music history). In: A *Ráday Gyűjtemény évkönyve* II, 1981, pp. 57–73., and Ferenczi, Ilona. Zenei helyesírás és „variálás" a XVI–XVII. századi graduálokban (*Musical spelling and "variation" in 16th-17th century graduals*). In *Zenetudományi Dolgozatok* 1988, pp. 61–71.

[16] Unlike other European medieval sources, Hungarian antiphons therefore begin with a capital "A." This also means that if an antiphonal begins with this phrase, there is a good chance that it will be declared to have Hungarian provenance! For more information, see Dobszay, László. "A Breviarium Strigoniense jellegzetes pontjai" (The characteristic points of the Breviarium Strigoniense), In *Ars Hungarica*, XVII/1, 1989, pp. 37-40.

[17] A-Gu Ms. 211, a codex probably originating from Gyulafehérvár (Alba Iulia) in the 12th century.

[18] See more: Dobszay, László. *Corpus Antiphonarum. Európai örökség és hazai alakítás (Corpus Antiphonarum. European heritage and Its Hungarian Formulation).* Budapest, Balassi Kiadó, 2003. p. 53.

the documented medieval Hungarian liturgical regions, it is reasonable to assume, as Czagány has suggested[19], that it also held a stable place in the sparsely documented southeastern Hungarian (Transylvanian) Office[20]. The antiphon's popularity and significance are evident in its inclusion in almost all Hungarian Reformed and Lutheran graduals, usually maintaining its position as the first item in the Advent series. Outside Hungary, it is also found in several late medieval Polish sources[21]. Whether this antiphon existed in the Transylvanian Saxon tradition cannot be determined with certainty due to the limited sources; in the manuscripts and printed sources we have examined, the piece rarely occurs, with only one source preserving a fragmentary version[22].

2. Last uns wachen

This Advent Sunday antiphon corresponds to *Ecce Dominus veniet* and is traditionally sung to a fifth-tone melody across Europe. In Hungarian graduals, the piece appears with a vernacular translation for Advent. The Saxon Unitarian source provides a new German text composed from biblical elements[23] while adapting the melody to close on a G final, corresponding to the seventh tone. No other source demonstrates this specific tonal modification, though similar melodic transformations are known from medieval repertoire.

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[19] Czagány, Zsuzsa. Töredék, kódex, rítus, hagyomány. A Zalka Antifonále győri és modori töredékeinek tanúsága (*Fragment, codex, ritual, tradition. Evidence from the Győr and Modor fragments of the Zalka Antiphonary*). In: *Zenetudományi Dolgozatok 2011.* MTA BTK Zenetudományi Intézete, Budapest, 2012, pp. 123–142.

[20] For information on the antiphonary of the Transylvanian-Oradea rite, its liturgical arrangement, and musical analysis, see Dobszay, László. *Corpus Antiphonarum…* pp. 59–61, 68–72, 342, 362–363.

[21] I am grateful to Jacub Kubienic, who, at my request, informed me that, apart from the Krakow cathedral, the A diebus antiphon can be documented in the books of Gniezno and Plock. From his kind communication, I know that in Danzig they adopted the liturgy of the Teutonic Order, in which A diebus does not appear.

[22] Source marked: I.F.78, f 37. Published by: Szőcs, Tamás. *Kirchenlied zwischen Pest und Stadtbrand. Das Kronstädter Kantional I.F.78 aus dem 17. Jahrhundert.* Böhlau Verlag Köln-Weimar-Wien, 2009. p. 109. Szőcs was presumably unable to identify the piece due to the fragmentary nature of the antiphon.

[23] 1Thess 5:6 and 1Thess 3:13. The source text is almost identical to Luther's translation of the Bible: „So lasset vns nu nicht schlaffen / wie die andern / sondern lasset vns wachen vnd nüchtern sein. And: Das ewre hertzen gesterckt vnd vnstrefflich seien / in der heiligkeit fur Gott vnd vnsern Vater / auff die zukunfft vnsers HErrn Jhesu Christi sampt allen seinen Heiligen".

Picture 1

Last uns wach- ten   und nüch- tern sei   und wartn auf die   zu- kunft

Í - me   az   Úr el - jő és min- den ő szen - te - i

Ec-ce   Do - mi - nus ve-ni- et   et   o - mnes   san - cti   e - jus

un- se - res   Herrn Je- su Christ der mit all sein hei - li - gen und En-geln

ő- vé - le   és lé -   szen a na- pon nagy

cum   e - o   et   e - rit in di - e   il - la   lux

zu- künf- tig ist al - le- lu- ia.

vi-lá - gos-ság,   al- le - lu - ja.

ma - gna   al - le - lu - ja.

**MSU 1042 f. 7–8, Graduale Ecclesiae Hungaricae Epperiensis
f. 29–29v, STR-2[24] f. 2v.**

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[24] Antiphonale, XV., Pozsony/Bratislava, Slovensky národny archív / Fond Kapitulská kniznica 2.

3. Der Herr hat seinen Volk die Erlösung bracht

This antiphon, modeled on *Redemptionem misit*, is a stable element in medieval sources and appears in several Hungarian graduals in translation[25]. In both the Hungarian and German renditions, the melismatic structure of the medieval item is partially dismantled, and the music is reshaped to accommodate the new text.

4. Ein Kind ist uns geboren

Picture 2

MSU 1042, f. 12.

The *Puer natus est* antiphon serves as the introit for the Christmas Mass throughout Europe[26]. Its melody appears in a fairly uniform form across various medieval sources, yet this melody is not related to the Saxon Unitarian adaptation. The text of *Puer natus*[27] was also popular in the medieval chanson repertoire, but the associated melodies do not correspond to the German version, just as the *Puer natus* responsory is only very loosely connected to the newly arranged antiphon. However, given the richness of the troped

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[25] The text is taken from Psalm 111:9. In Luther: „ER sendet eine Erlösung seinem Volck / Er verheisset / das sein Bund ewiglich bleiben sol".

[26] In medieval tradition, December 24, Christmas Eve, had its own Mass, the introit of which was *Hodie scietis*. The introits of the three Christmas Masses are as follows: Midnight Mass – *Dominus dixit*, Dawn Mass – *Lux fulgebit*, and High Mass – *Puer natus est*.

[27] Isaiah 9:5. In Luther's translation: „Denn Vns ist ein Kind geboren / ein son ist vns gegeben / welchs Herrschafft ist auff seiner Schulder / Vnd er heisst / Wunderbar / Rat / Krafft / Helt / ewig Vater / Friedfürst".

introit versions of *Puer natus*[28], it is possible that the closer melodic model for the German item should be sought within that repertoire.

5. Christus ist von Gott gemacht

Likely a contrafactum, this antiphon derives its text from 1 Corinthians 1:30[29], while its melody is based on a particular first-tone, two-line antiphon type with a postposed final[30]. This type also includes the Magnificat antiphon for the Second Vespers after Epiphany, which may indicate its melodic model. Similar contrafacta occur in the Hungarian gradual repertoire (e.g., *Deficiente vino*)[31].

6. Erbarm dich oh Gott

The antiphon *Miserere mihi*, based on Psalm 4:2, appears in most Hungarian Reformed graduals as a general or Lenten item[32]. The German version in MSU 1042 aligns closely with the text and melody of the original medieval antiphon[33], reflecting precise adaptation comparable to the Hungarian examples.

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[28] Stäblein, Bruno. „Introitus". In Die Musik in Geschichte und Gegenwart (MGG)Allgemeine Enzyklopädie der Musik (ed. Friedrich Blume) 1–15, Kassel-Basel 1949–1973. pp. 1375–1382. McKinnon, James. „Introitus". In Die Musik in Geschichte und Gegenwart (MGG) Allgemeine Enzyklopädie der Musik, begründet von Friedrich Blume. Zweite, neubearbeitete Ausgabe, hrsg. von Ludwig Finscher. Kassel-Basel etc. 1994-. 1116–1126. Weiß, Günther (ed.): *Introitus-Tropen I. Das Repertoire der südfranzösischen Tropen des 10. und 11. Jahrhunderts*. Monumenta Monodica Medii Aevi Band III. Bärenreiter Kassel etc. 1970.

[29] In Luther's translation: „Von welchem auch jr her kompt in Christo Jhesu / Welcher vns gemacht ist von Gott zur Weisheit / vnd zur Gerechtigkeit / vnd zur Heiligung / vnd zur Erlösung". Relatively few medieval antiphons were composed based on texts from Paul's letters.

[30] For the musical typology of first-tone antiphons, see: Dobszay, László. *Az antifóna* (*The Antiphon*). Ed. by the Department for Church Music of the Ferenc Liszt Academy of Music and the Hungarian Church Music Society, Budapest, 1995. p. 6., and Dobszay, László. *Corpus Antiphonarum…* pp. 165–168.

[31] Beginning with *Szűz Máriának dicséretével* (*Praise of the Virgin Mary*) in almost all sources; assigned to the middle of the year, sometimes as a Magnificat antiphon. Beginning with *Minden Isten szerint való házasságnak* (*Every marriage according to God*) in Huszár Gál's 1574 gradual (CCXXIIIb), for the feast of the Epiphany, as a Magnificat antiphon.

[32] *Könyörülj rajtunk Úr Isten (Have mercy on us, Lord God)*, less often *Irgalmazz nekem Úr Isten* (*Have mercy on me, Lord God*).

[33] In Luther's translation: „ERhöre mich / wenn ich ruffe / Gott meiner gerechtigkeit / Der du mich tröstest in angst Sey mir gnedig / vnd erhöre mein gebet".

7. Mitten wir im Leben sei

The *Media vita in morte sumus* antiphon was a widely known item throughout the Middle Ages. In the liturgy, it was used as a Lenten antiphon, but it also served various paraliturgical functions, such as prayers for the dead, processions, and times of need. In German-speaking regions, vernacular translations existed before 1500: the earliest prose version dates from 1422, and several metrical forms from pre-Reformation times are also known[34]. Building on this antiphon[35], Luther composed his own textual version in 1524, expanding the first stanza with two additional verses to create his chorale. In several Hungarian graduals, the item *A mi életünknek közepette* is associated with the singing of the litany; this single-verse version may derive from German sources, and it is possible that it originates from a German folk version of *Media vita*[36].

By contrast, the Cluj source returns to the original antiphon, providing a translation set to its melody. The German text compiler was certainly familiar with Luther's version, as he retained it wherever possible. It should be noted, however, that Luther altered the meaning of the medieval text in one particular respect: whereas the Latin version has the supplicant asking for deliverance from the peril of death, Luther's variant expresses penitence for sin and petitions for salvation from the depths of death. Additionally, the chorale concludes with the Kyrie eleison insertion, which is also from Luther. The Cluj source omits both Luther's textual modifications and the versal addition at the end.

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[34] See: Wackernagel, Karl Eduard Philipp. *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts,* 5 Bände, Leipzig, 1864–1877. II, Nr. 991.

[35] Jenny refutes the widely held view that the model for the Mitten wir theme was a sequence composed by Notker of St. Gallen (for details, see: Jenny, Marcus. *Luther, Zwingli, Kalvin in ihren Liedern.* Zürich, Theologischer Verlag, 1983. p. 78). As Jenny notes, the medieval model was not a sequence, but rather an antiphon, the origins of which can probably be found in the Gallican rite.

[36] According to Csomasz Tóth: „Egyik-másik antifonadallam átalakult protestáns népénekké, mégpedig úgy, hogy a népéneki dallamváltozat meglehetős függetlennek látszik ugyanannak az antifonadallamnak külföldi hasonló természetű származékánál." ("*Some antiphonal melodies were transformed into Protestant folk songs, in such a way that the folk song melody variant appears to be quite independent from the foreign derivative of the same antiphonal melody.*"). See: Csomasz Tóth, Kálmán. Előmunkálatok a magyar graduálok hazai kapcsolatainak felderítéséhez (Preliminary work on exploring the domestic connections of Hungarian graduales). In *Hagyomány és haladás.* Csomasz Tóth Kálmán válogatott írásai születése 100. évfordulójára (Tradition and progress. Selected writings by Kálmán Csomasz Tóth on the 100th anniversary of his birth). Ed. by Bódiss, Tamás. Budapest 2003. p. 313.

8. Des Herren Engel

This antiphon, an adaptation of *Angelus autem Domini*, is unique in that it appears in both Hungarian Reformed/Lutheran and Unitarian repertoires and is included in MSU 1042. While most Hungarian translations preserve the Latin text, the German version supplements it with narrative details from the preceding biblical verse[37], describing the angel rolling away the stone and consoling the women.

9. Die Wiber gingen zu dem Grab

This antiphon is a precise translation of Et dicebant ad invicem, also attested in several Hungarian graduals. The German text adheres closely to the biblical quotation[38] but supplements it with explanatory elements: it specifies that the women went to the tomb and retains only one of the two concluding alleluias, replacing the second with the angel's question, "Whom do you seek?"

10. Ihr Menner aus Galilaea

Performed during the laudes of the Ascension, this widely recognized antiphon corresponds to Viri Galilaei. Its translation in MSU 1042 closely mirrors the melody and structure found in Hungarian Reformed and Lutheran sources[39], though the German text conveys a summary rather than a literal rendering of the Latin scripture[40].

11. O du König der Ehren

This Magnificat antiphon for the Second Vespers of Ascension was not transmitted into Hungarian graduals. In the MSU 1042 source, however, it appears with a highly precise German translation of the Latin text[41].

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[37] Matthew 28:2. In Luther's translation: „Vnd sihe / es geschach ein gros Erdbeben. Denn der Engel des HERRN kam vom Himel her ab / trat hin zu / vnd waltzet den Stein von der Thür / vnd satzte sich drauff" .

[38] Mark 16:3. In Luther's translation: „Vnd sie sprachen vnternander / Wer waltzet vns den stein von des Grabs thür?".

[39] *Galileabeli férfiak* (*Men from Galilee*).

[40] Acts 1:11. In Luther's translation: „Jr menner von Galilea / was stehet jr / vnd sehet gen Himel? Dieser Jhesus / welcher von euch ist auffgenomen gen Himel / wird komen / wie jr in gesehen habt / gen Himel faren".

[41] O Rex gloriae Domine virtutum qui triumphator hodie super omnes caelos ascendisti ne derelinquas nos orphanos sed mitte promissum Patris in nos Spiritum veritatis alleluia.

12. Gib den Heiligen Geist

The first antiphon of the Pentecost first vespers is the *Veni Sancte Spiritus*, an antiphon known throughout Europe. Its vernacular, strophic translation was certainly in use in German-speaking regions as early as the 15th century[42]. In addition to the versified version, a prose translation of the antiphon also circulated[43]. Based on this textual form—and supplemented with two new stanzas—Luther composed his Pentecost chorale *Komm, Heiliger Geist, Herre Gott[44]*. Alongside Luther's strophic congregational hymn, some German Protestant sources also present a vernacular version of the antiphon set to the Gregorian melody. Among these sources, the most significant is the collection published in Wittenberg in 1573[45], which was known to the Transylvanian Saxon Lutherans, several copies of which are still preserved in Transylvanian libraries[46].

In the German-language Unitarian manuscript from Cluj, two versions of the *Veni Sancte Spiritus* antiphon are included: Luther's chorale, and the Gregorian antiphon with a German text that has not previously been documented in other sources. Just as the Keuchenthal collection does not provide an exact translation of the antiphon in German, the Cluj manuscript also does not present a precise translation[47].

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[42] Kum heiliger geyst, herre gott, erfüll uns mit deinen gnaden gůt… See: Wackernagel, Karl Eduard Philipp. *Das deutsche Kirchenlied…* II, Nr. 987.

[43] Wackernagel cites two pre-Reformation variants, but similar texts appeared in the 1527 Erfurt and 1528 Zwickau Enchiridion, as well as in the 1530 Blum songbook.

[44] Hungarian hymnals do not use the original melody, but pair the translation of Luther's *Komm, Heiliger Geist, Herre Gott* with a Hungarian melody. See: Csomasz Tóth, Kálmán. Die Melodien des Lutherliedes in Ungarn. In *Studia Musicologica Academiae Scientiarum Hungaricae,* 10, 1968, pp. 11–36. However, the original version of Luther's chorale is included in all Transylvanian Lutheran Saxon sources without exception, and it is also included in the Unitarian source from Cluj.

[45] Keuchenthal, Johannes: Kirchen-Gesenge Latinisch vnd Deudsch sampt allen Euangelien Episteln vnd Collecten auff die Sontage vnd Feste nach Ordnung der zeit durchs gantze Ihar Zum Ampt so man das Hochwirdige Sacrament des Abendmals vnsers HERRN IHESV CHRISTI handelt ... fur die Euangelischen Kirchen in Deudscher sprach gestellet vnd verordnet sind zusamen gebracht**.** Vnd jtzund erstlich. Wittenberg, 1573.

[46] Hermannstadt, Bibliothek des Brukenthal-Museum:V III 770; Nationalarchiv Hermannstadt, Sammlung Brukenthal: SA B J.J. II 1086.

[47] Today's German translation of the antiphon: Komm, Heiliger Geist, /erfüll die Herzen deiner Gläubigen, /entflamme in ihnen das Feurer deiner Liebe. /Der du in all den verschiedenen Sprachen /Vöker in einen geeinten Glauben versammelt hast! /Halleluja! Halleluja.

Picture 3

Luther's chorale from MSU 1042, f. 40–41.

Picture 4
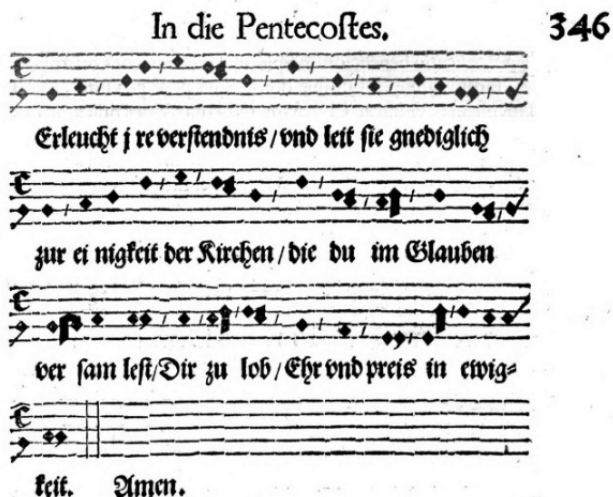
**The German version of the *Veni Sancte Spiritus* antiphon
from Keuchethal's songbook (p. 345–346)**

Picture 5
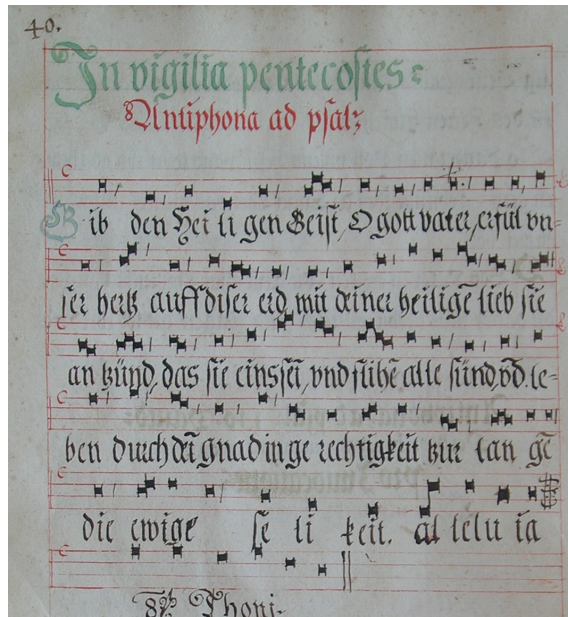
MSU 1042, f. 40.

13. Sie werden alle voll

The second Pentecost antiphon in MSU 1042 is modeled on Repletisunt, performed as the third laudes antiphon. The Latin text is preserved in Hungarian Reformed and Lutheran sources[48]. The German adaptation similarly deviates from a literal biblical rendering, though it follows the general structure of the original[49].

14. Der Herr ist König

This antiphon belongs to the cycle of 6th-tone Ordinary Time antiphons, related to psalmic texts, often accompanied by a responsory breve and invitatory[50]. In MSU 1042, a text drawn from Psalm 146[51] is set to this melodic type. Comparable text-melody pairings are not attested in the Hungarian sources, although Hungarian graduals contain similar procedures.

Picture 6

MSU 1042, f. 45., Öreg gradual, p. 209[52], Öreg gradual p. 451, Str-2 f. 64v.

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[48] *Betelének mindnyájan* (*They were all filled with the Holy Spirit*): Eperjesi Gradual f 251; *Bételjesedének az apostolok* (*The apostles were filled*): Öreg Gradual p 478. The two items – although both are translations of medieval antiphons – are not identical. The item in the Cluj manuscript shows closer affinity with the melodic solution of the Öreg Gradual.

[49] Acts 2:4. In Luther's translation: „vnd wurden alle vol des heiligen Geists / Vnd fiengen an zu predigen mit andern Zungen / nach dem der Geist jnen gab aus zusprechen".

[50] For the musical typology of sixth-tone antiphons, see: Dobszay, László. *Corpus Antiphonarum…* pp. 173–175.

[51] Psalm 146:10. In Luther's translation: „Der HERR ist König ewiglich / Dein Gott Zion fur vnd fur / Haleluia".

[52] See also this item in this form: *Huszár Gál* 1574, p. CCCXXXb–CCCXXXI; *Ráday gradual* f. 220.

15. Dich am Anfang

While many Hungarian Reformed and Lutheran antiphons derive from fragmentary translations or excerpts of medieval pieces[53], MSU 1042 contains only one such example. The antiphon for Trinity Sunday, Te Deum Patrem in genium Magnificat, is preserved not only in medieval sources but also in the Öreg gradual[54] and Keuchenthal collections. In the Saxon Unitarian manuscript, only the first phrase of the medieval antiphon is given, with a consciously altered text differing from the Keuchenthal version[55], likely due to its theological content.

16. Preis seid ir

Another characteristic antiphon for Trinity Sunday, *Gloria tibi Trinitas*, is also known in Protestant collections. Similar to the previous item, it appears both in Hungarian graduals and in the Keuchenthal songbook[56].

In Reformed and Lutheran graduals, besides its exact translation[57], its contrafactum is almost universally present across sources[58]. With a translation differing from the Keuchenthal collection, the antiphon may also have been used by the Transylvanian Saxon Lutherans, as evidenced by a manuscript[59] in which the following item, labeled *Symbolum Athanasii Episcopi*, is found:

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[53] For further details, see: Papp, Anette. *A graduál-antifónák középkori kapcsolatai. (The medieval relations of the graduale antiphons)*. DLA thesis. Published in: Doctoral dissertations on church music, V. MTA Supported Research Centers Office – Liszt Ferenc Academy of Music Church Music Research Group, Budapest, 2008, pp. 141–166.

[54] *Tégedet teremtő Atyát* (*You, Creator Father*), p 482.

[55] pp. 588v–589. Dich ewigen Gott ungebornen Vater / dich eingebornen Son (!) / dich Tröster heiligen Geist / heilige ungeteilte Dreifaltigkeit / bekennen wir mit mund und ganzem herzen / Loben dich / gebenedeien dich / Dir sey ehr / wirdigkeit in ewigkeit.

[56] Ehre sey dir du höchste Dreifaltigkeit pp. 586–586r.

[57] *Dicséret légyen tenéked* (*Praise be to you*): Huszár Gál p 1560 p. A₆; Huszár Gál 1574 p. XVb; Batthyányi Gradual f 196, Eperjesi Gradual f 295, Öreg Gradual p. 166. *Dicséret néked Szentháromság* (*Praise be to you, Holy Trinity*): Öreg Gradual p. 480; *Dicsőség tenéked Szentháromság* (*Glory be to you, Holy Trinity*): Öreg Gradual p. 481.

[58] *Téged egynek álatban* (*You are essentially one in substance*) and *Az Úr Isten oltalmazta* (*The Lord God protected him*).

[59] Nationalarchiv Hermannstadt, Sammlung Brukenthal: CANTIONALE Das ist GESANGBUCH… Andreas Wrmenius den Homorod Anno 1649. Signatur: jj 1092.

Picture 7

Cantionale 1649, p. 96.

The Cluj manuscript preserves a version very close to this one, yet it carefully rewrites the formulations of the Trinitarian doctrine:

Picture 8

MSU 1042, f. 50.

The main findings of these analyses can be summarized as follows:
- Despite being a Unitarian collection, it has almost no material in common with items documented in Hungarian Unitarian sources, with one exception. This is notable because the manuscript documenting the practice of the Unitarian Saxons in Cluj was produced around the same time as the

collection summarizing the Hungarian Unitarian repertoire, possibly only a few years apart. The so-called 'Csonka' antiphonal was recently confirmed to have been written between 1607–1632, clearly for the Hungarian Unitarian congregation in Cluj[60]. Thus, the Saxon volume has practically no material in common with this source.

- Most of the antiphons in the Saxon Unitarian collection of Cluj can also be found in Hungarian Reformed sources, primarily from the so-called "Öreg" gradual[61].

- Like the antiphons in Hungarian Unitarian sources, those in the Saxon collection are largely based on Biblical texts, often identical to Luther's translation. However, if the original exemplary antiphon contains dogmatic content, especially concerning the Trinity, which is foreign to Unitarian doctrine, the text is modified. Although in some cases we can be certain that the author of the Saxon Unitarian translation was familiar with the ready-made antiphons used by German Lutherans, he did not adopt them in full. The individual responsible for these textual adaptations remains unknown. In the preface to the cancionale published in 1620, Bishop Radecke writes: "It is therefore right that we should not abandon such a good custom (i.e., singing). Since, however, by the grace of God, the doctrine in our Church has been reformed, nothing can be found which is contrary to the word of God. For this reason, I have found it necessary to correct the hymns. I have been diligent to put them in order[62]." From Radecke's words, it may be suggested that he himself was responsible for 'correcting' the Gregorian chants.

- It is also important to note that, like the Hungarian Reformed/ Evangelical sources, the antiphons in the Saxon Unitarian collection are mostly based on clearly identifiable medieval patterns. The original musical structure is often altered due to changes in the text length, with new movements flexibly adapted to the existing musical patterns. The composer of the Saxon Unitarian antiphons was likely well acquainted with the musical language and typesetting of medieval Gregorian music.

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[60] Csonka antiponale, S143. For an overview, see: Hevesi, Andrea. „*Velünk együtt énekeljenek és imádkozzanak az Úrnak". A 17. századi unitárius gyülekezeti ének* („*They shall sing and pray with us to the Lord". The Unitarian Church Song in the 17th Century*). Budapest, 2018, pp. 50–54.

[61] The „Öreg" gradual was printed in 1636 in Gyulafehérvár on the order of the Transylvanian Reformed prince, and this volume is one of the most significant and representative Hungarian Reformed graduals.

[62] Valentin Radecius: Geistliche Gesänge. Clausenburg, 1620. Preface, unpaginated. Quoted by Szegedi 2011, 294.

- Although the Saxon Unitarian antiphonal repertoire is narrower than the Hungarian Unitarian repertoire (each Hungarian Unitarian source contains 25 antiphons), it provides material for all the festive cycles of the church year.

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THE IMPORTANCE OF COMMUNITY MUSIC IN SOCIETY

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SUMMARY. Community music is a multifaceted phenomenon that fosters collaboration, social cohesion, and cultural expression through active music engagement within diverse communities. Community music-making is best understood as an inclusive, participatory practice that has the power to transform social dynamics within communities. The literature presents the multifaceted dimensions and potential of community music-making, showing its ability to promote not only artistic expression, but also social coherence, personal growth, and community development. This synthesis of literature underscores the potential for community music to serve as a catalyst for positive change in music education practices, focussing on communal engagement and empowerment rather than solely individual treatment.

Keywords: community music, music education, music-making, music therapy, well-being

Definition of Community Music

The notion of music as a communicative medium underpins community music. Kim argues that music invites social interaction, emphasising its role in facilitating prosocial behaviour through shared experiences.[2] This aligns with Cross's view of music as a participatory medium that promotes interactive engagement among individuals, thus improving communal ties and emotional connections.[3]

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Definition of Community Music Making

Community music making is a multifaceted phenomenon that fosters collaboration, social cohesion, and cultural expression through active music engagement within diverse communities. It generally emphasises participatory practices that facilitate collective music-making experiences among individuals of varied backgrounds. The essence of community music can be distilled into several core principles, each supported by extensive academic discourse.

At its foundation, community music is characterised by collaborative music making, which enables participants to engage creatively and expressively in shared musical activities. Wong and Augustine assert that community music embodies the ideals of cultural democracy, allowing individuals to create music together regardless of formal training or background, thus fostering personal growth and community development through collective action.[4] This aligns with the view expressed by Bartleet et al., who highlight the importance of shared experiences in music-making contexts as a means of enhancing intercultural relationships and promoting a sense of belonging among participants.[5]

In exploring the motivations and outcomes of community music, it becomes evident that such environments provide emotional and social outlets for individuals. Participatory music-making has been shown to contribute positively to community well-being, as it promotes social interaction and emotional connectivity between individuals. For example, research indicates that communal music activities can significantly improve mood, memory, and overall well-being among older adults, illustrating the role as a catalyst for positive community dynamics.[6] Furthermore, involvement in community music often leads to the development of lasting interpersonal relationships that extend beyond the musical context.[7]

The context of community music is also deeply shaped by cultural and geographical dynamics. As noted by Schippers and Bartleet, the practices and frameworks of community music vary significantly across different demographics

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4 Wong, W. and Augustine, C. Malay gamelan: approaches of music learning through community music. International Journal of Academic Research in Business and Social Sciences, 7(11), 2017, https://doi.org/10.6007/ijarbss/v7-i11/3562

5 Bartleet, B., Sunderland, N., & Carfoot, G. Enhancing intercultural engagement through service learning and music making with indigenous communities in Australia. Research Studies in Music Education, 38(2), 2016, pp. 173-191. https://doi.org/10.1177/1321103x16667863

6 Perkinson, M., Phatak, V., & Ramirez, M. Leveraging cross-campus expertise to contribute to dementia care through music. The Ama Journal of Ethic, 24(7),2022, pp. 611-616. https://doi.org/10.1001/amajethics.2022.611

7 Carucci, C. An investigation of social support in adult recreational music ensembles. International Journal of Community Music, 5(3), 212, pp. 237-252. https://doi.org/10.1386/ijcm.5.3.237_1

and cultural settings, emphasising its adaptability and relevance in diverse settings.[8] This adaptability is further reflected in how community music projects can serve various purposes, from addressing social issues like violence prevention through music therapy in classroom settings Wölfl[9] to promoting cultural identity and resilience among indigenous communities.[10]

Moreover, the pedagogical function of community music is notable; it can serve as a vital educational approach that goes beyond traditional music education by fostering an inclusive environment for all individuals to explore their musicality.[11] By emphasising active participation and lifelong participation in music-making, community music practices can rejuvenate interest in music among individuals who might otherwise disengage due to commercialisation or elitism in traditional music environments.[12]

Finally, community music must be seen as a dynamic and evolving practice that reflects the communities it serves. The rich variety of community music initiatives demonstrates a growing recognition of music's role in social justice and cultural expression, as articulated by Veblen, who points to the need for recognition of diverse musical practices that empower communities.[13]

In summary, community music making is best understood as an inclusive, participatory practice that has the power to transform social dynamics within communities. Through collaborative and culturally sensitive engagement, community music not only enhances individual well-being, but also facilitates broader social cohesion and cultural respect.

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[8] Schippers, H. and Bartleet, B. The nine domains of community music: exploring the crossroads of formal and informal music education. International Journal of Music Education, 31(4),2013, pp. 454-471. https://doi.org/10.1177/0255761413502441

[9] Wölfl, A. Drumpower – music for a better community in the classroom: group music therapy programme for violence prevention, social integration and empowerment in schools – suggestions from community music therapy approaches. International Journal of Community Music, 9(1), 2016, pp. 65-75. https://doi.org/10.1386/ijcm.9.1.65_1

[10] Bartleet, B., Sunderland, N., & Carfoot, G. Enhancing intercultural engagement through service learning and music making with indigenous communities in Australia. Research Studies in Music Education, 38(2), 2016, pp. 173-191.

[11] Koopman, C. Community music as music education: on the educational potential of community music. International Journal of Music Education, 25(2), 2007, pp.151-163. https://doi.org/10.1177/0255761407079951

[12] Howell, G., Higgins, L., & Bartleet, B. Community music practice. 2017, https://doi.org/10.1093/oxfordhb/9780190244705.013.26

[13] Veblen, K. The many ways of community music. International Journal of Community Music, 1(1), 2007, pp. 5-21. https://doi.org/10.1386/ijcm.1.1.5_1

Types of Community Music Making

Community music-making is a broad field that includes various practices, methods, and outcomes resulting from collective musical participation. Within this genre, different formations are recognised, such as participatory music-making, therapeutic music experiences, and educational interventions. The complexity of community music stems from its various dimensions, often reflecting the cultural contexts and social dynamics of the communities involved.

At the core of community music is the notion of **collaborative music-making**, where individuals are brought together to create music as a collective expression. This aligns with O'Flynn's assertion that successful community initiatives strike a balance between participatory and performance modes, emphasising vernacular music-making that resonates with local culture and identity.[14] Wong and Augustine further argue that collaborative music-making underscores cultural democracy, allowing community members to engage in musical practices that foster unity and personal growth.[15] This practice serves as a vehicle for artistic expression and acts as a catalyst for community development, enhancing social ties between participants.

In various contexts, **community music making** serves as a vibrant means of fostering social cohesion. For example, music festivals in regional Australia provide a platform for community members to engage in creating, improvising, and performing together, reinforcing local identity and collaboration.[16] Such events become microcosms of social interaction, where music acts as a thread that strengthens the sense of belonging within a community. McMichael's research illustrates that community festivals can extend musical practices, enabling innovative collaboration within community contexts.[17]

Additionally, research highlights the **educational benefits** of community music. The educational potential is evident in various forms, ranging from informal learning settings to structured educational initiatives.[18]   For

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[14] O'Flynn, J. Vernacular music-making and education. International Journal of Music Education, 24(2), 2006, pp. 140-147. https://doi.org/10.1177/0255761406065475

[15] Wong, W. and Augustine, C. Malay gamelan: approaches of music learning through community music. International Journal of Academic Research in Business and Social Sciences, 7(11), 2017, https://doi.org/10.6007/ijarbss/v7-i11/3562

[16] Joseph, D. Community music-making in regional Australia: creating, improvising and performing at a festival. International Journal of Community Music, 7(3), 214, pp. 379-395.

[17] McMichael, A. Activating a music festival: extending musical practices by composing with communities. International Journal of Community Music, 16(1), 2023, pp. 95-111. https://doi.org/10.1386/ijcm_00077_1

[18] Koopman, C. Community music as music education: on the educational potential of community music. International Journal of Music Education, 25(2), 2007, pp. 151-163. https://doi.org/10.1177/0255761407079951

example, participation in music ensembles fosters significant social bonds and a sense of belonging among adults, which are key to emotional and social support.[19] This aspect of community music emphasises the educational outcomes that result from collective musical engagement, indicating significant developmental pathways for individuals and groups.

Furthermore, **music therapy** intersects with community music practices, particularly in programmes that target vulnerable populations, such as people living with dementia. The findings of studies on community music in dementia care demonstrate that participatory music-making improves well-being and quality of life among participants, transforming music from a simple therapeutic tool into a medium for social and emotional engagement.[20] This aligns with Higgins' exploration of music's transformative power in establishing identity and community culture within various contexts.[21] Through music, participants not only experience personal upliftment, but also cultivate an environment conducive to social interaction and emotional expression.

The global reach of community music is evident through its expression in diverse cultures. For example, in indigenous Australian contexts, community music connects individuals with cultural heritage and traditions, incorporating new musical forms derived from ancestral roots, thus enriching community engagement and expression.[22] Similarly, Odezuruigbo cultural dance music within Igbo communities exemplifies how music functions beyond entertainment, being integral to cultural, religious, and social practices.[23] This illustrates how community music is intertwined with identity and collective memory, enriching the cultural landscape.

Telematic performance is another innovative approach emerging within community music, were technology bridges connectivity between remote communities. Such initiatives address geographical barriers, enabling musicians in isolated areas to collaborate in real-time, thereby expanding the scope of

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[19] Carucci, C. An investigation of social support in adult recreational music ensembles. International Journal of Community Music, 5(3), 2012, pp. 237-252.

[20] Smith, S., Innes, A., & Bushell, S. Music-making in the community with people living with dementia and care-partners – 'I'm leaving feeling on top of the world'. Health & Social Care in the Community, 30(1), 2021, pp. 114-123. https://doi.org/10.1111/hsc.1337

[21] Higgins, L. Growth, Pathways and groundwork: community music in the United Kingdom. International Journal of Community Music, 1(1), 2007, pp. 23-37.
https://doi.org/10.1386/ijcm.1.1.23_1

[22] Cidade, J., Caramelo, J., & Costa, A. Civilian wind bands as agents of non-formal and informal education, 2022, CIM22. https://doi.org/10.2218/cim22.1a47

[23] Nwamara, A. and Okpala, H. The socio-cultural implications of Odezuruigbo cultural dance music in Awka, Awka South local government area of Anambra State. AfrrevIjah an International Journal of Arts and Humanities, 9(1), 2020, pp. 44-57. https://doi.org/10.4314/ijah.v9i1.5

communal music-making experiences.[24] This highlights the evolving nature of community music, where digital tools enhance traditional practices to create inclusive and expansive musical opportunities.

As community music increasingly evolves, understanding it through diverse lenses, particularly concerning its educational implications, is critical. Schippers and Bartleet emphasise that community music practices encompass a range of informal and formal interactions that resonate in demographic and cultural contexts.[25] By identifying key elements of successful community music initiatives, practitioners can more effectively articulate and promote frameworks that meet unique community needs.

Ultimately, the dynamic and inclusive nature of community music practices showcases their potential to foster engagement, identity, and collective growth in various environments. It is essential for community music practitioners to remain adaptable and responsive to the cultural, social, and emotional landscapes in which they operate.

The literature presents the multifaceted dimensions and potential of community music-making, showing its ability to promote not only artistic expression, but also social cohesion, personal growth, and community development. Future research and practice should continue to explore these aspects to enhance the understanding and impact of community music in diverse contexts.

The Effects of Community Music Making on People

Community music-making has been widely documented as a transformative practice that significantly enhances individual and collective well-being. This form of participation facilitates various social, emotional, and cognitive benefits, thus fostering a sense of community among participants. The literature reveals numerous dimensions of this influence, indicating that community music-making not only promotes social cohesion but also contributes to personal growth and improved subjective well-being in diverse populations.

One of the primary benefits of community music-making is its ability to forge social connections and improve feelings of belonging among individuals. As suggested by Creech et al., communal music-making fosters interpersonal relationships that can greatly enhance subjective well-being, particularly in

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[24] Rofe, M., Geelhoed, E., & Hodsdon, L. Experiencing online orchestra: communities, connections and music-making through telematic performance. Journal of Music Technology and Education, 10(2), 2017, pp. 257-275. https://doi.org/10.1386/jmte.10.2-3.257_1

[25] Schippers, H. and Bartleet, B. The nine domains of community music: exploring the crossroads of formal and informal music education. International Journal of Music Education, 31(4), 2013, pp. 454-471. https://doi.org/10.1177/0255761413502441

older adults.[26] Individuals engaged in shared musical activities often report feeling more positive and animated during rehearsals and performances, which is a sentiment echoed in the findings of Smith et al., who noted that participants in community music projects experienced camaraderie that significantly increased their well-being.[27] This aligns with the observations made by Creech et al., who emphasise that active music-making supports social networks that can lead to empowerment and recovery from isolation and depression among older populations.[28]

In terms of social cohesion, community music participation creates a foundational environment where individuals can share joy and foster positive relationships. The power of communal experiences in music, as illustrated by Lense et al., shows that parents and children, including those from varying backgrounds, can engage through music to promote emotional regulation and social play.[29] This kind of interaction is particularly beneficial in culturally diverse settings, as highlighted by Yi and Kim, who assert that music activities enhance emotional, psychological and social dimensions of well-being across various demographics.[30] Collective participation in music-making rituals can also serve as a medium for social integration, enhancing group identity and cultural understanding, particularly in contexts involving marginalised groups such as refugees and immigrants.[31]

Moreover, the emotional benefits of participating in music extend beyond mere social interactions. Participation in community music activities often leads to significant mood regulation, which plays a crucial role in coping with stress and adverse life circumstances. During challenging times, such

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[26] Creech, A., Hallam, S., McQueen, H., & Varvarigou, M. The power of music in the lives of older adults. Research Studies in Music Education, 35(1), 2013, pp. 87-102. https://doi.org/10.1177/1321103x13478862

[27] Smith, S., Innes, A., & Bushell, S. Music-making in the community with people living with dementia and care-partners – Ii'm leaving feeling on top of the world'. Health & Social Care in the Community, 30(1), 2021, pp. 114-123. https://doi.org/10.1111/hsc.13378

[28] Creech, A., Hallam, S., Varvarigou, M., McQueen, H., & Gaunt, H. Active music making: a route to enhanced subjective well-being among older people. Perspectives in Public Health, 133(1), 2013, pp. 36-43. https://doi.org/10.1177/1757913912466950

[29] Lense, M., Beck, S., Liu, C., Pfeiffer, R., Díaz, N., Lynch, M. & Fisher, M. Parents, peers, and musical play: integrated parent-child music class program supports community participation and well-being for families of children with and without autism spectrum disorder, 2020, https://doi.org/10.31234/osf.io/2ruza

[30] Yi, S. and Kim, A. Implementation and strategies of community music activities for well-being: a scoping review of the literature. International Journal of Environmental Research and Public Health, 20(3), 2023, https://doi.org/10.3390/ijerph20032606

[31] Marsh, K. "The beat will make you be courage": the role of a secondary school music program in supporting young refugees and newly arrived immigrants in Australia. Research Studies in Music Education, 34(2), 2012, pp. 93-111. https://doi.org/10.1177/1321103x12466138

as the COVID-19 pandemic, the function of music as a tool for social cohesion and mood regulation became even more pronounced, as evidenced by Chiu, who observed that musical practices facilitated emotional connections and collective experiences between communities.[32] This sentiment was also captured by Daykin et al., who illustrated how music-making activities in healthcare settings improved the quality of life for individuals with dementia, underscoring the ability of music to enhance not just mood but also cognitive function and social engagement.[33]

The psychological impacts of community music-making extend into the realms of personal development and achievement. Participants often experience a heightened sense of purpose and fulfilment when engaging in structured musical activities, as indicated by Weinberg and Joseph, suggesting that such engagement can elevate subjective well-being.[34] Participatory music experiences are particularly transformative for older adults, as they contribute to personal development and a sense of achievement, facilitate recovery from mental health challenges and promote overall vitality.[35] Additionally, the role of music facilitators in these settings is crucial; They guide and encourage participation, thus improving the impact of music on well-being and community cohesion.[36]

When examining the broader social implications of community music making, it becomes evident that this practice can bridge gaps between diverse groups, thus enhancing cultural understanding and mutual respect. Music's inherent ability to transcend cultural barriers makes it an effective vehicle for promoting intercultural dialogue and fostering inclusiveness within communities. This is particularly relevant in divided societies, where music programmes can cultivate a sense of unity among individuals of different

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[32] Chiu, R. Functions of music making under lockdown: a trans-historical perspective across two pandemics. Frontiers in Psychology, 11, 2020, https://doi.org/10.3389/fpsyg.2020.616499

[33] Daykin, N., Parry, B., Ball, K., Walters, D., Henry, A., Platten, B.& Hayden, R. The role of participatory music making in supporting people with dementia in hospital environments. Dementia, 17(6), 2017, pp. 686-701. https://doi.org/10.1177/1471301217739722

[34] Weinberg, M. and Joseph, D. If you're happy and you know it: music engagement and subjective wellbeing. Psychology of Music, 45(2), 2016, pp. 257-267. https://doi.org/10.1177/0305735616659552

[35] Creech, A., Hallam, S., Varvarigou, M., McQueen, H., & Gaunt, H. Active music making: a route to enhanced subjective well-being among older people. Perspectives in Public Health, 133(1), 2013, pp. 36-43. https://doi.org/10.1177/1757913912466950

[36] Lee, J., Krause, A., & Davidson, J. The perma well-being model and music facilitation practice: preliminary documentation for well-being through music provision in Australian schools. Research Studies in Music Education, 39(1), 2017, pp. 73-89. https://doi.org/10.1177/1321103x17703131

ethnic backgrounds.[37] By leveraging the emotionally resonant and connective nature of music, community music initiatives can promote peacebuilding and social stability in contexts marked by conflict and division.

As the discourse around community music continues to evolve, it becomes essential to recognise the ongoing challenges and opportunities in this field. Commercialisation of music often leads to disengagement from traditional music-making practices, highlighting the need for community-based responses that foster genuine engagement.[38] In this context, community music practitioners play a critical role in reengaging individuals with music through innovative practices that are culturally and socially relevant, thereby revitalising community bonds and collective creativity.[39]

Furthermore, the importance of inclusive practices within community music initiatives cannot be overstated. Addressing the needs of people of varying backgrounds, including those with disabilities, older adults, and children from disadvantaged communities, is essential to foster an environment where everyone can thrive. As shown in the research conducted by Perkins et al., participatory music participation is especially beneficial for mental well-being and can help address disparities in access to cultural and artistic activities.[40] This underscores the potential of community music to serve as a democratizing force in society, facilitating access to creative expression and community involvement.

Overall, the wealth of literature available on the subject illustrates the profound effects of community music-making on individuals and communities alike. By fostering social connections, regulating emotions, improving cognitive functions, and contributing to personal and societal growth, community music serves as a vital practice with far-reaching implications for well-being. As we continue to explore and establish community music as a legitimate domain of study, it is critical to integrate collaborative approaches that consider diverse voices and experiences, ultimately enriching our understanding of music's transformative power in community settings.

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[37] Howell, G., Pruitt, L., & Hassler, L. Making music in divided cities: transforming the ethnoscape. International Journal of Community Music, 12(3), 2019, pp. 331-348. https://doi.org/10.1386/ijcm_00004_1

[38] Howell, G., Higgins, L., & Bartleet, B. Community music practice. 2017, https://doi.org/10.1093/oxfordhb/9780190244705.013.26

[39] Schippers, H. and Bartleet, B. The nine domains of community music: exploring the crossroads of formal and informal music education. International Journal of Music Education, 31(4), 2013, pp. 454-471. https://doi.org/10.1177/0255761413502441

[40] Perkins, R., Mason-Bertrand, A., Fancourt, D., Baxter, L., & Williamon, A. How participatory music engagement supports mental well-being: a meta-ethnography. Qualitative Health Research, 30(12), 2020, pp. 1924-1940. https://doi.org/10.1177/1049732320944142

By prioritising participation, inclusivity, and cultural relevance, community music initiatives can effectively harness the transformative potential of music-making to foster well-being, social cohesion, and a vibrant sense of community among individuals from all walks of life.

Community Music Making in Education

Community music production in education has emerged as an essential topic with opportunities to enhance students' engagement, creativity, and social cohesion in educational contexts. One of the foundational roles of community music is its ability to emphasise participatory and vernacular music-making practices, allowing students to experience music as a shared cultural activity rather than just an academic discipline. O'Flynn discusses how community-based initiatives balance participatory and performance modes of production, suggesting their applicability to school music education, which increasingly seeks to integrate informal, culturally relevant music practices into formal curricula.[41]

Further examining the impact of community music on creative thinking, Koutsoupidou and Hargreaves conducted an experimental study that highlights the positive effects on children's creativity in music education. Their findings suggest that social interactions during music-making are critical for musical development, supporting the idea that music education should nurture collaborative environments that mirror community practices.[42] This perspective reinforces the notion that music instruction can improve social outcomes and academic performance, particularly for students from under-represented backgrounds.[43]

The pedagogical implications of community music-making extend beyond individual creativity to the promotion of inclusive learning environments. Winter emphasises the importance of various activities, including performance, listening, and composition, in providing a well-rounded music education that aligns with the community music ethos, which advocates a holistic approach to music learning.[44] Complementarily, Draper et al. discuss how peer interaction in inclusive music classrooms can lead to positive experiences for

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[41] O'Flynn, J. Vernacular music-making and education. International Journal of Music Education, 24(2), 2006, pp. 140-147. https://doi.org/10.1177/0255761406065475

[42] Koutsoupidou, T. and Hargreaves, D. An experimental study of the effects of improvisation on the development of children's creative thinking in music. Psychology of Music, 37(3), 2009, pp. 251-278. https://doi.org/10.1177/0305735608097246

[43] Doyle, J. Cultural relevance in urban music education. Update Applications of Research in Music Education, 32(2), 2014, pp. 44-51. https://doi.org/10.1177/8755123314521037

[44] Doyle, J. Cultural relevance in urban music education. Update Applications of Research in Music Education, 32(2), 2014, pp. 44-51. https://doi.org/10.1177/8755123314521037

students, including those with disabilities. The insights of this research indicate that community music practices can foster inclusive settings that respect and accommodate diverse learning needs.[45]

Incorporating culturally relevant and community-based methods into music education promotes not only musical skills, but also a sense of belonging among students. One case study elaborated by Gage et al. illustrates how an urban arts high school aligned its curriculum with students' musical interests, thus fostering greater engagement and community ties. This integration of real-life music-making activities exemplifies how community-orientated approaches can enhance educational outcomes and student satisfaction.[46]

In addition, the historical context of community music, as illustrated by McCarthy, reveals its evolution within academic and social boundaries. Establishing commissions and interest groups, such as the International Society for Music Education's Community Music Activity Commission, demonstrates a concerted effort to legitimise community music as a significant educational discipline aimed at enriching the music education landscape.[47] This historical perspective is vital for understanding the ongoing dialogue between community practices and formal education.

In conclusion, community music making within educational contexts not only supports musical skill development but also fosters creativity, collaboration, and social cohesion. By integrating vernacular music-making practices into educational settings, community music can transform the nature of music education, making it a more inclusive, engaging, and contextually relevant experience for students. This synthesis of literature underscores the potential of community music to serve as a catalyst for positive change in music education practices.

Community Music Making in Music Therapy

Community music therapy (CoMT) represents a significant evolution in the intersection between music-making and therapeutic practices, emphasising communal engagement and empowerment rather than solely

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[45] Draper, E., Brown, L., & Jellison, J. Peer-interaction strategies: fostering positive experiences for students with severe disabilities in inclusive music classes. Update Applications of Research in Music Education, 37(3), 2019, pp. 28-35. https://doi.org/10.1177/8755123318820401

[46] Gage, N., Low, B., & Reyes, F. Listen to the tastemakers: building an urban arts high school music curriculum. Research Studies in Music Education, 42(1), 2019, pp. 19-36. https://doi.org/10.1177/1321103x19837758

[47] McCarthy, M. The community music activity commission of ISME, 19822007: a forum for global dialogue and institutional formation. International Journal of Community Music, 1(1), 2007, pp. 39-48. https://doi.org/10.1386/ijcm.1.1.39_1

individual treatment. It operates on the premise that music has inherent social and communal qualities that can be harnessed for therapeutic benefit, particularly within diverse populations.[48]

One of the critical aspects of community music therapy is its emphasis on co-creative processes that support both individual and group growth. Goodrich describes how community music therapy facilitates communal music making, allowing clients to navigate their musical experiences within a supportive therapeutic framework.[49] This connection between individual needs and group dynamics highlights how CoMT can promote social integration and empowerment, allowing participants to engage meaningfully within their communities.[50] Participants in community music settings report significant developments in personal growth, self-esteem, and confidence.[51]

Furthermore, CoMT actively encourages collaboration between trained music therapists and community musicians, enhancing the musical experiences for participants, particularly those with developmental disabilities or other challenges[52] [53] For instance, Gosine et al. document how inclusive music-making initiatives allow participants with physical disabilities to collaborate with local musicians, fostering a sense of belonging and community involvement.[54] This adaptability and responsiveness of music therapy practices to the unique preferences and cultural contexts of diverse groups is essential.[55]

Furthermore, there are calls within the field for ongoing research to better delineate and understand the role of community music within therapeutic practices. Joyce and Moss emphasise the necessity for practitioners to critically

[48] Yang, Y. The impact of community music therapy on social integration and empowerment in different settings. Journal of Social Science and Humanities, 4(9), 2022, https://doi.org/10.53469/jssh.2022.4(09).04

[49] Goodrich, A. Health musicing in a community orchestra. International Journal of Community Music, 6(1), 2013, pp. 45-63. https://doi.org/10.1386/ijcm.6.1.45_1

[50] Kwoun, S. Service learning within the community music therapy approach (comt). Voices a World Forum for Music Therapy, 19(1), 2019, https://doi.org/10.15845/voices.v19i1.270

[51] Wong, W. and Augustine, C. Malay gamelan: approaches of music learning through community music. International Journal of Academic Research in Business and Social Sciences, 7(11), 2017, https://doi.org/10.6007/ijarbss/v7-i11/3562

[52] Curtis, S. and Mercado, C. Community music therapy for citizens with developmental disabilities. Voices a World Forum for Music Therapy, 4(3), 2004, https://doi.org/10.15845/voices.v4i3.185

[53] Oosthuizen, H., Fouché, S., & Torrance, K. Collaborative work: negotiations between music therapists and community musicians in the development of a South African community music therapy project. Voices a World Forum for Music Therapy, 7(3), 2007, https://doi.org/10.15845/voices.v7i3.546

[54] Gosine, J., Hawksley, D., & Quinn, S. Community building through inclusive music-making. Voices a World Forum for Music Therapy, 17(1), 2017, https://doi.org/10.15845/voices.v17i1.893

[55] Thomas, N. Community-based referential music making with limited-resource adolescents: a pilot study. Music Therapy Perspectives, 38(2), 2020, pp. 112-118. https://doi.org/10.1093/mtp/miaa016

evaluate how music therapy can best serve community needs.[56] This inquiry is vital as it leads to a more nuanced understanding of the therapeutic landscape and ensures that community needs are prioritised in music therapy practices.

In conclusion, community music therapy represents a complex interplay of individual and communal music-making that addresses therapeutic goals while encouraging social cohesion and empowerment. This framework promotes collaborative efforts, enhancing access to musical experiences and allowing therapeutic practices to flourish within natural community contexts. Such approaches have far-reaching implications for healthcare, social services, and educational settings.[57]

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ARTISTIC RESEARCH AND THE DOCUMENTATION OF SOCIAL CRISES: POSTHUMANIST APPROACHES TO COLLECTIVE AFFECTIVE STATES IN WARTIME MUSIC

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SUMMARY. Traditional research methods often struggle to capture embodied, affective, and relational layers of experience emerging during crises such as war. Arts-based research and artistic research offer practice-led epistemologies aligned with posthumanist praxis. This article examines how artistic research can document and transform collective affective states in crisis, using the author's composition Wartime Reflections II. Resonances as a case study. A practice-led inquiry integrates the score, composer's notes, and documentary elements (voice messages, textual fragments). The analysis employs "musical lenses" (form, rhythm, dynamics, timbre, polyphony/harmony) and draws on theories of collective affect (Durkheim), anticipatory grief (Rando), resilience (Masten, Ungar), learned helplessness (Seligman), despair (Freud, Kierkegaard), communitas (Turner), and moral elevation (Haidt). The resulting five-part model—Premonition, Resilience, Exhaustion, Despair, Uplift—shows how music functions not only as representation but as method for structuring and sharing crisis experience.

Keywords: artistic research, arts-based research, posthumanism, collective affect, resilience, cultural trauma, wartime music.

Introduction

In times of social crisis, the modes of experiencing and articulating collective experience undergo radical transformation. Wars, pandemics, and ecological disasters foreground embodied, affective, and interpersonal modes of perception that defy rationalist or distanced-objectivist interpretation. In such contexts, research demands approaches that integrate subjectivity, participation, aesthetic sensitivity, and complex interaction with lived experience. Within this frame, artistic research assumes a pivotal position — a method

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of investigation conducted through the creation of artwork as a means to understand and alter lived experience. In times of instability, artistic practice emerges not only as a means of representation but also as a form of knowledge production, generating a space for new modes of subjectivity, ethical awareness, and interpersonal connection.

This study adopts a post humanist perspective as a praxis-oriented framework that legitimizes embodied, interconnected, and multimodal epistemologies and acknowledges the role of art in overcoming the consequences of crises. This article aims to examine and test the potential of documenting social crises through arts-based research, specifically via artistic action implemented within the model of artistic research. As a case study, the article considers the musical composition *Wartime Reflections II. Resonances*, in which the experience of war is captured and reinterpreted through artistic means. In this approach, social crises are conceptualized as a contextual field of artistic practice, where music functions as a method of documentation, empathy, and collective reflection.

Thus, this research integrates artistic practice and analytical reflection within a posthumanist and ABR paradigm. The analysis of *Wartime Reflections II. Resonances* demonstrate how art not only documents but also transforms crisis reality, enabling the preservation of ephemeral states, the documentation of experience, and its exploration and representation.

Arts-Based Research and Artistic Research in the Posthumanist Context: Methodological Foundations

In response to the challenges of the modern world — the growth of social crises, the transformation of the nature of knowledge, the blurring of the boundaries between the subject and the object of research — methodologies based on artistic practice are gaining increasing legitimacy in scientific discourse. Among them, arts-based research (ABR) and artistic research (AR) have gained particular importance — approaches that, although they share beliefs in the epistemological potential of art, differ in their conceptual foundations, fields of application, and methods of legitimizing the result.

ABR emerged within the context of the social sciences and humanities, particularly in education, sociology, psychology, and cultural studies. As defined by Elliot Eisner and Tom Barone, ABR is an approach that "uses the expressive qualities of the arts as means through which to explore and understand the world"[2] and to communicate research findings. Here, art not only illustrates knowledge but actively generates it through its capacity to engage affect, intuition, imagination, and polysemy. Patricia Leavy, in her development of the *music-*

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2 Barone, T., and E. W. Eisner. *Arts Based Research.* SAGE, 2012, p. 1

as-method framework, presents music as a mode of knowing and interpreting social experience: "Music can be understood as a form of thinking, as a way of coming to know"[3]. Core features of ABR include an emphasis on affective and embodied experience, the ethical engagement of the researcher, interpersonal sensitivity, and critical reflexivity.

Henk Borgdorff defines AR as "research in and through the arts, where artistic practice is both the subject and the method of research. It is embedded in artistic practice, and it employs methods and means that are characteristic of the arts, in order to formulate research questions and generate new knowledge and insights"[4]. Michael Schwab introduces the concept of *exposition* — "a new form of publication, a multimodal presentation of AR that combines text, image, sound, video, and performance in order to expose the process of thinking in practice"[5]. In *Intelligent Action* (2024), Timothy Ridlen defines AR as a means of "reconceptualizing the epistemology of the sensible," which "does not merely supplement theory but generates its own forms of knowledge"[6].

Despite their differences, ABR and AR are increasingly viewed as part of a continuum. Within the scope of this study, artistic research is interpreted as a specific form of ABR implementation that combines artistic creation with social reflection. A musical composition created by the researcher herself not only communicates experience but also serves as a method of understanding it.

In this context, a posthumanist perspective serves as an overarching philosophical framework that defines the foundations and potential of such an approach. As Francesca Ferrando notes: "Posthumanism should be intended not only as a philosophical inquiry but also as praxis, which implies inclusiveness, relationality, and openness in the production of knowledge"[7]. This operational perspective enables a rethinking of the role of art in times of crisis.

Investigating Collective Affective States through the Project *Wartime Reflections II. Resonances*

Methodologically, the analysis of the composition is based on the integration of several layers of working with material. First, the core research questions addressed are: how can music structure the experience of collective

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[3] Leavy, P. *Method Meets Art: Arts-Based Research Practice.* 2nd ed., Guilford Press, 2015, p. 76

[4] Borgdorff, H. *The Conflict of the Faculties: Perspectives on Artistic Research and Academia.* Leiden University Press, 2012, p. 46

[5] Schwab, M.I, and H. Borgdorff, editors. *The Exposition of Artistic Research: Publishing Art in Academia*. Leiden University Press, 2013, pp. 10–13

[6] Ridlen, T. *Intelligent Action.* Rutgers University Press, 2024, p. 88

[7] Ferrando, F. "Towards a Posthumanist Methodology: A Statement." *Frame: Journal of Literary Studies*, vol. 25, no. 1, 2012, p. 9

affective states, and what compositional strategies are capable of representing their dynamics? Second, the source base includes the original score, the composer's working notes, and documentary elements embedded in the piece (such as voice messages and textual fragments). Third, the analytical tools are drawn from the framework of "musical lenses", as proposed within the ABR tradition[8]. Finally, the ethical dimension is of particular importance: the integration of documentary materials and collective voices is treated as an act of sensitive representation that resists reduction or generalization.

The project *Wartime Reflections II. Resonances* is the second part of the author's research cycle dedicated to the musical interpretation of crisis experience. The first composition in the cycle (*Wartime Reflections I. Seven Basic Emotions in Wartime*) was inspired by P. Ekman's theory of basic emotions[9] and focused on individual affects arising from the experience of war. In contrast, the second part shifts attention toward collective states that emerge within society during prolonged and traumatic events.

Theoretical Approaches to Investigating Collective Affective States

Building on these foundations, the author of this article poses the question: how can music structure and represent the experience of collective affective states during times of social crisis—specifically, in the context of full-scale war? To address this, a set of interdisciplinary theories from sociology, cultural theory, psychology, affect studies, and trauma studies is brought into dialogue.

Central to the conceptualization of collective affect is É. Durkheim's notion of *collective effervescence* as supra-individual emotional states that circulate through society much like an electric current: "a sort of electricity is generated from their closeness"[10]. Unlike individual emotions, collective affects are relational, embedded in social structure and communication. T. Rando's concept of *anticipatory grief* is instrumental for understanding pre-crisis states. She defines it as "the phenomenon encompassing the processes of mourning, coping, interaction, planning, and psychosocial reorganization that are stimulated and begun in part in response to the awareness of the impending loss of a loved one and the recognition of associated losses in the past, present, and future"[11]. Anticipatory grief thus encompasses not only emotional pain but also efforts toward psychological adaptation and reconfiguration of future expectations.

8 Leavy, P. *Method Meets Art: Arts-Based Research Practice.* 2nd ed., Guilford Press, 2015
9 Ekman, P. "An Argument for Basic Emotions." *Cognition and Emotion*, vol. 6, no. 3–4, 1992
10 Durkheim, É. *The Elementary Forms of Religious Life.* Translated by Karen E. Fields, Free Press, 1995, pp. 210–211
11 Rando, T. A. *Clinical Dimensions of Anticipatory Mourning: Theory and Practice in Working with the Dying, Their Loved Ones, and Their Caregivers.* Research Press, 2000, p. 24

On a social level, it may manifest as a diffuse sense of foreboding that lacks a specific form but already permeates communication and behavior.

From a broader socio-cultural perspective, J. Alexander's theory of *cultural trauma* is crucial. It defines trauma as "a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion"[12]. Rather than a purely psychological process, it is mediated through collective memory, where art, media, and institutions shape its representation. In wartime contexts, collective states such as anxiety, resilience, exhaustion, despair, or uplift function not only as affective responses but as elements in the larger dynamics of cultural trauma, wherein society comes to understand itself through experiences of loss and solidarity.

Following the outbreak of an acute crisis, *resilience* emerges as a dominant affective vector. In the social dimension, resilience is not viewed as an individual trait but rather as a property of adaptive systems arising through interaction between people and their environments. As Ann Masten emphasizes: "Resilience does not come from rare and special qualities, but from the everyday magic of ordinary, normative human resources in the minds, brains, and bodies of children, in their families and relationships, and in their communities"[13]. A similar systemic perspective is advanced by M. Ungar, who understands resilience not as an individual characteristic but as a process that arises within "social ecologies." It emerges from interactions between individuals, their families, communities, and cultural environments — where both internal resources and external conditions of access play crucial roles. Successful navigation and alignment of this access — whether material, social, or psychological—require trust, reciprocity, and regularity in social contact[14].

At the same time, resilience is not an inexhaustible resource. Prolonged exposure to crisis conditions inevitably leads to exhaustion, which manifests as a gradual loss of motivation and a decline in emotional responsiveness. In a broader perspective, this condition can be related to the concept of *learned helplessness*, introduced by M. Seligman: "Uncontrollable events undermine the motivation to initiate voluntary responses that control other events"[15]. On a collective level, this is expressed through muted reactions, a sense of "frozen time," and a loss of initiative.

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[12] Alexander, J. C., R. Eyerman, B. Giesen, N. J. Smelser, and P. Sztompka. *Cultural Trauma and Collective Identity.* University of California Press, 2004, p. 1

[13] Masten, A. S. "Ordinary Magic: Resilience Processes in Development." *American Psychologist*, vol. 56, no. 3, 2001, pp. 234–235

[14] Ungar, M., editor. *The Social Ecology of Resilience: A Handbook of Theory and Practice.* Springer, 2012, pp. 13–18

[15] Seligman, M. E. P. *Helplessness: On Depression, Development, and Death.* W. H. Freeman, 1975, p. 36

Overcoming this phase does not occur in a linear manner. *Despair*, as the fourth affective state, represents the culmination of emotional tension, when individual voices multiply and accumulate, producing a condition of existential overload. In the psychoanalytic tradition, beginning with S. Freud's *Mourning and Melancholia* (1917), melancholia is described as a state in which "in mourning it is the world which has become poor and empty, in melancholia it is the ego itself"[16]. S. Kierkegaard, in turn, defines despair as "the misrelation in the relation of a synthesis that relates itself to itself"[17], that is, an awareness of the dissonance between potentiality and the actuality of being, which blocks the capacity to act. On a collective level, this marks a phase of emotional rupture, where verbal expression loses its power, and sound—crying, whispering, vocal distortion—emerges as the primary mode of articulation.

The final stage of the model draws on V. Turner's concept of *communitas*: "Communitas breaks in through the interstices of structure, in liminality, at the edges of structure, in marginality, and from beneath structure, in inferiority"[18]. This refers to an experience of informal, egalitarian community that arises in liminal situations and disrupts conventional social hierarchies. Also relevant in this context is Jonathan Haidt's concept of *moral elevation*: "Elevation is elicited by acts of virtue or moral beauty, it causes warm, open feelings in the chest, and motivates people to be better themselves and to do good deeds for others"[19]. Such elevation becomes a state of transformation, healing, and the restoration of meaning.

Based on the integration of these theoretical approaches, a five-part model of collective affective states was developed, which serves as the structural foundation of the compositional concept in *Wartime Reflections II. Resonances*. The model encompasses the following stages:

- *Premonition* – an experience of anxiety that has not yet taken shape, but is already present;
- *Resilience* – affective mobilization, coordination, solidarity;
- *Exhaustion* – fatigue, emotional numbness, automatism;
- *Despair* – a state of extreme tension, compounded pain, and loss;
- *Uplift* – quiet healing, hope, and moral renewal.

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[16] Freud, S. "Mourning and Melancholia." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 14, edited and translated by James Strachey, Hogarth Press, 1957, p. 244

[17] Kierkegaard, S. *The Sickness unto Death.* Translated by Alastair Hannay, Penguin, 1989, p. 66

[18] Turner, V. *The Ritual Process: Structure and Anti-Structure.* Aldine, 1969, p. 96

[19] Haidt, J. "The Moral Emotions." *Handbook of Affective Sciences*, edited by R. J. Davidson, K. R. Scherer, and H. Hill Goldsmith, Oxford University Press, 2003, p. 864

This model underpins the compositional thinking in the piece, which is further analyzed as a sequence of research acts: the artwork functions not only as a medium of representation but also as a method of documenting, interpreting, and collectively experiencing social reality. The subsequent analysis reveals the compositional strategies employed in each section, as well as the representational and narrative functions that, as Patricia Leavy observes, art is uniquely capable of fulfilling by preserving a multiplicity of voices and meanings without reducing complex reality.[20]

Analytical Dimension: Compositional Strategies in *Wartime Reflections II. Resonances*

Each of the composition's five sections functions as a distinct research module, in which the choice of instruments (flute, violin, cello, percussion, piano, and voice), timbral solutions, articulation, and rhythm serve not only aesthetic but also research-oriented aims — exploring how sound can structure collective psycho-emotional states. Documentary elements are integrated as components of artistic-research representation. The piece unfolds not as a narrative, but as a sequence of affective inquiries, inviting empathy, recognition, and shared reflection.

Premonition. The first section conveys an emerging, undefined anxiety. Calm string and flute textures are gradually disrupted by piano and percussion gestures that intensify into a dominant layer. Glissandi, crescendos, and timbral contrasts create a sense of escalation. This module embodies collective tension that has not yet taken form—what psychology terms anticipatory grief and sociology interprets as collective affect in Durkheim's sense.

Resilience. In contrast, the second section is rhythmically dense and motoric. Pulsating rhythmic exchanges among instruments evoke coordinated action: individual voices retain autonomy while joining a unified structure. Repetition and synchronization generate an acoustic field of mobilization. The compositional logic aligns with Ann Masten's concept of "ordinary magic" and the origin of resilience in "normative functions of human adaptive systems".[21]

Exhaustion. The third section marks a turning point: sound becomes minimalist and slowed. Quiet *sul ponticello glissandi* in strings resemble sirens, the flute sustains static tones, while the piano's sparse texture suggests emptiness. A spoken warning — "Attention. Elevated danger. Please proceed

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[20] Leavy, P. *Method Meets Art: Arts-Based Research Practice.* 2nd ed., Guilford Press, 2015, pp. 121–122

[21] Masten, A. S. "Ordinary Magic: Resilience Processes in Development." *American Psychologist*, vol. 56, no. 3, 2001, pp. 234–235)

to the nearest shelter." — creates a documentary effect. The section reflects collective exhaustion, where anxiety and apathy coexist.

Despair. The fourth section becomes an acoustic space of compounded pain, where individual voices merge into a shared affective field. Its compositional core is formed by emotionally spoken phrases by the performers, all beginning with "How many times…". This element references the work of Kharkiv-based artist Hamlet Zinkivskyi, created in 2022 on the façade of the Ministry of Foreign Affairs building in Brussels. Only the initial phrase is used in the composition, functioning as an open framework. The composer proposed several continuations, while performers were invited to create their own based on personal experience. From this multitude of individual voices there emerges a collective utterance in which the personal and communal are inseparable. The voices overlap, forming a chaotic, unstable polyphony — shifting between cry, whisper, and vocal deformation, culminating in a trembling timpani tremolo. After the climax, the sonic mass dissipates and contracts and the phrase gradually reduces to a single word — "How?". Despair is presented not as a singular emotion, but as a process of meaning disintegration, where language loses its power and sound becomes the final form of expression. Here, music functions as a form of affective deconstruction and collective exposure of inner pain.

Uplift. The final section introduces calm and transformation. Beginning with cello pizzicato, a 12-tone series dissolves into a gentle dialogue with the flute, forming a sonic space of light and fluidity. This module enacts Turner's communitas — non-hierarchical unity in liminal states — and Haidt's moral elevation, where witnessing acts of virtue evoke empathy and prosocial motivation. The result is quiet healing and a gradual return to the capacity to feel.

Each section operates as an analytical environment where timbre, rhythm, and voice act as tools for voicing and transforming collective experience. This aligns with findings on the therapeutic and social dimensions of music in a transcultural perspective, as articulated by Tortop and Ghvinjilia: "Music offers them a means to convey their experiences or emotions which can be therapeutic. This artistic expression of pain and strength aids individuals and communities in processing their emotions, moving towards healing, and attaining closure regarding their traumatic experiences. In other words, music that always incorporates elements from diverse cultural backgrounds can effectively depict the multifaceted nature of shared trauma"[22]. In this framework, sound does not merely reflect affective states but creates the conditions for their collective experience—thus realizing the posthumanist potential of art as a form of ethical sensitivity, testimony, and action.

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[22] Tortop, H. S., and G. Ghvinjilia. "War and Music: A Discourse Analysis of Ukrainian Musicians' Messages from a Transcultural Perspective." *Journal of Music Theory and Transcultural Music Studies*, vol. 2, no. 1, 2024, p. 67

Conclusion

This article has examined the potential of art as a form of understanding and documenting collective experiences of crisis through the methodological framework of *ABR* and *posthumanist praxis*. It has been argued that in times of war, pandemic, and other social disruptions, traditional research methods often prove inadequate for capturing the affective, embodied, and relational dimensions of experience. In this context, music emerges not merely as a medium of expression but as a tool for conceptualizing and transforming collective states. From a broader perspective, this aligns with the idea of cross-cultural and transcultural dialogue facilitated by musical works, since "Music works naturally transcend national boundaries and illustrate the universal impact of war and the experience that binds different peoples and nations together"[23].

Drawing on the work of P. Leavy, F. Ferrando, H. Borgdorff, A. Masten, É. Durkheim, and others, this article has proposed a model in which artistic practice functions as both an analytical and representational act. At the center of this inquiry is the author's musical composition *Wartime Reflections II. Resonances*, which enacts the principles of *AR* and operates as a sequence of compositionally structured research modules.

The five-part model of collective affective states — *Premonition*, *Resilience*, *Exhaustion*, *Despair*, and *Uplift* — enabled the embodiment of socio-psychological dynamics through timbral, rhythmic, vocal, and structural means. Each section not only represents an affective condition but creates the conditions for its shared experience and reflection. In this way, the composition demonstrates the potential of music as a method of preserving transient states, documenting lived experience, and facilitating further inquiry and representation.

In a wider perspective, the article proposes a model that integrates artistic practice with theoretical reflection, where *posthumanist sensitivity* to relationality and multiplicity is not merely a philosophical orientation but a methodological foundation. Such an approach opens new horizons for artistic research as a form of public engagement, documentation, and critical reflection in a world shaped by crisis.

Acknowledgments

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[23] Tortop, H. S., and G. Ghvinjilia. "War and Music: A Discourse Analysis of Ukrainian Musicians' Messages from a Transcultural Perspective." *Journal of Music Theory and Transcultural Music Studies*, vol. 2, no. 1, 2024, pp. 79–80

Supplementary materials, including the performance recording and score excerpts, are available upon request.

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HISTORICAL DUALITIES IN THE CRYSTALLIZATION
OF MUSIC MANAGEMENT HISTORY

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SUMMARY. The topic of the oscillation between elite and community, education and entertainment, tradition and innovation has always been regarded as a point of tension in constructing managerial strategies in artistic contexts. Our analysis pursues the historical evolution of music administration, from the ancient rudimentary forms to the aristocratic patronage and the emergence of the entrepreneur-artist, in order to highlight the ways in which managerial practices have maintained a close relationship with the social, economic, and cultural dynamics of the various historical periods. We have undertaken to offer a theoretical framework in order to understand the phenomenon of the dichotomy between "high niche art" and "commercial mass art", as well as to find arguments validated by history for the construction of contemporary management strategies. The study relies on historical analyses completed by the documentary interpretation of a range of important artistic events and phenomena from various periods. It is a diachronic type of research, which we have structured according to successive stages, in order to capture the manner in which this "managerial duality" has developed and to understand its impact on the organization of the artistic phenomenon throughout history.

Keywords: artistic management history, elite versus mass, managerial duality

Even if music management has not been defined using these specific words since the beginning of its existence, it has existed in various forms, within the organizational and administrative actions connected to artistic events (the preparation of performances, the coordination of artists, etc.). The interest in what we nowadays call management is old and universal.

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The historical roots and the general character of this discipline did not emerge with the show business – they have coagulated in time, with the evolution of mankind, around everything that involved "the reaching of goals by means of certain resources", wherefrom we can infer a first macro-definition of the term.

In the first historical ages, the general management appeared as a universal necessity to administer life resources. It evolved empirically and was closely connected to the dynamics of societies. We find possible scientific roots of the term in Aristotle (4th century BC), who talked about *oikonomia,* translated as "household administration" (**"oikos"** = house, household: **"nomos"** = rule, law, administration); that is, the management of food, goods, plots, and the organization of relationships among family members. The coverage of these responsibilities extended towards everything that made the life of communities more efficient and maintained it in balance. Aristotle believed that the application of these regulations might lead to well-managed households, which in their turn would lead to a well-managed city, laying the foundations of an optimal, functional, and productive social organization.[2]

In the field of arts involved in community life, a first historical moment of the antiquity can be associated to the festivals, concerts, and other festivities specific to the period, which required a minimal form of coordination in order to reach their purpose, that is, the existence of the event as such. All the more so since the artistic acts of the time were not individual, but always collective, closely linked to the life of the community, and the concept of "artist" and the role that they fulfilled for society was not very different from that of the craftsmen.[3] In the age that preceded the golden age of Ancient Greece, the artists did not have a superior, creative status, as we understand it today from the practical nature of art, they were rather performers of a quasi-technical, communication task; art was part of the praising rituals of Gods and leaders and its place was secured due to its function of accompaniment at ceremonies.

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[2] Dierksmeier, Claus, Pirson, Michael, "Oikonomia versus chrematistike: learning from Aristotle about the future orientation of business management", in Journal of Business Ethics, 2009 https://www.jstor.org/stable/40295009
Fauser, Annegret, Everist, Mark, "Music theatre and cultural transfer – Paris, 1830-1914", Ed. University of Chicago Press, Chicago, 2009, pp.127-156.
[3] Shiner, Larry, *The invention of art – a cultural history,* Ed. University of Chicago Press, 2001, pp. 17-74.

Even back then a dichotomy of the role of art within communities was visible. In the ancient Eastern civilizations, music was connected almost exclusively to sacred life, rituals, and religion (Mesopotamia, Egypt) and was controlled by priests and royalty. Later, in Ancient Greece, the role of art was integrated in education, and it was granted a better organized and much more important role, that of contributing to the formation of the ideal citizen.

We see thus that the birth of duality in the perception of art's role also has old roots and represents an argument for the two directions in which it oscillated throughout history, until modern times: sacred and lay. Nowadays we find it in a double stance – its purpose is to be either "the niche art, meant for professionals" or "the commercial art, meant for the larger audiences", either "the art as personal experience" or "the art as a community act with an educational role", etc.

This double ancient root comes to support the oscillation of music between "elitism" and "popular", between "education" and "entertainment", very important aspects that create the reference framework for the contemporary artistic management. This evolution leads us to the conclusion that music management strategies rely absolutely on the context. From the "elitist" tradition we understand that there is an audience that seeks a refined and superior artistic product, and from the "popular" tradition that the audience prefers entertainment and social experiences by means of the arts, as it has always been. This oscillation explains why there are tensions between "consumption art" and "high art", while also offering the bases for the music managers to take a value stand, to choose whom they address and to adapt to the respective target groups.

Returning to the historical coordinates of the "artistic management", the moment when the two fields – art and management – intertwine is doubtlessly in Ancient Greece in the 5th century BC, when Aeschylus, Sophocles, Euripides, Aristophanes, "top" creators of ancient Athens benefitted, at that time, from complex forms of "events organization" and "patronage" provided by rich citizens *(choregoi* = patrons of performances*),* in order that they may participate in the official festivals organized annually by the state (see the Dionysia**,** organized in the honour of God Dionysus). In this context, the "artistic management", which appeared for the first time in this association (management and art), was divided between the state (organizer), sponsors, and artists (who were not independent but integrated in this financial and logistic system). Aristotle recounts in Poetics about the process of instructing and organizing artists which the *choregos* (the patron) paid for, so that the

music ensemble would be very well prepared for the performance.[4] This well-off citizen of Athens, the *choregos,* provided the financial resources and dealt with the organization of the performances, applying the exact principles of contemporary management: planning, coordination, control. He fulfilled, thus, a role equivalent to the contemporary managers' role, he financed and selected the artists, supervised the preparation of the event, and was responsible for public performance. Like the modern managers, the *choregos* had to find the balance between artistic exigency and community impact.

After the collapse of the ancient European cultures, the dissolution of the Roman Empire and of the civic structures, the festivals organized by *choregoi* no longer existed, so that the role of art was not institutionalized. The most important role for the administration of the artistic phenomenon in the following period belonged to the church. Also, the feudal courts became cultural centers, while the organization was transferred to aristocratic patronage.

From a social-historical point of view, in the Middle Ages (11th – 12th centuries) the traders' and craftsmen's guilds (carpenters, ironsmiths) appeared, but also the artists' guilds, which functioned according to clear structures with strict rules, which required the continuous coordination of the organization by a central authority. The general management was regulated by periods in which the workers spent time doing apprenticeship sessions, then went on to the stages of journeyman and master, prices were set for products, competition was evaluated, and the quality of the resulting materials was monitored. Everything was governed by order and discipline, which was a major paradigm shift in the administration of communities' life.

This is the first time when we find incipient forms of "bureaucratic management" (recorded in documents), within the medieval churches, where there were hierarchies (pope – bishop – priests – believers) and rules elaborated in official documents.

Painting, sculpture, and music were used in churches to encourage faith (on stained glass, frescos, in the Gregorian chant), and the medieval theatre had the role to provide religious education. In the same period, in the 9th and 10th centuries, wandering entertainers are mentioned (singers, acrobats, instrument players), known in the music industry as minstrels. These artists had a wandering life and were not connected to churches or courts. Being in a situation in which they had to sell their art and to attract the audience, that is; to manage their own career, they can be considered the oldest form of "freelancers." In the same period, the troubadours (in southern

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4 Aristotle, *Poetics,* Ed. Universul Enciclopedic, ed. republ., București, 2011.

France), the *trouvères* (in northern France), and the *Minnesänger* (in Germany), semi-professional artists – most often stemming from noblemen or knights – also performed according to the principle of wandering life. A possible source of this category of artists was the noble family, which had only one heir, while the other children who received a high education had to find another meaning in life, which could be materialized in the realm of art.

So, the duality of art in the Middle Ages was represented on the one hand by institutionalized art, by the Church and the feudal courts, and on the other by independent-wandering art, where the semi-professional artists self-managed their artistic career. This differentiation can be compared to the modern structures, where we have the music represented by "institutions" (opera, philharmonic, etc.) – a heritage of the aristocracy or by the independent musician ("freelancer") – the follower of the troubadours and the minstrels.

Apart from them, there were lay street performances where wandering dancers, musicians, and jugglers laid the foundations of modern theatres, several centuries later. In this regard we would like to talk as well about the phenomenon that spread all over Europe – *commedia dell'arte*, the first example of itinerant industry organized according to a commercial structure, in which the troupes developed their activity according to a financial system with contracts, incomes, paying audience.

Against the background of the political and social transformations, the transition to Renaissance art took place by moving the venues of arts events from the churches towards individuals and lay patronages. Among the factors that influenced this moment of transition was the discovery of the ancient Greek manuscripts that promoted the reconstruction of the "superior man" through culture. Also, the invention of the printing press by Gutenberg facilitated the dissemination of sheet music and practically changed the artistic organization in its entirety.

The Renaissance (15th to 16th centuries) brings to attention the first large commercial centers (Venice, Florence), where the tradesmen developed complex financial networks. This is where the first accountancy books connected to art appeared (de Medici family – Florence, 15th century) accompanied by proof of the complexity of finances in the artistic context.[5] Renaissance art was linked to "the patronage of the noblemen's court" and to the grand patrons: Medici in Florence, Sforza in Milano, Gonzaga in Mantua, d'Este in Ferrara. They supported painters, musicians, dancers – all of whom were

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[5] Hickson Sally, "Patronage of the Arts", In *Oxford Bibliographies*
https://www.oxfordbibliographies.com/display/document/obo-9780195399301/obo-9780195399301-0358.xml accessed on 28 august, 2025

integrated in hierarchical structures (cappella, court, festival) – artists whom they regarded as a very good strategic method of increasing their own prestige. The "court administrators", the correspondents of today's managers, dealt with the financial administration of the artistic events, the organization and planning of performances. In general, these positions were, at that time, granted to the leader of the cappella, known as *maestro di cappella/Kapellmeister*, whose task was to recruit artists, to organize rehearsals, to write commissioned music, to administer the artistic budget of the court.

We can notice how the mediaeval duality in the reception of the cultural act suffered other transformations in this stage, when it opened institutionally towards academies and universities and determined independent art to evolve from a semi-professional status (held by the old minstrels) towards the status of professional artists supported by patrons.

Then began the Baroque age (17th to 18th centuries), when Louis XIV founded the **Académie Royale de Musique (1669)** and **Académie Royale de Danse (1660), two institutions meant to systematize instruction in the arts. Thus, the art of Renaissance was enhanced onto a superior level, being seen as a form of "spiritual enlightenment and cultivation of virtues**." In this context music became an obligatory subject of study in the education of the noblemen. Académie Royale de Musique (1669), offered by royal privilege to Pierre Perrin and transferred to **Jean-Baptiste Lully** (1672), became the institution responsible with the official opera and music of France, evolving later into what we nowadays known as the Paris Opera.[6] The moment was important from a historical point of view because music and dance became compulsory subjects in the education of the elites, so that the role of the "artistic management" transformed to take on a new cultural function.[7]

After Louis XIV officially named Lully, and subsequently Le Brun, Racine, Molière as "artistic manages," assigning them organizational tasks, the secondary responsibilities of the management of the time were also highlighted. The first forms of huge budgeting appeared: complex planning of productions, decors, costumes, transport, instruments, large artist teams, resources that required a rigorous administration and demanded the existence of a very substantial management team.

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[6] Fauser, Annegret, Everist, Mark, "Music theater and cultural transfer – Paris, 1830-1914", Ed. University of Chicago Press, Chicago, 2009, pp. 127-156.

[7] Hood, Christopher, *The art of state – culture, rhetoric and public management,* Ed. Oxford University Press, 1998, p. 28.

At the same time, according to the French model, the Habsburgs of Vienna (Leopold I, Carol VI, Maria Theresa, Joseph II), supported the access and the evolution of music in the imperial chapel and the theatres of the court. The main occupation of the artistic administration of the court was to find composers (for instance: Haydn, Mozart, Beethoven), who would be integrated in permanent orchestras and choirs. In this manner, the official performances that took place at the Court and the religious holidays benefited from all the cultural support necessary for an intense, high-quality artistic life.

In Germany, the political fragmentation led to the appearance of a competing royal court, which had its own orchestra and artistic resource. For instance, in Leipzig, we encounter Bach as cantor at Thomaskirche (financed by the city council) or in Weimar, Köthen, where Bach und Telemann were employed as musical directors. Here as well, the composer employed at the court had tasks connected to the organization of rehearsals and provision of music education for noblemen. They were also entrusted with the music of the liturgies in churches (particularly oratorios), which were large scale events involving considerable financial and logistic resources.

Whereas in the Middle Ages the artists wandered on the roads and in the Renaissance, they depended on patrons, they were now employed in performance seasons and productions. The "trading" of the opera in Italy marked the beginning of the "**musical businesses"**[8]: agents, contracts with singers, decorators, orchestra, all within the structure of business plans. This is when the "music entertainment market" also emerged by means of the public theatres and the agents who managed the artists' careers, thus laying the bases for the "music industry."[9]

In this context, a moment of maximal importance for music history is the dislocation of the opera from the aristocratic environment. The opera appeared in Florence in 1600 by means of the Florentine Camerata – a group of intellectuals who wanted to revive the Greek tragedy – the opera became the most spectacular, most complex, and most expensive music genre of the time. Unlike in France, where the operas were strictly royal, in Italy appeared the "public theatres" - Venice 1637 (*Teatro San Cassiano*) – where anyone could buy a ticket and attend, without being a member of the court.[10]

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[8] Carter, Tim, Butt, John, *The Cambridge history of seventeenth century music*, Ed. Cambridge University Press, 2005, pp. 55-87.

[9] Steinberg, Michael, *Listening to reason – culture, subjectivity and nineteenth century music,* Ed. Princeton University Press, 2004, pp. 163-186.

[10] Glixon, Beth, Glixon, Jonathan, *Inventing the business of opera: the impresario and his world in seventeenth century Venice,* Ed. Oxford University Press, 2005.

After the onset of this unprecedented commercial stage, which marked the birth of the European music industry, the artistic management went on to its business-like administration stage, which had an administrative, logistic, and financial side. In London, Handel founded, with the help of the royal patronage, the Royal Academy of Music (1719), an institution entrusted with the production of the Italian operas in England. We must mention that Handel was a very inspired manager, because, in a time when opera productions were very expensive (due to fees, decors, large orchestras), he managed to balance the financial status of the institution whose manager he was, attracting financers and making a profit from selling tickets. Beyond his expertise, he devised an ingenious strategy in periods of bankruptcy (1728-1734), when the taste of the English people for the opera decreased and he readapted immediately, staging oratorios (such as Messiah) – cheap productions, without decors and costumes, who had the potential to attract a numerous audience.[11]

In the time between the 17th and the 18th centuries, several musical figures acted as managers, organizers or agents. We mention:

- Claudio Monteverdi (1567-1643), who was one of the first composers to work with the Venetian theatres, where he dealt with rehearsals, contact to agents, opera casting.

- Antonio Vivaldi (1678-1741), who got involved in the organization of the concerts in Venice (Ospedale della Pietà), trying even to lay the foundations of an opera company.

- Georg Philipp Telemann (1681-1767), who invented in Hamburg the model of the musical market and concerts based on subscriptions, an important step for the innovation, dissemination, and establishment of consistency in musical productions.

- Joseph Haydn (1732-1809), in the classical period, worked to organize public concert seasons in collaboration with the agent Johann Peter Salomon.

- Mozart, Beethoven, Schubert, Chopin, Liszt, Wagner, Verdi, Brahms – as part of the "stage of the entrepreneur artist", when the new standard of the musical careers was the self-management.

At this point in history, the artists started to support themselves with the help of tours, self-advertisement, and subscriptions.[12]

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[11] Kimbell, David, *Handel on the stage,* Ed. Cambridge University Press, 2016.
[12] Attali, Jacques, "The political economy of music", In *Theory and History of Literature,* vol. 16, Ed. University of Minnesota Press, 1985, pp. 23-45.

We notice that, in regard to the dichotomy of artistic management in the 19th century, we have all the directions outlined in the previous periods:

- institutional (state operas, permanent orchestras) vs. independence (artists who support themselves),

- elitism (salon concerts and academies – which limited access and addressed implicitly an informed audience) versus community (where music becomes a performance for the masses - Liszt's festivals, Wagner in Bayreuth, Verdi's operas).

The 20th century is marked by several important commercial stages: the appearance of the phonograph and the role played by record companies, concert agencies and agents in the structuring of a musical market. By extending the phenomenon of "mass music", and also by the emergence of the radio and the television, the foundations of music marketing were laid, which was for a long while an integral part of the science of artistic management.

After the 1950s, the grand record companies and the concert agencies stood out due to a very well-organized administration and a significant impact on the consumption markets (rock and roll, pop music, etc.). This new type of very powerful and very efficient management encouraged the emergence of tensions between the "high/academic art" and the "consumption music", a dialogue that we are still experiencing nowadays.

In the past years, the digital age has led to the appearance of new jobs, especially in the realm of music management. We are talking about "social-media strategist", "digital creator", "community manager", whose responsibilities are to democratize the access to virtual platforms, where many artists become self-managers.

Conclusions

Despite the fact that we may be tempted to consider the elite-community duality as an effect of the actual technologies in music, it is a phenomenon that crosses history from ancient times to our days. The presented material highlights an important aspect for managerial philosophy, namely the fact that artistic organization has always been connected to social structuring and to the administration of the resources for an artistic product. History shows us that the music manager has always had to be flexible in order to adapt to at least three aspects: the audience, the purpose of art, and the available resources.

Understanding the historical roots helps us elucidate an important concern of contemporary artistic managers: Should they side with the elites, or the masses? Should they encourage educational value or shape their artistic products as dictated by the cultural market? Is tradition a value that must be maintained or is it necessary to adapt it to the global reality?

It has been proved that all ages had their own new, innovative moments that went hand in hand with tradition. Many times, tradition has been "remodeled" to answer the global market, turning into an element of differentiation.

History shows that music has always been positioned in an oscillating point between popular and elitist forms. Thus, the existence of both paradigms is confirmed in all the stages of music evolution, also due to the influence that they had on the position of the manager and the coherence of the strategies that they devised throughout their development.

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THE SYMPHONY CONCERT AS MARKETING PRODUCT

DALMA LIDIA TOADERE[1]

SUMMARY. After having historically been reluctant to embrace marketing beyond mere advertisement, considering it incompatible with the artistic mission, symphony orchestras are having marketing as an integral part of their operations. With marketing scholars increasingly working with non-profit organizations, the field of arts marketing has also developed. Marketing theories are applied to the symphony orchestra, taking into account its characteristics. The study focuses on how the 4 Ps theory of the marketing mix is applied to the live symphony concert as a product. After examining the concert program itself emphasizing the importance of the way the repertoire is presented, we detail various elements of the augmented product, focusing on program notes (including digital offerings) and pre-concert talks.

Keywords: symphony orchestras, symphony concerts, marketing mix theory, product

Introduction

For quite a long time the idea of using marketing in the high-end arts sector has often been met with negative feelings. Symphony orchestras, like the other non-profit organizations in the field, considered marketing, generally used by for profit commercial enterprises, to be incompatible with their mission to promote high culture and to contribute to the cultural enrichment of their audience and their community by delivering artistic excellence. Wheater commercial enterprises track their success in financial measures, symphony orchestras have to balance commercial sustainability with artistic integrity. Marketing was mistakenly considered to be aimed at increasing financial profit over other consideration and thus "a killer of excellence".[2]

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[2] Firych, Piotr. "The Concept of Audience Development vs. Arts Marketing. Critical Analysis." *Journal of Cultural Management and Policy*, vol. 2024, no. 1, 2024, pp. 165–79, p. 170.

Historically, the only form of marketing used for classical concerts has been the simple "marketing as promotion", which means just "informing potential customers of upcoming events". It was in the 1970s that cultural organizations started realizing that they need to professionally market their offering to the public.[3] The first marketing departments were created and from the 1980s the non-profit arts organizations were increasingly considering marketing as an integral part of their operations.

Orchestras, like other nonprofit arts organizations, "exist in a market economy" and "are not except from its demands"[4]. Live concerts played by orchestras to their paying audience are an economic offering, making the symphony orchestra a market entity. The present study focuses on the symphony concert as a product for marketing.

Marketing mix

The study of arts marketing is a comparatively new concept which emerged in the 1960s. Starting in the 1970s, marketing scholars "proposed that the marketing discipline would be enriched by working with the 'marketing' problems of non-profit and public organizations – not just the marketing problems of commercial organizations".

One of the most important theories of marketing is the theory of Marketing Mix. In 1953, Neil Borden, Harvard professor of marketing and advertising, brought the term "marketing mix" into the arena of marketing theory in his presidential address to the American Marketing Association.[5] In the article "The Concept of the Marketing Mix", published in 1964[6], he recalled that the phrase was suggested by a study from 1948, in which his Harvard colleague, professor of business administration James Culliton, described the business executive as an "artist", a "mixer of ingredients".[7]. Borden's original marketing mix, which included 12 elements, was explicitly tailored for the **economy of**

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[3] Heilbrun, James, and Charles Gray. The Economics of Art and Culture: An American Perspective. Cambridge University Press, 2001 quoted in Kolb, Bonita M. Marketing for Cultural Organizations: New Strategies for Attracting Audiences to Classical Music, Dance, Museums, Theatre and Opera. 3rd ed., Taylor & Francis, 2013, p. 1

[4] DiMaggio, Paul. "Paul J. DiMaggio, "When the Profit is Quality: Cultural Institutions in the Marketplace," Museum News, 63, no. 5 (1985), pp. 28-35, p. 29, in Trevis Newton, *Orchestra Management Handbook: Building Relationships in Turbulent Times*. Oxford University Press, 2022, p. 29.

[5] American Marketing Association "About AMA."

[6] Borden, Neil H. "The Concept of the Marketing Mix." *Journal of Advertising Research*, vol. 4, no. June, 1964, pp. 7-12.

[7] Culliton, James William. *The Management of Marketing Costs*. Andover Press, 1948, p. 5--6.

goods. ("Elements of Marketing Mix of Manufacturers"). Jerome McCarthy, author of the seminal 1960 book *Basic Marketing: A Managerial Approach*[8], proposed the 4 Ps theory, which became the leading theory of the marketing mix. The 4 Ps of marketing – Product, Price, Place, Promotion – changed the marketing strategy of businesses and remain relevant for business strategies to this day. Philip Kotler, considered the "father of modern marketing", widely popularized the

4 Ps. Kotler's book *Marketing Management*, first published in 1967[9], has reached its 16th edition[10] and is the most widely used textbook in marketing around the world.

The Marketing Mix theory has been extended from the economy of goods to the **economy of services**, with another 3 Ps added (PPP) to suit the characteristics of services. Symphony concerts are a service. With the advent of the concept of the **experience economy**, introduced by B. Joseph Pine II and James H. Gilmore in 1998[11] positing that customers want to buy not just goods and services, but memorable experiences, symphony concerts are also considered a prime example of the experience economy.

Figure 1
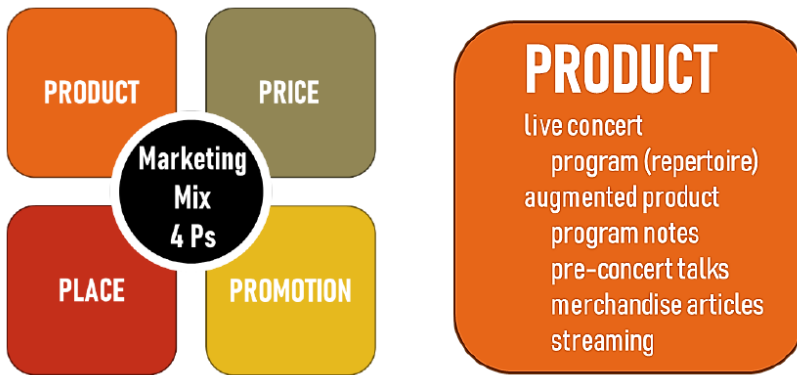
4Ps of Marketing Mix for symphony orchestras *Product*

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[8]   McCarthy, E. J. *Basic Marketing: A Managerial Approach*. R. D. Irwin, Inc., 1960.

[9]   Kotler, Philipp. *Marketing Management: Analysis, Planning, and Control. Prentice-Hall*, 1967.

[10] Kotler, Philip, Kevin Lane Keller, and Alexander Chernev. *Marketing Management, Global Edition*. Pearson Higher Ed, 2021.

[11] Pine, B. Joseph II, and James H. Gilmore. "Welcome to the Experience Economy." Harvard Business Review, July-Aug. 1998, pp. 97-105.

In a business context, "product" refers to the offering, either a physical good or a service, that a customer purchases. It is "the critical element in the mix, with all other decisions relating to this element".[12] Physical goods (often actually called "products", as they are "produced" in the goods-based industrial economy) are tangible. Services, events, or experiences are intangible. The offering (both tangible and intangible) is a complete package that includes the entire experience a customer has with a product, from the initial purchase to after-sales support.

Symphony Concert as product

"Product is probably the most important (and controversial) of the marketing Ps for arts organizations because the artistic product is so deeply intertwined with mission."[13] Musicians are reluctant to call music a "product", as it "raises questions of commodification and selling out".[14]

Symphony orchestras offer an intangible "service". The traditional product of a symphony orchestra is the live concert: repertoire, performers and the format of presenting the musical works. A high-level powerful and emotionally charged performance is the core experience the audiences have in the concert hall. The format of presenting the musical works is an important feature of the live concert, with a deep impact on the audience's experience. However, there are additional components to the "product" live concert, which in marketing are called "augmented product". These include, for instance, pre-concert talks and the opportunity to meet some of the performers during the intermission or after the concert, program notes which support and enhance the concert experience. Some orchestras also offer other tangible goods for sale, like CDs and merchandise articles. Modern technology added streaming of live concerts and access to audio and video archives to the products offered by some orchestras. One of the most famous and successful examples is the *Digital Concert Hall*, initiated by the Berlin Philharmonic.[15]

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[12] Drummond, Graeme, and John Ensor. *Introduction to Marketing Concepts*. Elsevier, 2005, p. 23

[13] Americans for the Arts. *Minding Your Marketing P's*. n.d. *National Arts Marketing Project*, *Americans for the Arts*, p. 14.

[14] O'Reilly, Daragh et al. "Marketing Live Music". *Coughing and Clapping: Investigating Audience Experience*, edited by Karen Burland and Stephanie Pitts, Ashgate, 2014, pp 7--20, p. 12.

[15] Berliner Philharmoniker. "The Digital Concert Hall of the Berliner Philharmoniker." *Berliner Philharmoniker*

Concert program (Repertoire)

The repertoire of early orchestra concerts consisted mainly of new works, as "it was unusual for music to remain in circulation for more than a generation"[16]. Haydn wrote new symphonies for the concerts of Prince Nikolaus at Eszterháza as well as for the public concerts organized by the impresario Johann Peter Solomon in London (the twelve so-called *London Symphonies*). The repertoire of the musical Akademien organized by Mozart and Beethoven in Vienna consisted mostly of their works. When Beethoven also included works by Haydn and Mozart in his first Akademie in 1800, these were also works by "contemporary" composers. It is the merit of Felix Mendelssohn-Bartholdy to have revived music of Johann Sebastian Bach almost 80 years after the composer's death, organizing and conducting in 1829, as a nineteen-year-old, the first performance of Bach's "St. Matthew's Passion" in 100 years.[17] From there on the interest in music of the past continued to grow: at the end of the 19th century music by composers of past generations formed the core of concert programs. William Weber considers that "one of the most fundamental transformations in Western musical culture has been the rise of a canon of great works from the past".[18]

Figure 2
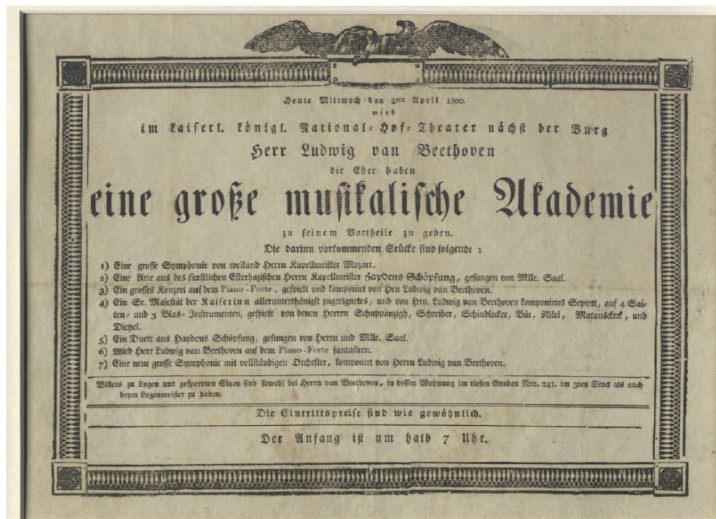
**Playbill for Beethoven's musical Akademie at the Burgtheater
on April 2, 800 Beethoven Haus Bonn[19]**

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[16] Weber, William. "The History of Musical Canon." *Rethinking Music*, edited by Nicholas Cook and Mark Everist, Oxford University Press, 1999, pp. 236-335. *Oxford Academic*, 31 Oct. 2023, Abstract.

[17] Buzard, Katherine. "The Evolution of the Orchestra: A Brief History." *WFMT*, 12 Feb. 2025.

[18] Weber, 2023, Abstract.

[19] Beethoven Haus Bonn. "Theaterzettel für Beethovens musikalische Akademie im Burgtheater

Concert programs often included a mixture of classical genres: instrumental concertos and symphonies or even masses (sometimes in excerpts), interspersed with arias or scenes from operas and instrumental variations on popular tunes (sometimes improvised). These programs of these concerts were much longer than is customary today: Mozart's Akademie of March 1786[20] must have lasted over three hours, and Beethoven's Akademie of 1808 some four hours Figure 2), which was "quite normal at the time".[21]

At the end of the 19th century, the programs of the *Concerts Colonne* "presented five works of different genres – a classical symphony, an overture or programme music, a concerto, a vocal work, and another genre such as a serenade, march, or ballet music"[22]. The orchestra founded in Paris in 1873 by conductor Edouard Colonne, subsequently known as the *Concerts Colonne* provides an interesting example in orchestra management. In a detailed study of the success of the *Concerts Colonne*, Jann Pasler analyzes the marketing strategies used to create a broad audience and ensure growth by flexibly reacting to audience preferences and to changes in the music market, which led to financial success. The concerts attracted audiences in increasing numbers both by the high professional level of performing and by their programming. Colonne's most important strategy in the 1870s was to repeat a work in response to audience demand, regularly performing successful works or performing a large popular work on consecutive Sundays until ticket sales drop off.

As recently as 2022, Travis Newton pointed to the fact that the repertoire of the traditional symphony concerts in America "has not changed much since the first professional American orchestra concerts in the mid-1800s – a concert featuring multiple works, largely written by white male (now mostly deceased) European or Russian composers, roughly two hours in length including an intermission."[23] A survey of the repertoire for classical concerts of the 2014-15 season of 21 major orchestras in the USA published interesting statistics: "Those orchestras will perform 1,000 different pieces by 286 different composers for a total of almost 4,600 times. The average year of composition

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am 2. April 1800." [Playbill for Beethoven's musical Akademie at the Burgtheater on April 2, 1800] *Beethoven Haus Bonn.*

[20] Mozart, Wolfgang Amadeus. *The Letters of Wolfgang Amadeus Mozart (1769-1791).* Vol. 2, translated by Lady Wallace, Hurd and Houghton, n.d., p. 178-179.

[21] Pullinger, Mark. "Too Much of a Good Thing? Beethoven's 1808 Akademie in Vienna." *Bachtrack*, 2020.

[22] Pasler, Jann. "Building a Public for Orchestral Music." *Le Concert et Son Public* [The concert and its audience], edited by H. E. Bödeker et al., Éditions de la Maison des sciences de l'homme, 2002, pp. 209-40.

[23] Newton, Trevis. Orchestra Management Handbook: Building Relationships in Turbulent Times. Oxford University Press, 2022, p. 86.

for the pieces is 1886, and only 9.5% were written after the start of the new millennium. […] One out of eight performances feature pieces by Beethoven (317 performances) or Mozart (313 performances). John Adams is the most performed living composer (35 performances). Around 11% of the compositions are from composers who are still living".[24] A statistics of almost 20,000 performances listed on *Bachtrack* in 2018 revealed that the most performed composers were 1. Beethoven 2. Mozart 3. Bernstein 4. Bach 5. Brahms 6. Schubert 7. Tchaikovsky 8. Debussy 9. Schumann 10. Handel (it is to be noted that their anniversaries moved Debussy up from rank 16 in 2016 and Bernstein up from rank 43 in 2016).[25]

To design a product that balances the mission of the orchestra (to deliver a performance at high-level performance) with the needs of the actual and potential customers, the orchestra needs – according to David Snead (former marketing director of the New York Philharmonic) – to find "the points of intersection between artistic ambitions and audience needs"[26]. Research shows that audiences, especially younger ones, are often uncomfortable with the traditional format of the symphony concert[27]. Researchers and professionals in the field emphasize that it is not the classical music itself that puts off some concertgoers, but the way it is presented. As Jean-Pierre Rousseau, director general of the *Orchestre philharmonique de Liège*, expressed it: „C'est la musique classique telle que vous la présentez qui ne fait pas d'audience" ("It is the classical music *as you present* [emphasis added] it that is not attracting any audience.")[28] *The Magic of Music Symphony Orchestra Initiative*, a practical study conducted with American orchestras over two decade (1996-2004) comes to the same conclusion "The problems of orchestras stem not from the music they play but from the delivery systems they employ."[29] Joanne Scheff Bernstein, one of the world's leading arts marketing authorities, sums it up as follows: "Especially since the turn of the twenty-first century, audience needs and preferences have changed significantly. There is much debate as to whether the art presented on our stages is the source of changing ticket purchasing

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[24] *International Musician*. "Baltimore Runs the Orchestra Numbers." 2014.

[25] Bachtrack. "Classical Music in 2018: The Year in Statistics." *Bachtrack*, 2019

[26] Snead, David, and Kate Prescott. *Effective Branding: The Evolution of the New York Philharmonic Brand*. 2010, p. 143.

[27] Kolb, Bonita M. "You Call This Fun? Reactions of Young First-Time Attendees to a Classical Concert." *MEIEA Journal*, vol. 1, no. 1, 2000, pp. 13-28.

[28] Seys, Pascale, editor. *Access - Quel Publics Pour La Musique Classique? Colloque International 6-9 Juin 2002* [Access - What Audiences for Classical Music? International Colloquium 6-9 June 2002]. Mardaga, 2003, p. 160.

[29] Wolf, Thomas. *The Search for Shining Eyes: Audiences, Leadership and Change in the Symphony Orchestra Field*. The Knight Foundation, 2006, p. 6.

behavior or whether people are responding differently to how the art is packaged and communicated to its publics."[30] This prompts many orchestras to offer what is called "alternative concert format". Concerts in non-traditional formats are particularly successful in attracting new audiences and are gaining in popularity.[31]

Added verbal communication

Adding verbal communication to the non-verbal communication provided by music is a strategy worthy of the attention of symphony orchestras. Some orchestras include talking from the stage during the concert by the conductor or a member of the orchestra, greeting the audience and giving a brief introduction to the following piece of music.[32] Program notes and pre-concert talks as elements of the "product" enhance the audience's enjoyment of the works on the concert program by assisting with better understanding the music. It is important to adapt the content and language used, as research shows that "many in the audience want help becoming better listeners, but aren't getting the help they want from program notes and pre-concert lectures that are seen as overly erudite."[33]

Program notes have been an addition to concerts for more than two centuries. They became a fixture in Victorian England, when "certain musician-writers found success in providing some printed background and analysis of the programs" for the audiences searching "entertainment and enlightenment" in concert halls.[34] For his performances during the 1900-1901 season in London, 25-year-old pianist Donald Torvey, who went on to become a famous musicologist, wrote program notes with text and musical examples, which he had published "on soft, rough paper that turns noiselessly"[35]. Torvey also wrote notes for the concerts of the Reid Symphony Orchestra, which he

[30] Bernstein, Joanne Scheff. *Arts Marketing Insights. The Dynamics of Building and Retaining Performing Arts Audiences*. John Wiley & Sons 2007, p. 5.

[31] Brown, Alan, and Rebecca Ratzkin. "New World Symphony: Summary Report: 2010-2013 Concert Format Assessment." WolfBrown, 2013. https://resonancias.uc.cl/wp-content/uploads/sites/13/2014/09/nws-final-assessment-report-on-new-concert-formats.pdf.

[32] Brown, Alan. *Smart Concerts: Orchestras in the Age of Edutainment. Knight Foundation*, 2004, p. 1.

[33] Ibid., p. 13.

[34] Vittes, Laurence. "The Essays of Donald Tovey Still Inform Musicologists 150 Years after His Birth." *Strings Magazine*, May-June 2025.

[35] Vittes, Laurence. "Orchestras and Competitions Rethink the Printed Program." *Strings Magazine*, Jan.-Feb. 2023.

founded in 1914 as professor of music at the University of Edinburgh. These notes were published as Essays in Musical Analysis (6 volumes 1935 – 1939). Torvey's texts set the standard for this type of analytical explanatory program notes for classical concerts.[36]

Today, program notes are not explicitly directed to the connoisseur. They do not include musical examples, and the musical analysis is much shorter and less technical. They include more background information about the composer and the genesis of his work. Audrey Bergauer, the successful CEO of the California Symphony, urges orchestras to "tell stories with the program notes"[37]. Program notes also provide information about the performers, not only the conductor and the soloist but often with a complete list of the orchestra members. Donor information and promotion for upcoming concerts of the orchestra are also included.

Program notes help audiences to connect with the music; they contribute to the transformation of the concert from a passive experience into an educational and emotional journey. In the words of Berlin Philharmonic's head of editorial Tobias Möller "they contribute to an intense concert experience by giving the context of a concert and how the composers and musicians reflect our own lives."[38]

In the digital age, many orchestras post their program notes on the website of the orchestra ahead of the concert. This not only allows the concertgoer to prepare for the concert but is also an opportunity for the orchestra to widen the information. Having only digital program notes brings along significant cost savings over printed programs, the ability to reduce paper use and eliminate waste, and the ease of announcing last-minute changes. Many orchestras, however, still use both digital and printed program notes, with Möller sharing the wide-spread view that printed programs are still relevant "as part of our overall communications."[39]

Since the early 2000s, some orchestras worked together with IT firms for the development of digital tools, offering program notes to be used during the concert in real time with the music. An early example was the *Concert Companion* ("CoCo"), developed with the Kansas Symphony, a hand-held PDA (personal digital assistant) device on which "during the concert the users receive real-time interpretive text synchronized with the music"[40] The device was tested by several top orchestras in the USA and received wide press

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[36] The Editors of Encyclopaedia Britannica. "Sir Donald Francis Tovey". Encyclopedia Britannica, 13 Jul. 2025.

[37] Bergauer, Aubrey. *Run It Like a Business*. BenBella Books, 2024, p. 9.

[38] Vittes, 2023.

[39] Vittes, 2023.

[40] Brown, 2004, p. 14.

coverage. But soon PDA were mostly displaced by the highly capable smartphones, so the focus was moved to the development of apps. The magazine of the League of American Orchestras published in 2023 an overview of the way how orchestras and audiences deploy digital devices, aptly intitled "Smartphone Symphony"[41]. It reviews, Among others, some of the applications developed for use during the concert: *LiveApp*, developed by the Philadelphia Orchestra, *ConcertCue*, a web-based platform that feeds listeners information about pieces through a stream of text and images against a dark screen, developed by the Massachusetts Institute of Technology and used by the Boston Symphony Orchestra, the New World Symphony in Miami, *InsideGuide* developed by IT firm Instant Encore and used by several orchestras across the US. The use of the phone during the concerts has created controversy among concertgoers, even though app developers offer dark backgrounds to minimize distracting glare. The Winston-Salem Symphony (North Carolina) asks *InsideGuide* users to refrain from texting and tweeting during the concert, so as not to distract neighboring members of the audience. "Some 40 percent of *InsideGuide* users have dropped printed programs entirely, while others simultaneously offer printed books or print-at-home PDFs."[42]

Whether printed or digital, program notes remain an important part of the "product" symphony concert. They are more than a concert companion, because well written and designed program notes can be powerful marketing tools. They prove the expertise of the curators and the musicians, enforcing the branding of the orchestra, and can shape audience perception, deepen engagement, and extend the concert's impact beyond the performance itself.

Pre-concert talks fulfill a similar role as program notes. The talks are free for ticketholders and are given between 45 minutes and an hour before the beginning of the concert in the concert hall itself, in a foyer, or in an adjacent facility. In 20 to 30 minutes, scholars or performing musicians, give insights into the works to be heard in the concert, sometimes staged as an informal talk with a host. Some musical themes may be illustrated on an electric keyboard or with recorded music examples. The personal touch brought by the speaker adds a human dimension to this informative introduction to the music. "Listeners who attended pre-concert talks [...] indicated an increased level of comfort as an audience member and a desire to attend future musical events as a result of the experience."[43]

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[41] Wise, Brian. "Smartphone Symphony." *Harmony*, 14 Aug. 2023
[42] Ibid.
[43] Single, Nancy. *An Arts Outreach/Audience Development Program for Schools of Music in Higher Education*. 1991. Ohio State University, PhD dissertation, quoted in Henry, Michele L., and Laurel E. Zeiss. "Musicians as Authors: Teaching the Art of Writing Program Notes." *College Music Symposium*, vol. 44, 2004, pp. 121-32. *JSTOR*, p. 121.

Alternative concert formats will be explored further in a subsequent study to be published in this journal.

Conclusion

Symphony orchestras, even while being nonprofit organizations committed to high artistic quality, operate in the market economy, and need professional marketing. Marketing theories are applied taking into account the characteristics of orchestras. Live concerts played by orchestras to their paying audience are an economic offering. Within the frame of the 4 Ps marketing mix theory, they are the most important element of the "product", but orchestras need to consider not only the concert itself and its repertoire, but also the elements of the augment program, particularly those adding verbal communication. To retain their public and attract new audiences, symphony orchestras need research, creativity and courage for change.

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    Symphony Orchestra Field*. The Knight Foundation, 2006,
    https://wolfbrown.com/wp-content/uploads/Report-The-Search-for-Shining-
    Eyes.pdf. Verified 29 July 2025.

THE CULTURAL LOGIC AND RELIGIOUS IMPLICATIONS OF SHAMAN MUSIC IN KOREA AND CHINA: A COMPARATIVE STUDY OF ETHNOMUSICOLOGY

FANCHANG MIAO[1] , **JOHEE LEE[2]**

SUMMARY. As a universal music form in the world, shamanic music not only retains its religious (divine) nature in the historical construction but also shows different national characteristics with the embedding of specific cultural scene patterns. Citing the perspective of ethnomusicology, the source of religious consciousness of the current shamanic music object form is explained with "music in culture", and the dynamic construction of shamanic religious elements is mapped with "culture in music". Based on the geographical proximity and historical and cultural border exchanges between the two countries, its overall music form maintains the "holistic beauty" of religious attributes, takes "drum" as the core instrument, and the music rhythm and melody serve the expression of the lyric's language signifier and signified symbol. Based on cultural similarities, the specific shamanic music forms of South Korea and China are different from the Western vertical harmony theory. Both pursue linear expression and form their own unique national modal melody characteristics. Korean shamanic music mainly uses rhythmic forms such as "mixed beats", "changing beats" and "big beats composed of small beats", while Chinese shamanic music maintains the early 2/4 single beat form that reflects the sounds of nature. As a subset of shamanic culture, shamanic music has derived differentiated expressions of religious ontology and musical object in the dynamic construction of the overall cultural logic of the two countries.

Keywords: religious; ethnomusicology; Korea; China; shamanic music

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Introduction

As messengers between humans and gods, shamans use music as a tool to achieve the process of descending gods. Based on the mysterious and religious attributes of shamanism, shamanic music is manifested in the form of "supernatural music", using musical image perception as a carrier to achieve the transformation of the shaman's individual "OSC" ideology to "SSC"[3] and the emotional experience of participants' trance consciousness. At present, academic research on shamanic music mainly focuses on a single country or ritual, such as the research on the narrative music characteristics of the Korean Princess Bari and the comparative research on the music of the Horqin Mongolian and the Jiutai Han people. No similar research has been found in the academic field regarding the subject and method of this paper.

As the core component of shamanism, shaman music now includes lyrics, rhythm, melody, and musical instruments. The lyrics are based on myths or fairy tales that have not been consciously processed, représentations collectives[4], which specifically include spells and language forms. Shamans use the dialectical thinking concept of "near music - far language" and "near language - far music" to achieve the transformation of music chanting and singing forms, and between people and gods. Spells are a unique language form of shamans. The corresponding spells are selected according to the gods to be invited, so as to reflect the authority of shamans and the mystery of the rituals of inviting and descending gods. Language is a language symbol used in daily life, and the shaman body is used as a medium to realize the communication of thoughts between participants and the gods to be invited. Shaman music rhythm, as the "bond" connecting language and music, maintains regular dynamic intervals as a whole, and mainly uses the Interval≤3 melody mode to serve the religious expression of the lyrics text, which is specifically manifested in the smooth progress of "one word one sound" or "one word multiple sounds". Through the signifier and signified of the lyrics text, an aesthetic perception and cognitive process that transcends rationality and logic[5] is realized, completing the schematic conceptual construction of the unity of God and man.

This paper is based on the thinking concepts of Alan P. Merriam's one-way circular three-dimensional model Cognition→Behavior→Music Sound and

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[3] Harner, Michael. *The Way of the Shaman: A Guide to Power and Healing.* Bantam Books, New York, 1990.

[4] Jung, Carl. *The Archetypes and the Collective Unconscious.* Princeton University Press, Princeton, 1969.

[5] Jinyuan, Jiang. 话美学与艺术 *(Mythological Aesthetics and Art).* Social Sciences Academic Press, Beijing, 2021.

Timothy Rice's two-way circular three-dimensional model Modeling Ethnomusicology (Cognition Behavior Music Sound) ↔ Social Maintenance (Cognition Behavior Music Sound) ↔ Individual Adaptation and Experience (Cognition Behavior Music Sound), combining with the theories of other ethnomusicologists, the static structural research method of Structural functionalism and the dynamic, open and variable research model of Poststructuralism are formed. Using the field survey method, the Korean shaman rituals of Flower Greeting Ritual (   ), Gumseongdang Festival (   ) and the hereditary shaman rituals of Gangneung Dano Festival (   ) are investigated respectively; the hereditary shaman teacher Lang, the inheritor of the Manchu "Shaman God Tune" intangible cultural heritage, and the Mongolian shaman teacher Wu, who has been engaged in shaman ritual activities for more than ten years. Due to the antiquity of shaman culture and the diversity of ethnic groups in China, I also conducted field research on the Korean Shaman Museum, the Chinese Shaman Culture Museum and the Xinjiang Uygur Autonomous Region Museum to obtain relevant information needed for the research. Combining the literature review method, music analysis method and comparative research method, the cultural logic and religious implications of the shaman music objects of the two countries are discussed in a qualitative research method.

Materials

Research on Korean Shaman Music Theory

Shamanism is a general form of religion in South Korea, referring to the folk religion with magical nature, including individuals, families and communities. According to the standard of "whether the shaman is a spirit", it is mainly divided into spirit shaman and hereditary shaman. The northern part with the Han River as the boundary is spirit shaman and the southern part is hereditary shaman. Spirit shaman refers to a wizard who becomes a wizard according to the will of God. He is a shaman chosen by God. He is mainly concentrated in Seoul, central and northern regions. To become a shaman, you need to go through three processes: witch disease (   ) → shrine (   ) → witch ritual (   ). Hereditary shamans inherit shamanism according to blood relations, with certain institutional requirements and a long learning process. They are mainly distributed along the east coast area connected to Busan,   (Pohang)\   (Yeongdeok),   (Uljin),   (Samcheok),   (Gangneung),   (Goseong-eung), etc. and Jeju Island. The definition of the concept refers to the inclusion of pure

knowledge and empirical knowledge[6]. The former refers to the causal simultaneity of judgments about things, that is, the directionality of causes to results. Empirical knowledge, on the other hand, is a later accumulation of experience, and can never have a truly universal judgment on its own in a strict sense. Therefore, there is a causal and experience-oriented way of understanding the concept of shamanic music. Since the perception of shamanic music representations goes beyond the scope of experience or rationality, it will not be refuted by experience and has the characteristics of metaphysical pure knowledge. Based on the continuous construction of Korean cultural scenario patterns, the cognition of shamanic music concepts is manifested as a historical construction process, which realizes the expression of the "divinity" of the music entity through symbolic ritual performances, and has a binary opposition structure model that transcends the monistic music content and form, and is not simply confined to the perception of music object representation.

Figure 1

**Hereditary shaman. This photo was taken by myself
at the Gangneung Dano Festival in 2024.**

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[6] Kant, Immanuel. *纯粹理性批判 (Critique of Pure Reason)*. Translated by Xiaomang, Deng, People's Publishing House, Beijing, 2004.

The content of hereditary shaman music is more secular and entertaining. According to my field research on the Gangneung Dano Festival shaman ritual, its overall form focuses on dramatic expression, or it can be said that the entire ritual process is composed of many difficult songs and beautiful dances, such as the Figure 1.

Korean shamanism is an empirical existence in early society. Humans transform the vague representations of social and natural scattered emotions into a collection of experiences[7], forming the current collective form in the process of historical construction. The perception of every moment in the present will re-encounter or reproduce past forms and heritage, involving the dominance and influence of deep cultural norms and social structures. The development of shamanism has experienced a historical stage of transition from the fishing and hunting era to the farming era. According to the research of No Taedon (   ), During the fishing and hunting and gathering period of the Neolithic Age, the shaman culture with the concept of life and death as the spiritual medium has been formed[8]. The unknown of mysterious nature and the change of farming lifestyle formed the prototype of the early thinking concept of shaman music - harmonious view of the universe and nature and ancestor worship. The concept of shaman music was formed in the dynamic construction process of integration with other religious cultures. Goguryeo was first introduced to Buddhism by Daosun in 372 AD. Unified Silla attributed the reason for the unification to the power of Buddhism and built the Korean Peninsula into a Buddhist power. During the Joseon Dynasty, Confucianism was set as the ideological theory to guide the country, forming the coexistence and interaction of shamanism, Buddhism and Confucianism, and evolving into the current music concept that integrates multiple ideological elements.

The concept of shamanic music determines the attitude and values towards music. The concept must be transformed into various behaviors to become a musical form recognized by a specific culture. Early music evolved from instinct and natural perception to practical musical behavior, rather than a deliberate "music for music's sake" musical style. During the Three Kingdoms and the unified Silla and Goryeo eras, there was a cultural fusion of shamanism and Buddhism. During the Silla period, the "Hwarangdo" organization was specially established. As shamans with a high status, Hwarang used entertaining singing

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[7] Lévi-Strauss, Claude. 结构人类学 (Structural Anthropology). Translated by Zujian Zhang, China Renmin University Press, Beijing, 2006.

[8] Taedon, No.   (Ancient History of Korea). Gyeongsewon, Seoul, 2014.

and dancing to dispel all evil spirits and seek the help of benevolent gods[9]. In the later development and evolution, dramatic musical performances such as singing and dancing gradually formed. After the Goryeo Dynasty, the musical instruments and music forms used in shamanic rituals have gradually formed[10]. Through the supplementation and improvement of Buddhist doctrines and Confucian rituals, the practice of musical behavior has become more sacred and standardized. For example, during my field research on the Hwanghae Province shamanic ritual Flower Greeting Ritual (   ) on April 14, 2024, the incense burner and beads in the hands of the shaman Hyekyung Min(   ) embodied many Buddhist elements, as shown in the Figure 2. The Confucian ritual performance accompanied by music by the director of the Korean Shaman Museum, Jongseung Yang (   ), was performed at the "Gumseongdang Festival" on April 27, 2024, as shown in the Figure 3.

Figure 2

Hyekyung Min. This photo is the cover of the Flower Greeting Ritual show program, taken by myself in 2024.

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[9] Hyunkey, Kim. *Korean Shamanism and Cultural Nationalism*. Jimoondang Publishing Company, Gyeonggi, 1999.
[10] Yongshik, Lee. "Comparative Study of Asian and Korean Shamanisms Based on Organology", *Journal of Korean Shamanism Studies,* vol. 20, no. 1, 2010, pp. 143-167.

Figure 3

**Jongseung Yang. This photo was taken by myself in 2024
at the Korean Shaman Museum.**

Regarding the sound of shamanic music in the "historical construction", a broad definition is adopted, including both "instrumental sound" and "human voice"[11]. Instrumental sounds refer to the "sounds of ritual instruments" with specific ritual meanings and the "sounds of musical instruments" shared by folk activities. They are usually accompanied by musicians (Hwarang) and sung by shamans to form an overall sound. The Janggu ( ) is the core instrument in Korean shamanic music. The word first appeared in the records of "Goryeo History" and was classified as Tang music (music introduced from China, not local music). The performer of the Janggu is called a Janggu professional. In the process of development, the Janggu was used not only in the court and the countryside to play Korean and Chinese music, but also in farm music or shamanic music. It is struck on both sides with a wooden stick to produce a louder sound. In the late Goryeo Dynasty, Buddhism (Lamaism) and Tang musical instruments were introduced to the Korean Peninsula from the Yuan Dynasty. Many Lamaist musical instruments such as Kkwaenggwari ( ), Hojok ( ), Bara ( ), Gyeongsoe ( )/Yoryeong ( ), Jing ( ) and Tang musical instruments Ivory Zither ( ), Thin Waist Drum ( ), Waist Drum ( ) were introduced to the Korean Peninsula during this period[12]. Together

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[11] Benzhi, Cao. -- : 仪式中音声的研究 (Idea-Behavior: Theoretical Concepts and Methodologies of Ritual Music Studies). Shanghai Conservatory of Music Press, Shanghai, 2008.

[12] Yongshik, Lee. , , (Folklore, Culture, and Music). Jimmundang Publishing, Seoul, 2006.

with traditional folk musical instruments such as Piri (   ), Daegeum (   ), Gayageum (   ), and Haegeum (   ), they formed the "instrumental sound" combination of modern shaman music, as shown in Table 1.

Table 1

Spirit Shaman Instruments	Janggu	Hojok	Jing	Bara	Gayageum	Ivory Zithe
	Daegeum	Yoryeong	Piri	Haegeum	Daegeum	
Spirit Shaman Instruments	Janggu	Hojok	Jing	Bara	Kkwaenggwari	

Shaman instrumental sound

Cultural memory is an invisible behavior and language stored in memory or cognitive thinking habits[13]. In specific shamanic rituals, lyrics and musical instruments related to Buddhism, Confucianism, etc. are introduced to form the current hybrid shamanism and musical object form that focuses on dramatic performance.

Research on Chinese Shaman Music Theory

In the early days of Chinese shamanism, the form of "witch" was used, and "witch music" was the form of early shaman music. The earliest record of the word "shaman" in ancient Chinese books is found in the Jurchens' "Huan Man". Xu Mengxin's "Sanchao Beimeng Huibian" in the Song Dynasty recorded: "Wu Shi was cunning and talented. ... He was called Huan Man. Huan Man is a Jurchen word for witch. Because of his ability to change like a god, no one from Nianhan on down could compare to him"[14]. The text defines shaman as a cunning but talented person who can change like a god.

In specific rituals, the shaman achieves the process of descending the spirit by beating drums, swinging bells and percussion instruments on his body, and chanting/singing, using the shaman's body to convey people's wishes and God's will. Due to the special natural environment of northern and northeastern China and the social and cultural environment of exchanges between Siberia and the border of the Korean Peninsula, it has become a gathering place for ethnic groups believing in shamanism in China today, concentrated in the

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[13] Kluckhohn, Clyde. *Culture and Behavior: Collected Essays of Clyde Kluckhohn.* Free Press of Glencoe, New York, 1962.

[14] Mengxin, Xu.   *(Sanchao Beimeng Huibian).* Ancient Books Publishing House, Shanghai, 1987.

Manchu, Xibe, Hezhen, Oroqen, Ewenki of the Tungusic language family, and the Mongolian, Daur and other Altaic language ethnic groups of the Mongolian language family. Female shamans are more common in northern China and Siberia, so the shamanism of the northern Chinese ethnic groups may have originated in the middle or late period of the matriarchal society[15]. The historical construction of the concept of music has experienced the natural worship, totem worship, animal worship, and ancestor worship that are awe-inspiring due to fear of the natural environment, and the ancestor worship that is awe-inspiring due to love for a certain trust in human power, and then formed the cultural metaphorical expression of symbolic objects in rituals, such as gods of heaven, mountain gods, animal husbandry gods, fertility gods, ancestral spirits, heroic gods, etc. Through the ritual processes of inviting gods - offering food to gods, descending gods - calling the invited gods with drum language and expressing the arrival of gods, leading gods - the shaman expresses on behalf of gods after the gods possess the body, realizing the wishes of the tribesmen (participants) and offering blessings, and sending gods - sending gods away (leaving the shaman's body), etc., the expression of musical behavior is realized, and the perception of the representation of symbolic symbolic elements is realized to realize the process of cultural belief worship → ritual music behavior → emotional schematization concept cognition, which helps humans adapt to the actual needs of the natural and social environment.

The understanding of different ethnic music needs to be examined based on the social culture of the insiders[16]. Shaman music is both a musical performance art and a language performance art[17]. Music is used as a medium to realize the cognitive enlightenment of the language signifier and signified symbol system (activating the participants' conscious and subconscious emotions and cultural memory, forming the reorganization and construction of thinking cognition) and educational functions. Its musical experience is not a simple music and language cognitive process, but the perception of specific language symbols and musical behaviors. Shamans use language forms such as Special Codes, Figurative Language, Parallelism, Special Paralinguistic Features, Special Formulae, Appeal to Tradition[18] to complete singing and chanting expression in the form of speaking and singing, singing and speaking, and speaking and singing.

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[15] Songlin, Wang. _:_ _(The Fading Civilization: Artistic Expressions of Chinese Shamanic Culture)_. Heilongjiang People's Publishing House, Harbin, 2011.

[16] Nettl, Bruno. _The Study of Ethnomusicology: Thirty-one Issues and Concepts._ University of Illinois Press, Champaign, 2005.

[17] Changjiang, Gao. _萨满神歌语言认知问题研究 (Linguistic and Cognitive Perspectives on Shamanic Ritual Songs)._ Jilin University Press, Changchun, 2020.

[18] Bauman, Richard. _Verbal Art as Performance._ Waveland Press, Illinois, 1983.

As an auxiliary means of transmitting information of the initial postures and gestures, sound gradually forms a specific symbolic direction under the influence of habit[19]. The shamanic music sound was created by early shamans who collected and transformed the objects used for entertainment and entertaining gods in their daily lives and applied them to specific shamanic rituals to achieve the conceptual expression of symbolic symbols. According to archaeological research on the earliest cultural relic site in Northeast Asia, the "Ushiki Site in the Southern Kamchatka Peninsula", various shapes of stone ornaments and stone pendants from the Paleolithic (barbaric) era were found in the unearthed cultural relics there. By wearing or hanging them, the sound was used to scare wild beasts. The emergence of pottery marked the completion of the transition of mankind from the barbaric era to the civilized era, and the invention and creation gradually shifted from the simple practical purpose in the early days to the aesthetic direction. According to the exploration and excavation of the "Zhaoyuan Baijinbao Site" by the Heilongjiang Provincial Institute of Archaeology, the pottery of this period had ring ears and decorative accessories. For example Figure 4, the pottery deer pattern rubbings showed realistic deer textures of lifelike type; the geometric bird pattern rubbings showed[20].

Figure 4

Bird and deer pattern rubbings. This figure is quoted from the book Zhao Yuan Bai Jin Bao: Bronze Age Sites in the Bohai Bay Region.

With the development of the Bronze Age and the Iron Age, shamans began to use bronze and iron instruments to replace early wooden, bone, and stone instruments. The sound was louder and less prone to wear and tear. For example, the photo of the shaman mummy I took at the Xinjiang Uyghur

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[19] Morgan, Lewis H. *Ancient Society or Researches in the Lines of Human Progress from Savagery through Barbarism to Civilization*. Charles H. Kerr Publishing Company, Chicago, 1910.

[20] Zhongpei, Zhang. : 処青铜时代遗址的揭示 *(Zhaoyuan Baijinbao: A Bronze Age Site Discovered in the Lower Reaches of the Nenjiang River)*. Science Press, Beijing, 2009.

Autonomous Region Museum Figure 5. In the later development, bells (sacred bells) and mirrors (toli) were added. Shamans shake their bodies to make iron/bronze percussion instruments, sacred bells, and bronze mirrors (sacred mirrors) collide to produce an overall non-rhythmic sound, which together with the mouth harp, shaman drum, and songs form an overall sound form, helping the shaman enter a trance state and the advent of the gods. Shaman drums are the core instruments in shaman rituals. The single-sided drums used by Altaic peoples include the grasping type "grabbing drum" and the holding type "single drum". The former has no handle and a gripper is set in the center of the drum circle, while the latter has an iron drum handle with a drum tail set under the drum circle. There is no essential difference between the two except for the shape. Based on the development and evolution of society and culture, shaman music has been continuously added and deleted in the process of historical construction to form the current shaman music object form.

The shaman ritual scene is the basis of emotional endowment and intuitive representation of the aesthetic perception of shaman music. Unlike the Korean shaman who continues to play music after intermittent shoulder shaking after the descent of the spirit, the Chinese shaman will suddenly fall to the ground and stop the music to achieve the mysterious expression of descent that transcends the secular world and time and space. Shaman music maintains the early musical form of Siberia, with the drum as the core instrument. In specific rituals, the shaman will simulate natural sounds such as human shouting, animal calls, storms and thunder, reflecting the early religious essential attributes of "animism".

Figure 5
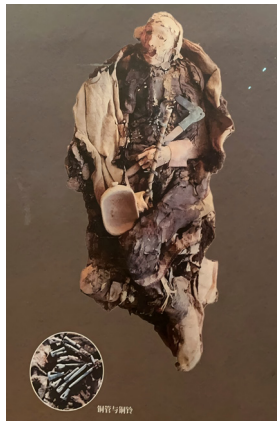
Shaman mummy. This photo was taken by me at the Xinjiang Uygur Autonomous Region Museum, and the mummy is from Tomb 21 of the Turpan Yanghai Cemetery in Xinjiang.

Methods

Analytical Study of Korean Shamanic Music

As a form of religious music, Korean shamanic music is different from the Western vertical harmony system and the mathematical determinism of chord length ratio and vibration frequency. It is fixed by custom and mainly pursues linear expression. Since the Middle Ages (when the Goryeo Dynasty was established), Korean folk music has been roughly divided into two major systems: Jeongak (Gagak, Tangak, and Hyangak) and folk music. In the process of social and historical development, the relationship between shaman music and folk song[21] arose, forming a musical mode with regional distribution characteristics.The term "tune" in Korean folk music originated from China, including melody, pitch, and musical form. Today, Korean scholars use tori (   ) to accurately summarize the melody and mode of music based on the two major categories of Pyeongjo (   ) and Gyeomyeonjo (   ). Korea uses Janggu as the core instrument of shamanic music. Its rhythm is closely related to the Korean language (without articles and prepositions). It usually emphasizes the sequential beat and leads to the next beat. The overall music beat includes two types: chapter type and single chapter type. Shamans sing or chant by adding ancient Korean, obscure language, spells and other forms to modern Korean to show the mystery of shamanic rituals and the authority of descent of spirits.

As one of the most representative shamans in the central region, Hwanghae Shaman is now distributed in Gyeonggi Province and Incheon. Based on the need for comparison with Chinese shaman music, the relevant recording materials were obtained through field research on the performance of Flower Greeting Ritual by the intangible cultural heritage inheritors of Hwanghae Shaman rituals, Min Hye-kyung and Kim Gye-sun (   ), and the analysis and score were made. The Flower Greeting Ritual shaman ritual is a kind of title of Jinjeokgut (   ), which means that the shaman restores the power of the gods (all gods) and confirms the connection with the believers through regular performances. Flower Greeting Ritual is an important shaman ritual in Hwanghae Province. In the actual stage performance, Min Hye-kyung and Kim Gye-sun condensed the longer ritual procedures and maintained the core part of the Hwanghae Shaman ritual as a whole.

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[21] Sahoon, Jang, and Manyeong, Han.   *(Introduction to Gugak: A Comprehensive Study of Korean Traditional Music)*. The Korean Gugak Society, Seoul, 1975.

Cheering (　　　　) is a song to pray to the gods. It is usually sung at the beginning of the ceremony. The theme is longevity. According to the E.g. 1, the singing of Min Hye-kyung consists of five notes: G#, A#, C#, D#, and E#.

E.g. 1

Cheering. The song was analyzed by me based on Min Hye-kyung's singing and organized into a score example.

The lowest note is G# and the highest note is E#. Judging from the melody scale p4 (G#-C#) + M3 (C#-E#)[22] and the ending notes C# and G#, this song belongs to the flat-tune type Jin'gyeong tori (   ) melody mode. Through the multiple steps of D#-C# and A#-G# in the score, it can be concluded that the scales D# and A# have a tendency to resolve to the main notes C# and G#. According to the characteristics of the melody mode and the comparison and analysis of the recording data of the field research and the standard pitch: D# and A# are lower than the pitch value of the equal temperament, E# is higher than the value of the equal temperament, and the D# sound between C# and E# has a shaking characteristic. The melody of the first bar consists of three parts: E#-D#-C# step down, C#-G# p4 down, G#-A#-G# step up and down. The melodic progression of p1 and M2 at the end of this bar is a smooth resolution of the p4 jump melody progression, and the similar melody progression is used to repeat and emphasize the "   ". In the second bar, the progression of C#-D#-E#-D#-C# and C#-A#-G#-A#-C# forms two groups of "U" shaped melodies, focusing on musical singing expression. In the third bar, the singing of the witch has the characteristics of Call & Response in folk songs (   ) music, and the religious (divine) expression is expressed in the chanting of C#-D# (shaking sound)-E#-D# (shaking sound)-C#. The fourth bar is similar to the second bar, with two groups of "U" shaped melodies for musical singing expression. The overall melody scale of the song is mainly in the form of ascending and descending steps, and the melody progression has the expression of combining religious chanting with musical singing.

Most Korean traditional music accompanists do not play the basic drum pattern, but make unlimited changes within the overall rhythm range to adapt to the rhythm of the melody or to express rhythmic techniques. The Hwanghae Province shaman rituals are usually accompanied by musicians. Shamans believe that if they play the long drum for accompaniment, their effectiveness will be reduced. This problem is in stark contrast to the Chinese shamans who regard the single-sided drum as a magical tool and play it personally. According to the analysis of the basic accompaniment rhythm pattern Janggu and the Jing of the beat rhythm modification in the E.g. 1, the overall rhythm is composed of 3+2+3+2 small beats in ten beats. This mixed beat type has a very complex Nongak (   ) rhythm feature[23]. The shaman musician's long

[22] Bohyung, Lee. "The Concepts of Tori and Mode Signified by Jo (   )", *The Journal of Korean Music Research,* vol. 51, no. 1, 2012, pp. 245-271.
[23] Sahoon, Jang, and Manyeong, Han.   *(Introduction to Gugak: A Comprehensive*

drum accompaniment is based on the changes in the shaman's singing, and the overall rhythm framework still maintains a 5+5 ten-beat progression.

The lyrics and the rhythm of the long drum keep a correspondence of one and a half beats, one beat, two beats or more beats. The lyrics repeatedly appear " " (summon many gods) and " " (in April), emphasizing the theme of summoning many gods in April. The perceptual experience impulse of myth cognition is not about the expansion of the dimension of existence, but the impulse of concentration. Through the repetitive emphasis of the lyrics, the participants are mobilized to concentrate their perceptual impulses to achieve the optimal acceptance of the lyrics. The lyrics are sung in the form of chorus, which symbolizes the "acceptance" of the shaman singing text. According to the view of Teahan Hong ( ), this way of singing in front and behind may have originated from the early rituals of praying for victory in war. After the general gave the order, the soldiers repeated the order according to the rhythm points of the same speed. In the later development, it gradually formed a way of modern shaman music[24].

Hereditary shamans are mainly concentrated on the east coast and the area south of the Han River. Those who play musical instruments are called Jaebi ( ) or Hwarang ( ). Unlike the shamanic music rituals, the music performance forms include not only the shaman's solo singing but also duets with Hwarang. The female shaman and the male musician (Hwarang) are usually married couples. Although the hereditary shamanic music rituals have religious forms, they are more like dramatic music performances[25], pursuing the game and entertainment characteristics of the ritual.

During my field research on the shamanic ritual of the Gangneung Dano Festival on June 11, 2024, their group more closely resembled a family-like ritual performance. Members within the group engaged in joyful interactions and mutual assistance, distinct from the clearly defined roles and "hierarchical master-apprentice system" between the spirit-possessing shaman and the assistant shamans. Although their performance has a religious form, it more closely resembles a theatrical musical performance. The content and form of the ritual focus more on musicality expression, pursuing the gamified and entertaining characteristics of the ritual.

Study of Korean Traditional Music). The Korean Gugak Society, Seoul, 1975.

[24] Teahan, Hong. "The Study of the Shamanic-songs in Hwanghawgut", *Journal of Korean Shamanism*, vol. 16, no. 1, 2008, pp. 7-29.

[25] Mikyung, Park. "Musical Value and Meaning of Jindo Ssikkimgut", *Journal of Korean Shamanism*, vol. 26, no.1, 2013, pp. 57-82.

Due to geographical differences, the shamanic music of this region is characterized by the melodic modes of Dongnae tori (   ). Its rhythmic structure features both single section (   ) and segmented forms. The percussion instrument Kkwaenggwari is prominently used to enhance the vibrant atmosphere of the ritual, while traditional wind and string instruments are used less frequently. For example, based on my field research on the Flower Greeting Ritual (   ) and the Gumseongdang Festival, aside from the shared use of the Janggu, the primary instruments used are the Jing, Daegeum , Piri, and Gayageum, while the Kkwaenggwari is notably absent. The overall musical style more closely resembles jeongak (court music) and serves as a medium for expressing religious (divine) emotions associated with inviting, receiving, entertaining, and sending off deities. The musical form follows a strictly formulaic structure. Research on shamanic music in the East Coast region primarily employs literature review and music analysis methods, with representative examples of shamanic music selected for integrative analysis.

Bangogu (   ) is found in the southern regions of Korea's East Coast, including cities such as Busan and Ulsan. It is performed by female shamans who wear floral headpieces and remain seated while striking a Janggu, presenting rituals such as Baridegi Puri (   ) and Ogu Daewang Puri (   ). Bangogu is also known as Bangshim Gut (   ).

E.g. 2

Bangogu Song. The score is quoted from the book *The East Coast of the Dead Wedding Goods IV* re-scored.

The first half of the song recounts the life of Ogu Daewang (   ), while the second half tells the story of Princess Bari (   ). The music as a

whole belongs to the genre of Seosa Muga (   ). A partial score of the song is provided in E.g. 2.

The lowest pitch of the song is B♭, and the highest is E♭. The intervallic structure from low to high consists of p1, m3, and p4. The melody primarily progresses in smooth, stepwise motion both ascending and descending, with the final cadential pattern being E♭—D♭—B♭. The identification of the song's tori requires determining its melodic central tone, which can be inferred from the initial and final pitches as well as the overall melodic contour. Based on the starting tones E♭ and D♭, the ending tones E♭, D♭, and B♭, and the final melodic pattern 'E♭—D♭—B♭', the melodic central tone is identified as B♭. This reflects the modal characteristics of Menari tori (   ), which belongs to the Gaemyeonjo (   ) type. The overall melodic scale consists of B♭—D♭—E♭—G♭—A♭, with B♭ and E♭ serving as the primary tones. According to the E.g. 2, the rest symbols in the Janggu performance section correspond to the notes below, with the "○" section of the Janggu indicating a 2+1 beat pattern. The overall rhythm of the song is 3 small beats 8 beats. The lyrics of Bangogu (   ) primarily follow a "one syllable per beat" correspondence with the measure beats, although there are also instances of multiple beats per syllable and extended rests with long note values. In comparison to the shamanic music of the Hwanghae Province, the alignment between lyrics and rhythm in this piece is more flexible, placing greater emphasis on the improvisational nature of the musical performance. According to E.g. 2, the melodic progression of the entire song is mainly characterized by stepwise ascending and descending motion. Consequently, the vocal delivery of the lyrics closely resembles spoken language, blending elements of speech and singing to create a narrative musical expression.

The east coast Siwangtanilgut (   ) is a shamanic ritual that has been adapted and transformed based on the Buddhist belief in Siwang (   ). Through prayers, the ritual invokes the power of deities associated with the dead to guide the deceased into paradise. The Siwang belief concerning the underworld is a syncretic system that blends elements of Chinese Taoism and Buddhism. In contemporary Korean society, temples commonly feature a Hall of the Underworld and enshrine statues of the Siwang. Cheongbo (   ) is the central song used in gut rituals of the East Coast region and appears in nearly all types of gut. Cheongbo is regionally categorized into Gyeongnam and Gyeongbuk styles. Eotcheongbo (   ) is a subtype that belongs to the Gyeongnam category. A portion of the musical score for Eotcheongbo 4, can be found in E.g. 3.

E.g. 3

Eotcheongbo 4. The score is quoted from the book *The East Coast of the Dead Wedding Goods IV* re-scored.

According to the E.g. 3, the highest pitch of the song is E and the lowest is F#, forming an interval sequence of P1, m3, P4, P5, and m7 in natural ascending order. The melodic progression in Section A begins and ends on C#, with the closing melodic pattern being E—C#. Sections B and D begin on C# and conclude on F#, with the final melodic pattern being B—A—F#. Regarding the final pitch F#: "In terms of menaritori, this is considered a variant of the A-mode, distinguished by the prominent use of the lower register beneath the final note la. Menaritori: E—(×)—A—C—D—E | E—D—C—A—G. In the ascending motion, sol does not appear, and ..."[26].

Based on the starting and ending note C# in Section A, the ascending melodic scale C#–E, and the terminal melodic pattern E–C#, this section can

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[26] Yeongun, Kyeom.   *28   (Korean Music Research Vol 28)*. Korean Musicological Society, Seoul, 2000.

be identified as exhibiting characteristics of the Menari tori (   ) melodic mode. In Sections B and D, the initial tones are C# and F#, respectively, and the final tone is F#. Given the terminal melodic sequence B–A–F#, the melodic modal characteristics of this melody can be interpreted as a variant of the Menari tori mode.

Due to the instability of the recording source, Section E suffers from audio failure, and as a result, the melody of Section C is not analyzed in detail. In summary, the entire piece features two modal melodies of Menari tori. C# functions as both the central tone and the shaking sound , with C#, F#, and A serving as the primary tones. The melodic movement from B to A reflects a descending tone phenomenon. The scale of this tori appears in two forms when arranged in natural order: C#–E–F#–A–B and C#–B–A–F#–E. Sections A and C are primarily characterized by repetitive melodic patterns based on homophony, with a focus on lyrical narration that reflects the religious nature of shamanism. In contrast, Sections B and D place greater emphasis on melodic chanting, forming descending type (   ) and compound type (   ) melodic patterns (   ), thereby highlighting musical expression. The rhythm of the music is analyzed mainly through the performance and rests of the Janggu, indicated by symbols such as '◎', '|', and 'i', along with the Jing. The measure structure in Sections A and C follows a (♩+♩.) pattern, while Sections B and D adopt a five-beat structure of (♩.+♩). A comprehensive analysis of the melodic lines reveals that the shamanic singing follows a 2+3+2+3 pattern, whereas the Hwarang singing follows a 3+2+3+2 pattern, representing two contrasting beat structures used for melodic expression. According to the E.g. 3, the correspondence between the lyrics and the rhythmic units of the Janggu is composed of beat values such as 0.5, 1, 1.5, 2, and 5, arranged in a relatively free and irregular manner within the Janggu rhythms. Various playing techniques are employed in Janggu performance, including the rapid execution of different types of grace notes such as "◎" (gugung) and "ⓘ" (gidak). These are performed in ensemble with other percussion instruments like the Jing and Kkwaenggwari, creating a lively atmosphere that enhances the music's dramatic and entertaining expression.

Analytical study of Chinese shamanic music

Shaman music is not a pure, absolute object. Its music itself has contextual associations[27]. The development process of Chinese folk music from the early days to modern society is based on dynamic culture. Through the "three-part loss and gain method", the prototype of the early folk music and scale, the "five-tone twelve-tone scale" was formed. The five-tone scale is naturally arranged as Gong (   )- Zhi (徵)- Shang (   )- Yu (   )- Jiao (   ). In addition to Gong, other scales can also be used as starting notes and arranged according to the principle of fifths. The twelve-tone scale includes the six yang-day scales of Huangzhong (黃鍾), Taicu (   ), Guxian (   ), Ruibin (蕤賓), Yizhe (   ), and Wushe (   ), and the six yin-day scales of Dalü (   ), Jiazhong (   ), Zhonglü (   ), Linzhong (   ), Nanlü (   ), and Yingzhong (   ), corresponding to the 12 months respectively. In the process of cultural and historical construction, today's folk music has also produced three-tone and four-tone scales, seven-tone elegant music, Qingyue (   ), Yanyue (   ) scales, eight-tone scales, and nine-tone scales. The Chinese part selected Lang Wanchun, the inheritor of the intangible cultural heritage of the "Manchu Shamanic Tune", which has the "Hu Huangxian" (foxes and weasels that have cultivated to become immortals) as its main deity, for field research and produced music scores based on video footage E.g. 4.

The melody scale of this song is composed of four notes: F, B♭, C, and E♭. The scale is arranged in a natural order from low to high, forming the interval relationship of p1, p4, p5, and m7. Since there is no M3 interval in the melody scale, this music is a national four-tone mode with three fifths[28], rather than a national pentatonic mode with omitted scales. According to the regression solution of the ending note B♭-F and the ending note F, F is the central tone, and C and B♭ are the functional tones of the F quotient mode. The overall melody of this song is mainly carried out in a smooth manner such as homophonic repetition, stepwise, and m3, which is combined with the rhythm to serve the chanting of the lyrics. Or it can be defined that the rhythm (3\4, 4\4...) and melody (P1, M2, m3...) are derived from the "chanting" behavior. In the lyrics part, the shaman drum is repeated continuously with ♫ as the basic organizational unit, and in the part without lyrics, more complex drum beats and shaking drum ring sounds are used to form the overall sound.

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[27] Ridley, Aaron. *The Philosophy of Music*. Edinburgh University Press, Edinburgh, 2004.

[28] Songguang, Zhao.   *The Pentatonic Modal System Based on the Cycle of Fifths*. Shanghai Culture Publishing House, Shanghai, 1964.

E.g. 4

**Invocation Song. Score production by myself
based on Lang Wanchun's singing.**

Deer Spirit (   ) is a shamanic ritual of vow fulfillment held annually by the Haozhe ethnic group in the spring (February and March) and autumn (July and August). It is performed by villagers who had previously made vows during earlier rituals—such as those who recovered from illness or successfully conceived a child. New participants also take part in the ceremony, during which the shaman conducts rites to dispel misfortunes and pray for blessings for his family and the villagers. A "divine team" composed of the shaman and villagers visits various households, in a practice reminiscent of the grain-begging (   ) tradition in Korean shamanic rituals. During the procession, the shaman sings the Bird Spirit Song (   ), whose lyrics express the hope that the divine bird will guide the shaman on his journey. The performance begins with a solo by the shaman, followed by a choral response from the crowd. For specific musical notation, refer to E.g. 5.

E.g. 5

Bird Spirit Song. The score is quoted from the book *The Hezhe Tribe of the Lower Songhua River* re-scored.

The melody of the song consists of five pitches: E, F#, C#, A, and B. The scale follows a natural ascending order, forming the intervallic structure of p1, M2, M3, p4, p5, and M6. The melody begins with the notes E and A and concludes with C# and A. Based on the opening and closing notes, along with the M3 interval, the melody is identified as being in the A Gong pentatonic mode. The overall melodic structure is characterized primarily by repeated tones and stepwise motion.

In the first measure, the melodic movement from E to C# reflects a progression from the dominant to a color tone, suggesting a tendency toward unstable resolution. In the second measure, the motion from B to A represents a stable resolution from a color tone to the tonic.

E.g. 6

Song of the Returning Deity. The score is quoted from the book *The Hezhe Tribe of the Lower Songhua River* re-scored.

After completing the "village walking" ritual, the shaman sings the Song of the Returning Deity (   ) on the way back. The song is performed while walking briskly in the manner of a limping person, using the same style as the Bird Spirit Song. Based on Ling Chunsheng's textual materials, I have reorganized the musical notation accordingly, see the E.g. 6.

In Measures 1–3 of the score excerpt, the melodic scale is composed of five pitches—C, D, E, G, and A—arranged in ascending order as P1, M2, M3, P5, and M6. Based on the initial pitches C, G, and A, the concluding pitches G and C, and the intervallic structure involving the major third (M3), the scale can be identified as the C Gong pentatonic mode. In this mode, G functions as the central tone, while A serves as the principal tone. The melody primarily progresses in a stable manner through repeated notes, stepwise motion, and ascending or descending thirds.

Sections 4–5 of the melody consist of the pitches A, B, and C#, arranged in an ascending natural order that outlines the intervals of a P1, M2, and M3, beginning on C# and concluding on B. The melodic motion features repeated notes and stepwise progression, highlighting the narrative quality of the lyrics. Based on the M3 interval, the melody does not follow a triadic mode but instead reflects a pentatonic scale with the omission of the E (徵) and F# (   ) tones. Therefore, given the resolution tendency in the final melodic segment A–B, B serves as the tonal center, with C# and A functioning as color tones, indicating a Shang-mode pentatonic scale centered on B. The melodic scale in Sections 6–7 consists of six pitches: A, B, C♯, D, E, and F♯. Arranged in natural ascending order, these pitches form the intervallic structure of P1, M2, M3, P4, P5, and M6. Based on the initial tones D and A, the concluding tones C♯ and A, the repeated emphasis on A, and the cadential figure B–A, the scale can be identified as a six-note A mode with an added Qingjue (   ) D. The melodic motion is primarily stepwise, with A functioning as the central tone, and D and E serving as functional tones.

In addition to the analysis of the musical scores of the Manchu shamanic music, this paper analyzes the shamanic songs of the Hezhen, Oroqen, Ewenki, Xibe, Mongolian, Daur and other ethnic groups in combination with relevant literature and draws up a Table 2.

Table 2

Ethnic Group	Ethnic Group	Meter	Mode
Manchu	Python Spirit Song	2/4+3/4	F monophonic Yu tetratonic mode
Hezhen	Bird Spirit Song	4/4	A Gong pentatonic mode
	Returning Deity	4/4	C Gong / B Shang / A Gong hexatonic
Oroqen	Yagou Chant	2/4	C Yu pentatonic mode
Ewenki	Yaowai Wuwai	2/4	F Gong pentatonic mode
Xibe	Suoli Yangke	2/4	F Gong pentatonic mode
Mongolian	Zhenzhe	2/4+3/4	C Zhi pentatonic mode
	Spirit Invocation	2/4+3/4	A Yu pentatonic mode
Daur	Buryat Chant	2/4	E Yu pentatonic mode
	Healing Spirit Song	4/4	E♭ Yu pentatonic mode

Characteristics of Chinese Shamanic Music. The production of this table is based on references to Chunsheng[29]; Xiaoyun[30]; Guiteng[31] literatures.

Discussion: Summary of Comparative Studies

Based on the religious attributes of shamanism, both Korean and Chinese shamanic music use drums as core instruments. Korean musicians (   ) play drums, and on this basis, they also use body-sounding instruments such as Bara, Jing, Kkwaenggwari, Yoryeong, air-sounding instruments such as Hojok, Piri, Daegeum, Haegeum, and string-sounding instruments such as Gayageum, Ajaeng to form the overall instrumental sound, focusing on the dramatic expression of music; Chinese shamans regard drums as tools for implementing magic and play them themselves, and on this basis, they also use body-sounding instruments such as copper bells, waist bells, copper mirrors (silver mirrors) and air-sounding instruments such as mouth harps to form the overall instrumental sound, focusing on the mysterious religious expression of the carrier of shamanic music. The two also show different differences in specific forms, please refer to Figure 6 and Figure 7.

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[29] Chunsheng, Ling.   *(The Hezhe Tribe of the Lower Songhua River)*. Institute of History and Philology Academia Sinica, Nanjing, 1934.

[30] Xiaoyun, Guan, and Honggang Wang. 伦春族萨满教调查 *(Investigations of Oroqen Shamanism)*. Liaoning People's Publishing House, Liaoning, 1998.

[31] Guiteng, Liu.   萨满音乐文化—— 东北阿尔泰民族为例的地方叙述 *(Shamanic Music Culture in China: A Regional Ethnography of Altaic-Speaking Ethnic Groups in Northeast China)*. Central Conservatory of Music Press, Beijing, 2007.

Figure 6

**Chinese shamanic drums. This photo was taken by myself in 2024
at the Chinese Shaman Culture Museum.**

Figure 7

**Korean shaman drum. This photo was taken by myself
in 2024 at the Korean Shaman Museum.**

Based on the boundaries communication in the process of cultural dynamic construction, the modal systems of Korean and Chinese shamanic music have incorporated elements of national modalities. Both countries produce basic scales based on the principle of "fifths", but due to the differences in "main tones" (functional tones) in the specific melody composition, Korea has formed Pyeongjo (   ) and Gyeomyeonjo (   ), while China has produced three-tone, four-tone, five-tone, six-tone, and seven-tone national modes. Korean shamanic music as a whole maintains the regional melody mode tori (   ), while Chinese

shamanic music as a whole maintains the use of national pentatonic modes. In the process of specific melody scale composition, Korean shamanic music uses composition techniques (   ) such as shaking sound (   ), sliding retreating sound (   ), and microtones (higher or lower than the Western prescribed pitch +1/4, -1/4), reflecting the language characteristics of the lack of Korean articles and prepositions and the emotional expression of the "hate" element in national culture. Chinese shamanic music follows the principle of "fifths coexisting" and is composed of a central tone, functional tone, and color tone to form an overall melodic scale without "microtones" or shaking sound and retreating sound phenomena.

The melodies of Korean and Chinese shamanic music mainly adopt the method of homophonic repetition and progression. The overall melody scale maintains a smooth progression of Interval≤3, and the ending note tends to be resolved smoothly. The overall melody progression maintains the characteristics of "language narrative", and realizes the religious functional value through the signifier and signified of language. Based on the concept of beat, Korean shamanic music mostly uses mixed beats, changing beats, and small beats to form a large beat, and rarely uses a single beat form. Chinese shamanic music maintains the early 2/4 form that reflects the sounds of nature. The "rhythm structure" of the shamanic music of the two countries is compared horizontally. The mixed beats commonly used in Korea will cause the beat stress to switch continuously within the entire measure, and the changing beat will cause the beat stress to switch continuously between measures. The large beat form composed of small beats has both the stress law of the large beat and the characteristics of the small beat stress within the large beat range, forming a horizontal expansion of the "dissonant rhythm"[32]. The horizontal progression of the "rhythm structure" of Chinese shamanic music is mainly based on single beat (2/4), which is expressed as a single, stable "harmonious rhythm". For details, please refer to Figure 8.

Figure 8
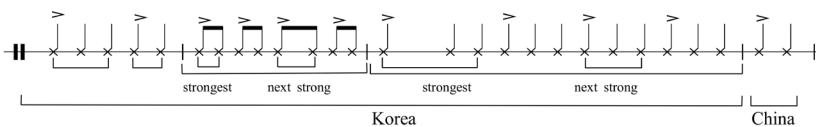
Rhythm comparison. The figure was created by me based on the research needs of the thesis.

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[32] Yeston, Maury. *The Stratification of Musical Rhythm*. Yale University Press, New Haven, 1976.

According to the longitudinal comparative study of "rhythm structure", percussion instruments and Korean shaman singing are unified, providing a rhythmic basis for music and creating an entertaining atmosphere. Different melodic instruments (such as   ,   ,   ..) maintain rhythmic independence, forming multiple sets of dynamic rhythmic lines, imitating sounds and calling the soul[33] in musical dramatic expression. Chinese shamans mainly swing their bodies to make "iron/bronze percussion instruments, sacred bells, bronze mirrors (sacred mirrors)" ring or collide to produce arrhythmic sounds, which together with the shaman drum rhythm (♫) form a single musical expression.

The lyrics of Korean and Chinese shamanic music both include modern/ancient languages and spells. Korean shamans mainly learn through oral transmission from shaman masters, while Chinese shamans learn through a combination of shaman masters and dreams. The lyrics and melody scales of the shamanic music of the two countries mainly adopt the correspondence method of "one word one sound" and "one word multiple sounds", and the expression of divinity and the construction of collective (community) consciousness are completed in the form of shaman solo or shaman and assistant shaman (tribesman) Call & Response singing.

Conclusion

By introducing the perspective of ethnomusicology, the cultural connotation and religious implications of Korean and Chinese shaman music are discussed from the perspective of "music in culture" and "culture in music". The musical modal system derived from the national culture is integrated into the object form of shaman music in both countries. The body-sounding instrument "drum" is used as the core instrument. On this basis, Korea adds membrane-sounding instruments, string-sounding instruments, air-sounding instruments and other musical instruments to form the overall instrumental sound. In shamanism, Buddhist and Confucian scriptures and musical instrument elements are integrated to form a mixed religious (musical object) form consistent with the dynamic construction of the overall culture. The specific ritual behavior focuses on the dramatic expression of music. Modern Chinese shaman music maintains the overall instrumental sound composed of the unrhythmic impact of the relatively single shaman drum, mouth harp, "iron/bronze sounding instrument, bell, bronze

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[33] Howard, Keith. *Korean Musical Instruments.* Oxford University Press, Oxford, 1995.

mirror" in the early Siberian region, and maintains the early shamanism (musical object) form, using a single musical object form as a carrier for inviting gods to realize the religious expression of "all things have spirits". The melodic progression of the shamanic music of the two countries mainly adopts a steady progression with Interval≤3, such as homophonic repetition and progressive progression, and adopts the corresponding methods of "one word one sound" and "one word multiple sounds" with the lyrics text, serving the language narrative of the signifier and signified of the lyrics text and maintaining its religious characteristics. Due to the wide scope of this paper, the overall conclusion is drawn by qualitative research, and the content of quantitative research on specific music analysis needs to be further supplemented and improved.

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A MYSTERIOUS FORGOTTEN INSTRUMENT:
THE *VIOLONCELLO DA SPALLA,* A CELLO FOR VIOLINISTS

ELŐD GÁBOR[1]

SUMMARY. As the title suggests, this article focuses on the *violoncello da spalla*, an instrument that fell into obscurity over the course of centuries and, since its re-emergence in the late 1990s, has been surrounded by considerable mystery. I first encountered references to this instrument in the late 2000s, through a Russian-born baroque violinist and instrument maker residing in the Netherlands. Already at that time, the instrument captured my attention due to its distinctive aesthetic qualities and unique sound. One might consider it remarkable: essentially a cello executed with violin technique—truly ingenious. In the present article, I aim to collect and synthesize the available information on this instrument. Drawing upon historical sources and illustrations, I will examine the various dimensions of period *violoncelli da spalla*, discuss aspects of its proper playing posture and stringing, and survey the repertoire composed specifically for it.

Keywords: violoncello da spalla, viola pomposa, baroque, violone, violoncino

Introduction

As I have already mentioned, I have been aware of the instrument's existence for more than fifteen years, but it was not until 2020 that I developed a more serious, personal engagement with it. In fact, the idea took shape during the COVID-19 pandemic lockdowns: with concerts canceled and venues closed, I decided to seek out a luthier to craft a *violoncello da spalla* for me. And indeed, if not now, when else would I learn to play a new instrument? Fortunately, I found a luthier from Transylvania who was very willing to undertake the construction of the instrument. Once I was able to hold my own *violoncello da spalla* in my hands, a thorough investigation began, involving research through various historical sources.

A considerable number of musicologists and performers—particularly those specializing in historically informed practices—have sought to reconstruct the historical reality of this instrument, questioning whether it truly existed, whether it played a role in everyday musical life, and whether composers

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produced extant works specifically intended for it. Given the extremely limited number of surviving references in Western musical culture, the prevailing assumption is that it did not exist as a distinct instrument. It is important to emphasize, however, that this concerns a musical period—the Baroque era—in which virtually no aspect of musical practice was standardized. This lack of uniformity applied not only to instruments and tuning systems but also to performance practices, which often differed significantly even within the same country. The aim of this article is to provide a clear and comprehensive account of the instrument. In order to challenge the assumption of its non-existence, reference will be made to official period documents as well as to period paintings.

Historical sources

Since the instrument is most frequently referred to by its Italian name, it is logical that the first stage of the research should begin in Italy. First, it is essential to clarify the similarities and differences between the violoncello, the violoncino, and the violone. The year is 1678, when Giovanni Maria Bononcini[2]'s Op. 12, a collection of four sonatas, was published, featuring the following instrumentation: violino primo, violino secondo, and violone. What makes this particularly interesting is that the instrument playing the bass line is a violone, whereas in the separate part it is indicated as a violoncello. In 1656, Cavalli[3] used the term *violoncino* in his *Musiche Sacre[4]*. To further complicate matters, Andrea Grossi[5] refers to a *violone* on the title page and a *violoncello* in the separate part, whereas in another contemporary edition, the instruments are listed as *due violini e violone*, with the bass part indicated as *Bassetto*. Based on several pieces of evidence available from the scores, it can be inferred that the *violoncino* and the *violoncello* refer to the same instrument, whereas the *violone* likely denotes a larger-sized instrument. However, the question remains as to which instrument the historical Italian composers were actually referring? A close examination of the works by the aforementioned composers, particularly those compositions in which both instruments appear within the same ensemble, reveals that the *violoncello* is afforded considerably more material to perform than the *violone*. This indicates that the *violoncello* or *violoncino* was not used solely to reinforce the basso continuo, but was often assigned an independent part[6]. In contrast, the *violone* was employed

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[2] Giovanni Maria Bononcini (1642-1678) - Italian composer and violonist.

[3] Francesco Cavalli (1602-1676) – Italian, venetian composer and singer.

[4] *Musiche sacre concertate* is a collection of sacred music composed by the Italian Baroque composer Francesco Cavalli, published in 1656. The collection comprises various sacred works, including Masses, hymns, and psalms.

[5] Andrea Grossi (1660-1696?) – Italian violonist and composer.

[6] In 17th-century music, four- and five-part chamber compositions were frequently employed, essentially functioning as instrumental counterparts of the madrigals.

exclusively to double the continuo line, alongside instruments such as the harpsichord, organ, or lute.

Having now clarified the various nomenclatures, it is appropriate to return to the *cello da spalla*. Perhaps the first—and only—significant historical source from this period (1650–1700) is associated with Bartolomeo Bismantova[7], about whom very little is known. Fortunately, his surviving *Compendio Musicale* (1699) has proven to be a highly valuable resource. Bismantova provides the following description of the *cello da spalla*:

Figure 1[8]
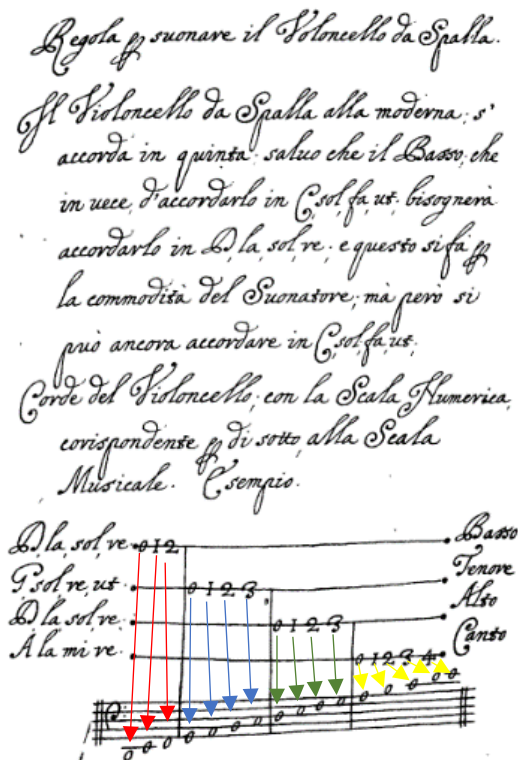
Fingerings recommended by Bismantova

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7 Bartolomeo Bismantova (1675-1694) – Italian composer, writer and cornetist.
8 Bismantova, Bartolomeo. "Compendio Musicale, Libro Primo,1699.*("The modern* violoncello da spalla *is tuned in fifths, with the exception of the lowest string, which, instead of the usual G–F–C tuning, is adjusted to A–G–D. This modification is made for the performer's convenience, although tuning in G–F–C is also possible. The cello strings, with their numerical range, correspond here below the musical scale".)*

It can be observed that Bismantova presents an instrument for which violin fingering can effectively be applied. However, what determines the spacing between notes on a string instrument? It is quite simple: the actual spacing between notes on an instrument is determined by the vibrating string length. The term is used to refer to the distance between the bridge and the upper nut. To ensure clarity, an accompanying illustration is provided, thereby minimizing the risk of misinterpretation.

Figure 2
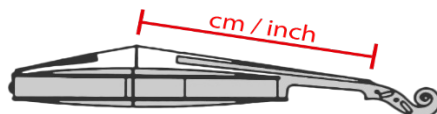
The vibrating string lenght

It should be noted that the vibrating string length of a typical violin ranges between 32.5 and 32.8 cm, that of a viola between 37 and 38 cm, and that of a modern cello between 68.5 and 70 cm. The vibrating string length of a *violoncello da spalla*, depending on the surviving historical models, varies between 42 and 45 cm. These characteristics of the instrument will be examined in more detail in a subsequent section of this study[9].

Another highly important historical source is associated with Zaccharia Tevo[10], who in his treatise *Il Musico Testore[11]* (1706) draws clear distinctions between violins, viola da braccios, viola da gambas, and the *cello da spalla*.

Figure 3[12]
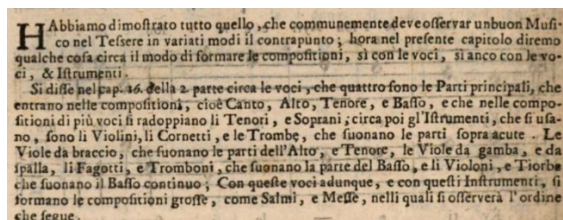
Excerpt from Zaccharia Tevo's treatise

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[9] Bonta, Stephen, "From Violone to Violoncello: A Question of Strings?", Jamis III, 1977, pp. 46-68.

[10] Zaccharia Tevo (1651-1709) – Franciscan, composer and organist.

[11] Il Musico Testore: It addresses topics of performance practice and theory, and upon its publication it enjoyed great popularity, to the extent that it was also issued in both German and English translations.

[12] Tevo, Zaccharia, "Il Musico Testore", 1706, pp. 308-309. *("The instrumental ensemble typically includes violins, cornettos, and trumpets for the upper parts; violas da braccio covering the alto and tenor registers; violas da gamba and da spalla, bassoons, and trombones providing the bass lines; and violones together with theorbos realizing the continuo. With such forces, large-scale compositions such as psalms and masses were performed.")*

At this point, we pause briefly and leave Italy behind. The next significant geographical focus is Germany, where a considerably larger number of contemporary documents have survived, authored by composers and scholars who provided detailed descriptions of the physical characteristics of the instruments. To mention just a few names, titles, and dates: Johann Mattheson, *Das Neu-eröffnete Orchestre* (Hamburg, 1713); Johann Philipp Eisel, *Musicus Autodidacticus* (Augsburg, 1738); Joseph Friedrich Bernhard, *Museum Musicum* (1732); and, of course, in addition to these, Leopold Mozart—father of Wolfgang Amadeus— also writes about the instrument in his *Versuch einer gründlichen Violinschule* (1756), his well-known violin treatise. Among the aforementioned authors, I would single out two in particular: Johann Mattheson[13] and Leopold Mozart[14].

We know of Mattheson that, in addition to being a widely respected diplomat, he left behind a substantial body of written documents. Among these is his *Das Neu-eröffnete Orchestre*, a work in which he discusses in detail performance styles, harmonic practices, as well as musical instruments.

Mattheson describes the instrument in the following way:

Figure 4[15]
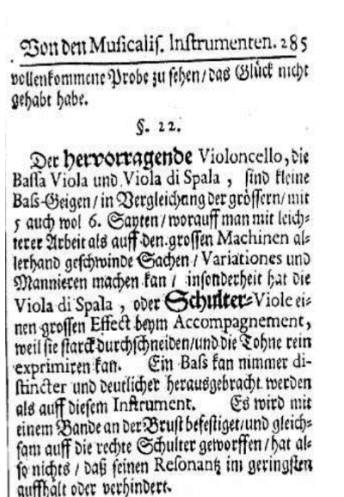
Excerpt from Johann Mattheson's treatise

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[13] Johann Mattheson (1681-1764) – German composer, lexicographer and music theorist.
[14] Leopold Mozart (1719-1787) – Austrian composer, violinist, music theorist.
[15] Mattheson, Johann, "*Das Neu-eröffnete Orchestre*", Hamburg, 1713, p.285 *("The excellent violoncello, the bassa viola, and the* Viola di Spala *[sic] are relatively small bass violins compared to the larger five- or six-string instruments. On these smaller instruments, one can execute rapid passages, variations, and ornaments with greater ease than on their larger counterparts. Moreover, the* Viola di Spala*, or shoulder viola, produces a remarkable effect in accompaniment, as its sound projects clearly and distinctly. No bass line can be articulated more precisely than on this instrument. It is secured to the chest with a strap, resting on the right shoulder, allowing it to resonate freely without any obstruction.")*

In his discussion of the instrument, Mattheson not only mentions it by name (Violoncello, Bassa Viola, Viola di Spala), but also characterizes it as an 'excellent Violoncello', that is, a smaller bass violin with five or six strings, capable of executing rapid, embellished, and varied melodies with less effort than on the larger instruments. The author even addresses the manner in which the instrument is held, noting that it is essentially positioned on the performer's chest, fastened with a strap, thereby allowing the hands to move freely. Moreover, this position ensures that the instrument's resonating capacity is not diminished.

It appears that the more sources we examine, the more confused our understanding of the subject becomes. Based on the above-mentioned source (Mattheson), it can indeed be stated that the three 'excellent' instruments differ fundamentally from one another, and in fact bear no real relation to the cello da spalla.

In his treatise *Anleitung zu der musikalischen Gelahrtheit*[16], 1758, Jakob Adlung[17] introduces and enumerates the instruments as follows:

Figure 5
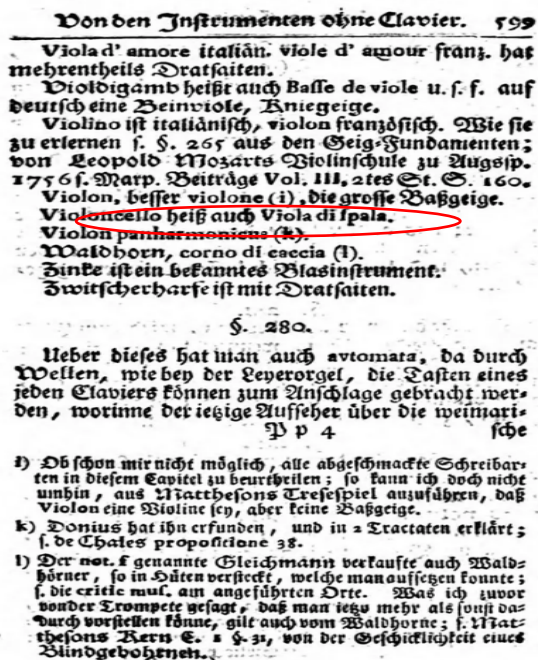
"Violoncello heiss auch Viola di Spala"
– Violoncello is called Viola di Spala

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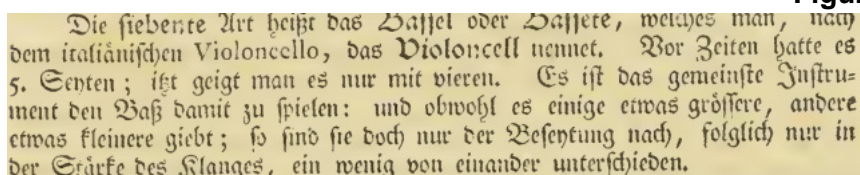
[16] *Anleitung zu der musikalischen Gelahrtheit* is a treatise on musical scholarship and practice, addressing both theoretical and practical aspects of music.
[17] Jakob Adlung (1699-1762) – German organist and music theorist.

As a final source, I turn to Leopold Mozart's famous violin school, in which the master offers a thorough examination of the origin of string instruments, their geographical affiliations, and their development. It is worth noting here that Leopold Mozart's violin school was published in 1756, the very year in which his second child, Wolfgang Amadeus, was born. At the time of the publication, Leopold was thirty-seven years old. Such an age may well be considered sufficient for the accumulation of a substantial body of knowledge and experience, which he later committed to writing in his treatise— material that we may thus regard, with due seriousness, as both reliable and worthy of transmission.

Concerning the violoncello, he writes as follows:

Figure 6[18]
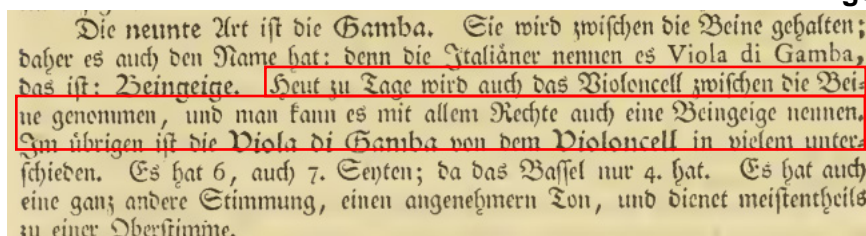
Excerpt from Leopold Mozart's violin school

Here the author states that the seventh type of violin is called the violoncello, which formerly had five strings but is now played with only four. He in fact regards this instrument as the most suitable for performing the bass part. What struck me as even more interesting is the author's remark in connection with the viola da gamba. After explaining that the Italians call it a 'leg violin' because it is held between the legs, he immediately makes a brief reference to the violoncello, thereby extending his reflection on the instrument: 'Nowadays the violoncello, too, is placed between the legs, so it could likewise be called a leg violin.'

Figure 7

Excerpt from Leopold Mozart's violin school

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[18] Mozart,Leopold, "*Versuch einer gründlichen Violinschule*",1756, Salzburg, pp. 22-23. *(The seventh type is called the cello, following the Italian* violoncello*. It formerly had five strings, but today only four are used. This instrument most frequently performs the bass line, and although some cellos are slightly smaller or larger than others, their differences lie primarily in stringing, and consequently, only in the power of their sound.)*

The strings

It may come as no surprise that stringing the violoncello da spalla is a rather delicate and often nerve-wracking procedure. Naturally, among the strings available today, each set is custom-made and not necessarily inexpensive. I myself encountered numerous difficulties the moment it came time to string the instrument. While I already had the violoncello da spalla, I did not yet possess the strings. I began searching through various early music forums to explore what options were even available. As a violinist, I had already become accustomed to how different strings respond, which ones my instrument tends to 'prefer,' and, of course, the significant role that bowing and right-hand technique play in determining the choice of the 'ideal' strings. The first stage of my search led me to an Italian gut string manufacturer who had already been engaged in producing spalla strings for more than a decade. I purchased my first set from them, and while the two upper uncovered gut strings, a′ and e′, resonated beautifully, the lower three—d′, g′, and c′—hardly interacted with my instrument at all. Needless to say, this prompted yet another phase of research, involving precise measurements of the instrument, neck length, vibrating string length, and so forth.

From this particular line of research, I would now like to present a few especially interesting findings, for which historical sources remain, of course, indispensable. It is an interesting fact that although I have been playing the violin on gut strings for approximately fifteen years, until recently I knew relatively little about their actual nature. This research has also helped me in this regard, broadening my perspective to some extent. Since my difficulties concerned the lower three strings, I focused exclusively on these, attempting to understand why the instrument did not respond. It was for this reason that I began to investigate wound strings, particularly those wrapped with silver.

The earliest reference to a silver-wound string dates back to 1659, when Samuel Hartlib[19] mentioned it in the journal *Ephemerides*[20]. In this account, Hartlib describes how a certain Mr. Goretsky[21] made a remarkable advancement in the strings of the bass and the lower registers of plucked instruments. He wound these strings with a thread of silver, which thereby produced a "most admirable musick".

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[19] Samuel Hartlib (1600-1662) – was a british writer.

[20] The term *Ephemerides 1659* refers to a series of astrological and astronomical almanacs published in that year. Among the most notable are Andrea Argoli's *Ephemerides* and Joseph Blagrave's *Ephemeris*, both of which supplied daily planetary positions as well as astrological prognostications for the year 1659.

[21] Unfortunately, no written documentation has survived concerning it.

Figure 8

ADVERTISEMENT.

There is a late Invention of Strings for the Basses of Viols and Violins, or Lutes, which sound much better and lowder then the common Gut String, either under the Bow or Finger. It is Small Wire twisted or gimp'd upon a gut string or upon Silk. I have made tryal of both, but those upon Silk do hold best and give as good a sound. The Best Choice of these strings are to be sold at Mr. Richard Hunts Instrument-seller at the Lute in St. Pauls Alley near Pater noster Row.

FINIS.

An advertisement from a historical English newspaper

As for the identity of the aforementioned Goretzky, I do not know; no writings appear to refer to or mention his name apart from the account of Samuel Hartlib cited above. What can be stated with certainty, however, is that scholars generally regard Bologna as the principal place of origin for silver-wound strings[22].

By the mid-eighteenth century, a particular type of string ideally suited for the production of lower registers had become widespread—namely the so-called *demi* string. In this design, a slight gap was left between the windings (specifically, a space equal to the diameter of the string itself). It was most likely the result of careful mathematical calculation and numerous experiments. Interestingly, both written records and surviving physical evidence of this practice are associated with none other than the famous Cremonese violin maker Antonio Stradivari[23].

Figure 9

**An excerpt from a letter addressed by Stradivari,
accompanied by three string samples.**

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[22] Badiarov, Dmitry. *Book on tha Spalla,* 10-10-10 Publishing, Markham, Ontario, pp.54-55.

[23] Antonio Stradivari (1644-1737) - Perhaps one of the greatest and most highly esteemed instrument makers of all time.

"Questi sono le mostre delle tre corde grosse que la che sono di Budella va filaza á viddalba – These are the samples of the three large strings, the core is made of gut and should be covered with a spiral like the Vidalba plant."

A closer examination of the three string samples reveals that the winding on the middle string is spaced with small gaps. As for the botanical reference, Stradivari could hardly have been more persuasive or expressive in his choice.

Figure 10,11

On the left, there is a Vidalba plant, and next to it, the strings.

On the basis of the examples discussed above, I began searching for a string maker who might be willing—or perhaps had already attempted—to produce such strings or something similar. Fortunately, I was able to find one: a maker of predominantly Renaissance and Baroque instruments based in France, who also manufactures strings and has, for quite some time, been producing the aforementioned *demi* type. And, lo and behold, my spalla responded immediately; indeed, it was the lower register that resonated most beautifully. I would like to express my sincere gratitude for his dedicated and persistent work.

The repertoire

When I began to inquire about the da spalla, I recall mentioning this 'new-old' instrument to a few fellow musicians, and I doubt I will ever be able to erase from my memory the expressions on their faces. They asked how it could be that, after twenty or thirty years, they had never heard of this instrument, and moreover, had never encountered a work composed specifically for the violoncello da spalla—incidentally, neither had I.

I believe that the repertoire for the da spalla can be considered twofold: One must decide what one wishes to perform on the instrument— that is, whether to focus exclusively on certain works (some of which I will enumerate) or to extend the repertoire into subsequent musical periods. I

have encountered numerous early music performers who firmly believe that anything not documented in an authentic source never existed; in other words, this is a mistaken approach. I am not suggesting that musicians who adopt this position are entirely wrong; rather, they simply choose to follow a 'conveniently' defined path—and that, too, is perfectly acceptable. When it comes to historically informed performance, I maintain that individuality, curiosity, and inspiration should take precedence in one's playing, rather than strict adherence to rules. To be clear, I am not suggesting that the advice and principles of past performers, composers, or theorists should be disregarded; rather, my point is simply that it is certain that not everyone in the seventeenth and eighteenth centuries played in exactly the same manner—this remark is intended purely in a musical sense. If one considers a highly 'faithful' approach to performance practice, for example, Antonio Caldara's violin–cello sonatas could confidently be played on the da spalla, since Caldara is documented as having performed too on the violoncello da spalla in the orchestra of San Marco Basilica.[24] On the other hand, one could not similarly perform the cello sonatas of Caldara's contemporary, Antonio Vivaldi, on the da spalla, as there is no tangible evidence linking Vivaldi to the instrument in the same way as in Caldara's case.

On the other hand, as I have already mentioned, one may also perform works written specifically for this instrument[25]:

- Johann Sebastian Bach: Six suites for violoncello solo BWV 1007-1012
- Cantatas by Johann Sebastian Bach:
- · BWV 6, Bleib bei uns, denn as will Aabend warden
- · BWV 41, Jusu, nun sei gepreiset
- · BWV 49 Ich geh un suche mit Verlangen
- · BWV 68 Also hat Gott die Welt geliebt
- · BWV 85 Ich bin ein guter Hirt
- · BWV 115 Mache dich, mein Geist, bereit
- · BWV 175 Ere rufet seinen Schafen mit Namen
- · BWV 180 Schmucke dich, o liebe Seele
- · BWV 183 Sie werden euch in den Bann tun

The aforementioned works were composed by Johann Sebastian Bach between 1724 and 1726, and in these cantatas, he specifically designated that the cello part be performed on a violoncello piccolo.

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[24] Badiarov, Dmitry. *Book on tha Spalla,* 10-10-10 Publishing, Markham, Ontario, p. 64
[25] Badiarov, Dmitry. *Book on tha Spalla,* 10-10-10 Publishing, Markham, Ontario, pp. 64-65

- Georg Philipp Telemann: Sonata for flute and viola pomposa TWV 40:111
- Antonio Caldara: Cello sonatas op.1, op.2
- José Herrando: 6 Sonatas for the viola pomposa and basso continuo
- Christian Joseph Lidarti: Sonata for Pomposa, op.37

It should be noted that Sergey Malov, a Russian violinist, violist, and not least a performer on the *violoncello da spalla*, has played Beethoven's cello sonatas, Boccherini's cello concerto, Joseph Haydn's two cello concertos, and, moreover, even Friedrich Gulda's cello concerto on the *violoncello da spalla*. In other words, today, just as in the Baroque period, composers and performers did not limit themselves to a single instrument; they were multitasking musicians. I believe that this attitude is the most suitable for ensuring that we can continually experience a wealth of new musical impressions.

The correct posture of the instrument

Based on my experience as a violinist and violist, I believe that an instrumentalist must pay close attention to maintaining a correct and comfortable playing posture. It should be noted, however, that what feels comfortable is not necessarily correct. Since no detailed records have survived regarding the proper way of holding the instrument, every musician playing the *da spalla* has had to develop an appropriate posture in a self-taught manner. Neither contemporary drawings nor paintings (a few of which will be presented at the end of this chapter) provide clear evidence of how the instrument was actually suspended on the chest. When I first received the instrument, I must admit that I also found it difficult to adapt to its posture. It appeared to be much harder to hold than what I had inferred from the images or videos I had previously examined. I therefore began experimenting to find what might not have been the ideal, but at least the most suitable posture for my own body. At this point, however, I made a crucial mistake: I disregarded the thickness and length of the strap with which the instrument is essentially fastened to the player. In retrospect, this may seem obvious, yet at the time I did not consider such details. In my view, the essential point is that the instrument should rest as stably as possible on the performer's chest, positioned beneath the chin, and be sufficiently secure to allow the right hand to execute vertical bowing movements with stability, while also enabling the left hand to move freely along the fingerboard. As I have already mentioned, for those with a background in playing the violin or viola, it is well known that even a minor change in posture can significantly affect the quality of sound production. The same applies to the *violoncello da spalla*. Regular

practice in front of a mirror has yielded certain positive results. I would argue that the instrument mentioned earlier is perhaps the most ergonomically friendly member of the violin family, at least in terms of posture. The posture required for the *cello da spalla* is, in fact, the most natural compared to the violin or viola.[26] All that is necessary is to adjust the strap that supports the instrument; once this is done, everything else falls into place. Unlike the previously mentioned instruments, there is no need to adopt awkward or contorted positions to produce sound.

Equally important, in my view, is careful attention to the position of the left hand. From experience, violinists and violists often tend to raise the left hand excessively. This motion is already potentially problematic on the violin, and it is equally so on the *cello da spalla*. If this movement occurs, proper bowing becomes essentially impossible. Consider that if the instrument were held nearly horizontal across the chest, the bow (as learned on the violin) would need to be perfectly parallel to the fingerboard. Needless to say, this is impossible, as no one has arms long enough to execute such a maneuver. I am almost certain that the description above—although I have tried to be fairly detailed—will gain its full meaning once it is actually presented.

Figure 12

A self-portrait of the author, demonstrating the correct posture for holding the instrument.

As I promised earlier, in the interest of providing realistic evidence and credibility, I will present a series of 17th- and 18th-century drawings and paintings.

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[26] Barnett, Gregory. *The Violoncello da spalla: Shouldering the Cello in the Baroque Era*, JAMIS XXIV,1998, pp. 32-35.

Figure 13

**Sanctuary of Madonna delle Grazie in Cremona,
Gian Giacomo Barbelli, c.1641**

Figure 14

Giuseppe Torelli op.4, detail from the violoncello partbook

Figure 15

Street musicians, likely performing for some festive occasion.

Conclusions

In my article, I have attempted to shed light on a forgotten instrument, which appears to be experiencing a modest revival in the 21st century, gradually gaining recognition, albeit quietly. I have considered it important—and continue to do so—to promote the music, instruments, and culture of earlier periods, because I believe that everything is interconnected. One cannot fully understand, if I may use the term, the music of Mozart, Haydn, or Beethoven without first exploring the works of the earlier eras, particularly the astonishingly ingenious compositions of the great masters of the early and late Baroque. Similarly, this implies that without knowledge of Beethoven's compositional techniques, our understanding of, for example, a Bartók string quartet would likely be diminished, and the list could be extended at length. I firmly maintain that when performing a Baroque or Classical work—regardless of the instrument used—it is essential to be fully aware of the spirit of the period and the culture of the relevant geographic region. During that time, musical notation was not as fully developed as it would be in the Romantic era, let alone the 20th century. It is therefore crucial to be familiar with certain fundamental performance practices, in order that the work can be recreated as faithfully as possible within its original context, regardless of place or period. I hope that my article, if not to the same extent as my performances, can contribute to increasing awareness in Romania of the diverse styles of earlier periods, the evolution of different characters, the richness and freedom of counterpoint, and, of course, the myriad expressions of passion. I recall that when I presented the *violoncello da spalla* in 2023 as part of the "*Sei Solo*" project, at various locations across the country, a devoted group of music enthusiasts would always gather after the concerts to examine the small cello with curiosity, remarking that "they had never even seen one in a picture". It was a great joy for me to observe how engaged and receptive a significant portion of the Romanian audience was. Perhaps those who are already aware of the existence of the *cello da spalla*—violinists, violists, and cellists—approach J.S. Bach's solo works with a slightly different perspective.

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TRANSYLVANIAN MUSICAL MANUSCRIPTS: HISTORICAL AND CULTURAL SOURCES FROM THE 17TH–19TH CENTURIES

ZSOMBOR FILIP[1] , MĂDĂLINA RUCSANDA[2]

SUMMARY. The collection-type musical manuscripts preserved in Transylvania between the 17th and 19th centuries represent a significant yet insufficiently studied source for the history of music in Central and Eastern Europe. They document the coexistence of European art music with local aristocratic and folk traditions, reflecting the region's complex cultural, social, and confessional landscape. Transylvania's musical manuscripts from the 17th–19th centuries offer a fascinating glimpse into the region's rich cultural and musical life. Preserving works by Western European composers, anonymous local authors, and traditional peasant music, they reveal the coexistence of aristocratic and folk traditions. While some collections have been published, many remain largely unexplored, highlighting the need for further study to appreciate the full scope of Transylvania's diverse musical heritage. This article examines four representative sources: the Sfântu Gheorghe manuscript (1757), which integrates Western European chamber works with Hungarian and Polish dances; the manuscript of Count László Székely (1744), marked by Viennese galant idioms; the Miss Mihály manuscript (1689), containing instrumental, keyboard, and religious repertoire; and the Târgu Mureș manuscript, which combines Viennese Classical piano works with Hungarian songs. By addressing largely unpublished sources, this study seeks to contribute to the systematic recognition of Transylvanian manuscripts as a distinctive corpus within the broader European musical heritage.

Keywords: musical manuscript, Transylvania, cultural heritage, unpublished

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Introduction

The collection-type musical manuscripts preserved in Transylvania between the seventeenth and nineteenth centuries constitute an exceptional yet insufficiently explored source for understanding both the cultivated and vernacular dimensions of musical life in the region. They reflect the multi-ethnic, multi-confessional, and socially diverse character of Transylvania, while at the same time illustrating the penetration of European repertoires and performance practices into local aristocratic and educational contexts.

Much of this music was composed by both well-known and lesser-known Western European composers.

In addition, these manuscripts include works by anonymous composers, likely Hungarian aristocrats, as well as traditional peasant music from various communities, a unique phenomenon that distinguishes Transylvanian manuscripts within the European context. While some manuscripts have been studied and published, many remain largely unknown and unexplored. Among the published collections are the *Codex Caioni*, the most extensive compilation in Eastern Europe (1634–1671, published by the Union of Musicologists and Composers of Romania and the Hungarian Academy of Sciences, 1994); the Songbook of *Bocskor János* (Leliceni-Ciuc, 1716–1739, ed. Kriterion, 2003); the Manuscript of *Fazakas Josephus Krizbancensis* (1738, Honterus Verlag, 2021); and the collections of Joannes Kajoni.

The following discussion provides a general overview of the manuscripts that have not yet been published. Writing about these sources presents a challenge, as many remain little-studied or entirely unresearched. Consequently, there is limited information regarding the provenance and identification of the musical material contained within these rare and valuable documents. This study represents a first step toward recognizing and valorizing the rich heritage of cultured music in Transylvania during the 17th–19th centuries.

1. Manuscript Case Studies

1.1. Musical Manuscript from Sfântu Gheorghe, 1757

Discovered by Pál Péter Domokos in the 1950s, the Sfântu Gheorghe manuscript contains ninety-one pages of instrumental music, most frequently notated for violin and chamber ensembles. In most cases, only the violin part is notated, without the accompanying voices. When two voices are indicated,

the first voice (like violin I) is placed on the left page of the manuscript, while the second voice (likely violin II or cello) appears on the right page, allowing two musicians to perform simultaneously using their instruments.

The manuscript shows evidence of contributions from three distinct "hands." The first hand copied the majority of the musical material in a calligraphic and energetic script, comprising works by well-known European composers: Georg Philipp Telemann, Johann Adolphe Hasse, Carl Heinrich Graun, Francesco Maria Veracini, Pietro Antonio Locatelli, Pietro Castrucci, Gasparo Visconti, Antonio Vivaldi, Sebastiano Bodino ("del Signor Bodino"), and Cristophe Förster ("del Signor Förster"). Other composers are less certain: "del Signor Goebel," "Signor Jacomelli" (likely Geminiano Giacomelli, Italian composer, 1692–1742), "del Signor Bach" (possibly Johann Sebastian or one of his sons), and one indecipherable name. The most identifiable composers were violinists active for varying periods at the Dresden court. Additionally, numerous works are anonymous, with titles such as sonatinas or Baroque dances, including minuets (over 30), rigaudons, gigues, and gavottes.

For the history of music in Transylvania, the melodies notated by the other two hands are particularly interesting. These less calligraphic annotations appear to have been added later in the blank lower lines of the pages, following the transcription of works by Western European composers. One copyist knew Hungarian, as indicated by titles such as *Magjar táncz* (Hungarian Dance) or *Lengjel Tántz* (Polish Dance). Five Hungarian dances, probably of folk origin, show a Balkan-Turkish influence with augmented seconds and were composed by anonymous authors without accompaniment. Notably, there are twenty Polish dances; some are titled in Hungarian (*Lengjel Tántz*), others as *Polonaise*, and one march is dedicated to the King of Poland, titled *Marsch de la Majesté le Roi de Pologne*.

Historical context explains the presence of Polish dances in Transylvania. Following a 1658 law passed by the Polish parliament, Unitarian believers were expelled from Poland. Many settled in Transylvania, where religious freedom was legally guaranteed (Turda, 1568), and significant Unitarian communities already existed.

The manuscript is preserved in the Széchényi National Library in Budapest. The following figure illustrates the two types of notation belonging to two hands, showing a work by "del Signor Goebel" and a Hungarian dance.

Figure 1

Manuscript from Sfântu Gheorghe, p. 52

1.2. Manuscript of Count László Székely, 1744

The leather-bound manuscript, written around 1750, contains 46 unnumbered sheets measuring 16×22 cm. The first page bears the inscription: "Comitis Ladislau Székely de Boros Jenő, Vienna, 29 February 1744," marking the day the musical material began to be notated.

Biographical information on Székely László comes from his autobiography[3], begun in 1763 at age 46, published in 1887 in *Budapesti Szemle*, pp. 224–258. He was born on 4 September 1716 in Alămor, near Sibiu. His mother died when he was 13, and a year later, his father passed away, leaving him orphaned along with two siblings. In 1723, he began studies at Bethlen College in Aiud (German: Strassburg am Mieresch, Hungarian: Nagyenyed), completing them ten years later in 1733, after which he served as a chancellor. He married in 1742 and, in 1743, moved to Vienna, where he resided until 27 March 1744 with his family. The manuscript's beginning

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[3] Székely László: *Önéletírás (transl. Autobiography)*, ed. Erdélyi Múzeum Egyesület, 2019.

coincides with this period in Vienna. In 1745, after the deaths of his wife and child, he frequented opera and theater performances[4] and soon came under the attention of the Viennese court, receiving the title of chamberlain. Concurrently, he regularly donated to the Reformed College in Odorheiu Secuiesc[5].

Vienna during this period had a very active concert life, with concerts often organized for social gatherings, where the Minuet was fashionable in aristocratic salons. Accordingly, most works in Székely's collection bear the title Menuet or Menuetto, alongside pieces titled Capriccio, Allegro, Andante, and Largo; many remain untitled. The breakdown of titles is as follows: 14 Menuets, 1 Prelude, 2 Capriccios, and 34 untitled works. No composer names are notated, and it is unclear whether the compositions are original or sourced from elsewhere. Of the 51 pieces, three are for a single voice without accompaniment (violin or flute), 33 for two voices - eight of which have the second voice in bass clef (likely for cello), the remaining 25 in treble clef for two voices, and fifteen works are incomplete. Two-voice works are arranged so that "Primo" is on the right page and "Secondo" on the left, facilitating performance by two instruments. While instruments are not specified, the treble clef notation makes the works playable on violin or flute, with a range between D1–E3. Tonalities favor flute performance: 26 pieces in D major, 14 in G major; others include C major (2), E major (1), E minor (2), F major (1), A major (3), B♭ major (1), and B minor (1). Keyboard or plucked string accompaniment may also have been used. Dynamics are minimal (one piano marking), articulations are rare, but ornaments are frequent, including trills and long or short appoggiaturas. Stylistically, the works can be categorized as galant, combining Baroque elements with traits of early Classical style.

No direct references exist to Székely's musical education, but as organ instruction was part of the curriculum at Bethlen College, he likely acquired musical knowledge during his school years. The manuscript was probably used for salon performances or personal enjoyment, consistent with aristocratic chamber music practice.

It is now held at the Reformed College in Odorheiu Secuiesc.

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[4] András, Benkő: *Székely László Kótáskönyve,* in Zenetudományi Tanulmányok, VI. kötet, Budapesta, 1957, p. 345-348

[5] Németh, S. Katalin: *„Bizony igazat írok, és ugj írom a mint volt" (Székely László önéletírása)(transl. "I write the truth and I write how it was" (Autobiography of Székely László).* In: Irodalomtörténet 18 (1986) p. 611-637

Figure 2

Manuscript of count Székely László, 1744, p. 27

1.3. Manuscript of Miss Mihály, 1689

This manuscript, with leather covers and two protective folios, contains 89 unnumbered pages and was written by at least three individuals, known only for Miss Mihály, after whom it is named. The first hand notated works for a melodic instrument (violin or flute) with or without accompaniment, placing voice 1 on the left page and voice 2 in bass clef (likely cello) on the right page, allowing two performers to read the score comfortably. The second hand wrote keyboard works in calligraphic script, with ornamental initials, likely a professional copyist. The third hand notated six Hungarian psalms for two voices, combining melody and bass as harmonic support, resembling figured bass.

The repertoire includes German, French, Italian, and Hungarian religious works, mostly anonymous. The first two pages appear to serve as protective folios, containing nearly indecipherable scores. The collection includes complete

works, fragments, and untitled pieces, many corrected or later supplemented. Frequent compositions are menuets, trios, preludes, arias, bourrées, toccatas, gigues, and untitled works. Keys are mainly major (C, D, G, A, B♭) with some minor (D, E, A), and 3/4 is the predominant measure, typical of menuets, with some in 4/4 or 12/8. Monodic and polyphonic works exist; in polyphonic works, one line is melodic, the other bass, consistent with Baroque accompaniment. Some works are grouped into suites (e.g., Praeludium, Allemande, Loure, Sarabande) reflecting French Baroque dance forms. Composer attributions are rare and often uncertain (e.g., G. Somers).

The manuscript shows corrections, missing titles, blank pages later filled with fragments, and titles appearing only after Trio sections, indicating usage for study or domestic practice. It also includes two arias (one with two variations), three gigues, three minuets (two with Trio), one march, one allemande, and thirteen untitled solo treble pieces.

Miss Mihály was known to have been a student in Sighișoara. Like Count Székely's manuscript, it was held at the Reformed College Library in Odorheiu Secuiesc and transferred in 2013 to the Széchényi National Library in Budapest.

Figure 3

Manuscript of Miss Mihály, 1689, p.7, notated by the 1st hand

1.4. Manuscript from Târgu Mureș

This manuscript is the least documented. Written by a single hand in clear calligraphic style, it contains 22 pages without a cover. The first section contains piano works in the Viennese Classical style, followed by Hungarian love songs with piano accompaniment and lyrics. The first three pages serve as music theory lessons, presenting the chromatic scale with note names, enharmonic equivalents, and ornament execution (trill, gruppetto, mordent), written in parallel octaves for piano: right hand in treble clef (C1–B1) and left hand in bass clef (c–b).

Seven Menuets with Trio follow, in C, F, B♭, and G major. In Trio 6, the right-hand measures 1–8 and 12–16 contain the marking "Fagotto Solo" in bass clef, suggesting piano arrangements from symphonic works. Other pieces include a March in C major (page 9), a theme with six variations (pages 10–13, Adagio in 2/4, four virtuosic variations followed by a final Presto variation), and another March in D major (pages 14–15), likely a symphonic transcription with a four-bar trumpet introduction. Pages 16–17 contain technical exercises for piano in D major, followed by a two-part D major piece (Adagio and Allegro). Page 18 has another March in D major, while page 19 contains a three-part piece: Landler (D major)–Trio (G major)–Landler (G major)–Coda (D major).

The final pages include three popular Hungarian love songs arranged for piano with text, one using a poem by Csokonai Vitéz Mihály (1773–1805):

> *"Oh nagy egek rátok apellálok*
> ["Oh heavens, I appeal to you"]
> *Ez nap fénye már ezutánn rejtezzék a felhőkben*
> ["Let the light of this day hide in the clouds"]
> *Zokoghatsz még egy betűtskét belőlem"*
> ["You may still weep for my pain"]

In conclusion, the manuscript contains music theory lessons, piano technical exercises, thirteen Viennese Classical-style piano works (seven Menuets with Trio, three Marches, a Theme with six variations, a two-part untitled work, and a Landler with Trio), and three Hungarian-text songs adapted for piano.

Figure 4

Manuscript from Târgu Mureș, p. 12

Conclusions

The study of Transylvanian musical manuscripts from the 17th - 19th centuries reveal a rich and diverse cultural heritage that reflects the historical complexity of the region. Several key conclusions may be drawn:

1. Intercultural synthesis – The manuscripts testify to the coexistence of Western European art music with local aristocratic creations and folk traditions (Romanian, Hungarian, Saxon, Polish, and Balkan), illustrating a unique phenomenon of cultural permeability within Europe.
2. Religions - the presence of different religions such as Orthodoxy, Catholicism, Protestant and Neo-Protestant
3. Diversity of sources and genres – The examined manuscripts encompass chamber and instrumental works, vocal religious pieces, dances, and piano repertoire, ranging stylistically from late Baroque to Viennese Classicism. Their heterogeneity reflects both the private and social functions of music in Transylvanian society.

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4. Unpublished and underexplored material – While a few codices (e.g., Codex Caioni) have been published, the majority of manuscripts remain unknown, requiring systematic cataloguing, analysis, and critical editions to make them accessible for further scholarship.

5. European relevance – Situated at the intersection of Central, Western, and Southeastern Europe, Transylvania functioned as a cultural bridge. Its manuscripts not only preserve local traditions but also document the transnational circulation of repertoire and performance practices.

In conclusion, these sources represent an indispensable part of Europe's musical heritage. Their study not only enriches our understanding of Transylvania's cultural identity but also contributes to a broader re-evaluation of the dynamics between art music and folk traditions in early modern Europe.

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EMINESCU AND THE ART OF THE LIED.
THE ENCOUNTER BETWEEN EMINESCU'S POETRY AND MUSIC

SERGIU GARABAJII[1] , SONIA ILINCĂI[2]

SUMMARY. The article explores the interdependence of the arts, focusing on the fusion of poetry and music within the art of the Lied. It outlines the evolutionary development of the Lied genre and traces its historical lineage from the Baroque period (Haendel) through Classicism (Haydn, Mozart, Beethoven) to the "Golden Age" of the nineteenth century (Schubert, Schumann, Brahms, Wolf, Mahler, R. Strauss). The study also presents interpretative perspectives on the genre, emphasizing the importance of the text and the expressive power of the word, the role of imagination, the primacy of emotion over empty perfectionism, and the centrality of the text and the singer–pianist partnership. The central section focuses on Mihai Eminescu as a cultural and artistic landmark. It synthesizes key biographical and intellectual-formative elements (Ipotești, Cernăuți, Blaj, Vienna, Berlin; Aron Pumnul; Junimea and Titu Maiorescu), the main themes and symbols of his poetry (according to M. Cimpoi), his relationship with Veronica Micle, and the intrinsic musicality of his verse. The article describes how the musicality of Eminescu's versification shapes the composition of Lieder based on his poems, and it presents critical perspectives that affirm Eminescu's enduring presence as a source of inspiration and a "canonical value" that fosters "the awareness of the unity of the Romanian cultural space." The Lied is thereby portrayed as a space of synthesis between music and the word.

Keywords: Lied, Mihai Eminescu, musicality, poetry, music, literature, cultural heritage, vocal interpretation.

Art and its various forms or genres that complete it offer humanity a wealth of meanings and interpretations. Throughout history, depending on the different movements that have served as sources of their essence, art has

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acquired a multitude of significations, continually found its own path of development and left behind the transience of its nature. When we speak of art, we refer to it in its general sense, for art, properly speaking, is any means through which the artist gives life to creation with the purpose of elevating the human spirit, whether it be music, literature, painting, architecture, sculpture, or other forms. Another aspect of this word, which in itself expresses an infinite world, is that art represents the interdependence that can be found among all these artistic forms mentioned above. Depending on the field of work or artistic expression, we may encounter the unification of all these forms into a single act of genius, or the intertwining of two of them according to the meaning and message of the work itself. At times one art form completes another, at other times it defines it, and the connection that arises between two artistic forms embodies the experience that leads creation toward perfection.

Music and prose, two remarkable artistic universes, not only influence and complement each other but also, in their artistic interdependence, discover shared meanings. The parallel between these arts can be established through the common foundation underlying both the structure of a musical composition and that of a literary creation. Both a musical work and a literary work follow a path grounded in a narrative or poetic thread. Likewise, composers and writers resort to stylistic devices, metaphors, and symbols in order to convey the meaning of their message and the emotions that give it substance. In literature, these elements are found in words and literary expressions, while in music they manifest through musical motifs and the harmonic-musical expressions of the work's discourse. Music and literature are both arts that create atmosphere, evoke emotion, and can easily find their way to the listener's or reader's soul. The art of the Lied completes the lyricism and poetic expressiveness resulting from the fusion of these two artistic forms, bringing to light a genre novelty imbued with essence and poetic sentiment, offering an artistic framework in which music and poetry together create a perfectly unified whole.

The Art of the Lied

In theory, Lied is a vocal miniature musical genre, and the nature of its writing places it among the chamber music forms. The origin of the word *Lied* comes from the German language and translates into Romanian as "song." The genre is inspired by the German folk song *(Volkslied)* and emerges at a turning point in the history of music, when German classical music gradually distanced itself from its courtly affiliation, finding its roots among the people. The refinement of the writing and the concept of the artistic song are achieved through a fusion of styles between the simplicity and structure of folk songs and the elegance of the Italian aria, which had become fashionable at the time.

The word song, through its meaning, conveys the entire artistic essence of this musical genre, first through the simplicity it radiates, characterized by a natural and unpretentious performance manner, and second through the expressive nature of its discourse, which highlights the poetic side of the song through a distinctly lyrical character. Structurally, the genre retains the simplicity of expression, generally consisting of the succession of sections A B A, following the well-known and frequently used pattern of verse refrain verse refrain.

The idea of the vocal song with accompaniment appeared as early as Antiquity, and with the evolution of musical forms and genres through various sources and influences, the accompanied vocal song reached its culmination in the genre of the Lied. Before arriving at this balanced synthesis of the arts of music and poetry, the development of the genre passed through several musical forms accompanied by text, with the Lied showing kinship with other musical genres and forms beginning in the Renaissance period. Thus, the final structural and musical form of the Lied is the result of several contextual correspondences in the intertwining of music and text. Although belonging to the choral domain, the secular musical genres historically related to the Lied include the *frottola*, an early Italian polyphonic song; the *motet*, one of the most widespread polyphonic vocal genres; the *madrigal*, which originated in Italy; the *chanson*, which appeared in France; and the *romanza*, which developed in Spain. Another significant source of influence and inspiration for the Lied, this time in monodic form and closely tied to the cultural essence of the music-poetry relationship, can be found in the songs of the troubadours, trouvères, and *Minnesänger* of the Middle Ages.

Along the compositional line of the great composers from the Baroque to the Romantic period, the genre of the Lied evolves significantly, with each representative contributing to the affirmation and development of this miniature vocal form. The vocal miniature accompanied by an instrumental part begins to take shape among composers of vocal music with Georg Friedrich Haendel, who approaches the idea of the simple accompanied song while preserving his distinctive stylistic features, shaping melodic prosody through fewer textual sections and emphasizing passages of vocal virtuosity. Later, with the emergence of the Classical style, the Lied underwent a notable stage of evolution through the contributions of composers such as Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. With each of these composers, the genre gained new wings and expanded further. They turned to the poetry of their contemporary writers, resulting in reference works that became masterpieces of the genre, representative of musical lyricism and poetic expressivity. With Mozart and Beethoven, the content of the musical discourse and the structural design came closer to the essence and balance

that the genre would reach during the Romantic period, when these works attained their creative peak. Among the best-known Lieder in Mozart's output are *Das Veilchen*, *Komm*, *lieber Mai*, and *Traumlied*, while Beethoven's contributions include the cycles *Sechs Gesänge*, *Drei Gesänge*, and *An die ferne Geliebte*.

The nineteenth century represents the golden age of the Lied, marked by the creations of its most representative composers: Franz Schubert, Robert Schumann, Johannes Brahms, Hugo Wolf, Gustav Mahler, and Richard Strauss. Their works elevate the meaning of the interweaving of music and poetry to a new level, achieving through their contributions a perfect balance between the two arts. Franz Schubert was the first to bring the Lied to this path, composing a considerable number of works. His cycles *Die schöne Müllerin (The Fair Maid of the Mill)*, *Winterreise (Winter Journey)*, and *Schwanengesang (Swan Song)* are rich in melodies filled with musical and poetic essence. Alongside the vocal line and the lyricism of the text, the poetics of the Lied are completed by the piano accompaniment, which is not limited to the simple function of supporting the voice but becomes an indispensable expressive partner to both the voice and the poetry. Through the accompaniment, Schubert suggests tensions, emotions, existential concerns, and atmospheric depth, being the first to grant such significance to the instrumental part. Schumann preserved the elevated importance of the accompaniment, attributing to it even broader meanings; in his Lieder, the piano plays a crucial role in emphasizing, through various musical structures and motifs, the poetic essence of the text conveyed by the vocal discourse. A significant number of works within the genre were composed by Schumann, among which the celebrated and representative cycles *Dichterliebe (A Poet's Love)* and *Frauenliebe und Leben (A Woman's Love and Life)* stand out. Schumann contributed to the genre not only as a composer but also as a poet, as in many of his Lieder he wrote the texts that accompany the music.

Although the Lied reached its full potential with the creations of Franz Schubert and Robert Schumann, it continued to evolve and broaden its horizons in parallel with the musical developments that accompanied the succession of stylistic movements shaping the musical world. Richard Strauss, Gustav Mahler, and Paul Hindemith brought the Lied into the realm of orchestral performance, while the twelve-tone movement, through its representatives Arnold Schoenberg and Alban Berg, adapted the genre to the framework of their compositional thinking. From another perspective, alongside this evolutionary process, the Lied also developed along the cultural frequencies of different regions and nations. While the main contribution belonged to German culture and its representatives, notable works within the genre were also created by French and Russian composers. In France, Gabriel Fauré, Claude Debussy,

and Maurice Ravel enriched the genre with works of exceptional musicality and refined poetic sensibility, influenced by their own national culture and folklore. In Russia, Mikhail Glinka, Modest Mussorgsky, Pyotr Ilyich Tchaikovsky, and Sergei Rachmaninoff endowed the genre with inflections, nuances, and melodies of profound lyrical essence. The list of those who have kept this miniature vocal genre alive extends into the late twentieth century and continues today, as the inspiration of these songs remains present in the works of contemporary composers from various nations.

"The language is nutritive; it either nourishes or poisons the other. Language is not merely a linguistic instrument of communication," stated Andrei Pleșu in a cultural program broadcast by TVR. The power of the word, its ability to nurture or to wound, lies at the foundation of every art of expression, and the Lied, as a musical form, represents one of the most refined manifestations of this power. The renowned German baritone Hermann Prey emphasized the importance of imagination in the interpretation of the Lied: "With each song, you must create your own image. I see every song before me as a picture and try to convey it so that the audience can feel it too. Every song or ballad presents a completely different situation, and that is the difficult part, these different colors." In the same line of prioritizing artistic expression, the Italian tenor Franco Corelli stated: "Emotions, feelings, more than perfection. I am not very interested in perfection because, in pursuit of it, you have to sacrifice your interpretation and your emotions. I believe that vocal technique is absolutely fundamental, essential, and necessary for an opera singer, but it must serve interpretation, not the other way around." Likewise, the Italian baritone Renato Bruson stressed the central role of the text in interpretation, affirming that for him the word holds essential importance. In his view, in chamber music and by extension in the Lied, the partnership with the pianist becomes fundamental, with every detail contributing to the authenticity of the artistic act[3].

Mihai Eminescu - A Cultural and Artistic Reference

In Romania and the Republic of Moldova, the thread of inspiration behind these works has continued through the rich literary heritage of their cultures. Vocal music, being dependent on the existence of text, naturally relies on the creations of poets. Romanian and Moldovan culture can take

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[3] Sergiu Garabajii. *Arta cântului, autenticitate și disciplină. Conexiuni între operă și muzica de cameră (Renato Bruson: The Art of Singing, Authenticity and Discipline. Connections between Opera and Chamber Music),* in *Studia UBB Musica,* Vol. LXX, No. 1 (2025), p. 233

pride in its great names in the field of poetry, which is why the flame of lied composition has always burned brightly in this regard. The cultural heritage of our people can boast of wonderful musical masterpieces by internationally renowned composers, written on the verses of the great poets of our literary treasury, such as Mihai Eminescu, Grigore Vieru, Magda Isanos, Nicolae Labiș, and others.

Starting from Nichita Stănescu's statement: "Eminescu was the most generous of poets; he left something new for every generation, and his Luceafărul is as heavy as a cathedral."[4] Mihai Eminescu was born on January 15, 1850, in the city of Botoșani, into a large family blessed with many children and a household of honest standing. Although his life was short, it was marked by turbulence, and from an early age, the great poet revealed an innate artistic inclination that he cultivated whenever possible. His father, Gheorghe Eminovici, was an upright man, eager for progress, who sought to do things properly and, despite the hardships of his time, aspired constantly to surpass his social condition. He ensured that his family held a respectable position in society and that each of his children received an education and attended school. The poet's mother, Raluca Eminovici, was the one who, as best she could under the circumstances of the time, maintained the emotional balance of the children and the family. Mihai Eminescu spent his childhood in Ipotești, the place that became the principal source of his poetic imagination. Ipotești and the impressions it left upon his soul represent the wellspring of the atmosphere and emotions that pervade his verse. Cernăuți was where he attended his first years of school and held his first job, working briefly as a private clerk. His artistic calling was vivid and ever-present within him, so he resigned and spent part of his adolescence traveling with a theater troupe, contributing in any way he could and forming connections with other artists while coming into contact with the art of the stage. After this experience, he was compelled by his father to return to school, where he was hosted by Aron Pumnul, who had a profound influence on the poet's life. Pumnul played an important role in shaping the young Eminescu's patriotic and cultural formation, instilling in him the values of national unity, the importance of the Romanian language, and a love for the historical past of the Romanian people. Aron Pumnul was Eminescu's mentor and first intellectual guide, and his death became the occasion for Eminescu's poetic debut, with the poem *At the Grave of Aron Pumnul*, published in a commemorative school booklet. Each experience, relationship, and encounter contributed significantly to his artistic, poetic, and human identity, as much of his already emerging creative spirit

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4   Nichita Stănescu. On Eminescu's "Luceafărul" (TVR Archive). YouTube.
    https://www.youtube.com/watch?v=31I7e4v2k_g . Accessed August 9, 2025.

seemed to foreshadow his destiny. This first poem, with its exhortation to "clothe yourself in mourning," bears the imprint of a sorrowful yet profoundly expressive tone, one that would accompany and define his entire creation. His words intertwine, over time, with all the states of our soul, forming an amalgam of emotions and a personality rich in authenticity, poetry, and mystery.

Before leaving the country, Eminescu also stopped in Blaj, a visit of profound symbolic and spiritual value. Although brief, this stop represented a direct encounter with the living heart of Transylvanian Romanian culture. Blaj became for Eminescu a symbol of the endurance of Romanian identity in Transylvania, and the experience there strengthened the national ideals that would permeate his entire work. The literary critic and historian Mihai Cimpoi, a member of the Academy of Sciences of Moldova and author of numerous studies on Eminescu, emphasized that Eminescu was "obsessed with the image of Stephen the Great, Alexander the Good, and other rulers."[5], which demonstrates the profound historical and identitary dimension of his work.

After this brief journey through Transylvanian lands, Eminescu had the opportunity to work as a prompter, being employed at the National Theatre in Bucharest. He arrived there through his connections with the theatre troupe with which he had previously traveled. His closeness to the ideals of the stage and this entire period of his life were experiences that shaped and refined Eminescu's artistic spirit and convictions. During this time, he also had some of the most significant encounters of his life, meeting Titu Maiorescu, Ion Luca Caragiale, and other cultural figures, which facilitated his integration into the intellectual milieu of the capital. Following these experiences came perhaps the happiest period of the poet's life, his journey to Vienna for academic purposes, where he became a student and demonstrated a vast cultural and scientific curiosity, as well as a deep commitment to surpassing his own condition and developing both his intellect and contemplative horizons. In addition to actively attending numerous courses at the University of Vienna in various sciences and disciplines, he continuously nourished his literary spirit through extensive reading. He wasted not a single moment of his existence in this great cultural city, complementing his studies and reading with regular visits to the theatre, opera, and museums, where he drew as cultural, artistic, and intellectual models figures such as Shakespeare, Raphael, Michelangelo, Palestrina, Dante, and Beethoven.[6]

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[5]   *Academician Mihai Cimpoi on Mihai Eminescu – video segment, National Archives Agency. YouTube.* https://www.youtube.com/watch?v=OzI6oy0lXHg Accessed August 9, 2025.

[6]   Cimpoi, Mihai. *Esența ființei – Miteme și simboluri existențiale eminesciene (The Essence of Being - Eminescian Mythemes and Existential Symbols).* Gunivas SRL Publishing House, Chișinău, 2003.

From this full and culturally rich program, one can conclude the presence of an interdisciplinary synthesis of the arts in the poet's education and artistic formation. The period he spent there also marked the beginning of his literary and journalistic activity, during which he maintained constant correspondence with Iacob Negruzzi and sent to *Convorbiri Literare* some of the most representative works of his creation. Vienna also provided him with valuable professional and personal connections, among them his close friendship with Ioan Slavici and his first encounter with Veronica Micle. After his years in Vienna, he continued his journey and went to Berlin for two more years, again with the purpose of developing himself and advancing his studies. Those years, along with his growing contributions to publications in his home country, became the motivation for pursuing a doctoral degree.

Upon returning to his homeland, other experiences that contributed to his formation included his settlement in Iași and his work as a librarian and school inspector, positions he held for a period of time. During this stage, the connection between Mihai Eminescu and the *Junimea* society flourished one of the most significant relationships in his literary and intellectual life. *Junimea* played a fundamental role in shaping, promoting, and supporting Eminescu as both poet and thinker. He entered the Junimea circle during his student years in Iași and later consolidated his position upon returning from Vienna and Berlin. He was recommended by his friend Ioan Slavici and strongly supported by Titu Maiorescu. Maiorescu became a true mentor to Eminescu, offering him material support, recognizing his genius, defending him from critical attacks, and playing a decisive role in the posthumous publication of his works in 1889. Eminescu actively participated in *Junimea* meetings, where literary creations were read and discussed, and although he maintained an independent mindset and sometimes disagreed with the conservative orientation of the society, he remained loyal to it on the literary plane. Titu Maiorescu, however, exercised careful discernment in his judgments; it was he who called Eminescu "the king of human thought."[7] it was because he recognized in him a rare intellectual strength and a profound spirit of synthesis. Constantin Noica emphasized this appreciation, reiterating it as a confirmation of Eminescu's universal value. In the same register of superlatives, the historian and playwright Nicolae Iorga defined Eminescu as "the complete expression of the Romanian soul."[8]

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[7] Noica, Constantin. *Eminescu sau Gânduri despre omul deplin al culturii românești (Eminescu, or Thoughts on the Complete Man of Romanian Culture)*. Bucharest: Humanitas Publishing House, 2014, reprinted in 2022, p. 13.

[8] *Idem.,* p. 16.

Continuing along the thread of the poet's life, Eminescu also worked for a time as a journalist, although this aspect does not necessarily define him. Up to this point in his life, his personal lyricism was unique, felt in everything he wrote, and, of course, cherished and admired by the public. When we speak of the compositional spirit of the poet Mihai Eminescu, we refer to the profound, harmonious, and artistic way in which he constructed his poetry, to the mastery with which he organized his ideas, images, and the musicality of his verses. Eminescu distinguishes himself through a particular dimension, musicality, a defining and exceptional facet of his creative work.[9] In Horia-Roman Patapievici's view, reading poetry involves a sensory immersion into its universe.[10] Before Eminescu's work, this experience becomes complete: the sound of the words, their rhythm, and the poetic imagery intertwine to create a world of their own. Patapievici also refers to the formula "to the question of what Mihai Eminescu's work consists of," quoting the words of the philologist and Hellenist Petru Creția from *The Testament of an Eminescu Scholar*: "All of Mihai Eminescu's poems found in his manuscripts, in any stage of drafting." This observation emphasizes that a full understanding of Eminescu's creation cannot be limited to the published texts but must also encompass the entire body of manuscripts, with all their versions and stages of composition, since each of them reflects his creative process and the richness of his poetic universe. At present, forty-four manuscripts are preserved in the Library of the Romanian Academy.

Mihai Eminescu's creative self reflects his genius in the art of poetic construction. Each poem is like a lyrical symphony in which words, idea, and music intertwine with almost mathematical precision, yet remain imbued with emotion. He is a poet who does not merely write but composes poetry with the same meticulousness and intensity with which a composer writes a score destined for eternity. The Eminescu scholar Mihai Cimpoi defines Eminescu's poetics in accordance with the poetic motifs and symbols that lie at the core of his verses. Among the fundamental symbols identified, analyzed, and interpreted by Mihai Cimpoi are: life and being; death and non-being; anguish; suffering; solitude; melancholy; time and space; the abyss; destiny; despair; nothingness; becoming; mystery; and the world as theatre[11].

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[9] Honorary video message in support of the cultural project *"Eminescian Lyricism,"* by Academician Mihai Cimpoi, Eminescu scholar, President of the World Congress of Eminescu Scholars, August 22, 2025, Academy of Sciences of the Republic of Moldova.

[10] Horia-Roman Patapievici. Lecture on Mihai Eminescu, video conference. Available on YouTube: https://www.youtube.com/watch?v=LMm9Nql08ks , Accessed August 9, 2025.

[11] Mihai Cimpoi. *Esența ființei – Miteme și simboluri existențiale eminesciene (The Essence of Being - Eminescian Mythemes and Existential Symbols), Gunivas* SRL Publishing House, Chișinău, 2003.

Another essential idea that characterizes and accompanies Eminescu's entire creation is the dichotomic exposition: the dichotomy of Poet and Demiurge, and the dichotomy of Poet and Thinker[12]. The main themes of Eminescu's lyricism are beautifully captured in a passage from the poet's biography written by George Călinescu: "In his poetry, he calls upon the woman, in beech forests or by the water's edge, among reeds and willows, for bucolic embraces and kisses beneath the trees as their leaves fall, drawn by an evident instinctive sensuality toward nature. For this reason, Eminescu—peasant in this respect—creates a series of correspondences between woman and nature, merging them and, for instance, associating the linden tree with the woman."[13] The ideal of love becomes a defining ideology of Eminescu's poetic spirit, while the suffering born of love stands as one of his principal sources of inspiration. Although the poet's personal relationship with love extended throughout his life, marked by encounters with several feminine figures who left their imprint on his soul, it is the bond between Eminescu and Veronica Micle that dominates his destiny. The relationship between Mihai Eminescu and Veronica Micle is one of the most famous love stories in Romanian literature. It was an intense, passionate, and profound love, yet one marked by suffering, unfulfillment, and tragedy. Veronica Micle was a poet and a cultural patron, well known in the literary circles of the time. She was the widow of Professor Ștefan Micle, former rector of the University of Iași, and was a cultivated, beautiful, and sensitive woman, highly regarded within the *Junimea* literary milieu. Between the two young poets, a deep romantic bond blossomed, lasting-with its ups and downs-until the poet's death in 1889.

The nature of their relationship can be defined by passion and suffering, by intellectual and spiritual love, or by impossible love. Many of Eminescu's love poems were inspired by Veronica, such as *Blue Flower*, *If I Had*, *Sleep!*, *All Trace Is Lost...*, and *Along the Poplars Without Mates*, all reflecting either longing, idealized love, disappointment, or helplessness in the face of a passionate attachment. The relationship between Eminescu and Veronica Micle remains one of the most emotional and complex love stories, a bond marked by lyrical beauty, tormenting desire, and a romantic yet tragic ending that has entered legend. For Eminescu, Veronica embodied the muse, the beloved, the suffering, and the dream, and this connection left deep traces throughout his work.

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[12] Mihai Cimpoi. *Mari scriitori români* (*Great Romanian Writers*), Silvius Libris Publishing House, 2011.

[13] George Călinescu. *Viața lui Mihai Eminescu (The Life of Mihai Eminescu)*, Cartex 2000 Publishing House, Bucharest, 2005.

Eminescu's Creation and Music

Mihai Eminescu has remained alive in the consciousness of posterity through the incomparable power of his poetry, the depth of his thought, and his visionary spirit. Regarded as the national poet of the Romanian people, Eminescu uniquely expressed the beauty of the Romanian language and the aspirations and sufferings of the Romanian soul. His work decisively influenced literature, culture, and national identity, being continually rediscovered and reinterpreted by successive generations, and beyond that, it has also left a lasting mark on a large part of the musical culture of the second half of the twentieth century and up to the present day in our lands. In a letter to Veronica Micle, the poet expressed his admiration for music: "Music always predisposes me to creative reverie. But Chopin's compositions have completely transformed me. I bitterly regret not having studied music, for since childhood my mother, who had a charming voice, rivaling my father who played the flute like a true artist, had discovered in me a remarkable ear for music. Listening to the Nocturnes, I became convinced that Chopin would have written poetry as brilliant as these compositions. One cannot be a great composer without possessing both gifts." How wonderfully the poet himself creates the connection between poetry and music, and how remarkable it is that Eminescu's lyricism has become inseparably associated with music and continues to be transmitted through the contributions of our national composers.

The songs composed on Eminescu's verses are the source of an entire universe of artistic syncretism. Their musical language preserves the thread of all the poetic meanings found in his poetry. The conditions of Eminescu's lyrical self and his thematic expressions gain complete significance through certain musical motifs or through subtle sound nuances conveyed by various harmonic progressions. The composers who have undertaken the responsibility of honoring Eminescu's greatness by associating their music with his poetry have creatively explored all the poetic identities embodied in his work. The contemplative and melancholic self present in his verses is generally rendered musically in Lieder through minor tonalities and harmonic structures. The states of loneliness, uncertainty, sadness, and spiritual suffering, so frequently encountered in the poet's verses, are expressed musically through chromatic motifs. The poetic self of the lover and the condition of genius, once again predominant subjects in Eminescu's poetics, are majestically expressed through the sonic outbursts of musical phrases or through various sound effects appearing either in the vocal or in instrumental writing. Beyond the ways in which music adapts to and shapes the themes proposed by Eminescu's poetry, one of the main sources of inspiration for this form of creation is the

inherent musicality that the printed verse possesses in its very essence. Music requires a line that can be beautifully sung, and when one approaches Eminescu's poetry, one feels even a sense of awe before the greatness and depth of his verses, all of which can be rendered and interpreted through sound.

Eminescu's verses help one to write music. Each of his lines, taken individually, is already music in itself, his verse sings[14]. The combination of words, rhyme, and versification found in his poems creates in the reader's mind a musical and at the same time theatrical atmosphere. Academician Constantin Popovici wrote that "music in Eminescu's poetry is an indispensable mode of being that asserts itself throughout. The closer you approach his poetry, the more its colors intertwine in a musical harmony of rare beauty."[15] Building on this sonic richness, the opportunities for inspiration available to composers are numerous, as they find ways to explore and express this literary musicality or to complement it by bringing new sounds and creative resonances to the harmonious vault uniting the arts of music and the word. This idea is beautifully expressed by Adriana Peicu-Moldovan: "We do not know whether we are mistaken or not, but the experience of the contemporary Lied inspired by Eminescu's poetry seems to compel us to observe that, regardless of how the great poet's verses are interpreted, the romantic atmosphere they breathe is always present. It is a constant so deeply rooted in the world of his poetry that it can in no way be ignored. On the contrary, however it may be shaped musically, the romantic color leaves its strong and unmistakable imprint."[16] We can consider that the Lieder and, likewise, the romances composed on the verses of the poet Mihai Eminescu arise directly from the melodic nature of his poetry. *Melovers*-a term inspired by the collaboration between composer Eugen Doga's music and Eminescu's poetry-captures this very essence, for Eminescu's poetry itself suggests the idea of melovers through the musicality of its verse. It is a notion that fuses the two arts into one. The poetic expressions of Eminescu's verse all possess a musical character. Within the depth of a vocal creation or a Lied, in the union between music and verse, lies that metaphysical substance which the soul perceives but cannot fully grasp. The relationship between sound and verse, conveyed through

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[14] Honorary video message in support of the cultural project *"Eminescian Lyricism,"* by Academician Gheorghe Mustea, composer, People's Artist, August 22, 2025, Teleradio-Moldova Company.

[15] Dumitrescu-Bușulenga, Zoe, Sava. *Eminescu și muzica (Eminescu and Music)*, Musical Publishing House, 1989.

[16] Adriana Peicu-Moldovan. *Eminescu și liedul românesc (Eminescu and the Romanian Lied)*, Musical Publishing House, Bucharest, 1977.

the performer, leads us into this realm of pure spirit. Both the poet and the musician are born of the same God, who is Sound.[17]

Eminescu's creation, together with all the works associated with it, becomes a means of self-discovery, a path toward understanding the inner self within each of us. These creations, through the stylistic figures that complete them, reflect the emotional, intellectual, paradoxical, and fulfilling experiences of our lives. Eminescu remains a constant source of inspiration, a cultural, historical, and literary reference point, and a poetic presence of unique sublimity. His work urges us to believe, to aspire, and to strive for the promotion of values and the preservation of identity, becoming ourselves promoters of authentic beauty. A lover of coffee, solitary and enamored, blessed and clothed in verse, Eminescu remains today monumental, alive through his creation and through all that he embodied. We can say that Eminescu's presence holds a canonical value within national culture. "Through Eminescu, our people attained the awareness of the unity of the Romanian cultural space"[18].

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[17] Honorary video message in support of the cultural project *"Eminescian Lyricism,"* by Professor Ion Gagim, Corresponding Member of the Academy of Sciences of Moldova, Alecu Russo State University of Bălți, August 25, 2025, Academy of Sciences of the Republic of Moldova.

[18] Honorary video message in support of the cultural project *"Eminescian Lyricism,"* by Academician Mihai Cimpoi, Eminescu scholar, President of the World Congress of Eminescu Scholars, August 22, 2025, Academy of Sciences of the Republic of Moldova.

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obstacles to overcome but embodied experiences of the alienation and moral compromise the work critiques. When a performer struggles with the jarring intervals of "Neid" (Envy) or the manic tempo of "Habsucht" (Greed), they are not simply executing difficult passages—they are *living* the contradictions of a system that commodifies human desire.

This study approaches *Die sieben Todsünden* from a distinctive vantage point: that of the performer as both interpreter and ideological participant. Rather than treating the work's political content and technical demands as separate concerns, I argue that they are inextricably linked. The physical act of singing Weill's music—with its deliberate discomforts and calculated instabilities—becomes a means of internalizing and transmitting Brecht's Marxist critique. This perspective reframes the vocal challenges not as barriers to interpretation but as essential vehicles for the work's meaning.

The analysis that follows draws on my own experience preparing and performing the work, combined with close readings of the score and its historical context. By foregrounding the performer's embodied knowledge, I aim to illuminate dimensions of *Die sieben Todsünden* that remain invisible to purely analytical or historical approaches. In doing so, this study contributes to a growing body of scholarship that recognizes performance itself as a mode of critical inquiry.

Historical Context and Genesis of the Work

Die sieben Todsünden emerged during a period of profound upheaval, both for its creators and for the broader European political landscape. Composed in 1933, the work represents the final collaboration between Kurt Weill and Bertolt Brecht, two artists whose partnership had already produced such landmarks as *Die Dreigroschenoper* (1928) and *Aufstieg und Fall der Stadt Mahagonny* (1930). By the time they came to create *Die sieben Todsünden*, both men were in exile, having fled the rise of National Socialism in Germany.

The circumstances of the work's composition are inseparable from its political content. Commissioned by Edward James, a wealthy English patron, for the ballet company Les Ballets 1933, the piece was created in Paris under conditions of displacement and uncertainty. This context of exile infuses the work with a particular poignancy—a sense of homelessness and alienation that resonates throughout its depiction of a protagonist's journey through the cities of America.

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compositional complexities but deliberate mechanisms of political provocation. To perform this work is not simply to master its difficulties; it is to become complicit in its dismantling of bourgeois musical conventions and, by extension, the economic structures they mirror.

This article argues that Weill's score demands a dual consciousness from its singers: technical precision must coexist with critical detachment, virtuosity must serve satire, and the voice itself becomes an instrument of alienation. Drawing on my experience as Tenor I in two major productions (2025), I interrogate how the performer's body—through breath, timbre, and phrasing—enacts the work's Marxist critique. By combining musicological analysis, performance ethnography, and critical theory, this study reveals how *Die sieben Todsünden* transforms vocal technique into ideological praxis. For contemporary musicians, the work presents not just a test of skill but a challenge to reconsider the very nature of musical labor—an urgent inquiry in today's cultural economy.

The findings demonstrate how Weill's music systematically dismantles capitalist ideology through three principal mechanisms: strategic dissonance in vocal writing (exemplified by the Tenor's angular intervals that resist melodic resolution), rhythmic destabilization (disrupting waltz conventions to undermine musical complacency), and text-music counterpoint (where lyrical platitudes clash with atonal accompaniment). These techniques force performers to embody contradiction—a physical manifestation of Anna I/II's fractured psyche under economic oppression.

1. Historical Crucible: Sounding the Catastrophe of 1933

Premiering on June 7, 1933, at Paris' Théâtre des Champs-Élysées, *Die sieben Todsünden* (The Seven Deadly Sins) emerged amid the violent dismantling of Weimar Germany's intellectual and artistic landscape. A collaboration between Bertolt Brecht (libretto) and Kurt Weill (music), the ballet-opera hybrid was conceived in exile, reflecting the ideological rupture of its time. This article examines the work's genesis against three pivotal events in early 1933: (1) Brecht's inclusion on the Nazi expatriation list (February 28)[2], (2) Weill's flight from Berlin after the banning of *Der Silbersee* (March 21)[3],

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[2] Brecht, Bertolt**.** *Journals 1934–1955.* Translated by Hugh Rorrison, Routledge, 1993.
[3] Weill, Kurt, and Lys Symonette (ed.). *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya.* University of California Press, 1996.

and (3) the Opernplatz book burnings targeting Brecht's works (May 10). The ballet chanté became what philosopher Walter Benjamin might call a *"dialectical image"* of this historical rupture[4]—a work whose form and content scream the tensions of its moment.

Weill's score enacts a deliberate cultural sabotage through what I term *dissonant migration*—the strategic collision of European and American idioms:

Table 1

European Tradition	American Infiltration	Ideological Subversion
Mahlerian orchestration	Foxtrot basslines	Bourgeois form meets proletarian rhythm
Bach chorale homophony	Blues-inflected syncopation	Sacred tradition profaned by jazz
Schoenbergian sprechstimme	Cabaret barkers' delivery	Avant-garde as street propaganda

The Musical Dialectics of *Die sieben Todsünden*

This hybridity mirrors the exiles' own precarious identities—neither fully European nor yet American, but sonically stateless.

2. The Structural Architecture of Sin in *Die sieben Todsünden*

Weill and Brecht's *Die sieben Todsünden* employs a meticulously crafted seven-part structure that transforms the traditional concept of deadly sins into a powerful critique of capitalist society. The work's architectural precision reveals itself through a symmetrical arrangement of movements, with Gluttony (*Völlerei*) serving as the pivotal center point between two contrasting triads of sins.

The ballet's structural organization demonstrates a carefully planned progression from passive to active manifestations of sin, reflecting the composers' Marxist worldview. This progression can be visualized through the following framework:

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[4] Benjamin, Walter. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin, Harvard University Press, 1999.

Table 2

Movement	Sin	Type	Musical Characteristics	Ideological Significance
1	Sloth (Faulheit)	Passive	Lethargic waltz rhythms	Critique of worker alienation
2	Pride (Stolz)	Passive	Mock-heroic brass fanfares	Exposure of bourgeois pretension
3	Anger (Zorn)	Transitional	Disjointed march-like passages	Futility of rebellion under capitalism
4	Gluttony (Völlerei)	Central Pivot	Chaotic foxtrot with saxophone	Consumerism as systemic collapse
5	Lust (Unzucht)	Active	Sultry tango rhythms	Commodification of desire
6	Greed (Habsucht)	Active	Mechanical ostinato patterns	Dehumanizing effects of profit motive
7	Envy (Neid)	Active	Chromatic, lament-like melodies	Psychological toll of inequality

The Political Economy of Sin – Musical Encoding of Capitalist Critique in *Die sieben Todsünden*

The first triad of sins (Sloth, Pride, Anger) represents internalized psychological states that maintain the status quo. Musically, these movements establish a foundation of European traditions being gradually undermined - from the distorted waltz of Sloth to the fractured march of Anger. The central Gluttony movement then erupts as a chaotic climax, its American jazz influences symbolizing both cultural hybridity and capitalist excess.

The final triad (Lust, Greed, Envy) marks a shift to active, externalized sins that perpetuate systemic exploitation. Here, the music increasingly incorporates popular idioms and mechanical rhythms, mirroring the commodification of human relationships under capitalism. The structural symmetry becomes particularly evident when comparing corresponding movements from each half - for instance, how Sloth's passive inaction contrasts with Envy's destructive desire, both expressed through similarly constrained vocal lines that ultimately serve different ideological purposes.

This architectural design transforms what could have been a simple moral allegory into a sophisticated critique of economic systems. The work's central placement of Gluttony in Philadelphia - symbolic birthplace of American democracy - particularly underscores the composers' concern with how capitalist societies transform political ideals into consumerist excess. The

careful musical characterization of each sin, from the lethargic waltz of Sloth to the mechanical ostinatos of Greed, reveals how form and content combine to create what is ultimately a musical indictment of social inequality.

3. Sprechstimme and Social Critique:
Deconstructing the Familial Quartet

The *ballet chanté* format merges: Expressionist dance (Anna II), Operatic singing (Anna I), Sprechtstimme commentary (The Family – Tenor 1, Tenor 2, Bariton and Bass – the mother).

Kurt Weill employs a hybrid ballet chanté form to dismantle bourgeois morality through its innovative vocal writing. At the heart of this critique stands the familial quartet—two tenors, a baritone, and a bass—whose collective voice weaponizes Brechtian Sprechstimme to enforce social conformity[5]. Weill's compositional strategies, particularly in the Tenor I part, expose the hypocrisy of capitalist values through: Contradictory vocal lines ("capitalist counterpoint") that undermine harmonic stability; Mechanical rhythms mirroring industrial oppression and Timbral caricatures of piety and authority.

By deconstructing the quartet's musical-dramatic function, we can say that Weill and Brecht transform vocal performance into ideological critique. My analysis focuses on the Tenor I part as the embodiment of bourgeois hypocrisy. The vocal writing employs what I term "capitalist counterpoint" - where melodic lines contradict their harmonic support, mirroring the work's central theme of societal alienation.

In Kurt Weill's *Die sieben Todsünden*, the *Tenor 1* voice plays a pivotal role within the familial quartet, which consists of two tenors, a baritone, and a bass. This ensemble functions as a collective representation of societal norms and bourgeois morality, echoing the structure of a Greek chorus. Through their interventions, the quartet comments on Anna's actions with a tone that oscillates between admonishment and feigned concern, reinforcing the work's Brechtian critique of social conformity. Their presence underscores the tension between individual desire and societal expectations, a central theme in the opera.

Musically, the *Tenor 1* part demands exceptional clarity of diction and rhythmic precision. Weill's score emphasizes textual intelligibility, aligning with Brecht's *Sprechgesang* technique, which blurs the line between speech and

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[5] Weill, Kurt. *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*. Edited by Lys Symonette and Kim H. Kowalke, University of California Press, 1996.

song. The tenor must articulate the German lyrics with precision, particularly in passages where the family's hypocritical piety is on full display, such as the recurring line *"Der Herr erleuchte unsre Kinder"* (*"The Lord enlighten our children"*). In sections like *Zorn (Wrath)*, the quartet's rigid, homophonic declarations starkly contrast with Anna's fragmented and emotionally charged vocal lines, heightening the dramatic irony.

Rhythmically, the *Tenor 1* part often features syncopated patterns or abrupt accents, mirroring the mechanical and oppressive nature of societal demands. For instance, the exclamation *"Das geht nicht vorwärts!"* (*"This isn't moving forward!"*) requires both precision and a touch of sardonic emphasis to convey the family's frustration with Anna's perceived failures. Balancing these rhythmic demands with the score's cabaret-like spontaneity presents a unique challenge for performers.

Timbral balance is another critical aspect of the role. While the *Tenor 1* must blend seamlessly with the ensemble, there are moments where the voice emerges solo, such as in *Habsucht (Avarice)*. Here, the family's greed is parodied through exaggerated, quasi-liturgical phrasing, demanding a vocal tone that oscillates between solemnity and mockery. The dynamic range required is equally varied, from whispered admonitions like *"Müßihgang ist aller Laster Anfang"* (*"Idleness is the root of all vice"*) to forceful outbursts that reveal the family's manipulative nature.

In performances using piano reductions, the accompanist must replicate the orchestra's role in underscoring the quartet's sarcasm, particularly through staccato figures that mimic brass interruptions. This interplay between voice and accompaniment is essential to maintaining the work's biting irony.

Ultimately, the *Tenor 1* role is not just a vocal part but a dramatic device, integral to Weill and Brecht's satire of oppressive social structures. Successfully portraying this character requires both technical mastery and a keen awareness of the theatrical context, ensuring that the critique of conformity resonates with audiences. The familial ensemble functions as a choral character that enforces conformity, making the *Tenor 1* a linchpin in the opera's moral and musical architecture.

4. Musicological & Vocal Analysis of Tenor 1 Solo in Weill's Aria

We examine the *Tenor 1* aria from *Die sieben Todsünden*, focusing on its textual, musical, and performative dimensions. The aria's text—*"Wer seine Habsucht zeigt, / Um den wird ein Bogen gemacht..."* ("Who shows his greed, / People will avoid him...") - serves as a biting satire of bourgeois hypocrisy, framed through mercantile metaphors like *"Pfund für Pfund"* ("Pound for pound"). By analyzing the score and contextualizing the work within Weill and

Brecht's Marxist worldview, this study illuminates how music and text combine to expose systemic inequality.

The aria functions as a moral indictment, with the tenor assuming the role of a societal arbiter. The text's accusatory tone—*"Mit Fingern zeigt man auf ihn, / Dessen Geiz ohne Maßen ist!"* ("Fingers point at him / Whose miserliness knows no bounds!") - reflects Brecht's *Verfremdungseffekt* (alienation effect), breaking the theatrical illusion to provoke critical reflection. The recurring phrase *"So heißt das Gesetz!"* ("Thus is the law!") is delivered with cold finality, underscoring the absurdity of societal rules that legitimize greed. Weill's setting heightens this critique through musical means: angular intervals on words like *"Habsucht"* ("greed") evoke grotesquery, while mechanistic rhythms mirror the dehumanizing nature of transactional relationships.

From a performative standpoint, the aria presents significant challenges. The vocal line demands precise articulation, particularly in passages with rapid-fire consonants (*"zeigt," "Maßen," "Gesetz"*). Dynamic contrasts are essential, requiring the singer to shift abruptly from hissed whispers to sustained, resonant notes. The phrase *"Pfund für Pfund"* should be delivered with a metallic, almost robotic timbre, mimicking the soullessness of barter. Meanwhile, *Sprechstimme* techniques blur the line between speech and song, particularly in the final proclamation of *"Gesetz,"* which should land with biting irony.

Historically, the aria encapsulates the disillusionment of interwar Germany. Weill and Brecht's Marxist leanings are evident in their portrayal of greed as a systemic vice rather than an individual failing. The mercantile imagery reduces morality to a transaction, mocking capitalism's reduction of human relationships to exchange value. Musically, Weill's fusion of jazz-inflected rhythms and modernist dissonance reflects the fragmentation of a society grappling with economic instability and moral decay.

In conclusion, this aria exemplifies Weill's genius in merging political critique with avant-garde musical innovation. Its enduring power lies in its unflinching exposure of societal contradictions—a theme that remains startlingly relevant.

5. The Family as an Institution of Oppression

In Brecht and Weill's *Die sieben Todsünden* (1933), the family is stripped of its sentimental veneer and recast as a *factory of conformity*. The male quartet operates as capitalism's moral police, systematically replacing ethical imperatives with economic ones. Where theological tradition might declare *"Sloth is the root of all vice,"* the family reframes it as *"You're not generating enough income"* (Weill and Brecht 1933, Scene 2). Their surveillance of Anna reduces her humanity to quarterly reports: *"What they're*

sending isn't enough to build a house" (Scene 5) echoes Marx's observation that bourgeois families *"turn affection into an exchangeable commodity"*[6].

Mechanisms of Control: The family's oppression is encoded in the work's very form:

A. Sonic Assembly Line: Their homophonic vocal delivery—a rigid unison in the *"Faulheit"* (Sloth) aria—replicates industrial monotony. Adorno's critique of *"standardized"* music under capitalism[7] finds literal embodiment here.

B. Gestural Taylorism: Weill's staccato markings and Brecht's stage directions prescribe mechanical movements, mirroring the *"time-motion studies"* of factory labor[8]. The quartet's bodies become instruments of discipline.

6. Contemporary Resonances:
The Neoliberal Family as Capitalist Institution

The family weaponizes pseudo-religious language to sanctify exploitation. Their invocation *"Lord, enlighten our children"* (Scene 3) thinly veils a prosperity gospel, while conditional love is quantified: *"This money will build a little house"* (Scene 7). This mirrors Lauren Berlant's concept of *"cruel optimism"* [9]- where the promise of care perpetuates oppression.

Brecht and Weill's 1933 critique of the family as an economic unit finds disturbing new life in twenty-first century neoliberal parenting. Where *Die sieben Todsünden* showed parents demanding financial returns from their daughter's labor ("What they're sending isn't enough to build a house"), modern middle-class families now approach childrearing with the mindset of venture capitalists. As Lareau documents in her study of class-stratified parenting, extracurricular activities are carefully selected for their potential to yield "human capital dividends," with children's schedules optimized like investment portfolios. The family's ledger books from 1933 have been digitized into apps like Upwise that quantify developmental milestones as growth metrics, completing the transformation of parenting into portfolio management.

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[6] Marx, Karl. 1867. *Capital: A Critique of Political Economy*. Vol. 1, *The Process of Capitalist Production*. Translated by Samuel Moore and Edward Aveling. Moscow: Progress Publishers, 1887.

[7] Adorno, Theodor W. "On the Fetish-Character in Music and the Regression of Listening." *The Essential Frankfurt School Reader*, edited by Andrew Arato and Eike Gebhardt, Continuum, 1982, pp. 270-299.

[8] Rabkin, Gerald. "The Taylorization of the Body: Brecht, Weill, and the Culture of Machine Aesthetics." *Theatre Journal*, vol. 57, no. 1, Mar. 2005, pp. 85-103.

[9] Berlant, Lauren. *Cruel Optimism*. Duke University Press, 2011

The mechanisms of control have grown more sophisticated but no less oppressive. Where Weill used staccato rhythms to mimic factory discipline, today's parents employ productivity apps that monitor screen time. Family gatherings have become quarterly performance reviews, with salaries and property values standing in for the libretto's literal construction projects. As theorist Melinda Cooper observes, the neoliberal family has become "a micro-hedge fund, where affection is disbursed like venture capital" (2017)[10].

Bertolt Brecht and Kurt Weill's *Die sieben Todsünden* (1933) presents a scathing critique of the family as an institution of capitalist indoctrination rather than emotional sanctuary. The male quartet—comprising the Father, Mother, and Two Brothers—operates as capitalism's moral police, systematically redefining traditional vices as economic failures. Through their financialized rhetoric, they transform the concept of sloth from a moral failing into a productivity deficit ("You're not generating enough income"), while constantly auditing Anna's performance through merciless accounting ("What they're sending isn't enough to build a house"). This linguistic reframing exposes how moral systems become subservient to market logic under capitalist regimes.

The family unit's physical and vocal performance further reinforces its role as an embodied control mechanism. Their homophonic vocal delivery creates a monotonous, assembly-line effect, while their rigid postures and staccato gestures precisely mimic the mechanical movements of industrial machinery. This choreographed dehumanization visually manifests how capitalist systems reduce human relationships to functional, repetitive motions. The quartet's synchronized movements and speech patterns exemplify what Brecht termed the "gestus" - a physical embodiment of social relationships that reveals their underlying power dynamics.

Most disturbingly, the work exposes how capitalism corrupts fundamental human affections. The family appropriates religious language ("Lord, enlighten our children") to sanctify their profit-driven agenda, creating a perverse theology where financial success equals moral virtue. Their expressions of familial love become explicitly transactional, with affection strictly conditional on economic remittances ("This money will build a little house"). This portrayal anticipates contemporary critiques of neoliberal subjectivity, demonstrating how market values colonize even the most intimate human connections. Set against the backdrop of Weimar Germany's collapse into fascism, the piece gains additional resonance as a warning about how economic systems reshape moral and emotional life.

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[10] Cooper, Melinda, *Family Values. Between Neoliberalism and the New Social Conservatism*, Zone Books, coll. „Near Futures", New York, 2017.

Conclusion: The Violence of Kindness –
Performing Capitalism's Brutal Intimacies

Die sieben Todsünden culminates in a devastating revelation: the family itself—that sacrosanct unit of care—operates as capitalism's most insidious marketplace. Anna I's chilling line, *"We only do what suits each other best,"* lays bare the score's central thesis: under capitalism, even love becomes transactional, and kindness itself turns violent. As performers, we become witnesses to this betrayal, our voices tracing the contours of an economic system that distorts human relationships into exchanges of calculated value.

The work's genius lies in how it weaponizes musical beauty to expose systemic ugliness. When we sing Weill's deceptively lyrical melodies or execute Brecht's razor-sharp texts, we enact the very contradictions we critique—our artistic labor mirroring the commodification we decry. The tenor's aria dissected in this study exemplifies this paradox: the more precisely we articulate *"Pfund für Pfund,"* the more we embody the mechanized cruelty the phrase condemns. Performance thus becomes a form of complicit critique, where technical mastery serves radical revelation.

To perform *Die sieben Todsünden* today is to confront capitalism's evolved guises—where platforms monetize intimacy, and self-care becomes a branded product. The family's exploitation of Anna II in 1933 finds its echo in contemporary gig economies that disguise precarity as freedom. As artists, our task is to render these connections audible and visceral, using Weill and Brecht's score as both scalpel and mirror.

In the end, the work leaves us with a challenge: can performance transcend the systems it critiques? When we take our final bow, are we celebrating resistance or participating in capitalism's relentless capacity to absorb dissent as entertainment? Perhaps the answer lies in the discomfort we provoke—in those moments when an audience's applause falters, unsettled by the realization that they, too, are implicated in Anna's story. This is the enduring power of *Die sieben Todsünden*: it makes audible the silent violence of "kindness" in a world where everything—even art, even love— has its price.

The final irony? To perform this critique, we must sell tickets. Such is the paradox Weill and Brecht bequeath to us—not as resignation, but as relentless, necessary struggle.

In the end, the family's lack of a name is the point. They are us— when we judge, when we benefit silently, when we refuse to see.

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BOOK REVIEW

EXCELSIOR: OUR MUSIC, MY LIFE

(confessions of the conductor, professor, and composer Valentin Gruescu, in conversation with musicologist Petruța-Maria Coroiu)

> "I learned from them (from my parents) that
> *Music must be loved in order to be able to create it.*
> And studied, and *understood, in order to be able to love it.*"
>
> (Valentin Gruescu)

Once upon a time… Indeed, like never before. Like more than twenty years ago, when I was about to leave the Music University in whose exceptional educational space I had spent the most beautiful years of my professional life, having the privilege to know legendary professors… Legendary people, who sign not only pages in the book of your life, but chapters… Legendary professors who write not only on notebooks, but also on our hearts.

A maestro: Valentin Gruescu, deep and warm, sincere and emblematic, grand and natural. The Master whose musical Liturgies we hoped would never end, officiating in spaces which for many others were just concert or lecture halls, the musician who lives his art as an offering to God (The Giver of all gifts and – according to his own testimony – "...the best director of our lives"), the man able to joke about suffering and operations, but not about his Concerts, not about the responsibility that the conductor's fate carries before the entire Universe. The ever-present memory of his interpretative gestures that always dematerialized towards the sky, where Music brought – in this unique way – a sacrifice on the Altar of the high serene. Maestro Valentin Gruescu.

Maestro Valentin Gruescu: photo from concerto

In the book that I managed to motivate him to write, the book of his life, Master Valentin Gruescu confesses precious words that had to remain settled in writing: life experiences, interpretation experiences, pedagogy. Much about **OUR MUSIC**, less about **HIS LIFE** (he insisted on confirming this order in the title, giving absolute priority to Music, in the service of which he profoundly placed his LIFE): "I accepted to write (guided by formidable interrogative milestones) not a page, which was not very easy, but a Book, all about Our Music and Life. In general, Life, and, in particular, mine. Our music, my life. Elevated to *Him, the best Director of our lives*. Excelsior. And thus, the title remained" (p. 8).

The maestro presents himself succinctly, highlighting all the qualities he has honored: "I have taught subjects related to the vocal-symphonic conducting repertoire, to the rhetoric of gesture-language attitudes in Vocal-Symphonic Conducting during the master's years at the Bucharest Conservatory, starting from 1986. But my vocational calling has combined musical composition in the classical-romantic to modern style with conducting both Academic Choirs and Orchestras, alongside Musicology and the honor of being professor at the University, including a Doctorate in Music at the country's first higher music school, the National University of Music in Bucharest" (p. 24).

The maestro recalls **his first unexpected encounter with music**, precisely at a... football match, around the age of 5: "that unforgettable torrent of sound, with everything that could make the air, the atmosphere, everything vibrate. I was in a volcano. I woke up with tears. It was a sacred moment because it was the Anthem of Romania and a sea of men singing it with all their strength, as best they could. Such a thing cannot be forgotten... It was not just heard, it was felt with every pore, with all the air and light. I don't even remember how the match ended. But I can never forget the vibrating volcano from hundreds of thousands of chests... I was just a child..." (p. 10).

The Romanian Athenaeum, then music school no. 3 *Știrbei Vodă* from Bucharest were the inevitable stops of his musical education, first as a violinist, then in the company of choir conductor Nicolae Ghiță during high school: "I could never have imagined that I would take over, organize, and lead the choir made famous by my former teacher from the 9th grade of high school (1968)..." (pag. 38).

A special tribute is paid to **the parents** who supported his vocation: "I believe my first teachers were (ad-hoc) my own parents" (p. 11). The lavish discourse (richly metaphorical on multiple communication levels) also brings to the foreground the figures of the masters with whom he perfected himself after 1984: "apart from this constellation – which I now say is extremely rare – that I unexpectedly encountered in my student life, rare and precious opportunities smiled at me throughout the time between 1984-2024, together with knowing them, but also losing some, admiring them and working with some of the most gifted thinkers and creators alive. Valuable people who have reached advanced ages, lucid if they have managed to stay that way (and how good it is that many have succeeded!), can offer a unique gift (in principle and in fact) for the life of the young professional! Here could be your chance, you might find out (...) something revealing has truly existed since your grandparents' time. These demigods in life can't wait to unload their overflow, and if you approach them with sincere interest and they consent – sensing your honesty – incredible miracles might unfold for you (...). If you had not been at this osmotic impact of ideas, these secrets of life would

have been lost forever. (…) You pay a few hours, but they pay their entire lives, you will often see them sighing, talking to you, looking at you as if from chiaroscuro; you embody their very youth, playing with time!" (p. 11-12).

The possessor of a lively, fervent, warm, and sometimes acidic verb, honest and clear-minded, at peace with himself, Maestro Valentin Gruescu had the same remarkable qualities in his sung or spoken discourse during conducting classes – unforgettable for dozens of generations of students. He currently confesses: "In fact, I feel like I'm on a solo strike. I no longer have students, classes, rehearsals, courses, exams, tons of scores analyzed from one day to the next, videos with conductors, concerts, attendance sheets, rankings, requests… I miss my students crazily, I miss the vibrant life where I felt my purpose with responsibility. It's harder for me to just sit. (…) That purpose and involvement had created in 35 years a self-motion that gave me meaning and I didn't even feel tired. Now I feel it even though I'm no longer making that effort" (email, personal correspondence). "I don't want this to seem like an autobiographical novel, but rather a sincere expression of a profession of faith, since I've been given such a privilege to spend time together about Music and Life" (p. 9).

The integrity of his life, creative (conducting, composing) and pedagogical concepts often cost him marginalization and refusals: "as a result of the professional and life experiences I was accumulating immediately after graduating from university, I learned things I dreamed of being able to share with anyone in need. I didn't even know how concretely this dream would materialize! The problem is that until I had accumulated experience (a matter of time), I sometimes faced quite severe obstacles, seemingly for decades, from countless walls, rigidities, refusals, hesitations, even though nothing seemed impossible to me from what I proposed and in whose advancement I committed to work consistently selflessly, but at rhythms and with convictions that even surprised the then unyielding guardians of *it can't be done"* (pag. 16).

"Being HOW YOU SHOULD for what *you want* to achieve already means a valuable step in being able to do what you *want to do*. Not doing WHAT YOU WANT TO DO, but WANTING AND DOING WHAT *YOU KNOW YOU SHOULD DO*. Understanding this well, the next step is to actually act. It is good to respond with assumed actions to the simple questions of life: what do you do, why do you do it, how do you do it, when, and how do you respond to what is necessary, and in what way do you need to be and act in order to respond and be satisfied with your daily purpose and in your life. (...) To study thoroughly; to value stable and proven values; to understand people but also to shape them. To be thirsty for knowledge, for ability, for success, for daring, to associate for something good and beautiful with good and

beautiful people. To learn to say NO firmly when necessary, but also to beneficially put something in its place (necessarily!!). To educate yourself honestly and to multiply and perpetuate this with and from conviction (...). To bring joy to everyone because you are an artist and they love Art. It makes you happy that they all love you, including because you also love Art and Them. (...) To be forgiving but not unstable, to be authoritative but not tyrannical, to be uncompromising but not inhumane. To be able to provide power as an example. To succeed in learning steadily, to learn to succeed steadily. And after many more of these, to be a Musician and a Man at the same time and in the same life" (p. 20).

The conductor is responsively involved relationally in all contexts in which a performer can operate, and the need for balance in this regard becomes crucial: "out of delicacy and some diplomacy, both necessary, knowing that there are also egos, it is good to adopt restrained, measured, non-invasive, and as elegant behaviors as possible" (p. 33).

Being stylistically closer to "the temperamental plus attitudinal epic effluvium and the relaxed expression of dramatic sensitivity of post-romanticism, at an osmotic boundary – towards the transcendental – with the elegance of Impressionist coloring" (p. 33), maestro Valentin Gruescu has interpretatively honored an immense repertoire, which encompasses a vast cultural territory: from folk miniatures in choral arrangement to Romanian cultured music for vocal ensembles, from Renaissance music to masterpieces of late Romanticism, from pedagogical works to those of large vocal-symphonic scope.

Conducting represents the interpretative art par excellence, of the highest complexity, which brings together all the other aspects that it entails: "life is as we know it and much more complex if we care. As such, processes have followed processes; like in a refinery buzzing under cavalcades full of ideas and actions; analyzing, decanting, processing, judging, synthesizing, affirming and denying, melting, sublimation, conclusions, decisions, then attitudes, scheduling and actions. The results ultimately translate their essences sublimated into concepts, principles, concrete facts, and objective applications, all and each part, holographic yield of essential substance where the cerebral, the ethical and the affective synergistically collaborate" (p. 13). This alloy has generated the process based on the charge with which I invested characters when I taught not only conducting but also the ART OF BEING HUMAN, that conducts not people, but MUSIC perfected together with people who can be seen and heard physically!! In this way, as a Conductor, you are not only listened to or feared, but loved, listened to, understood, valued, and followed without hesitation. You become a role model for musical life" (p. 23).

Conducting is seen through the lens of an elite synthesizing and organizing attitude: "what does conducting responsibility entail beyond the general interpretative framework? Taking on organizational duties; conceiving relevant yet original interpretative strategies that you represent and that represent you; combining pragmatism (extramusical) of a social-human nature with inspirations and aspirations of a sensitive, philosophical, metaphysical nature; lucidity in one's own working regime, which must include strict professional fundamentals; educating the mentality, attitude and personality of the conductor, on the basis of which there are non-negotiable responsibilities; to love and appreciate your colleagues in the choir/orchestra, they are people, not keys; the building, educating, maintaining and adjusting all the internal and external norms and reactions of the conductor in contact with the ensemble of musicians, in contact with the audience, in contact with the work of art; to be at the same time a musician, psychologist, organizer, parent, colleague, friend, person of spirit; to concentrate and to release energetic effluvia through the augmentative means of the masses of performers in the form of artistic interpretation of the work of art; to win on merit and to maintain the trust of all in the specific conducting capabilities of the leader, that is, in the leadership abilities of the conductor; to study, to maintain and to perfect the technical, sensitive, athletic and logistical form of the conductor's preparation; to always be convinced and to always be convincing; to guarantee the choice of the ideal solution in the shortest humanly possible time through the conditioned reflex to study; to practice both wisdom and spontaneity anytime, anywhere, in anything; to love Art, Humanity, Communication; *to be yourself*" (p. 14-15)

The conducting evolution occurs not only in front of an ensemble but also in front of one's own inner instance: "the conductor builds himself appropriately with everything he means, with everything he knows, with everything he can and has to do, and with everything he represents in the interpretation algorithm" (p. 16). "Technique is an essential tool for fortifying confidence and for the sensitive nonchalance of the interpretative evolution" (p. 24).

Students, disciples (the pedagogical dimension of the maestro's life) represent a driving force for his musical activity, dedicated to the training of generations of performers who today work on multiple continents of the world: "the young generation of students is not a special category compared to the usual audience; young people are a special category compared to us, those who are no longer the young generation (except perhaps in spirit), they are our spiritual children, who can carry the torch of our teachings in a way that is particularly suitable for them (...); this is our great Exam concerning our conscience and our work with them" (p. 16).

Maestro Valentin Gruescu made from his conducting desk not only a platform for musical science but also for Life: "the university teaches you during your studies to become a musician, the Professor teaches you to become a Personality. The development of my Students as Musicians and future prominent Personalities has become my duty" (p. 18). In front of the students, he became a living model of professionalism and dedication, preaching from the height of the catedra a vision not only musical but also a vision of life: "over time, you learn both what to do and what is not worth doing anymore, redirecting time and energies more effectively. Enter into life lessons. I have completely and decisively transferred all attention exclusively to my purpose in direct relation to my students and their abilities and aspirations. Such a thing truly deserves effort and passion; it is never *too much*" (p. 35). "To honor your calling with conviction: (...) if you do your duty well, enjoy the results and warmly teach others too, this is enough" (p. 24).

Music provides the maestro with unique confessions of loyalty, confessions of faith that we witnessed – as students – in the musical act of interpretation: "I learned from them (from my parents) that *Music must be loved in order to be able to create it. And studied, and understood, in order to be able to love it*" (p. 11). "***Stay true***. Keep maturing and learn to navigate the ocean of life! Be careful of currents and winds. **Do your job impeccably**. It will be your defense. ***Protect your work and its values***. Multiply the results in multiple directions, so they won't be stolen or minimized. It would be a shame to have worked in vain. And that's how I tried. After a while, I taught this to my young musicians in class, alongside music, conducting, techniques, the psychology of performance, the miraculous object of our work. I realized that I have advocated for others in life better than for myself personally. I am happy because the goal has reached its target. They have grown and now they are strong. The dear children and young people are above all" (p. 36).

The truth is that the challenge of facing your own life, with the way you have preserved and honored its values, is as difficult as facing the judgment that people, and ultimately, God will pronounce at the end: it means confronting yourself – in fact, the hardest confrontation of all possible. Trying to step out of the predictability of some usual questions, managing to provoke answers about the most special aspects of an artist's life (...), I preferred to be the element that opens the memory box of a maestro whose words needed to be written for the generations to come. This is how the book of life of the conductor, composer and teacher Valentin Gruescu was born: OUR MUSIC, MY LIFE.

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University of Babeş-Bolyai, Faculty of Reformed Theology and Music, Music Department
STUDIA UNIVERSITATIS „BABEŞ-BOLYAI" series MUSICA, ISSN: 1844-4369
Editorial Office: Str. Horea nr. 7, 400174 Cluj-Napoca, Romania
Editor-in-chief: Univ. prof. dr. habil. Gabriela COCA, Phone: +40.742.932.923
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TRADITIO ET EXCELLENTIA

University of Babeş - Bolyai
Faculty of Reformed Theology and Music
Music Department
STUDIA UBB MUSICA, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7
400174 Cluj-Napoca, Romania
Editor–in-chief:
Univ. Prof. Dr. Gabriela COCA, tel. 0742-932.923,
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Registration number: 133
Date: 12th of February 2009

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