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MUSICAL LIFE IN THE 17-18th CENTURY REFORMED COLLEGE OF SZÉKELYUDVARHELY

ÉVA PÉTER[1]

SUMMARY. With the help of this hereby study, I would like to present some of the records concerning musical education within the Reformed College of Székelyudvarhely, followed by a detailed description of Sigmond Orbán's handwritten hymnbook as well as Mihály Nagy's psalm book, the handwritten vocal scores which are a true testament to the level of musical life within 17th as well as 18th century Transylvania.

Keywords: reformed college, musical training, manuscript, mensural notation.

Singing was a major part of education received in reformed colleges, therefore a great emphasize was put on vocal coaching from early on. The students were required to perform songs within the mass, funeral songs at funerals, as well as other occasional performances in the honour of the church's benefactors. At that time, the priests were also those who led the song of the congregation, therefore, it is natural that they have prior training in this respect.

In the 17th century the general regulations handbook - *Canones scholae udvarhelyianae,*[2] section IX - was the one, which outlined the process of vocal training within the Reformed College of Székelyudvarhely. Therefore, it was the duty of the rector as well as the deacons to decide the number of students required to perform at any given mass and/or funeral. This canon represented the basis of a long held tradition, by which a certain number of students were expected to sing alongside the cantor at daily church masses, and at the funeral procession of the wealthier members of congregation. Later, the heads of the college cancelled this certain practice, by way of the following motivation: "*it is in the detriment of their academic achievement, as well as being the subject of many examples of abuse; therefore – against the vehement objection of the church - we cannot help but dissolve this practice*."[3]

It is a well-known fact that before 1670, when the school still had a trivial status, the teacher (ludi magister) was also the cantor of the county. After achieving its rank as a secondary school, the teacher could not function

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[2] *Canones scholae udvarhelyianae,* approved by the synod from Nagyenyed, on June 15, 1671

[3] Kis, Ferenc, *A Székelyudvarhelyi Ev. Ref. Collegium Történelme (The history of the Reformed College of Székelyudvarhely)*, 1873, p. 17

as the cantor anymore, therefore the bishopric officially requested the ruler Apafi Mihály that he grant permission for the college to function in the traditional manner, namely let the teacher to lead the songs at mass as well as funerals along with his students. If the teacher cannot sing, then he should himself employ a cantor at his own expense. Section X. of the rulebook emerged from letters written in February of 1671 and stated that the rector – teacher – is required to employ a praecentor to perform ecclesiastic duties in lieu of him, a praecentor who is pardoned from school functions. They respected this condition, and subsequently the presbyter of college M. Bethlen ensured a separate wage for the cantor, in the amount of 25 forint and grains from 8 buckets of grain. In addition, since that instance, the cantor did not take part in the education of the students anymore.[4]

We can find records stating the level of musical education in the same book by Ferenc Kiss. He writes about the period between 1685 and 1721, a time which not only the number of enrolled students increased significantly, but also the academic level of the school. This academic improvement soon was generated into a trend; the spirit of the college urged both the teachers as well as students to keep aspiring to greater heights. Even though up until a certain point students had to further their education elsewhere if they wanted to begin a profession, from that point on the education provided to them by the college was suitable for students to become well-trained cantors, rectors, teachers etc.[5]

What did the students sing? How did they learn to sing? The basic repertoire of the students consisted out of hymnbooks printed in the 16th and 17th centuries, while the funeral songs were to be found in a different hymnbook. The students learned the songs by ear from a young age. Beginning with the 17th century, psalms were starting to become popular also in Transylvania. Mainly the students themselves ensured the distribution of the psalm book published in 1607. György Maróthi, a teacher from Debrecen, who has come to be familiar with the practice of the polyphonic congregational song during his studies abroad, took this custom back home with him to Debrecen, and began to develop the same method. Following this revolution, many other colleges started to consider reforming musical training and the introduction of polyphonic singing. The harmonic vocal scores from 1753 created based on the melodies of the psalms,[6] created by Mihály Nagy, who was a music teacher from Udvarhely, as well as Sigmond Orbán's handwritten hymnbook are a true testament to this fact.

[4] Kis 1873,17-18
[5] Kis 1873,27
[6] More on the subject: Szabolcsi Bence, *A XVIII. század magyar kollégiumi zenéje (Hungarian College Music in the 18th century)*, in: Szabolcsi, B., *A magyar zene évszázadai (Centuries of Hungarian Music)*, Budapest, 1961, p. 13

According to historical records, as early as November 16, 1768, at the time of the inaugural ceremony, the new professor Gergely Backamadarasi Kis was welcomed by the salutations and harmonic singing of the student at the Reformed College of Székelyudvarhely.[7] We can therefore conclude that there must have been a long time tradition of polyphonic singing at Székelyudvarhely, even before the arrival of Backamadarasi. In addition, this arrival meant an improvement in musical education and voice training. One of Ferenc Kis' recording refers to this aspect, according to which music and singing was taught in every grade, they even had special teachers for the tenor and discant voices, and students were taught an instrument.[8] The lesson plans also are indicative of the systematic manner in which music was taught. This subject was a compulsory one, once or twice a week, while also studying voice training. According to the records of the college from 1873, the institution employed a voice coach, eight singing teachers, and a music teacher.[9] We can also learn from the donation records the amounts that certain people donated toward the musical education of the students as well as the raising the level of church music within the institution.[10] Lajos Gönczi headmaster notes in the College Bugle that each time the college has a memorial celebration, the student orchestra as well as choir performs at these functions. They held this sort of memorial celebrations in 1876 in honor of Ferenc Deák, Count Domokos Teleki, and Count Imre Mikó; followed by one in 1883 honoring János Arany, as well as another celebration held on the 400-year anniversary of Zwingli's birth. A special event was held on October 14, 1888 organized in honor of the consecration of the new school building. Taking into account the stage of musical development of the time, as well as the fact that the college was not a musical institution, we cannot help

[7] According to the record in the Consistorum Archives 1768/87: "*he was greeted with oration and beautiful harmonic music*"

[8] Kis 1873/45: "*Gergely Kis payed great attention to voice training. He employed a music teacher for every grade. He also made sure they were taught musica vocalis by a praeses, who also had other praeses teaching certain voice types, for instance for tenorum, and discantistarum. The harmoniae praeses, harmony teacher, also taught church or sacred songs to the students. We also have records of our student playing musical instruments - musica instrumentalis."*

[9] see Kis 1873/104

[10] A teacher of the college, József Magyarosi payed 500 forint in 1847 so that the music teacher could be paid from the interest on that amount, or the same money could have been given to the best instrumentalist student. Count Ferencz Haller,jr. from Hallerkő made a promise on February 19, 1858 that he will give 12 ducats of gold as a reward to the students who are the brightest among those who play the violin, flute, and horn. While the mother of he count, Zsuzsánna Kleist gave the school an amount of 100 forint so that from the interest of that amount the best bass could be rewarded. See: Kiss 1873/93

but notice the extended musical program of that particular performance.[11] Consequently, we can easily conclude the fact that the students of the Reformed College of Székelyudvarhely received a relatively high level of musical training.

We continue our study with the presentation of two song albums, which according to the records were written by two of the music teachers within the college, namely Mihály Nagy and Sigmond Orbán, noted with the help of the students. The selection of songs, the signs used in musical notation, the harmonies coming from the scores as well as musical theory guides within the books reflect the musical practices of the college at that time.

Sigmond Orbán's Manuscript Hymnbook – 1766

Bence Szabolcsi makes the first reference to Sigmond Orbán's manuscript hymnbook, in his study on music in 18th century Hungarian colleges.[12] Based on this reference, Attila Szabó T. also referred to these practices in his own book *Our handwritten hymnbooks and verses in the 16 – 19th centuries*.[13] In 1941, Attila Szabó T. once again refers to the handwritten records, however, on this occasion he gives a more detailed analysis.[14]

In the fifties, Tibor Klaniczay, who dealt with the written hymnbooks, considered Orbán's book[15] to be lost, however, after three years, András Benkő, a university professor from Cluj, found the volume in the document library of Székelyudvarhely. Géza Papp inserts a few melodies from the hymnbook in his own volume, named *Collection of Old Hungarian Melodies II*.[16] Later, in

[11] As it was written in the College Bugle: Programe: 1. Adagio religioso, by C. Rundnagelt, performed by the young orchestra. 2. Psalm XC. for mixed choir arranged by Kozák Márton, sung by the youth choir. 3. Consecration prayer, recited by Domokos Szász right reverend and honorable Reformed Bishop of Transylvania. 4. Prayer, by Jenő Hubay, sung by the youth choir. 5. Special speech by notary Gerő Szász. 6. Prayer by Károly Huber, sung by the youth choir. 7. Speeches. 8. The hymn, by Erkel sung by the youth choir. 9. The history of the college construction uttered by the headmaster Lajos Gönczi. 10. Prayer, by Cherubini sung by the children's choir of the college. 11. The benediction of the bishop. 12. Adagio religioso, by A. Bott, performed by the college orchestra"

[12] Szabolcsi, Bence, *A magyar zene évszázadai* II *Centuries of Hungarian Music*., Budapest, 1961, 13

[13] Zilah, 1934, 94.1.123. sz

[14] Szabó T., Attila, *Újabb adatok és pótlások kéziratos énekeskönyveink és verses kéziratainak könyvészetéhez*, (*Newly gathered data and information regarding our handwritten hymnbooks and versess*. Erdélyi Tudományos Füzetek.123. sz. Kolozsvár, 1941, 9.1.14.sz..

[15] Klaniczay, Tibor, *Beszámoló a Román Népköztársaság könyvtáraiban végzett kutatásaimról. Adalékok kéziratos énekeskönyveink történetéhez. (Report on the research conducted in the Libraries of Romania. Addendums to the history of handwritten hymnbooks)* Budapest, 1954, 350.

[16] *Régi Magyar Dallamok Tára II.,* Papp Géza*, A XVII. század énekelt magyar dallamai Sung Hungarian melodies of the 17th century)*, Akadémiai Kiadó, Budapest, 1970. four melodies can be found in the collection, and another 10 in the notes.

the sixties, Béla Stoll refers to the hymn books once again, based on the data collected by Attila Szabó T. in his study.[17] In 1986 András Benkő wrote a study about the handwritten hymnbook, a study which was later published in a theological journal.[18] In a volume published in 2001, entitled *Old Hungarian Harmonic Songs from the 18th century*, Csaba Szabó details the hymnbook and analyses the musical material within, transcribing the voices into a modern score written for four voices.[19]

We can learn from the title of Orbán work that the volume consists out of odes and funeral songs. The author provides a short explanation regarding the harmonic layout. He created the collection for the library of the college. Four students assisted him in his work.[20]

The melodies are presented in arrangement meant four voices, with a single exception. On the left hand side (verso) of the handwritten score we come across the tenor voice, the cantus firmus of the melody, while underneath it the discant voice appears (following a German pattern); on the right hand side (recto) we can observe the alto voice, with the bass beneath.[21]

The handwritten score use mensural white notation.[22] We can encounter two types of note values: *semmibrevis* as the main value and the *longa* in cadences. The minima only appear a few times as more of an exception.[23] The melodies were written on staves of five lines, occasionally six, which were actually used for the benefit of more than a single note at a time.[24] The higher pitches were noted using C-clefs, as in mezzo-soprano, alto and tenor ones, while the bass line used the F-clef. The meter used is usually a C or alla breve, set on the same line as the clef, therefore the location of the meter is relative. They used *b* and *x* letters for alterations; we could not

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[17] Stoll, Béla, *A magyar kéziratos énekeskönyvek bibliográfiája (The bibliography of of Hungarian handwritten hymnbooks) (1565-1840),* Budapest, 1963, 283 sz.

[18] Benkő, András, *Orbán Zsigmond XVIII. századi énekeskönyve (Zsigmond Orbán's 18th century hymnbook)*, in Református Szemle, 1992, pp.464–474.

[19] Balassi Kiadó (Balassa Publishing house), Budapest-Szombathely, 2001

[20] The title is: *The harmony of the most important praises and some of the funeral songs, elaborated in harmoniae praeses according with the common rules, along with the short explicatio on the soft melody, by 4 respectable members of this Gymnasium, put down in writing for the Theca of the Udvarhely Ref. Gimnasium by ORBAN SIGMOND hereby Balo Samuel, Pap Samuel, Paal Josef, Sofalvi Samuel*. Written in Udvarhely, in the year of 1766.

[21] From the middle ages until the 18th century the notation of the sung polyphonic works could be done in several ways: parts were written one on top of the other (the modal period); for the individualization of the parts, the two upper parts and the low part were arranged in one then in two pages (Ars antiqua); the parts were notated in separate books (separate volume/book for each part, 16-17 centuries). See: The works of Rajeczky Benjamin, ed. by Ferenczi Ilona, Budapest, 1976.

[22] I took the photos used for illustration at the Archive in Udvarhely, with the permission of director Róth András.

[23] Song 51.

[24] and they named this technique "zabolás"

find any naturals.[25] The interesting thing is that the notation uses *x* to cancel a lowered note and *b* to cancel a raised note. The notation of accidentals is most unusual as well, as it can appear precisely in front of the altered note, or with couple of notes in advance. Consequently, we can safely say that the manuscript has unique traits from the standpoint of meter, key signature, as well as accidentals. There are no particular indications regarding tempo within the score. We encountered only two instances of rhythmic modes. We find a custos (direct) at the end of the line, while the sign for repetition is an unusual one. The musical notation is quite precise when it comes to pitch, clefs and accidentals. It is far better than that of the printed hymnbook in 1744 from Cluj.

The musical material of the manuscript consists of 53 songs written for four voices and one, un-harmonized song. The title of the latter is *Így kell-e mégis maradnom*.[26] The back jacket of the volume holds within its interior another melody, without text, which was perhaps written down by somebody later.

These songs of praise follow the order of religious celebrations, while the funeral and other types of songs were added to the back of the volume. This particular book contains 2 Advent songs, 9 Christmas songs, 3 New Year songs, one for Palm Sunday and one for Good Friday, 6 Easter ones, 1 for the penance, 2 songs for the beginning of Sunday mass, one for morning mass, one for evening mass, one confession and finally 17 funeral songs.

Orbán himself harmonized the songs. He refers to this practice on pages 44b-48a, with the title *Short lecture on the harmony of soft melodies*. He uses simple harmonic techniques – chords in root position, repeated notes usually feature repeated chords also. The direction of the leaps within the extreme voices is usually the same, while the cantus firmus is in the tenor voice.

Csaba Szabó states the following concerning Sigmond Orbán's hymnbook: "the melodies of the volume recorded the songs born on the lips of the people... intended for the college, with the purpose of preserving and passing on the songs. They noted the harmony that they themselves developed guided by the rules of the time, singing together for themselves until the notation of the melodies. They hence immortalized common creations, as a response to daily needs, as for instance the liturgy, special days, and life's milestones, outlines of group-improvisations, with signs specific for that certain theme and purpose. Orbán's book does not strive toward perfection, to the arrangement of the material present in the hymnbook published in Cluj in 1744. He merely wrote down the local versions of the most well-known folk songs, those used in Christmas chanting, augmenting the collection with funeral songs."[27] These versions had a surprising number of sharps used.

[25] As accidentals came in use at the end of the 18th century.
[26] The melody is supposedly the bass of the aforementioned song, written in alto clef.
[27] Szabó 2001, I-55

A question might emerge – why does the book only contain these certain song? Was this the curriculum, were these songs best known by the congregation, were these the ones considered the most valuable ones by Orbán or fit most in the congregation?

No psalms are present in Orbán's volume. We can safely assume that at that time the college choirs sang the arrangements written by Maróthi, or that the Reformed College of Székelyudvarhely used Mihály Nagy's scores from 1753, which contained psalm arrangements for four voices. In any case the volume filled a great void in the musical life of the 18th century colleges, for it provided valuable material for choir training, church masses and funeral ceremonies. The influence of this book can also be recognized in today's polyphonic folk practices in the Szászcsávás region.[28] The book itself is a true historical document that depicts the musical level as well as repertoire of the Reformed College of Székelyudvarhely.

The Psalm Book of Mihály Nagy – 1753

The manuscripts first are mentioned within a study written by Bence Szabolcsi about the musical life of the reformed colleges.[29] Attila Szabó T. refers to Szabolcsi's data and notes them in his own *Our handwritten hymnbooks and verses in the 16 – 19th centuries*.[30] We come to learn based on his description that Mihály Nagy was at that time the choirmaster of the Reformed College of Székelyudvarhely. Béla Stoll also documents this in his 1963 bibliography, no. 247, based on Attila Szabó T.'s work.

Certain volumes of the manuscripts contain the alto, bass and discant scores of the 150 Genevan Psalms, as well as *The Song of Simon* and *Of Heavenly Prayer* songs. The titled at the beginning of the alto and bass voices lets us know about the fact that these songs were written by Mihály Nagy for the college library.[31] While on the discant score we can read the fact, the he developed the voice for his own person. In front of the alto and bass voices,

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[28] The harmonization technique of the locals/local people is particularly shown in the study of Szabó, Csaba, *The traditional harmony of Szászcsávás*. In: *Studies in Musicology*, Kriterion, Bucharest, 1977, pp. 109-123. The author asserts that this type of four-part singing corresponds to the harmonization of Orbán Sigmond and that the schoolteacher Balla József, who studied in Székelyudvarhely between 1790-1801, introduced it himself to the villagers.

[29] *A XVIII. század magyar kollégiumi zenéje (Hungarian College Music in the 18th century)* in: Szabolcsi 1961, pp. 5-119

[30] He notes the psalm book with no. 114 in the first chapter of the volume, entitled: *Vallásos kéziratos énekeskönyveink és verses kézirataink (Our Religious hymnbooks and handwritten verses) ,* Zilah, 1934

[31] The ALTO/BASS of the Psalms adjusted to the nature of songs by ordinary Rules, elaborated in the Contrascriba office for the Techa of the same Noble Udv. Ref. Gym. Put down in writing with the aid of some of its distinguished members by NAGY MIHÁLY M.P. Udvarhely, the year of 1753.

the names of those students who helped in the making of the manuscript are listed.[32] The alto and bass voice scores are kept within the Reformed College of Székelyudvarhely's library, while the discant and bass voices are kept in the Cluj library. In fact, there are four voice score manuscripts. According to the note on the end of the bass voice score, the harmonies were matched to the tenor voice of the psalm book published in 1742 in Debrecen. We learn from Csaba Szabó's volume that the separation of musical lines with the help of a brevis rest, as well as the correlation of the cantus firmus pitch (with the exception of psalm XVIII.) with that of the volume published in 1740, prove the fact that the year 1742 must have been a typo.[33] Mihály Nagy constructed the harmonies according to the customs of the time, based on the natural movement of the voices. He writes a music theory guide in the bass voice score on pages 50a-51b.[34]

From the standpoint of musical notation, he uses white mensural notation, on staves of fife lines. If the range of the melody required it, he temporarily switched to six lines. Mihály Nagy does not use time signatures. We encounter three forms of meter: brevis, ligatura – as a sign as well as in cadences; semibreves, and minima. The discant and bass voice score from Cluj notes the rhythmical melody of the voices, howeverm the alto and bass from Székelyudvarhely is mostly without this technique.[35] A careful, experienced hand made the musical notation. In some songs within the voice scores of Udvarhely, we notice certain vertical lines marking the additional voice over or underneath the main one. He uses C anf F clefs, as well as a baritone clef within the voice scores. The key signatures are not always consistent: they appear in the first line of the melody, but are omitted later, in certain cases the key signatures may also refer to another octave.[36] As far as the modal scales are concerned, the most frequent one is the Dorian G, Ionian F or Ionian plagal C; but we could also talk about Dorian Plagal-D, Mixolydian, Phrygian and Aeolian G and C. These were the ones usually depicted in the tenor voice score. Concerning the correlation between text and music, we notice that there is not a syllabic setting, and the writers themselves are not particular to one syllable being sung on a certain note.

The two manuscript volumes presented represent the earliest collection of songs in Transylvania, and are also the most reliable ones. The message of the psalm books: Hungarian polyphonic singing a matter of public interest.

[32] Forró Ádám, Krizbai Mihály, Silveszter József, Uzoni György, Simón György, Veres István, Boér Elek, Foris István, Ajtai Mihály, Molnár István

[33] Szabó 2001, I-27

[34] The title of the musical guide: *A Harmóniában való hangok kikeresésének és elkezdésének MÓDJA (The method of searching for and emitting harmonic notes)*

[35] Exception in the alto: I. and XCVI. Psalm, in the bass voice score I.-VI

[36] For instance, the bass voice score psalm XI.

In contrast with the songs presented by Maróthi, who wrote down foreign songs, the students who sung these Hungarian songs placed the culture of their own community in the forefront. The manuscripts are valuable by their mere existence, as well as being proof to the polyphonic musical notation made by the groups of student, they are a testament to the harmonic fiber of group-improvisation and paint a picture regarding choir performances in our native language in the 1600s, and finally by way of their authenticity are more valuable than the gradual and other printed hymnbooks.

(Translated by Köpeczi Juliánna Erika)

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ISTVÁN KOLONICS (1826-1892) - ORGELBAUMEISTER AUS SZABADKA IN SIEBENBÜRGEN – II.

ERZSÉBET WINDHAGER-GERÉD[1]

SUMMARY. István Kolonics, born in Szabadka (Subotica), moved to Kézdivásárhely (Târgu Secuiesc) in 1855. He eventually became one of the most famous and most assiduous organ builders of the nineteenth century in Transylvania. He built about two hundred new instruments and repaired several. He also instructed numerous assistants. For many years this guaranteed the organs in Hungarian Catholic and Protestant churches to be in working order. This article continues the presentation of his work from the beginning of his career in Transylvania, the specialities on his instruments, the art of organ building and managing.

Keywords: Kolonics, Hungarian, organ builder, nineteen century, Kézdivásárhely, Transylvania

1. 1855 - Übersiedlung nach Siebenbürgen

1.1 Die Berufung von István Kolonics nach Siebenbürgen

Die Gebiete von Batschka und Siebenbürgen gehörten um 1855 zu Österreich (-Ungarn), näher zum Königreich Ungarn. István Kolonics wechselte bei der Übersiedlung in ein anderes Bistum und nicht in einen neuen Staat. Ein Umstand, der bei den Auftraggebern der Orgelneubauten eine viel wesentlichere Rolle spielte als die Staatsangehörigkeit.

Die erste Kolonics-Orgel in Siebenbürgen, gebaut 1855 für die, damals von den Minoriten Orden geführte, Klosterkirche in Nagyenyed (Straßburg am Mieresch / Aiud), erweckte das Interesse des amtierenden Bischofs von Siebenbürgen, Lajos Haynald.[2] Er bestand auf den Ausbau der Zusammenarbeit

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[2] HAYNALD Lajos (1816-1891), studierte in Gran, Tyrnau und Wien, wo er 1841 in Theologie promovierte. Von 1842 bis 1846 war er Professor der Theologie in Gran, beschäftigte sich lebhaft mit Naturwissenschaft, besonders mit Botanik, wurde 1851 Koadjutor des Bischofs in Karlsburg/Gyulafehérvár/Alba Iulia (Siebenbürgen) und 1852 dort Bischof, zuvor wurde er zum Titularbischof von Hebron ernannt.1863 entsagte er seinem Bistum und lebte in Rom, bis er 1867 als Erzbischof von Kalocsa nach Ungarn zurückkehrte. 1879 erhielt er die Kardinalswürde. Er errichtete in Kalocsa ein reichdotiertes Gymnasium der Jesuiten und versah es 1877 mit einer Sternwarte. Sein Herbarium und seine botanische Bibliothek gehörten um 1890 zu den vollständigsten in Europa, auch lieferte er eine wertvolle Arbeit über die Pflanzen der Bibel (http://de.wikipedia.org/wiki/Lajos_Haynald, 2009-10-08)

mit dem Orgelbauer aus der Batschka. Das geschah wahrscheinlich auch auf Anraten seines Beraters, Mihály Fogarassy, der später selber Bischof von Siebenbürgen geworden ist, und dessen Vertrauen István Kolonics während seiner Laufbahn noch viele weitere Jahre genießen durfte. Lajos Haynald hatte selber gute Kontakte in die Batschka, zu dem Erzbistum Kalocsa. Er war in den letzten 24 Jahren seines Lebens, von 1867-1891, zuerst Erzbischof und später Kardinal von Kalocsa.

Auf dieser ersten Orgel in Nagyenyed steht noch als Entstehungsort Szabadka. Auch später bezeichnete sich Kolonics als „aus Szabadka“ . Auf dem Spieltisch seiner größten Orgel, die Opus 134 aus 1877, gebaut für die große erzbischöfliche Kathedrale in Gyulafehérvár (Alba-Iulia / Karlsburg) steht geschrieben:

> *„Kolonics István sajátkezű 134. műve. Született magyar honba, Bácskában Szabadkán, behívatott Erdélybe 1855. Lakásom Kézdivásárhelyt. 1877. jún. 18. Gyulafehérvárt.“*
>
> *„134. Werk, eigenhändig István Kolonics. Geboren in Ungarn, Batschka, Szabadka, einberufen nach Siebenbürgen 1855. Wohnhaft in Kézdivásárhely (Sekler-Neumarkt). 18 Juni 1877 Gyulafehérvárt (Karlsburg)“*[3]

1.2 Auswahl des Standortes Kézdivásárhely

Kézdivásárhely (Szekler Neumarkt / Târgu Secuiesc), die Stadt die István Kolonics zu seinem Standort auserwählt hatte, war bereits in dieser Zeit, der zweiten Hälfte des neunzehnten Jahrhunderts, eine der wichtigsten Handelsstädte des Seklerlandes. Geographisch ganz im Osten Siebenbürgens, in dem Karpatengewölbe, an der damalige Grenze zu Moldowa und der Walachei situiert, war Kézdivásárhely ein wichtiger Ort, wo sich viele Handelswege kreuzten. Dementsprechend wurden in der Stadt auch viele Zünfte gegründet.

Mit erst 29 Jahren fing also István Kolonics ein neues Berufsleben im fernen Seklerland an. Er wagte sich ohne soziale Kontakte ca. 1000 Kilometer fernab seiner Heimat, in einer neuen Welt zu behaupten. Wahrscheinlich nahm er seine Werkstätte aus Szabadka mit. Nachweislich arbeitete er fast lückenlos weiter und baute schon drei Jahre nach seiner Übersiedlung, 1858, eine große 2-manualige Orgel für die Marien-Wahlfahrtskirche in Csíksomlyó (Schomlenberg/ Şumuleu). Nicht nur, dass er die Werkstätte schnell aufbaute, er kümmerte sich sofort auch um neue Aufträge, knüpfte Geschäftskontakte. Die Orgelbau-Werkstätte richtete er auf seinem, ebenfalls zur gleichen Zeit gekauften, Anwesen mit Garten in der Brassai Straße (*„Brassai birodalmi útban 10.000 o.é.frt értékű“*[4]) ein.

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[3] Übersetzung Erzsébet Windhager-Geréd

[4] Geréd, Vilmos, *Kolonics István orgonaépítő, (Der Orgelbaumeister István Kolonics),* in: Incze, Dénes (Hrsg.), Erdély Katolikus Nagyjai, Tipographic, Miercurea-Ciuc, 2003, S. 167.

1.3 Familiengründung

Die familiären Hintergründe sind bei der Person István Kolonics besonders wichtig. Als Neuankömmling in der Sekler-Gesellschaft wollte er sich selbstverständlich möglichst rasch etablieren. Dabei hätten die schon bestehenden Kontakte der Familie Dézsi, in die er später einheiratete, behilflich sein können. István Kolonics ist als guter Netzwerker nach Siebenbürgen gekommen. Davon zeugen seine zahlreichen Aufträge in der Batschka und Ungarn. Aber hier blieb er - oder besser gesagt wurde er zum - Außenseiter.

István Kolonics fand sich als Junggeselle in Kézdivásárhely ein. Er blieb in den ersten Jahren weiter unverheiratet, und ehelichte erst 1861, mit 35 Jahren, Rozália Dézsi, die Tochter des Metzgermeisters Bálint Dézsi. Bemerkenswert ist, dass der katholische Kolonics eine reformierte Frau ehelichte. Ein nicht zu unterschätzender Aspekt, der wiederum die große, für Siebenbürgen seit Beginn der Reformation typische, Toleranz in Glaubensfragen beweist.

Aus dieser Ehe entstammen mehrere Kinder, von denen vier das Erwachsenenalter erreichten: Dénes, Gizella, Matild und Vilma. Wohl auch aus wirtschaftlichen Gründen blieben die letzteren zwei Kinder ehelos.

Der einzige Sohn, Dénes Kolonics, hatte die Möglichkeit, ein Studium zu absolvieren und lebte als Kreisarzt in Csíkszereda (Miercurea Ciuc).[5]

Gizella Kolonics heiratete den Standesbeamten (vom Volk wegen seines Berufes auch „weltlicher Priester“ genannten) Antal Bajsai aus dem Kurort Palics, ein paar Kilometer entfernt von István Kolonics ´s Geburtsstadt Szabadka.

Nach Erzählungen von Juliánna Borcsa besuchte die Familie von Dénes Kolonics des öfteren die in der Batschka lebenden Verwandten. Daraus ist zu schließen, dass auch István Kolonics nach seiner Übersiedlung die Kontakte zu seiner Heimat nicht abbrach. So konnte auch die Heirat seiner Tochter in das weit entfernte Szabadka zustande kommen.

Nach dem Tod von István Kolonics 1892 sind seine Güter in den Besitz seiner zahlreichen Gläubiger übergegangen. Er besaß drei Häuser in verschiedenen Ortschaften, und baute für seinen Sohn, Dénes, auch eine Villa in Csíksomlyó. Seine Immobilien wurden versteigert; mit dem Erlös sind die Schulden aus Gerichtsverhandlungen, ausstehende Honorare für die Gesellen und Ähnliches beglichen worden[6].

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[5] Aus seiner Ehe mit Gizella Gombos stammt Violka Kolonics. Diese heiratete den Gymnasiallehrer, Gergely Borcsa. Ihre Tochter, die Urenkelin von István Kolonics, Juliánna Borcsa, emeritierte Gymnasialprofessorin, lebt in der elterlichen Villa in Csíkszereda. Von ihr bekam ich wertvolle Hinweise und Informationen über die Familie, sowie zahlreiche Familien-Photos. In ihrem Besitz befindet sich das einzige Abbild von István Kolonics.

[6] Siehe Gerichtsakt von 1893 im Stadtarchiv von Sepsziszentgyörgy/Sfântu Gheorghe

2. Die Orgeln von István Kolonics

2.1. Ästhetische und klangliche Aspekte, Erneuerungen, Experimente

2.1.1 Orgelgehäuse

Gleich zu Beginn seiner Karriere in Siebenbürgen baute Kolonics verhältnismäßig große Orgeln in einige größere und wichtigere Kirchen des Landes: katholische Kirche in Nagyenyed (Straßburg am Mieresch / Aiud) 1855, und schon bald danach 1858 die „Konzertorgel“ für die Wahlfahrtskirche in Csíksomlyó (Schomlenberg / Şumuleu), sowie 1859 die Orgel für die reformierte Kirche in Felvinc (Oberwinz / Unirea).

Alle drei erwähnte Kirchen sind einschiffig gebaut. Bei dem Bau der Orgeln in **Nagyenyed** und Csíksomlyó musste Kolonics, aus lichttechnischen Gründen, die jeweils vorhandenen großen Fenster auf der West-Empore freilassen. Deshalb griff er auch beim, relativ kleinen, ersten Werk mit nur 10 Registern in Nagyenyed zu der teureren Lösung mit Doppel-Orgelgehäuse. Dies hat auf die Klangentfaltung des Instrumentes positive Auswirkungen gehabt. Durch die großzügige Verteilung der Pfeifen links und rechts vom Spieltisch, lässt eine Art Stereo-Effekt den Klang in der großen Kirche amplifizieren, wodurch wir den Eindruck gewinnen, in dem imposanten Gehäuse ein viel größeres Instrument zu haben.

Abb. 1



Kolonics-Orgel Nagyenyed (Straßburg am Mieresch / Aiud), 1855
Foto: Ursula Philippi

Die ebenfalls 2-schrankige Lösung in **Csíksomlyó** ist aus akustischer Hinsicht weniger spektakulär, zumal die Orgel viel größer angelegt war (2 Manuale und Pedal, 24 Register)[7] und in einer, für die ideale Klangentfaltung geeigneten großen Kirche stand.

Abb 2



Kolonics-Orgel Csíksomlyó (Schomlenberg / Şumuleu), 1858 - Foto[8]

Die Lösung mit Doppelschränken wählte Kolonics etwas später, 1877, auch bei dem Bau seiner „Opus Magnum“ in Gyulafehérvár (Alba-Iulia / Karlsburg).

Ein weiteres sehr schönes Beispiel für die praktische und akustisch vorteilhafte Nützung des vorhandenen Raumes bietet die Orgel in **Gyalu** (Gela / Gilău), op. 166, 1882, Man/Ped, 12 Register. Zum klassischen Stil der Kirche passend in neoklassischem Stil entworfen, wird die Orgel in die drei symmetrischen Gewölben der West-Empore regelrecht eingebettet. In der Mitte, ähnlich wie in Nagyenyed, der Spieltisch, flankiert von den zwei Gehäusen. Diese sind ganz vorne platziert, sodass die vergleichsweise kleine Disposition im Raum an Fülle und Rundheit gewinnt.

[7] Diese Kolonics Orgel wurde 1930 umgebaut (Firma Wegenstein), aber das Gehäuse blieb erhalten. Das heute sichtbare Rückpositiv ist nicht von Kolonics, es wurde später eingebaut.

[8] http://commons.wikimedia.org/wiki/File:Cs%C3%ADksomly%C3%B3i_orgona. 2010-03-15

Abb. 3



Kolonics-Orgel Gyalu (Gela / Gilău), 1882 - Foto: Erich Türk

Bei größeren Aufträgen bat Kolonics auch um Rat und Mitarbeit diverser Konstrukteure und Ingenieure. Die Orgelgehäuse seiner Instrumente baute aber Kolonics oft selber. Er inspizierte im Voraus die Kirchen, wohl auch um die akustischen Begebenheiten zu erkunden. Er ließ sich dabei auch von den architektonischen und ästhetischen Aspekten der jeweiligen Kirche und deren Einrichtung inspirieren. Beim Bau der Gehäuse verwendete er schon im Kirchenraum vorhandene Motive (z.B. falls auf dem Altar oder der Kanzel Säulen angebracht waren, zierte er auch die Orgel mit solchen) und fügte somit das neue Instrument in seine Umgebung harmonisch ein.[9]

Nicht immer fertigte Kolonics neue Instrumente an. Des Öfteren baute er welche auf Anfrage um. Hier unternahm er Erweiterungen in der Disposition und vergrößerte, je nach Bedarf, das Orgelgehäuse.

Auch bei Umbauten hinterließ er in den dazugebauten Teilen seine stilistische Merkmale, sodass eine Orgel, auch wenn sie von Kolonics nur umgebaut worden ist, auf den ersten Blick als „Kolonics-Orgel“ zu identifizieren ist.

[9] Geréd, Vilmos, *Kolonics István orgonaépítő, (Der Orgelbaumeister István Kolonics),* in: Incze, Dénes (Hrsg.), *Erdély Katolikus Nagyjai*, Tipographic, Miercurea-Ciuc, 2003, S. 167.

2.1.2 Spieltische

Er fertigte auch die Spieltische der Orgeln sehr sorgfältig an. Diese waren meistens eigenständig, nicht in dem Orgelschrank eingebaut.

Die Klaviatur war meistens auf 56 Töne angelegt, die ihm spezifischen großen, braun gestrichenen Registerknöpfe, mit aus weißem Porzellan angefertigten Beschriftungsfeldern, platzierte er auf der linken und rechten Seite der Manualtastatur.

Seinen Namen führte er (bis ca. 1869 in der Schriftweise Kolonits) in großen, eingebrannten Buchstaben auf einer Holztafel an. Neben dem Schriftzug setzte er auch Ornamente, Motive darauf. Am Anfang war das eine Lyra (Nagyenyed), später legte er diese Lyra um (Felvinc, 1859, Bucharest, 1880), oder stilisierte sie bis zur fast avantgardistischen Einfachheit von zwei sich kreuzenden Strichen (Brustwerk Gyulafehérvár 1877).

Abb. 4



Spieltisch Kolonics Orgel, reformierte Kirche Bucharest, 1880
Foto: Erich Türk

Manchmal experimentierte er mit Blumen (wie auf der Orgel der reformierten Kirche in Kézdivásárhely, 1861), aber grundsätzlich blieb er bei den abgewandteren und stilisierten Formen der Lyra.

Abb. 5



Spieltisch Kézdivásárhely (Sekler-Neumarkt / Târgu Secuiesc), 1861
Foto: Zoltán Pap

Ein besonders gelungenes Beispiel für die bedachte, bis ins letzte Detail durchdachte Anpassung der Orgel an die architektonischen und stilistischen Begebenheiten des Raumes ist das Gehäuse und der Spieltisch der Orgel in der katholischen Kirche Sankt Peter in Kolozsvár (Klausenburg / Cluj).

Die Sankt-Peter-Kirche ist im neugotischen Stil im 19. Jahrhundert neu gebaut worden. Auch die 1874 als op. 124 aufgestellte Kolonics Orgel (Man/Ped, 10 Register) passt sich in der Ausführung dieser Stilrichtung stimmig an.

Abb. 6



Kolonics-Orgel Kolozsvár (Klausenburg / Cluj), St. Peter, 1874
Foto: Erich Türk

Abgesehen von den offensichtlichen neugotischen Elementen und Motiven in der Form und Ausführung des Gehäuses, wird hier die bereits erwähnte Lyra auch auf dem Spieltisch im neogotischen Stil eingeprägt.

Die Kreativität und der Bildungsgrad von Kolonics lassen sich auch durch diverse *Inschriften* erkennen, die er regelmäßig auf seine Werke setzte. In diesen wurden auch oft die Förderer des Orgelbaus verewigt.

Eine ganz besondere *Intarsie* fiel ihm in Gyergyószentmiklós (Niklasmarkt/ Gheorgheni) ein.

*„**L**étemet én köszönöm **PV**spök FOGARASSY **MI**há**L**ynak*
*Kit á**LD**ás**VL** adott Erdé**L**ynek, Chriszt**V**s, a Fő **V**r!”*[10]

*„készÍttette **M**ihá**L**y püspök, hogy h**ÍV**en az **I**stent nyo**LC**száz*
*tÍz sÍpján zeng**V**e **DIC**sérje **V**e**L**ünk“*[11]

Anscheinend hat Kolonics die Technik des Chronostichon beherrscht, oder hatte zumindest die Idee ein solches anzubringen. In der ersten Inschrift ergeben die fettmarkierten Buchstaben die Zahl 1871 – das Jahr, wo der Auftrag erteilt worden ist. Die zweite Aufschrift ergibt die Zahl 1872 – das Jahr, wo die Orgel aufgestellt worden ist. Darüber hinaus ergeben die letzten drei markierten Buchstaben 110. Diese Orgel, erbaut dank der Gunst von Bischof Mihály Fogarassy, der in Gyergyószentmiklós geboren worden ist und ein großer Förderer von Kolonics war, ist op. 110 von István Kolonics.

2.1.3 Register

Kolonics setzte sich also in der Ästhetik der Orgeln sehr hohe Maßstäbe. Nicht weniger einfallsreich war er auch in anderen Bereichen. Er erwies sich zum Beispiel als sehr inspiriert bei der Namensgebung der *Register*.

Vájtfuvola, Nádfuvola, Édes dugott, Nagy dúgót, *Erdei fuvola*[12]

Teilweise übersetzte er die Namen einfach Wort für Wort aus dem deutschen Fachvokabular (z.B. Erdei fuvola = Waldflöte), oder er erfand welche, die auch den Klang des ertönenden Registers umschreibend (Nádfuvola = Schilfflöte).

[10] „Meine Entstehung danke ich Bischof Mihály Fogarassy, der an Siebenbürgen geschenkt worden ist von Christus, der Höchste Herr“

[11] *„von Bischof Mihály in Auftrag gegeben, damit sie mit ihren 810 Pfeifen mit uns Gott lobe“*

[12] Freundliche Mitteilung von Vilmos Geréd. Alle erwähnten Register in der Kolonics-Orgel Karlsburg 1877

2.1.4 Manual- und Pedaltastatur

Die Beschläge der Manualtastaturen ließ Kolonics, der damals verbreiteten Technik entsprechend, aus Knochen anfertigen. Interessant ist, dass er bei fast allen Orgeln mit Pedal auf den Fuß-Tastaturen einen dünnen Messingstreifen anbrachte. Diese Verzierung der Pedal-Tasten war zu dieser Zeit durchaus bekannt und auch gern angebracht worden. Hier zeigt sich wieder sein Wunsch nach höchster Qualität und Schönheit. Diese Plaketten schauen zwar sehr elegant und vornehm aus, haben aber keinerlei Einfluss auf den Klang. Auch darf bezweifelt werden, dass diese, oft in kleineren Städten und Dörfern gebaute Instrumente so oft bespielt worden sind, dass es sinnvoll gewesen wäre hier der Abnützung des Holzes der Pedalklaviatur vorzubeugen.

2.1.5 Erneuerungen, Experimente

Kolonics war nicht nur ein Schöngeist, sondern er setzte auch bei der technischen Qualität der Instrumente sehr hohe Maßstäbe. Das bezeugen seine robusten, dem Zahn der Zeit seit beinahe 150 Jahren trotzenden Instrumente.

Es sei hier vermerkt, dass vieler seiner Instrumente im 20. Jahrhundert nicht fachkundig verändert, „modernisiert“ worden sind. Er war auch in der Konstruktion der Orgeln sehr umsichtig, schwamm nicht auf jeder neuen Modernisierungs-Welle (z.B. ließ er immer die kurzen Oktaven bei seinen Umbauten bestehen).

Versuche scheute er aber auch keine, wobei diese nicht wirklich bahnbrechend für die Entwicklung des weiteren Orgelbaus in Siebenbürgen waren. So schien er von der Sinnhaftigkeit einer speziellen Konstruktion so sehr überzeugt gewesen zu sein, dass er sie gleich hintereinander in zwei Orgeln einbaute: Csíkszentgyörgy (Ciucsângiorgiu) 1882, und Tusnád (Tuşnad) 1883.

Er entwarf eine interessante Mechanik. Die Orgeln sind beide nur mit einem Manual ausgestattet, aber mit zwei eigenständigen Werken, die sowohl separat als auch zusammengekoppelt bespielt werden können. Aus bautechnischer Sicht nicht uninteressant, ist die konkrete sinnvolle Anwendung der Erneuerung im Spielbetrieb nicht nachvollziehbar.

Es ist offensichtlich, dass die Benützung dieser Mechanik schon unmittelbar nach dem Bau nicht einwandfrei funktionierte. Der pedantische Kolonics ließ auf beiden Orgeln eine Art „Warntafel“ anbringen. Die in Csíkszentgyörgy lautet:

> *„Op. 165 mit neuer Konstruktion. Man darf die Orgel mit der von mir erfundenen neuen Konstruktion nicht ohne Anweisungen in Betrieb nehmen. Kolonics“.*[13]

[13] aus dem Original, Übersetzung Erzsébet Windhager-Geréd

Unter der Inschrift stehen, mit Schlüsseln versehene, beschriftete Registerzüge.

„Nagymű 3. Kapcsolat 4. Kismű 2. Fp. 5. Lábmű 1. Fúvózár 0."
„Hauptwerk 3. Koppel 4. Nebenwerk 2. Fp.5. Pedalwerk 1. Balgsperre 0."

Unglücklicherweise wurde diese Mechanik bei Überholungsarbeiten vernichtet. Die andere Mechanik, eingebaut in Tusnád, wäre noch funktionstüchtig, und sehr interessant zum Ausprobieren – leider sind die dazugehörenden Schlüssel verloren, und die Mechanik außer Betrieb gesetzt.

2.2 Umbau von Orgeln

István Kolonics baute auch einige Orgeln in Siebenbürgen um. Dabei ging er mit sehr viel Einfühlungsvermögen vor. Er versuchte die vorhandenen Instrumente nur geringfügig zu überholen, alles zu verwerten, was er an Pfeifenmaterial und Zubehör vorfand. Diesen Umständen ist es zu verdanken, dass man auf die ursprüngliche Entstehung der umgebauten Instrumente einen Rückblick werfen kann. Anhand zweier Beispiele möchte ich das beweisen.

Die Orgel der reformierten Kirche in **Tövis (Dreikirchen / Teiuş)** war lange Zeit in die Kategorie der kleinen, eher unbedeutenden, quasi „Fließbandinstrumente" von Kolonics eingereiht.

Bei einer erneuten Untersuchung im Herbst 2010 sind von mir neue Erkenntnisse aufgedeckt worden.

Leider ist das Entstehungsjahr der Orgel nach wie vor undefinierbar. Die Archive der Gemeinde wurden im Zweiten Weltkrieg vernichtet. Kolonics arbeitete in dieser Gegend des Öfteren. Seine erste Orgel in Nagyenyed (1855) liegt etwa 13 Km von Tövis entfernt, die in Felvinc (1859) ca. 30 Km und Karlsburg (1877) 20 Km. Möglich, dass er diese Arbeit neben einem dieser größeren Aufträge, sozusagen nebenbei, erledigte.

Die Orgel liegt auf der West-Empore der romanischen Kirche.

Das Gehäuse stammt nicht von Kolonics, obwohl er es vergrößerte und die Ornamente auf dem neuen Teil weiterführte. Er hat dazu vermutlich eine ältere, aus dem 18. Jahrhundert stammende Orgel verändert. Im Inneren sind auch gehämmerte Pfeifen mit gotischen Labialöffnungen zu finden, die diese Vermutung begründen. Weiters sieht man auf der Seite des Gehäuses die Spuren des ehemals integrierten Spieltisches, das Loch für das Leder zum Ziehen des Balges, sowie weitere Holzgriffe zum Heben oder Transportieren des Instrumentes. Es ist anzunehmen, dass es sich dabei um ein Portativ oder eine Prozession-Orgel handelte.

Abb. 7



Kolonics-Orgel Tövis (Dreikirchen / Teiuş)
Foto: Ursula Philippi

Kolonics ließ auch die ursprüngliche kurze Oktave bestehen. Diese wurde nach Kolonics´s Zeit von 45 auf 49 Töne ergänzt. Die dazugehörenden neuen Pfeifen wurden auf eine zusätzliche pneumatische (!) Windlade gestellt. Eine solche hat Kolonics nie verwendet, er baute zeitlebens nur mechanische Schleifladen-Systeme. Die Orgel besitz somit zwei Windladen-Systeme (mechanisch und pneumatisch) und trägt nachweislich die Spuren von drei Jahrhunderten Orgelbautechnik. Die Registerzüge wurden, wie oft in Siebenbürgen, ohne Rücksicht auf die klingende Disposition ausgetauscht. So ist hier auch unter den Decknamen Ped.Violon 8´eine schöne Flöte 4´, Ped.Subbass 16´ ein Prinzipal 4´ usw. in der Positiv-Orgel versteckt.

Ein anderes Beispiel ist die Orgel in **Kisbács (Baciu)**, umgebaut 1879 von Kolonics, restauriert 2006 von Zoltán Pap.

Abb. 8



Kolonics-Orgel Kisbács (Baciu), 1879 - Foto: Erich Türk

Bei diesem Instrument denkt man auf den ersten Blick, dass es sich um ein ursprünglich barockes Instrument handelt. Besonders der in das Gehäuse integrierte Spieltisch und seine Registerzüge leiten zu dieser Vermutung. Tatsächlich stammt das Gehäuse gänzlich von István Kolonics. Bei genauerem Betrachten entdeckte man aber im Inneren der Orgel Pfeifenmaterial aus der Barockzeit.

Abb. 9



Spieltisch Kisbács (Baciu) - Foto: Erich Türk

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JOSEF ANGSTER AND THE ANGSTER ORGAN FACTORY THE LIFE AND LEGACY OF THE MOST IMPORTANT FIGURE OF HUNGARIAN ORGAN BUILDING

NOÉMI BOGNÁR MIKLÓS[1]

SUMMARY. In the history of Hungarian organ building, there were not many organ builders who earned such acknowledgement and reputation as the well known Josef Angster. Born to a family of simple peasants, Josef Angster knew already since he was a child that he was meant to become something more than his forefathers. In his diary, which he kept almost until his death, one can find a truly remarkable story about his adventurous life, which began in the small village of Kácsfalu in Hungary.

In the following work I tried to depict the most important moments in the life of Josef Angster and the history of the organ factory he had built in Pécs, including technical details about the organs that he and his sons manufactured during a time span of almost a century.

Keywords: organ building, Josef Angster

Born on the 7th of July 1834 in the village of Kácsfalu (Baranya county in South Hungary), Josef Angster was the first son of a family of German settlers. His childhood was not a simple one. Since he was the first born son, he had to help his parents around the household and many times do difficult chores in the field or stay out during the night with the cattle. At school, he was remarked by his teachers, who considered him very bright and resourceful. Soon he started to play the violin on a rudimentary instrument built by his grandfather, and made plans for the future, thinking that he would become - as he stated - "*an instrument builder of some sort*".

The year of 1850 brought the first major change in his life when he moved out of the parental home in order to start his apprentice years at the joiner's workshop of Haim József in Eszék, where he stayed for three long and difficult years. During those times it was a custom to learn from an accomplished craftsman for a few years and later go on a long apprentice journey to obtain more experience. Only at the end of these learning years could one call himself a real craftsman. In his diary, Angster writes about the three years he spent at the shop of Haim, offering details about the lifestyle he had to comply with,

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which he wasn't very fond of. The working hours at the shop started at five o'clock in the morning and lasted until seven o'clock in the evening. The apprentices had to work seven days a week. Only Sunday afternoon was sometimes free, when he used his spare time to go to church. The treatment they received from old man Haim was not a very good one. Since he was rheumatic he often suffered severe pain which made him aggressive. Sometimes, in his aggressive outbursts, he even hit the young boys. Despite these conditions, young Angster always encouraged himself, because he knew that he was learning from the best, and considered that it was worth the suffering. In his own words: "I must last just this last winter, and then the hour of freedom will come!"

In 1853, Josef Angster became a free man, when he finished his apprentice years and was given his "Lehrbrief" (a letter containing the remarks and qualifications made by his teacher). With this letter in his hand and his heart filled with hopes and dreams he started the journey of his life, which would lead him throughout Europe.

Immediately after his liberation he went home to Kácsfalu where he stayed for almost one year and made the necessary repair works around the household. On the 28th of April 1854 he went on a journey which first lead him to the city of Temesvár (today Timişoara, Romania) where he worked at a workshop for 2 months, but after receiving a letter from his uncle he went on to the town of Németboksán where he worked in a larger furniture workshop. In November he received a letter from back home, containing the sad news of his mother's death. The next stop of this first journey was the town of Oravica (today Oravița, Romania) from where he went home in the year of 1856. After this first two years long journey, being encouraged by his uncle György who worked in a workshop in Vienna (Austria), he started his western European voyage, which lasted for ten years.

The first five years of his western European journey were spent in the city of Vienna, where he joined the Kolping Young Men's Association, which not only offered him spiritual support but also gave him the financial support he needed to follow several courses of technical drawing, descriptive geometry and other subjects, in order to fill in the gaps in his education. It was here that for the first time he was confronted with the marvels of organ building in the workshop Peter Titz, where he decided that this trade was to become his life's calling. Being informed about fame of the Parisian organ builder Aristide Cavaillé-Coll[1)] and his organ factory, he decided that he would not rest until he got to go there and learn from the best Parisian tradesman.

[1)] Cavaillé-Coll, Aristide (1811-1899) – French organ builder, creator of the "symphonic" organ (characterized by a very efficient swell box, stable wind pressure, refined intonation, orchestral reeds etc.), author of approximately 600 organs, most of them in France.

In June 1861, Angster went on the road again toward Luzern (Switzerland). A first stop on the way was the town of Brünn, followed by Prague and Dresden (Germany), where he spent two days and visited the legendary Gottfried Silbermann[2)] organ of the Hofkirche. In 1861 he reached the town of Leipzig, where he was given the opportunity to meet the famous Friedrich Ladegast[3)] who was busy with the construction of the organ of the Nicolai Kirche, an instrument with 85 stops and 4 manuals. After this short stop, the road lead him through several cities and towns like Berlin, Magdeburg, Braunschweig, Düsselsdorf and finally Köln, where he remained for nine months, but unfortunately didn't find work at an organ builders shop, but only at a furniture shop. The wish to go to Paris got stronger every day, so after nine months he was on the road again, crossing Bonn, Koblenz, Hessen, Darmstadt and other cities on the banks of the Rhein, finally reaching the Swiss border.

Between the years of 1862 and 1863 Angster travelled in Switzerland, visiting Basel, Bern and Luzern. In the town of Luzern he met up with the organ builder Friedrich Haas[4)], who unfortunately refused him when he asked for work at his workshop, but offered to show him the organ of the Hofkirche, a mechanical instrument with 72 stops and Barker levers[5)].

In the year 1863 he finally reached Paris, where he immediately obtained a post in the factory of Cavaillé-Coll. In his journal, Angster makes a detailed description of the factory and its grounds as follows: "*A long, storied building; on the first floor the apartment of Cavaillé-Coll, on the ground floor, the living quarters of the buttler, offices and storages.*

2) Silbermann, Gottfried (1683-1753) – German organ builder of the baroque era. Author of 46 organs in Sachsen and Thüringen, which are still in a very good condition. His instruments comprise positive organs, organs with one and two manuals and three organs with three manuals.

3) Ladegast, Friedrich (1818-1905) – German organ builder of the 19th century. Author of the romantic organ of the Merseburger Dom, of which Franz Liszt stated that it had "poetic" qualities. He built several instruments with one, two, three and four manuals. Almost 150 organs were built in his workshop from Wiesenfels.

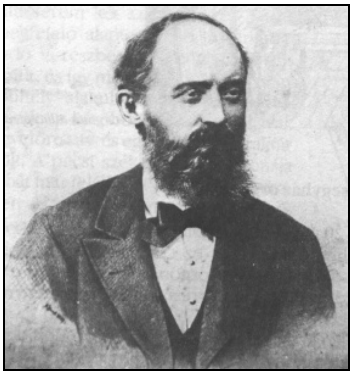
4) Haas, Friedrich (1811-1886) – Swiss organ builder, author of 23 organs and restaurations. His instruments were influenced by the French organ building style of Aristide Cavaillé-Coll and by the german organs built by Eberhard Friedrich Walcker. Comprising the German and the French influences, Haas developed a unique style, which was maintained by the following generations of swiss organ builders.

5) Barker lever – A system invented by Charles Barker (1804-1879) which allows an easier playing technique due to the combination of mechanical action with pneumatic action. The first one to use this system in his organs was Aristide Cavaillé-Coll.

"In the inner courtyard of approximately 30x15 square meters there was a 15 meters high workshop. In this workshop there were usually 10 or 15 organs under repairs or construction. Above the entrance there was a balcony where the organ builders worked. On the right side of the shop there were several

doors which lead to the separate shops. On the left side there was only one shop: the tin shop.(…) From the main shop one could exit to an inner yard covered with a glass roof, followed by a two storied building with more workshops and offices. In another neighboured street there was a wood shop with 4-5 workers. There were no heavy machines, only a few small machines operated by one worker. It was a large shop, with approximately 50 workers. But the factory also had almost as many workers working on the construction sites. (…)". From his diary one can depict the admiration he had for his employer. He considered him a genius, a pioneer who made organs sound like orchestras. He also admired his lifestyle, which was a very rigorous one, always following rules and trying to be more efficient. In a word, he was a perfectionist who wouldn't settle with less than perfect. It is no wonder that Angster, who himself was a very thorough-going man, felt very good in this environment and tried to give his best in order to learn as much as he can during his stay. He participated at the construction of the organ in the Cologny Castle, the great organ of the Notre-Dame Cathedral and the organ of the Saint Trinité church in Paris. He was noticed by Cavaillé-Coll who wanted him to stay on and marry his daughter, but Angster wished to return to his homeland and start his own business, which had been his dream for a very long time. After ten years Josef Angster (Img. 1) decided that it was time to go home, and went on a last journey reaching Kácsfalu on the 24th of September 1866.

Fig. 1



Portrait of Josef Angster

After getting acquainted again with his homeland, Angster did not spend much time and soon started to look for work as an organ builder. His first works consisted in several repair jobs. The first real assignment he was given was to build a new organ for a new synagogue in the town of Pécs. The representatives of the Jewish congregation were sceptical at first, thinking

that Angster was inexperienced and very young, but when they saw the letter of recommendation Cavaillé-Coll had given him on his return, they were convinced otherwise. After signing the contract for an organ with 24 stops and a budget of 3000 forints (Hungarian currency), Angster went home and prepared his move to Pécs, where he would remain for the rest of his life. This first organ built by him shows the influences of French organ building which he had brought home from his journey. The handover and inauguration ceremony of the organ took place on the 21st of March 1869. All the important musicians present at the ceremony had very good opinions about the instrument, and the Jewish congregation was satisfied with his work, although he had exceeded the budget they agreed upon in the beginning. Some of the congregations' representatives even wrote him the following letter:

"Dear Mister Angster,

Even if the construction of our church was a success, you were the one who put the crown on top of everything, since you have built a masterpiece which astonishes experts and laymen alike. The organ you have built for us comprises soft tender sounds with manly grandeur. You have so masterly combined the sounds, that they fill the hearts of the listeners with joy. The stops of the organ which you have divided on two manuals are the proof of a very refined professional expertise and artistic feel, and the stops like Hoboe, Flute or Viola magica create sounds that can only be created by experienced performers. But above all, the stop that was the most impressive was the Vox humana, which truly reminds one of the human voice (…).

The separate swell box system for the second manual and the entire organ, and the possibilities to action some of the registers just by pushing a pedal with the foot offer endless possibilities to the organist which could not be imagined before.

Despite the fact that the mechanism is very complicated due to the pneumatic system, and the fact that you had to build the instrument on a very small area, it is not difficult at all to play it. We must admit that you have created something that makes us very grateful. Based on the above mentioned we hand over to you our recommendation which can be of service to you in order to obtain future assignments.

Pécs, 10th of October 1869"

The stop list of the organ was the following:

I Manual		II Manual	
1. Bourdon	16'	11. Gamba	8'
2. Principal	8'	12. Flauta tibia	8'
3. Salicional	8'	13. Viola magica	8'
4. Flute harmonique	8'	14. Flute octaviante	4'
5. Bourdon	8'	15. Fugara	4'
6. Octav	4'	16. Octavin	2'
7. Flauta concave	4'	17. Fagott et Hoboe	8'
8. Superoctav	2'	18. Vox humana	8'
9. Mixture	3-6		
10. Trumpet	8'		

Pedals		Others
19. Violonbass	16’	Tremolo for the 2nd manual
20. Subbass	16’	Pedal collective
21. Octavbass	8’	Couplers I+II, P+I, P+II
22. Cello	8’	Crescendo for the 2nd manual
23. Posaune	16’	Crescendo for the entire organ
24. Trumpet	8’	

From this stop list one can clearly see the influence of the Cavaillé-Coll organs: the use of many 8’ stops and 8’ reeds on the manuals, the separate swell boxes for the second manual and for the entire organ, the typical French stops like Flute harmonique or Flute octaviante.

After this first success, nothing could stand in the way of obtaining more and more assignments. Because the number of assignments was growing rapidly, Angster had to move his shop several times, always searching for larger and larger buildings where he could conduct his trade. The final move took place in 1874, when he rented the building at the 30th József Street. After one year he bought it and opened his own tin shop, where he could manufacture his own tin pipes (the labial pipes for his organs were manufactured here, but the reeds were ordered from abroad, because the factory didn’t have the necessary technology to manufacture them).

The five most important organs built during the first ten years of activity are:

1. The three manual organ of the Catholic Church in Kalocsa, which also presents strong influences of the French organ building. The first manual of the organ creates a very strong sound, whilst the second manual contains mainly solo stops which were very much used during the romantic era; the third manual presents the same characteristics as the first one, but it doesn’t create such a full sound. The mechanism of the organ is similar to the one from the synagogue in Pécs, a mechanical instrument with Barker levers, which makes the playing easier.
2. The organ of Valpó – with 2 manuals and 19 stops which was finalized in 1876.
3. The organ of the Jewish church in Varasd with two manuals and 20 stops.
4. The organ of the Jesuit church in Kalocsa with two manuals and 14 stops.
5. The organ of the parish church in Zombor, with two manuals and 20 stops.

In the year 1877, not forgetting about his village, Angster also built an organ with one manual and seven stops for the Lutheran church in Kácsfalu. In his diary he mentions this event, which he considered very special:”*even*

the oldest people of the village were there (at the inauguration ceremony) and watched astonished, especially those who played in the orchestra with my father, and who gave me their broken violin strings when I was a child."

During the first 20 years, Angster and his factory managed to build over 100 organs on the territory of Hungary (including Transylvania which was part of Hungary at that time). The op. 100 was the organ of the Catholic Cathedral in Pécs, a three manual organ with 46 stops, which is one of the largest organs in Hungary. By this time Angster had earned a reputation abroad, appearing in the Viennese magazine "Industrielles Welt-Blatt" which states that Hungary finally has a real professional organ builder and no longer has to turn to western organ builders. The organ of the Catholic Cathedral in Pécs was ordered in the 1886 and was finalized in 1889, after three years of hard work. Here is the stop list of one of the most remarkable instruments built by Angster:

I Manual		III Manual	
1. Principal flauta	16'	27. Quintaton	16'
2. Principal	8'	28. Pileata dolce	8'
3. Flauta concava	8'	29. Salicional	8'
4. Flute harmonique	8'	30. Viola magica	8'
5. Fugara	8'	31. Silvestrina	8'
6. Capricorno	8'	32. Faluto solo	8'
7. Bourdon	8'	33. Flauta	4'
8. Principal octav	4'	34. Dolce	4'
9. Flauta tibia	4'	35. Piccolo	2'
10. Viola	4'	36. *Fagottoboe*	*8'*
11. Mixtura 3x	$2^{2/3}$		
12. Acuta 5x	2'		
13. Fagot	16'		
14. *Trompete*	*8'*		
II Manual		**Pedals**	
15. Bourdon	16'	37. Grand bourdon	32'
16. Principal	8'	38. Principalbass	16'
17. Flauta	8'	39. Kontrabass	16'
18. Gamba	8'	40. Subbass	16'
19. Viola	8'	41. Apertabass	8'
20. Flauta tibia	8'	42. Cello	8'
21. Princial octav	4'	43. Flautabass	8'
22. Flute traversiere	4'	44. Octavbass	8'
23. Salicet	4'	45. *Bombard*	*16'*
24. Superoctav	2'	46. *Tuba*	*8'*
25. Mixtura 3x	$2^{2/3}$		
26. *Cromorne*	*8'*		

During this period, Angster was not the only organ builder in Hungary. Other organ builders like Országh Sándor (1838-1917), Carl Leopold Wegenstein (1858-1937) and Otto Rieger (1847-1903) were also very active, representing a strong competition to Angsters' factory (Img. 2) which nevertheless was growing year by year becoming stronger and stronger. Even as the years passed, Josef Angster always kept up with the latest technologies, and his instruments kept the same high standards.

Fig. 2



Image of the Angster factory

In the year 1894, Angster decided that it was time to involve his sons in the family business, so he made his first born son Emil (1874-1939) a partner in the company, which from then on was *called "Angster József és Fia, orgona és harmoniumgyár"* (*"Angster József and son, organ and harmonium factory"*).

The era of the second Angster generation began in the year 1903, when Emil took over the artistic and technical direction of the factory, whilst Oszkár (1876-1941, the second son of Josef Angster) became the one responsible for the economics of the family business. It was under their leadership that the factory obtained the assignment of building a new organ for the Saint Stephen Church in Budapest (Img. 3), an instrument with three manuals and 65 stops. The factory became even more efficient after the purchase of several new steam machines, which facilitated the work of the employees and sped up the production process. Due to these modernization processes, the factory once again needed more space and bought the next house under 28th József Street. By the year 1925 the factory had constructed 1000 organs, reaching an average of 50 organs per year.

Fig. 3



The organ of the Saint Stephen Basilica in Budapest

The years of prosperity have suddenly ended with the arrival of the First World War. The yearly assignments dropped to an average of 15 instruments. It was in these conditions that the factory celebrated its 50th anniversary in 1917 in the small circle of the Angster family. One year after this anniversary, the family was struck once again, when Josef Angster died at the age of 84. His death wasn't unexpected, since he was struggling for weeks with a cold which ultimately lead to pneumonia. In his book *The Angsters - History of the Angster Organ Manufacturers of Pécs and the Family,* the grandson of Josef Angster writes the following about the death of his grandfather: *"I have only one personal memory of my grandfather: his mortuary. As a small child I entered the room holding hands. In the obscure light there were a lot of candles and flowers. I couldn't understand what was going on, but I was very impressed by the silent, choking atmosphere, and the crying of my grandmother which remained in my memory until this day. She sat on the right and repeated some words. These words remained in me and when I became older I got to understand them. These words were: "Mein Gott! ("My God!"). A very rich and productive life had ended. After a colorful, dynamic adulthood my grandfather was a balanced and active old man. His life was guided by his religious beliefs. For him, death was not the end, but a way to reach his destination."* Following Angsters' death, the family business remained in the hands of his sons who continued his legacy respecting the high standards he had set with the organs he had constructed. In the year 1923, the family business became a corporation, the main shareholders were Emil, Oszkár and other members of the family, but there were also a few outsiders too. This step was necessary due to the effects of the Great Recession.

The most important instrument built during the period between the two world wars was the very large electro-pneumatic organ of the Fogadalmi Church in Szeged, by far the largest instrument built by the Angster factory, comprising five manuals and 136 stops. It is considered to be one of the largest organs in Europe. The instrument was conceived in four parts: the main organ on the balcony, another organ in the dome and the choir organ along the two sides of the sanctuary. The last mentioned has its own separate console with two manuals. It has 9000 pipes, the longest one of 5 meters and the shortest one of 1,5 centimetres. Originally the instrument was meant to have 166 stops with another organ in the crypt, but this was not made, possibly due to financial reasons. The organ was inaugurated in 1930.

During its last ten years of existence, the Angster factory was lead by the third generation of Angster men: Angster Imre (1916-1990) and József (born in 1917). The instruments built between 1940 and 1945 were smaller instruments, the most important ones are to be found in Budapest, Kolozsvár, Nagyvárad, Sopron, Szeged, Szatmárnémeti and Marosvásárhely. In 1942 the factory had reached 75 years of existence, an occasion which was properly celebrated on the 16th and 17th of November. During the following years the factory managed to stay at float despite the war and imprisonment of Angster József, and finally the registered number of organs built during the time span of 83 years of existence reached 1307. However no one could imagine what was going to follow after the war, when the communist regime came to the government.

In the conditions created by the communist regime, the nationalization of the Angster factory was only a matter of time. It finally took place on the 28th of December 1949, when three men entered the office of Angster József and Imre, and informed them that the factory was from then on the property of the state. The take-over was followed by a long trial of the two Angster men, who where dispossessed of all their possessions and sent to jail for one year, for no specific reason. The factory and the legacy of the Angster family, built with hard work and dedication was finally destroyed by the communists, who considered that the society of the future has no need for a “clerical” instrument.

Details regarding the construction and sound world of the Angster organs

There is one thing that can most certainly be said about the Angster organs, and that is that they are very much romantic in style. Their sound world is in concordance with the stylistic directions of the era.

Although their organs present a very strong influence of the French organ building techniques, there are also a few innovations that have been made during the 85 years of the factory’s activity. Such innovations were

the improvement of the Barker lever technology which made playing even easier, and a system which allowed playing the stops of the second and third manuals on the first manual. By adding a button which deactivates the stops of the first manual called “Fômû el”, meaning “Main manual out”, it was no longer necessary to switch manuals too many times. Another technical characteristic of the Angster organs is the pneumatic action with a network of led pipes. The disadvantage of this system is that the sounds are a fraction of a second late, so it is more difficult to obtain an accurate playing. Other innovations are the combination buttons of *pianissimo*, *piano*, *mezzoforte*, *forte*, *fortissimo* and *tutti* which can be activated with a single push, and this way the payer doesn’t have to activate or deactivate the stops one by one in order to obtain certain intensities. These combination buttons are also very practical in case one needs a *subito piano* or *subito forte*. The idea of these combination buttons was probably inspired by the *Appels* invented by Cavaillé-Coll. A truly remarkable element of the Angster organs is the swell box which creates a very smooth crescendo effect. Not many organs can produce such a refined crescendo and decrescendo. Another highly romantic feature is the *crescendo* and *decrescendo* effect one can obtain simply by going upward and downward on the keyboard. This effect is due to the different air pressures of the low, medium and high registers.

During the 85 years of production, the Angster factory tried out many types of wind chests, such as the slider chest (during the first ten years), the wind chest with stop compartments (a type of chest which was used for almost three decades) followed by the cone-valve chest (which took over and was used until the end).

When it comes to the action system of the organs, the following types were used: until the 1890’s the only action system built by the factory was the mechanical action, followed by the pneumatic action with led pipes, and from 1925, starting with op. 1000, the electro-pneumatic action. A very important step in the technical development was the introduction of the mechanical wind supply with motors.

The organ of the Central Reformed Church in Kolozsvár
Stop list and sound world

During its 85 years of existence, the Angster factory also built several organs in Transylvania. Today, most of these organs are in quite poor conditions, due to the lack of repair funds. However, there are still a few instruments, in larger cities, which have been kept in good conditions and regularly repaired. One of these instruments is the organ of the Central Reformed Church in Kolozsvár (Img. 4) which is not only used for services but also for numerous concerts each year.

Fig. 4



The Angster organ of the Central Reformed Church in Kolozsvár

The instrument with two manuals and 24 stops was built in 1913 by the Angster factory. The prospect of the former organ of the church, built by Johannes Hahn[6)], now stands on top of the Angster organ.

The original stop list of the instrument was the following:

I Manual		II Manual	
1. Bourdon	16’	10. Quintatön	16’
2. Principal	8’	11. Hegedû principal	8’
3. Fugara	8’	12. Gamba	8’
4. Salicional	8’	13. Aeolin	8’
5. Csôfuvola	8’	14. Vox Celestis	8’
6. Principal octav	4’	15. Flute harmonique	8’
7. Flute double	4’	16. Zergekürt	4’
8. Mixtur 4x	2 2/3	17. Flute Trversière	4’
9. Tromita	*8’*	18. Harmonia ethera 3x	2 2/3
		19. *Oboa*	*8’*
Pedals			
20. Contrabass	16’		
21. Subbass	16’		
22. Octavbass	8’	Manualkoppel	
23. Cello	8’	I/Pedal, II/Pedal	
24. *Posaune*	*16’*	Suboctavkoppel II/I, Superoctavkoppel II/I	

During the period of the *Orgelbewegung*, a movement which was driven by the purpose of returning to the baroque sound ideals, the organ has been modified, the Fugara 8' and the Vox celestis 8' stops have been removed and replaced with an Octave 2' and Piccolo 2'. Unfortunately, this measure didn't serve the romantic sound of the organ, and it also didn't make it sound more like a baroque organ, so it was a very poor choice to change them.

The instrument, as one can see, is provided with a lot of 8' stops which enhance the warm romantic sound. The strings on the second manual have a pronounced character, which reflects the orchestral approach of the builder.

[6] Hahn, Johannes (1712-1783) – Transylvanian organ builder who built approximately 40 baroque organs, one of them in the renowned St. Michaels Cathedral in Kolozsvár.

The Flute harmonique 8' has a very intimate sound and it does not resemble the French stop with the same name, since the French equivalent is more powerful and penetrating. The sound of the solo stop Oboe 8' is very close to the sound of the instrument it was named after, but sadly it needs quite a few repairs. The first manual has a full sound, maybe a bit too strong in relation with the second manual, which is more intimate. It is quite problematic, when one wishes to play on the two manuals at the same time. The stops of the pedals are the ones Angster had used in almost all of his organs. One can see the combination of the same five stops in many of his organs.

A special accessory of the organ is its swell box, which creates a tremendous effect. It is a very efficient system which is praised by many organists who have played this instrument. There is also a crescendo roller which cannot be used because it needs fundamental repairs. The organ is also provided with a series of combination buttons which make the job of the player easier. Such combinations are: pianissimo, piano, mezzo forte, forte, fortissimo, tutti, reeds in, reeds out, crescendo roll out.

Another positive feature is that the organ has been designed in such a way that its sound is in concordance with the acoustics of the church. The small imperfections which have appeared along the way are hardly noticeable thanks to the great acoustics.

List of the largest organs built by the Angster factory

Name of the city and location	Number of stops	Number of manuals
Szeged, Fogadalmi Cathedral	136	5
Budapest, Saint Stephens Basilica	85	4
Budapest, Academy of Music	71	4
Eger, Catholic Cathedral	60	3
Kassa, Catholic Cathedral	55	3
Kalocsa, Catholic Cathedral	50	3
Pècs, Catholic Cathedral	48	3
Hajdúböszörmény, Bocskay square	47	3
Pécs, Pius Church	46	3
Sopron, Lutheran Church	46	3
Pécs, Central Church	44	3

Name of the city and location	Number of stops	Number of manuals
Budapest, Synagogue on the Dohány Street	44	3
Kecskemét, Synagogue	43	3
Budapest, Catholic Church Remete-kertváros	43	3
Jászberény, Main Catholic Church	43	3
Budapest, Reformed Church on Kálvin square	42	3
Jászóvár, Premontre Church	40	3
Hajdúnánás, Reformed Church	38	3
Hajdúböszörmény, Kálvin square	38	3
Baja, Franciscan Church	37	2
Bátaszék, Catholic Church	36	2
Pécs, Franciscan Church	36	3
Gyôr, Lutheran Church	34	3
Budapest, Dominican Church	33	3
Budapest, Tisztviselô settlement	33	3
Hajdúböszörmény, Reformed Church	33	3
Salgótarján, Franciscan Church	33	2
Budapest, Haller square	32	3
Gyôr, Catholic Cathedral	32	3
Budapest, Szent Imre town	32	3
Keszthely, Synagogoue	32	2
Pècs, Gyárváros	31	3
Szabadka, Terèztown	30	2
Csorna, Catholic Church	30	3
Hódmezôvásárhely, Catholic Church	30	3
Budapest, Csepel	30	3
Budapest, National Music School	28	3
Eger, Catholic Church	28	3
Pápa, Catholic Church	26	3
Kolozsvár, Magyar Street	24	3
Kolozsvár, Central Reformed Church	24	2

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LV, 1, 2010 (p. 41-47)

MARTIN LUTHER AND THE PROTESTANT CHORAL[1]

CLAUDIA POP[2]

SUMMARY. Martin Luther, this Holy man, has dedicated his entire life, to the understanding of the teachings of Jesus Christ, in a wonderful way. *Not to require wrong doing, not to take vengeance, to offer the other cheek, not to resist evil, to give the cloak along with the coat, to go two miles for one, to give to every one that asks, to lend to him who borrows, to pray for persecutors, to love enemies, to do good to them that hate, etc.*[3], as Christ himself teaches. The protestant choral was one of his preferred ways of the manifestations of his sorrows. The strength of his words was transformed into music, as he, himself explained: *I learned this of the poet Virgil, who has the power so artfully to adapt his verses, and his words to the story he is telling; in like manner must Music govern all its notes and melodies by the text.*[4]

Keywords: Martin Luther, the preacher, the composer.

The Honesty and the Sovereignty which are everlasting worldwide, and rely on realities and sincerities, and then Martin Luther, who is a sincere man, a man with the gift of speech, who is able to sing about the divine Importance of Life, to fight and work in a glorious, victorious and lasting manner. Moreover, the priest, as The Men of Letter say, is some kind of a Prophet that governs and directs the veneration of the People towards God, having the responsibility of calling the lost people to repentance. In addition, our duty that make and practice the music, is to involve the community in singing the splendour of God, with this noble purpose, which was confirmed by Luther himself. *"My young friend, I draw this noble, beneficial creation to your attention, which brings pleasure to God. With this help you can escape from any wish that might bring you shame and you can also escape from the wicked friends"* [7] for "*Music is the queen and governor of the feelings. It conducts people, and in the most of the cases it conquers them*" [7].

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[1] This Study is a completed and reviewed edition of the study with the same title, published in the: *Bulletin of the Transilvania University of Braşov*, Series B6, 2007.

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[3] Text from Martin Luther, *Commentary on the Sermon on the Mount*, The AGES Digital Library, p.5.

[4] Rambach, A.J., *Ueber D. Martin Luthers Verdienst um den Kirchengesang, oder Darstellung. Desjenigen was er als Liturg, als Liederdichter und Tonsetzer zur Verbesserung des oeffentlichen Gottesdienstes geleistet hat,* Hamburg, 1813, p. 215.

That is why this sincere man has drawn this to our attention, a Prophet in his country and his time, whose prophetic work in the sixteenth century was the Protestantism. The very often it is said that Protestantism has introduced a new era, through the mutiny against the Pope and of all worldly and spiritual sovereignties. It is the era, in which there was a going back time towards the Truth and the Reality, as opposed to the Lie and the Appearance.

Luther's birthplace was in Eisleben in Saxony, and he was born at 10th of November 1483. His parents, poor workers in a mine, from a village in this region – Mohra, had gone to the winter Flea market in Eisleben and having to gave birth, the child got the name of Martin Luther. Being poor, his childhood was joyless, making him with a harsh appearance but with a weak state of health, quick-minded, anxious to learn. His father guided him towards the study of Law, but an unhappy experience, trough the death of his best friend struck by the lightning, changed radically his life. He found himself to be little and small in front of the Greatness of God and decided to worship God and to serve only God. At the age of 19, he became a monk, against of the advice of his father, in the Monastery of Augustinians in Erfurt. It is said that he had been a devout monk, doing his best to follow his vocation.

The terrible misery and the hard works he made as an apprentice in the monastery, the torture he submitted himself to, produced him terrible suspicions and doubts, instead of bringing peace into his soul. He thought he was going to die and that he was going to suffer something more tremendous than death. He could not accept how a soul of a man could be saved through fasting and midnight masses, through formalities and church services. All these unrests had led him to despair.

But the hand of God descended upon him and through another brother monk, a devout experience himself, too, and trough the discovery of an old Latin Bible in the library from Erfurt, Luther discovered something else than fasting and midnight masses. He learned that one could reach the salvation not by singing masses, but the never-ending grace of God. Thus took place his conversion and transformation in a pioneer towards a Reform in Religion.

Trough an order of the Augustinians Luther, he was sent to herald this faith, and the Elector of Saxony, Friedrich, named also The Wise, called him to be a professor and preacher at his new University in Wittenberg.

At the age of 27 he was sent in a mission to Rome where he met the appearance clothed in faith, the idols, those EIDOLONS, seen things, symbols that are not God, but symbols that replace God. Then Luther decided to become an Idol crasher, a Prophet who wanted to bring back people to reality, having the courage to tell the Pope, as it is certified by the documents of the era: *"This thing you name Remission of Sins, is a paper flop with ink. Only God can forgive our sins!"*[7]. *He* did not stop here: he went on with the preaching of this real way of absolution trough grace of God, having more and

more adepts. This thing was not at the will of the Reigning Princes of Germany, of the Papacy and then he was called before them in order to withdraw his words and they forbade him to predict any more. That moment from 17th of April 1521 may be considered, as historians say, directly the moment in which the whole story of the religion and the civilization itself started. With courage, dignity, modesty, with a respectful tone, wise and honest, he appealed to the Power of the world gathered at the Diet at Worms. *"Discourage me with proofs from the Holy Scriptures, or with clear and right arguments, otherwise I can not retract my say. For it is neither sure nor wise to make something against my conscience. I stand here on feet; I can not do anything else: God helps me!"*[7].

The Reform has been started and in its name there were made wars, people died, but it has produced Goethe, Napoleon, German Literature and the French Revolution. Luther remained, considerably, the sovereign of this great revolution that promoted tolerance, temperance and forgiveness, being a real example for Human Bravery, for a Hero.

The protestant coral of Gérard Denizeau [3] is a religious song arisen from Reformation and developed particularly in Germanic countries. It establishes the base of the Lutheran musical tradition. Its history began in the sixteenth century. It is even said that Luther might have composed some forty corals around the year 1520. From these, we will present a famous one: Von Himmel hoch, da komm ich her (Martin Luther 1483-1546): *Von Himmel hoch, da komm ich her/Ich bring euch gute,neue Maer,/Der gute Maer bring ich so viel/Davon ich sing' und sagen will:/„Euch ist ein Kindlein heut geborn,/Von eine Jungfrauauserkorn,/Ein Kindlein so zart und fein,/Das soll eur Freund und Wonne sein".*

The golden age of the genre took place in the seventeenth century, with the help of the following composers: Reinken, Buxtehude, Pachelbel, M. Luther, Jah Walter the Elder, Ludwig Scufl, (collaborators of Luther) J. Crüger, Eccard, Agricola, etc. They all use the polyphonic science in order to integrate it in the religious creed. The crowning of the protestant coral was made by Johann Sebastian Bach, a numbers of chorals being the approximate 200 for organ, in the first half of the seventeenth century. it was continued also by Mendelssohn with the choral "*Herr Gott dich loben wir*" for double choir, orchestra and the organ (1843), Franck, *Trei corale pentru orgă* (*Three Chorals for the Organ*) (1890) and Brahms, who introduced Lutheran melodies in the oratorio, symphony and opera.

The reformed or protestant coral comes from monodic Gregorian of the masculine coral, which towards the thirteenth - fourteenth centuries extended its number of voices to 2 - 3 in the *Organum* and *Faux Bourdon* or the canon. It became after that a mess and a motet, penetrating into the liturgical music and being sung by women and men who were participating at the religious mass, accompanied at the harmonium (an instrument with keys). The melody

had popular origins, and the words were translated into the language of each nation. The dispute in the religious music between the polyphony with a great number of voices and monody ends up happily in the appearance of a new vocal genre – the protestant coral – which has only four voices, named soprano, alto, tenor and bass. Giovanni Pierluigi da Palestrina has offered the unanimously accepted model for this musical genre. The number four has become the balance number for the number of the voices, of the movements in a cyclical piece (e.g. the suite, the sonata, etc.), of the group of four instruments from the quartet or of the organization of an orchestra. All these movements ended in the epoch of the Renaissance simultaneously with the appearance of the sung theatre, named *Dramma per musica,* and of some new genres: the *missa* and the *requiem*.

Thus, the protestant liturgical music of the sixteenth century has an outlet of psalms and corals, sung by the whole assembly of believers with accompaniment of the organ. The difference between the psalm and the coral is that while psalm uses only minims, the coral also uses connected crotchets and quavers (the so-called melismas). We mention a creator of psalms: Claude Goudimel, who has written music on the text of the metric psalms of Clement Marot, Claude le Jeune, and Bourgeois.

Unlike both the Byzantine music and the Gregorian one that have a passive, contemplative character, discouraging even at any modest initiative from the part of men, these protestant hymns, psalms and corals have an optimistically mobilizing, bright character, full of confidence in the ideal proposed by the literary text. That is why this music and the words full of hope have inspired the reformers and their successors in the fire of the persecution, determining them in some cases to seal their instruction with their own lives.

It is known that Luther has composed and even transformed some popular love or bravery songs, through attachment of religious words, leaving thus some hymns which are sung at the religious messes even in our days for ex. *“A Strong City Is Our God”* or the corals from Mathews’ Passion by Bach: *“Oh head covered with blood and wounds”.*

Says Spangenberg, yet in Luther's lifetime, in his Preface to the *Cithara Lutheri*, 1545: *"One must certainly let this be true, and remain true, that among all Mastersingers from the days of the Apostles until now, Luther is and always will be the best and most accomplished; in whose hymns and songs one does not find a vain or needless word. All flows and falls in the sweetest and neatest manner, full of spirit and doctrine, so that his every word gives outright a sermon of his own, or at least a singular reminiscence. There is nothing forced, nothing foisted in or patched up, nothing fragmentary. The rhymes are easy and good, the words choice and proper, the meaning clear and intelligible, the melodies lovely and hearty, and in summa all is so rare and majestic, so full of pith and power, so cheering and comforting, that, in sooth, you will not find his equal, much less his master."* [9]

The following words have been quoted from Samuel Taylor Coleridge: *"Luther did as much for the Reformation by his hymns as by his translation of the Bible. In Germany the hymns are known by heart by every peasant; they advise, they argue from the hymns, and every soul in the church praises God like a Christian, with words which are natural and yet sacred to his mind."*

I found a striking passage in an article by Hein in the *Revue des Deux Mondes* of March 1834, which was transcribed by Michelet in his *Life of Luther*. This is as follows: *"Not less remarkable, not less significant than his prose works, are Luther's poems, those stirring songs which, as it were, escaped from him in the very midst of his combats and his necessities like a flower making its way from between rough stones, or a moonbeam gleaming amid dark clouds. Luther loved music; indeed, he wrote treatises on the art. Accordingly, his versification is highly harmonious, so that he may be called the Swan of Eisleben. Not that he is by any means gentle or swanlike in the songs that he composed for exciting the courage of the people. In these, he is fervent, fierce. The hymn which he composed on his way to Worms, and which he and his companion chanted as they entered that city, 2 is a regular war song. The old cathedral trembled when it heard these novel sounds. The very rooks flew from their nests in the towers. That hymn, the Marseillaise of the Reformation, has preserved to this day its potent spell over German hearts."*

The appreciations of Thomas Carlyle about the secret of the power of Luther's hymns are memorable [8]. *"The great Reformer's love of music and poetry, it has often been remarked, is one of the most significant features in his character. But indeed if every great man is intrinsically a poet, an idealist, with more or less completeness of utterance, which of all our great men, in these modern ages, had such an endowment in that kind as Luther? He it was, emphatically, who stood based on the spiritual world of man, and only by the footing and power, he had obtained there, could work such changes on the material world. As a participant and dispenser of divine influence, he shows himself among human affairs a true connecting medium and visible messenger between heaven and earth, a man, therefore, not only permitted to enter the sphere of poetry, but to dwell in the purest centre thereof, perhaps the most inspired of all teachers since the Apostles. Unhappily or happily, Luther's poetic feeling did not so much learn to express itself in fit words, that take captive every ear, as in fit actions, wherein, truly under still more impressive manifestations, the spirit of sphere melody resides and still audibly addresses us. In his written poems, we find little save that strength of on 'whose words,' it has been said, 'were half−battles'3− little of that still harmony and blending softness of union which is the last perfection of strength − less of it than even his conduct manifested. With words, he had not learned to make music − it was by deeds of love or heroic valour that he spoke freely. Nevertheless, though in imperfect articulation, the same voice, if we listen well, is to be heard also in*

his writings, in his poems. The one entitled _Ein' Feste Burg_, universally regarded as the best, jars upon our ears; yet there is something in it like the sound of Alpine avalanches, or the first murmur of earthquakes, in the very vastness of which dissonance a higher unison is revealed to us. Luther wrote this song in times of blackest threatening, which, however, could in no sense become a time of despair. In these tones, rugged and broken as they are, do we hear the accents of that summoned man, who answered his friends' warning not to enter Worms, in this wise: − 'Were there as many devils in Worms as these tile roofs, I would on'; of him who, alone in that assemblage before all emperors and principalities and powers, spoke forth these final and forever memorable words, − 'It is neither safe nor prudent to do aught against conscience. Until such time as by proofs from Holy Scripture, or by fair either reason or argument, I have been confuted and convicted, I cannot and will not recant. Here I stand − I cannot do otherwise − God be my help, Amen.' It is evident enough that to this man all popes, cardinals, emperors, devils, all hosts and nations were but weak, weak as the forest with all its strong trees might be to the smallest spark of electric fire."

We are going to finish with a quotation from a direct testimony to his actual work as a composer, which was found in a letter from the composer John Walter, Kapellmeister to the Elector of Saxony, written in his old age for the express purpose of embodying his reminiscences of his illustrious friend as a church musician [10]. *"It is to my certain knowledge," writes Walter, "that that holy man of God, Luther, prophet and apostle to the German nation, took great delight in music, both in choral and in figural composition. With whom I have passed many a delightful hour in singing; and oftentimes have seen the dear man wax as happy and merry in heart over the singing as that it was well nigh impossible to weary or content him therewithal. And his discourse concerning music was most noble."*

(Translated by Senior Lecturer Oana-Andreea Pîrnuță)

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PROLEGOMENA TO INTERACTIVE MUSIC SYSTEMS

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SUMMARY. This paper aims to discuss the interactive music system concept. An operational computer with "intelligent" software "understands" the performer actions and "follows" the score, being able to accompany the soloist, to transform the sound, and to generate music, during the ongoing performance. It provides the reader with compositional algorithms for the purpose of illustrating Max/MSP programming methods and techniques.

Keywords: interactive music system, music software programming, algorithmic composition, electronic music

Introduction

As I discussed in *IAC: An Interactive Music System*[2], the features of the Interactive music system are: interactive (depends on the input), works in real-time (reacts instantly to the input), analyses (to data input) and reacts (producing data output), flexible (adapts itself to changing performance situation), algorithmic (uses compositional algorithms), formal system (represents the formalization of musical language).

Message Passing and Data Flow

The flow of time is essential to interactive music, as music is considered a temporal art. The question is: how the composer decodes, from a musical perspective view, the features of the message and data flow, as a result of interpreting the performer actions?

Deciphering the temporal flow consists, among others, in identifying and formulating the compositional problem: to isolate in Max a particular event from a series of musical events during the ongoing performance, with the aim of triggering an action or a process. Most of the time, discerning the matter, clearly and rigorously, should lead to find a suitable solution.

The approach to the compositional problem is algorithmic, without doubt, by a logical inference control, in order to develop the compositional algorithm that is the method or set of rules, which acts on various types of data.

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[2] Borza, Adrian, *IAC: An Interactive Music System*, Studia Universitatis Babeş-Bolyai, Series Musica, LIV, 1, 2009, p. 125

Developing an efficient algorithm it leads to solve the problem, i.e. judiciously selecting internal and external Max objects which are designed to execute individual and precise tasks. Some objects are better than others, in terms of action and communication. Once selected, the objects are graphically interconnected, and then the compositional algorithm is tested and debugged. This is a practical stage of the composition process, and all the composer's programming skills are emphasized. The composer will design and produce countless Max compositional algorithms for a single problem; the ideal would be to find the optimum. If there is an improper understanding of the problem or the composer makes a clumsy decision on selecting and connecting the objects, it may even affect the computer processing speed – vital for interactive music. A general rule in programming is to find simple solutions to complex problems.

Compositional algorithms

"Composer objects represent musical processes, known in computer music as compositional algorithms. […] A canon (round) is a very old compositional algorithm"[3].

The interactive music system has inherent compositional algorithms; however, the graphic user interface and the sound synthesis algorithms will fulfil it. A comprehensive debate of compositional algorithms is beyond the purpose of this document, while I have tried to give an introduction to interactive computer music systems. The algorithms embodied into this study could be useful to those unfamiliar with Max programming.

The following compositional algorithms are designed to react in real-time, interactive to unpredictable events, such as music improvisation and spontaneous composition. Another feature of the compositional algorithms is mapping; the performer action is associated to the computer process, and one musical parameter transforms another parameter. For example, the pitch is captured and it changes the duration, the intensity is intercepted and it modifies the delta time[4], and so on. In this regard, see *B. Mapping algorithm* that increases and decreases the speed of pre-recorded sequence on computer, by means of the musical interval size, performed by soloist.

I have chosen to discuss in detail tree basic compositional algorithms implemented in Max, which speak about **unpredictable temporal message and data flow**. The following examples illustrate my personal programming style and experience.

[3] Winkler, Todd, *Composing Interactive Music: Techniques and Ideas Using Max*, The MIT Press, Cambridge, Massachusetts, 1998, p. 173

[4] The number of milliseconds elapsed since the previous *Note On* event (Zicarelli, David, *Max User's Manual – Reference Manual*, Version 4.6, 2006, p. 77)

Practical problems

When identifying into a MIDI data stream

- *any musical event, in the low range,*
- *a melodic ascending interval, between C 3 and C 4,*
- *a minor chord, in mp,*

It must trigger

- *the playback of the pre-recorded musical sequence*
- *the rhythmic augmentation/ diminution of the pre-recorded musical sequence*
- *the melodic synchronization, event by event, of the pre-recorded musical sequence (tempo, duration, and intensity synchronization)*

A. Playback Control

1. Any musical event, in the low range,
2. Triggers the playback of the pre-recorded musical sequence

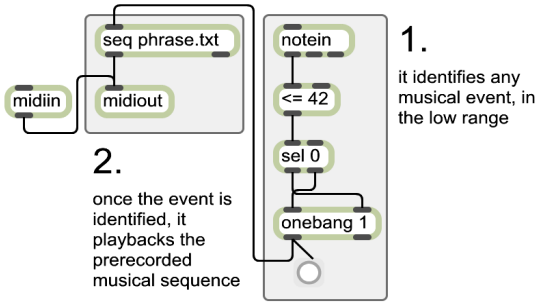
The *Playback Control* compositional algorithm (Figure 3) has a high degree of generality; it endeavours to solve a wide range of synchronization issues between performer and computer. This refers to the control of the playback of any pre-recorded MIDI sequence, by the use of a musical event – single note, melodic or harmonic interval, melodic structure, chord, cluster etc. – performed in the low range of the MIDI instrument. The pre-recorded sequence could be a musical micro-structure, a musical phrase, a series of chords, or may have any structure, extension and complexity.

There is one significant analysis sub-algorithm operation (Figure 3, 1.), since it produces the expected response at the time of the first sound of a block of sounds emerges, avoiding in this way, unexpected interruption during the playback of the pre-recorded sequence (see below for a detailed description of the sub-algorithm).

By inserting additional commends and objects, the compositional algorithm may be developed so as to automate the playback of a complete series of pre-recorded sequences.

Fig. 3

Playback Control



The analysis sub-algorithm operations are executed step by step, from top to bottom and from right to left, in a critical order of a reliable functioning:

1.1. The *notein* object identifies and selects only the *Note On* and *Note Off* messages which constitute the temporal flow of input data. The object converts and transmits *int* messages that are integers corresponding to the pitch of the sound.

1.2. The values of the *int* messages received by the <= object are compared as they arrive with the number of his argument, 42. This value represents the upper limit of the low sound rage, expanded from 0 (C-2) to 42 (F # 1); C3 in MIDI system is central C. If it meets the condition, i.e. numbers are less than or equal to 42, the object generates one *int* message with value of 1, for each low sound, but if the statement is false, the generated *int* message has the value of 0.

1.3. The *sel* object compares the values of 1 and 0 with its argument, 0. If the tested *int* message is 0, then a *bang* message is sent through the left outlet, otherwise, if the number of the *int* message is 1, then this *int* message, rejected after testing, is sent through the right outlet, pointing to low pitches.

1.4. The two cables are cross coupled with the *onebang* object, with the argument 1, so that it allows passing a single *int* message, which subsequently converted, will trigger the pre-recorded music sequence. More precisely, the *bang* message, received by the right outlet, designating that the pitches are not low, along with argument 1 of the *onebang* object, initializes the object as if it has already received a *bang* message through the right outlet, allowing a single pass of *int* message, others are stopped. Consequently, it is converted to a *bang* message, and is sent to the *seq* object (Figure 3, 2.), which triggers the playback of the “phrase.txt” file. Thus it is possible to isolate to the first sound of a musical event, or of a package of sounds; middle and high pitches were rejected by the action of object <=, described above in 1.2.

B. Mapping

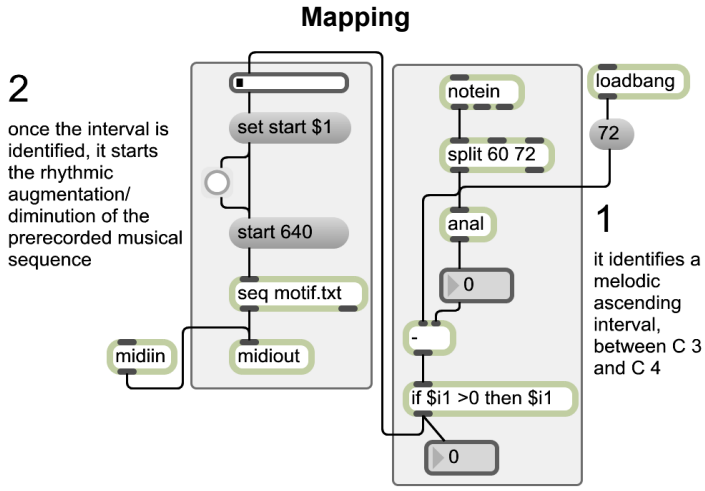
1. A melodic ascending interval, between C 3 and C 4,
2. Triggers the rhythmic augmentation/ diminution of the pre-recorded musical sequence

The *Mapping* compositional algorithm (Figure 4) is more selective and is addressed to a particular synchronization situations and performer/ computer interaction. The algorithm brings in the solution by identifying, from the multitude of musical events produced by the instrument, an ascending melodic interval

located in the first octave, between C 3 and C 4 in MIDI system, on one hand, and it calculates the interval size, on the other hand. The aim is to control the playback of the pre-recorded musical sequence, and also to modify it by means of the rhythmic augmentation and diminution, proportionally to the identified size interval. The sequence can be anything in an MIDI format. In addition, the algorithm selects a harmonic interval, respectively the upper interval of the chord structure of three or more sounds.

For developing purposes of the algorithm, it may be redefined the selection type of the captured musical event in a restrictive way, to a melodic interval, thus being ignored the chords and the harmonic intervals. An easier solution is to automate the on/ off function of the sub-algorithm, using *toggle* and *gate* objects, for example. Another approach, more advanced, is to filter the events perceived as instantaneous, using the information produced by the *thresh* object.

Fig. 4



The calculus operations of the analysis algorithm (Figure 4, 1.):

1.1. The *notein* object allows transiting only the *Note On* and *Note Off* messages which are sent by the MIDI instrument through the interface. These messages are converted in *int*, and the numbers represent the pitch.

1.2. The *split* object is looking and forwarding the numbers located within the limits specified by its arguments, with values of 60 (C3) and 72 (C4). As a result, the object ignores the *int* messages with values smaller and equal to 59, likewise greater and equal to 73, therefore the pitch who is not in part of the first octave.

1.3. In order to analyze two consecutive numbers, *anal* object saves and transfer integers to the left, from state 2 to state 1, in a *list* message, which is generated and sent to the outlet. This transfer is important for the arithmetic calculation performed in Section 1.5.
1.4. The *number* object displays and transmits only the first numerical value, by filtering and converting the *list* message in *int* message.
1.5. The - object (subtraction operator) performs the arithmetic computation of two *int* messages. By the right inlet, it is inserted the first operand (prior), received from the *number* object, without causing the computation. The operand represents the *Note On* message. The second operand (rear), which is a *Note Off* message, actually runs the subtraction computation and sends the result, once the message is received from the *split* object, by the left outlet.

Example

The message and data flow when *Note On* (60/C3) is transmitted:
>> *int* (60) from *notein* to *split*…
>> *int* (60) from *split* to *anal*…
>> *list* (3 arguments) from *anal* to *number*…
>> *int* (72) from *number* to -…
// comment: C4 is transmitted to the prior operand (right outlet) of „subtraction" object //
>> *int* (60) from *split* to -…
// comment: C3 is transmitted to the rear operand (left outlet) of „subtraction" object //
>> *int* (-12) from - to *if*…

The message and data flow when *Note Off* (60/C3 with velocity of 0) is transmitted:

>> *int* (60) from *notein* to *split*…
>> *int* (60) from *split* to *anal*…
>> *list* (3 arguments) from *anal* to *number*…
>> *int* (60) from *number* to -…
// comment: C3 to prior operand //
>> *int* (60) from *split* to -…
// comment: C3 to rear operand //
>> *int* (0) from - to *if*…

1.6. The *if* object evaluates the expression it holds. The expression contains a conditional statement: <u>if</u> the *int* message is greater than 0, <u>then</u> it sends this value. If the condition is true, the positive numbers are validated, representing ascending intervals, otherwise, values are

ignored. Validated size intervals from 1 to 12, are used to determine the augmentation and diminution proportion of the processing sub-algorithm (Figure 4, 2.). As the interval value is higher, the duration is less, and the rhythm gets faster; reciprocally, as the interval value is lower, the duration is greater, and the rhythm gets slower.

C. Automated accompaniment

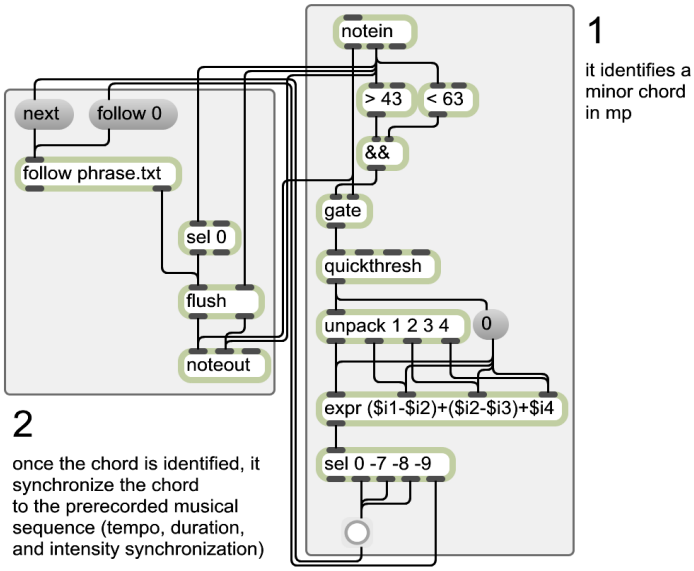
1. A minor chord, in mp,
2. Triggers the melodic synchronization, event by event, of the pre-recorded musical sequence (tempo, duration, and intensity synchronization)

This example of automated accompaniment (Figure 5) could join the compositional algorithms family, with a long history in fact, which fulfil one of the composer's dreams: the computer, equipped with "intelligent" software, "understands" the performer actions, and "follows" the performers' score, note by note, in sync with the computer's score.

The *Automated accompaniment* compositional algorithm aims to synchronize, in terms of tempo, duration and intensity, a random sequence of minor chords in mp performed on the MIDI instrument, with a pre-recorded melody played back by the computer. The main purpose of this algorithm remains the analysis and configuration of the message and data temporal flow received from the performer.

Fig. 5

Automated accompaniment



The calculus operations of the analysis of the algorithm (Figure 5, 1.):

1.1. The *notein* object filters the *Note On* and *Note Off* messages, converts them into *int* messages, and sends them to the middle outlet, then to the left outlet; numbers represent intensity and pitch values.
1.2. – 1.3. The < and > objects (relational operators) compare the values of their arguments, 63 and 43. If the declarations are true, both objects transmit from right to left one *int* message with value of 1. If the declarations are false, the message sent has the 0 value.
1.4. The numbers are compared by the *&&* object (logical operator). If both input values are equal to 1, then the message *int* with value of 1 is sent out, which means that the condition is confirmed. The number 1 indicates also that the intensity has values between 43 and 63 – the relative values of mp. Otherwise, if one of the received numbers is 0, the condition is false, then the *&&* object sends out a 0.
1.5. The *gate* object acts as a "traffic controller". On receiving the 1 value in the left outlet from *&&* object, *gate* object allows the transmission of *int* messages entering the right outlet, received from the *notein* object, that is transferring only the sounds in mp. The *gate* object stops the other pitch values, if 0 is received in the left outlet from *&&* object.
1.6. The *quick thresh* object is optimized to detect chords. In music theory, one of the chord characteristics is simultaneity. But in the musical practice, there are often delays countable in milliseconds between the occurrences of sounds that make up the chord. In Max, these delays between two consecutive *Note On* messages are expressed in delta time values. The *quick thresh* object collects and sends the pitch values validated by *gate* object, in the form of *list* message, if they occur within a period of up to 40 milliseconds, calculated as time delta.
1.7. The *message box* object transmits 0 each time a pitch is identified.
1.8. The values of the *list* message are unpacked and sent after conversion, one by one, as *int* message, through the four outlets of the *unpack* object.
1.9. The *expr* object evaluates an expression alike C language. It calculates algebraic sum of variables or random intervals that compound the chord, which may be of three or more sounds: (x-y)+(y-z)+0.
1.10. The *sel* objects selects the result, i.e. *int* messages with values of -7, -8 and -9, which are the minor triad-chords, in root position, second inversion, respectively in first inversion, and then transmits, for each value, a *bang* message. Every message helps to playback the pre-recorded sequence stored in the "phrase.txt" file, by the specialized *follow* object (Figure 5, 2.). Other results different from 0 are submitted by the right outlet.

How the Performer's Chords and Computer's Melody Are Synchronized?

Note that there is a subordination relationship of the interactivity –the computer follows the artist – despite the fact that, at first sight, we would be tempted to attribute the melody only to performer.

Back to the synchronization mechanism, as mentioned in the paragraph 1.10., the minor triad-chord, in any state would be, in addition, any register would be, but performed in close distribution, is triggering to send a *bang* message, at the end of completing the operations of the sub-algorithm.

After the *follow* object is automatically switched in "follow" mode, using the *follow 0* message, in conjunction with the rejection of an event which is different from the expected minor chord, the *bang* message of the *button* object, coupled with the *next* command sent it to the *follow* object, makes the playback of *Note on* messages of the "phrase.txt" file to advance one step. At each a new *bang* message is sent, therefore, at each a new chord is confirmed by the analysis sub-algorithm, the playback will advance by one step to the next *Note On* message. From musical point of view, the message passing and data flow are described as follows: the artist creates and performs rhythmic formulas and chords, which drive a distinct tempo and rhythm to the pre-recorded sequence. In Max programming, advancing from *Note On* message to the next *Note On* is possible due to the *follow* object instruction to omit all MIDI messages except *Note On*. The chord duration performed on the instrument is transferred to the sequence played by computer, using *flash* and *sel* objects, thanks to the *Note Off* messages sent as *int* messages by the *note in* object. The intensity values of the *note in* object are combined with the *Note On* values of the stored sequence, within the *flash* object, and then are transmitted to the *note out* object. All of these operations lead to synchronize, interactively and in real-time, in terms of tempo, duration and intensity, the performer's chords, created or improvised by the musician, with the computer's melody.

Conclusion

The interdisciplinary-specific Music and Technology professions are considered worldwide to have a bright future. Over 110 universities and music research centres from almost 30 countries have included in their academic programs the interactive systems and the Max programming courses, with the aim of diversifying their educational offer, focusing on the recent musicians' needs.

In Romania, the introduction of such an innovative course would mean:

- ✓ attracting more students into existing specializations,
- ✓ increasing the competitiveness of graduates on the labour market,

- ✓ global educational integration (upgrading),
- ✓ and especially an opportunity for Romanian students to become familiar with Max programming methods and practices.

Below I provide the reader with information regarding places, institutions/ departments and the names of the courses offered in August 2009, concerning Max/MSP and interactive music systems: **Paris**, Institut de recherche et coordination acoustique/musique – *Interaction temps réel*; **Londra**, Middlesex University, **Lansdown** Centre for Electronic Arts – *Interactive and Algorithmic Systems*; **Zürich**, School of Music, Drama and Dance – *Live Electronics and Interactive Composition with Max/MSP*; **Irvine**, University of California, Department of Music – *Interactive Arts Programming*; **Montreal**, McGill University, Music Technology Department – *Interactive Music Systems* (MUMT 610); **Zagreb**, Center for Algorithmic Music – *Composition and Multimedia in MAX environment*; **Seul**, Hanyang University, School of Music – *MIDI and Real Time Programming with Max and MSP*.

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THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S *PRELUDES OP. 28*

- Dedicated to Fryderyk Chopin's 200th Birth Anniversary -

TÍMEA KURUCZ[1]

SUMMARY. Fryderyk Chopin's preludes are a set of piano miniatures. The term *prelude* is used in an unconventional sense. These pieces do not serve as introductions; they are freestanding works.

Chopin's Op. 28 preludes have been compared to J. S. Bach's preludes in the Wohltemperiertes Clavier, although they have been following a unique structure. While Bach's pieces are arranged in ascending chromatic order, Chopin's preludes are arranged in a circle of fifth.

Let us evoke the brief characterisation of Hugo Leichtentritt regarding these beautiful and important compositions: "*The variety of moods and impressions contained in the Preludes Op. 28 is without equal in the whole of world music literature".*

Keywords: Chopin, Preludes, conception, musical form, harmony, structure, biography

1. Biographical Data on Chopin

1.1 His Life and Oeuvre

Fryderyk Chopin (1810-1849) was born in Zelazowa Wola, near Warsaw as the second child of a Polish mother and a French father. Music history regards him to be a child prodigy: he started composing at six and he was merely eight when he had his first public appearance by performing a piano concerto. In a short while little Chopin became the usual guest artist on the assemblies of the aristocracy. He graduated from the conservatory of music of Warsaw, then, in 1830, he left town. He planed on establishing in Vienna, but after living in the city for a few months, he moved on to Paris, to the centre of contemporary musical life.[2] In Poland, an uprising took place as a reaction to the Russian revolution. The uprising was subdued, thus the young artist would

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[2] Dobák, Pál, *A romantikus zene története (History of the Music of Romanticism)*, Nemzeti Tankönyvkiadó, Budapest, 1998, p. 51

never be allowed to return to Poland.[3] The spirit of the subdued Polish uprising had to overcome in Chopin's music, far away from his homeland.[4]

He then met the most influential woman of his life, George Sand through his friend, Franz Liszt. At that time Chopin was 26, Sand was 32, already a well-known novelist and an independent and non-conformist woman (her real name: Aurore Dudevant). There was also a time when she wore male clothes and smoked. Chopin's first reaction to her was to back away, their love unfolded slowly.[5] They had a strong, invisible bond: Chopin loved to suffer and Sand loved to comfort: "I always felt compelled to worry about other people" – she confessed. Her constant caring was a source of peace and strength for Chopin, for Sand was everything he lacked: firmness, combativeness, and flexibility in matters of the soul.[6]

An important characteristic of Chopin's life is his fragile and sickly constitution, which influenced also his work and feelings. He was first diagnosed with the incurable disease in 1838. Later other physicians decidedly confute the diagnosis. It is likely that Chopin fights the tuberculosis, a disease unknown at the time at least for one if not for two decades. His symptoms became serious approximately after 1835. In fact, it is inexplicable how he lived for so long with such an illness, when other people, catching the disease at about the same time were dying one after the other.[7]

By 1838, Chopin already moved in with Sand. Due to his health problems, they spend the winter or 1838-1839 in Majorca. They mean this trip to be a time for romance, but Chopin's weakened lungs were greatly affected by the sudden damp air and he nearly died. Despite his poor health, he composed important pieces of his oeuvre. It was this time when he completed his twenty-four preludes as well.[8]

After his return to Paris, until 1846 he spent every summer at the castle of Nohant owned by Sand. In the meantime, his health turned from bad to worse, influenced also by the ever poorer relationship he had with Sand. In the autumn of 1846, the famous couple broke off the relationship. Chopin had his last public piano concerto in February 1848, and then he contracted a concerto in London and Scotland. He died in Paris and he was interred in the Père-Lachaise cemetery. His heart was taken back to Warsaw and it was placed in the Holy Cross Church where it is to be found to this day.[9]

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[3] Wörner, Karl H., *A zene története (The History of Music),* Vivace Zenei Könykiadó, Budapest, 2007, p. 638

[4] Szabolcsi, Bence, *A zene története (The History of Music),* Zeneműkiadó, Budapest, 1968, p. 337

[5] Schonberg, Harold C., *A nagy zeneszerzők élete (The Lives of the Great Composers)*, Európa könyvkiadó, Budapest, 2002, p. 184

[6] Gál, Zsuzsa, *Fryderyk Chopin,* Holnap Kiadó, Budapest, 2003, p. 90

[7] Malina, János, *A párizsi szalonok kedvence (The Favourite of the High Society of Paris)*, in: Lege Artis Medicinae, vol. 10., no. 5. (May 2000)

[8] Schonberg, Harold C., *op.cit.*, p. 185

[9] Dobák, Pál, *op.cit.*, p. 52

Chopin's concerns and agonies are known from his 400 letters of invaluable importance, which give us the opportunity for a psychological analysis. Few artists left such a valuable source of information to the posterity. The honesty of his confessions makes it easier to know the feelings and thoughts of the composer during his turbulent life.[10] Most of his letters are addressed to members of his family. He shares his feelings only with his closest friends. There are few letters of romance. When conveying his feelings he preferred smaller, touching gestures to letter writing. It often happened that instead of replying to a letter of romance in writing, he drove through Paris to give to the writer of the letter his answer personally.

Chopin was an excellent writer. The most important source of information we have about him, his letters written in first person singular make up into a true psychological novel.[11]

1.2 His Style and Teaching Methods

This is how Theodor Bălan opines on Chopin's poetics: *"He played from the bottom of his heart and not merely from the tips of his fingers. He was the poet of the piano, not merely a pianist. He wanted to communicate through his feelings."*[12]

His poetics has many facets: tragic dejection, revolutionary pathos, hymned elevation, lyrical simplicity, folk like purity, and the voice of merriness are all present in his oeuvre.[13]

The characteristics of Chopin's art are closely connected to the life and aspirations of the Polish nation, her fight for independence. Through his work, Chopin succeeds in expressing the national tragedy suffered by Poland. His concern regarding the faith of his country and his love and longing for his homeland are omnipresent in his music.

Therefore, it is even more interesting that he did not use elements of folklore in his music. He did not work with authentic folk themes, except on very rare occasions. He did not "take over" from the Polish folklore. The secret of the originality of his works lies in the love for his people; he wanted to help his country by his works. The tragedy of the separation from his family and people, and the tragic pathos are a constant trait of his music.[14]

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[10] Bălan,Theodor, *Chopin*, Editura Muzicală a Uniunii Compozitorilor din R.P.R, 1960, p. 150
[11] Idem, p. 153-154
[12] Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura Tineretului, Bucureşti, p. 80
[13] Dobák, Pál, *op.cit.*, p. 53
[14] Vieru, Nina, *Dramaturgie muzicală în opera lui Chopin (Musical Dramaturgy in Chopin's Oeuvre)*, Editura Muzicală, București, 1960, p. 8-9

As every artist, the nineteenth century artist, Chopin wanted an audience, but he also avoided it. *"He liked me"* – he used to write naively, childishly in his letters referring to various people. "*He had a strange duality about him, two facets, two different tones"* – writes Bence Szabolcsi in his history of music: behind the popular artist of the assemblies of the high society we find the exalted enthusiast, besides the Polish knight and aristocrat there is the Polish fighter for independence, besides the "king of life" the sick man sentenced to death.[15]

He had a particular way of expression starting already with his first works – a phenomenon that is lacking from the work of even the greatest composers. We find the defining style that makes Chopin's music unique and instantly recognizable present in his music from the very beginning.[16]

Fryderyk decides at an early age that he will compose almost exclusively for his favourite instrument. Although his oeuvre consists of smaller pieces, he changed the entire facet of music. Most of his contemporaries saw him as a true revolutionary. *"A canon covered with flowers"* – characterized Schumann Chopin's music.[17]

He was very demanding as a pedagogue. He required his students to do a thorough study of technical details and to learn all methods of keyboard touch in order to be able to produce various nuances of the tones. He required his students to exercise the same composition in various manners: slower-quicker, forte-piano Staccato-legato. The instructions written on his compositions can no longer be followed, since the structure of the piano developed greatly in the last two centuries. The instrument was perfected by Sebastien Erard who invented in 1823 the English mechanics of double escapement (this is the last innovation until our times). This invention made it possible for sounds to be repeated several times before the key fell back into place. Chopin favoured Pleyel's pianos, which did not produce sounds of an ideal, warm tone unless the pianist worked hard on producing them.

He laid the basis for modern finger placement, giving special attention to playing order. In his view, the aim was not to form the most comfortable order, but the one that makes the best artistic performance possible.[18]

He was preoccupied all his life by writing methods for the piano, but in his short life, he never managed to have enough time, giving his pedagogic directions mostly orally.[19]

[15] Szabolcsi, Bence, *op.cit.*, p. 339
[16] Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, p. 92
[17] Schonberg, Harold C., *op.cit.*, p. 182
[18] Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano),* p. 164-165
[19] Bălan, Theodor, *idem*, p. 162

1.3 Main Works

Chopin's is the most consistent musical oeuvre of the century. He contributed to the history of piano music by introducing a radically new instrumental style: he united virtuosity, poetics, and high composing pretensions. He showed particular sensitiveness to the Polish music elevating its intonations to artistic level in his mazurkas and polonaises.

Making a short inventory of his works we should mention two piano concertos, four ballads, thirty etudes, twenty - four preludes, twenty nocturnes, four scherzos, three sonatas, fifty mazurkas, polonaises, waltzes, variations, and other pieces for the piano written by Chopin. Besides these, we know of a *G-minor* trio for piano, a *G-minor Sonata for cello and piano*, the *Grand duo concert for piano and cello* and *Nineteenth songs*.[20]

2. The History of the Prelude

The word known and used as *prelude* originates from the Latin word "preludium", which means "foreplay" (Latin Prae=fore, ludus=play)[21]. Its initial meaning was a short improvisation introducing a vocal, instrumental, or vocal-instrumental piece of music having double function: introducing the basic tone and setting the audience in the mood.[22] In the fifteenth - sixteenth century, the prelude was the introductory part of pieces for lute or for keyboard instruments (such as the virginal, organ or harpsichord). In the seventeenth century, the prelude preceded also religious musical pieces. Its synonym is the preamble, a musical part that prepares the tonality, the atmosphere of a piece. There was a prelude preceding the motets, dances, madrigals etc.[23]

In Protestantism, intonations of the chorals were preceded by a (an improvised or preset) prelude. Such preludes we find also in the works of Johann Sebastian Bach. They contain both polyphonic and homophonic elements. In the pre-classical instrumental music, Bach called the first movement of the instrumental suite also a prelude. He introduced this formal element in order to set the tonality. In the case of orchestral suites, he preferred to call this formal element an overture. In his *The Well-Tempered Clavier,* he called a prelude the first movements of the fugues. The prelude set the basic tone of the piece in the form of a free play of chords. Bach was the first composer to associate the prelude – a piece of free structure with the fugue – a piece

[20] Wörner, Karl H., *op.cit*., p. 638

[21] Balázs, István, *Zenei Lexikon (An Encyclopedia of Music)*, Corvina kiadó, 2005, 219-220.

[22] Rădulescu, Speranța*, Preludiul (The Prelude),* in: *** *Dicționar de termeni muzicali (Dictionary of Musical Terms),* coordonator ştiințific Zeno Vancea, Editura Ştiințifică şi enciclopedică, Bucureşti, 1984, p. 391-392

[23] Bughici, Dumitru, *Dicționar de forme şi genuri muzicale (Dictionary of Musical Forms and Genres)*, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1974.

of bound structure and to consolidate the pair of movements of opposite traits. The prelude has no fixed form; it can have various structures. Until Bach there was no established name for the introductory movement of the fugue, (it was called a fantasy, a capriccio, a toccata, a preamble). In the time of Romanticism the function of the prelude changed from an introductory part to a piece of character (an individual or program bound musical piece for instrument). The name prelude started to have a broader meaning from the nineteenth century. It could mean an individual musical piece with a reduced proportion and a free structure. Dimitri Shostakovich took up the tradition and developed it further. He composed an individual cycle of twenty-four preludes and fugues in modern style, enriching the polyphonic tone with modal elements.

In the nineteenth - twentieth centuries, the composers created great cycles for various instruments (mainly piano) and a series of preludes. These preludes of rich harmony, variety in rhythm, form, and melody were great successes (e.g. the works of Chopin, Debussy, Skriabin, and Rachmaninoff). Among these, several pieces are of a character piece style with a suggested or concrete program.

The word prelude is used also as a title for long orchestral compositions and program works such as Franz Liszt's symphonic poem called *Preludes*, Claude Debussy's *L'apres-midi d'une faune* and stepping across the boundaries of program music, Ion Dumitrescu's *Preludiu simfonic*.

In the case of the opera, the overture (l'ouverture) is sometimes replaced by a prelude, which in the nineteenth century was of larger dimensions and with a loosened unity of proportions. Overtures could be also character pieces independent of operas and performances (e.g. Ludwig van Beethoven, Karl Maria von Weber, Gioachino Rossini, and Richard Wagner).

3. Fryderyk Chopin's *Preludes*, op. 28

Let us now examine the circumstances in which Chopin created his series of twenty-four preludes, having in view his entire oeuvre. Chopin composes most of his preludes, op. 28 in 1839 on the isle of Majorca, in one of the cells of the Val de Mosa monastery. The unfriendly environment, his illness, the unpleasant weather left their marks on the works he composed in this period (scherzo in *C-sharp minor*, polonaise in *C minor*, *Sonata in B minor*).[24] At the time of composing his twenty-four preludes Fryderyk Chopin was preoccupied by and studying Bach's works. This is probably the explanation for the fact that the concept for the order of his series are the musical keys

[24] Frank, Oszkár, *Chopin: Mazurkák, prelűdök, noktürnök, balladák*: *A romantikus zene műhelytitkai-II*. *(Chopin: Mazurkas, Preludes, Nocturnes, Ballads: the Secrets of Creating Romantic Music-II.)*, Akkord Zenei Kiadó Kft., 1999, p. 63

just as in case of Bach's *The Well-Tempered Clavier*, although in Chopin's case the concept is not the order of the musical keys in the chromatic scale, but in the order in the circle of fifths.[25]

These musical pieces are widely known; they do not continue the Baroque version, but are related rather to the etude. The technical challenge of each piece is different: a common feature of the Baroque prelude and the post-classical étude. However, in Chopin's preludes, the pedagogical aim becomes secondary; the most important goal is to create a certain atmosphere. As Schumann has put it: *"... I called the preludes interesting. I must admit I imagined them different, grand, as études would be. Nevertheless, they are quite the opposite: sketches, beginnings of études or, so to speak ruins, individual eagle pinions, all disorder and wild confusions. (...) There are many sick, hectic, alarming pieces in that notebook; everybody can choose what he likes, just keep away the philistines."*[26]

The series of preludes published in 1839 was left for posterity having been dedicated to two different persons. One is that of J. Chr. Kessler (1800-1872), a popular piano teacher and étude composer of the time whose name is on the German edition of the *Preludes*. The other name appears on the French and English editions, which were dedicated to *"his friend, Pleyel"*. This gesture might have had financial motivation: Camille Pleyel was the owner of a piano factory who helped Chopin by giving him an advance payment of five hundred franks, the latter intending to travel to Majorca in 1838 because of his poor health.[27]

His letters written from Palma (Majorca's capital city) are precious sources of information regarding the creation process of the preludes. In a letter addressed on 15th of November 1838 to his friend and co-worker, Julian Fontana he writes: *"Make a visit at Pleyel's and let him know that the piano has still not arrived. You'll have the preludes soon."*[28]

Franz Liszt characterizes the preludes composed by his friend in the following manner: *"it is a series made up of peculiar compositions set in a unique order. The pieces do not have an introductory function (...) Everything seems absolutely spontaneous, just as if they were shreds of inspiration jotted down at the moment's notice. They are characterized by the liberty and grandeur that are only a genius's own."*[29]

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[25] Darvas, Gábor, *Zene Bachtól napjainkig (Music from Bach to Contemporary Times)*, Zeneműkiadó, Budapest, 1981, p. 150

[26] Pándi, Marianne, *Hangversenykalauz – Zongoraművek (Concert Guide – Pieces for the Piano)*, Saxum Bt., 2005, p. 236

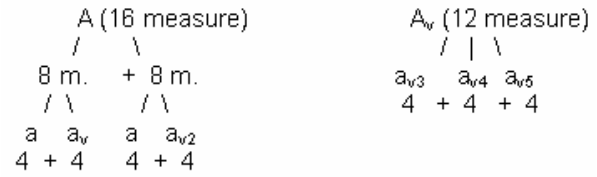
[27] Pándi, Marianne, *op.cit.*, p. 236

[28] Chopin, Fryderyk, *Muzica unei vieți – Corespondență (The Music of a Lifetime – Letters)*, editor: Potopin, Ion, Editura Muzicală, Bucureşti, 1982, p. 174

[29] Cortot, Alfred, *Preface*, in: Chopin -*24 Prelude op 28*, Salabert Editions, France.

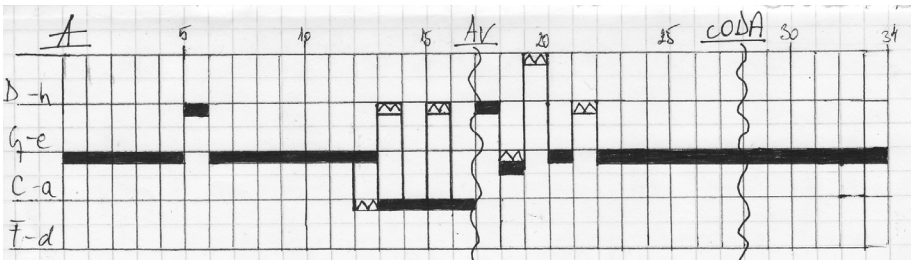
3.1 Op. 28 no. 1, *C-major*, Agitato, 2/8

The formal structure of the prelude[30]:



The prelude has a bi-strophic form, 28 measures divided in 16 + 12. The first part of the prelude can be divided into two periods (both having 8 measures), while the second part is one (tripod) period of 12 measures. The piece ends with a Coda of 6 measures divided in 4+2. The distribution of phrases can be easily read from the musical form.

Oscillation of the keys:



Conventional signs:

= scales in major

= scales in minor

The basic key of the prelude is *C major*. The author does not use in this form modulations into remote keys. The remotest key connected with C is *B minor*: this is a relative of the second degree in the circle of fifths. The second part is balanced as far as keys are concerned. While the first part is also balanced as far as keys are concerned, the first two phases of the second part (Av) are characterized by instability in keys. In the measures of a_{v3} and a_{v4} the key changes with each measure. The stability in key of the ending period of the prelude is in accord with the stability at the first period.

[30] Parallel with this structure there is another variant for the possible formal structure of the prleude, i.e. it is composed of two tripode periods followed by a transiton part of four measures and ending in a Coda of six measures.

Chopin makes the key formula gradually more complicated and then, still gradually he simplifies it again.

The entire musical process is based on three layers: we find a dotted melody in the middle, set between two decomposed chords. The second decomposed chord does not always have the same function and does not intonate the same degree every time.

Ex. 1



In the first prelude we also find bitonality (see measure no. 13) where the *C major* of the lower layer decomposes a chord of the fourth degree while the upper layer describes a major seventh chord of the first degree in *D minor*. He creates this effect by using a C in the chord of the lower layer and a C sharp in the upper layer. This is a typical phenomenon in the harmonization technique of the twentieth century: the composers try to avoid the perfect octave. In modern harmonization, manual references are found regarding the use of the augmented octave (see: Terényi Ede: *Unele aspecte ale întrebuințării octavei micşorate (Some Aspects in Using the Diminished Octave)*.

Ex. 2

measure no. 13



The measure no. 19 resembles measure no. 13. In this case, the author sets a chord of major seventh of the first degree in *A minor* in the upper layer, above the *C major* chord of the lower layer. G clashes with G sharp and forms an augmented octave.

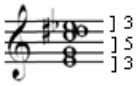
Ex. 3

measure no. 19



He also uses formulas that form a geometrical chord, another characteristic of the harmonization techniques of the twentieth century. We find this in the upper layer of measure no. 14 where the author builds up a model of 3-5-3 – a geometrical chord.

Ex. 4



We find also formulas of other non-symmetrical models in this first prelude: see the upper layer of measure 22, where the combination is the following:

Ex. 5

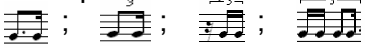


We have the same formula also in measure no. 16

Ex. 6



Analyzing the rhythm of the prelude, we discover a constant triple beat (a triolet made up of sixteenth notes) this is the basic rhythm. On this rhythm, he builds also the steady beat of dotted eight and sixteenth notes in the middle: and the rhythm variations of the treble are containing an incomplete triolet, a triolet with unequal notes and a quintole of unequal notes:



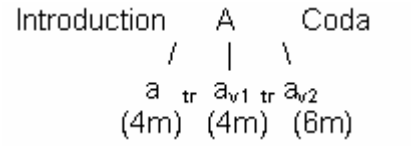
The rhythm of the prelude seems complicated, because we have three musical layers on two staffs in polyphony. In fact, this is a simple structure if the performer develops the talent and reflex to emphasize technically the middle voice.

Dynamically the author mainly follows the trend of complicating the musical process at the level of the keys. In the first three parts (a, $a_{v1,}$ a), which are balanced from the point of view of the key, except a measure in *G major* (measure no. 6), the composer uses *mezzo forte*. From measure no. 13 (phrase no. 4) on changes in key are varied with *crescendo* until measure no. 21. From measure no. 23, at the same time, the key becomes stable and the dynamics take up *piano* as well.

The main tempo of the piece is *Agitato* increased by Chopin with a *stretto* acting parallel to the dynamical *crescendo* and the complications in key in measures 17 – 22. From measure no. 23 the tempo stabilizes, too.

3.2 Op. 28 nr. 2, Lento, *A minor*, C

The formal structure of the prelude:



The main key of the prelude is *A minor*, it ends in this key. The starting key is *B minor*, which then modulates into *F sharp minor*, *E major* then *A minor*. In the second phase of the prelude (a_{v1}) Chopin uses bitonality, the two parts are built on different keys (see measures no. 10-14):

Ex. 7

measures no. 10-14





The piece is greatly unstable as far as the key is concerned; the harmonically process stabilizes only in the Coda built on two layers: doubles of decomposed chords with a rhythm of uniform eighths in the left hand and a calm melody of long notes in the right hand.

Ex. 8

measures no. 1-7



The dynamics of the piece stays *piano* until the end. The performer can create an interior emotional gradation in the a_{v1} part due to the repeatedly occurring phrases of the melody, but this is also very discreet. Emotional tension reaches its peak at measure no. 11:

Ex. 9

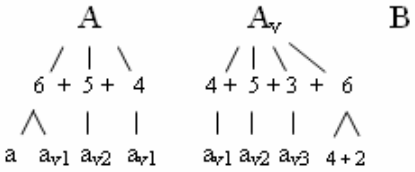
measures no. 9-12



The author recommends a uniform *piano* to the second, the transition part where he reduces volume to *diminuendo* and he lessens tempo by a *sostenuto*. The main tempo of the piece is *Lento.*

3.3 Op. 28 nr. 3, *G major*, Vivace, C

The formal structure of the prelude:



The main key of the prelude is *G major*. We do not find remote modulations here. The piece modulates at measure no. 16 into *C major*, the lower dominant key, and in *D major* from measure no. 7 to measure no. 10.

The musical process unfolds in two layers: the melody is created over the arpeggio-like chords decomposed in the left hand.

As far as rhythm is concerned: the melody played by the right hand and made up of dotted quarter notes, sixteenths and sometimes half notes is built on the passages of sixteenths played continually by the left hand. Therefore, the rhythm can be said to be simple.

As far as dynamics is concerned the prelude can be called one of general calmness, the measures do not tend to reach a culmination. The piece begins and ends in *piano*. In addition, the initial definition of style, *"leggieramente"* is valid until the end.

Although the main tempo of the piece is *Vivace*, the soft, mysterious melody built on light cantilenas has an effect of calmness.

The Coda can be said to be a summary of the entire piece: cantilenas of tenths performed by the left hand taken over parallel at the level of the octaves sometimes by the right hand as well. The emotional culmination of the piece is placed at the end and created by increasing the ambits. Compared to the initial sound small octave *B* (from measure no. 28) the passage ends three octaves higher with a three-lined *B*.

Ex. 10

measures no. 28-33



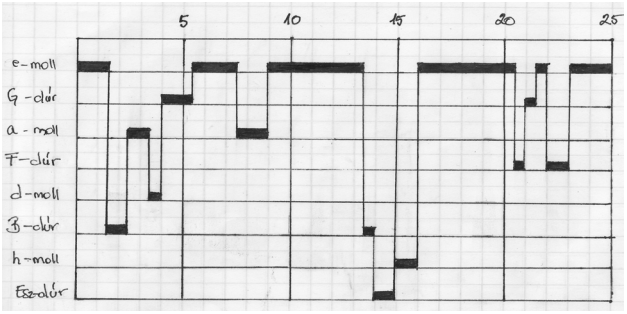
3.4 Op. 28 nr. 4, Largo, *E minor*, 2/2

This piece resembles greatly the preludes no. 2 and 3. in the layered structure of the music. The melody of the treble is accompanied in this case as well by ostinato-like repeating chords in the lower voice.

In the intonation, the prelude no. 4 relates to prelude no. 2. In fact, Chopin balances the whole series of preludes by alternating pieces of quick tempo with those of slow tempo.

The formal structure is a bi-strophic A, A_v (measures of 12+11), there is no introductory part, and the piece ends with a 2 measured Codetta after the general pause of the fermata. The Codetta summarizes the entire colourful harmonization process of the piece at the level of the keys.

The main key of prelude no. 4 is *E minor*, but other keys are introduced in the musical flow as well. In part A the author modulates from *E minor* into *B flat major* (measures no. 2-3), then into *A minor* (measures no. 3-4), taking advantage of the fact that these two keys have a harmonious, natural variant. Afterwards he takes us into *D minor* (measure no. 4), using also its harmonious, natural variant, then there is a modulation from *D minor* into *G major* (measures no. 5-6), then into *E minor* and as already usual in the case of the previous two minor keys the harmonious variant is followed by the natural one (measures 6-8). In measure no. 8 the melody modulates in *A minor* again, returning into *E minor* in measure no. 10 with the help of the leading tone, a key which continues until measure no. 12, which is the end of the first part. Below I will present a graphical picture of this change of keys:



I would mention the diminished octave present in measure no. 12 as an interesting solution of the chord creation.

Ex. 11



The author uses mostly chords of sixths and basic sevenths to build up the melody. The fifths of these chords are always performed by the right hand, which seems to accompany the repeating chord of the keynote made up of a third and a seventh as if from outside.

The A, A_v also starts with *E minor* (measure no. 13) then it modulates into *B flat major* first, just as in the case of part A thus forming by the diminished fifth a case of point-counterpoint and a minor-major opposition.

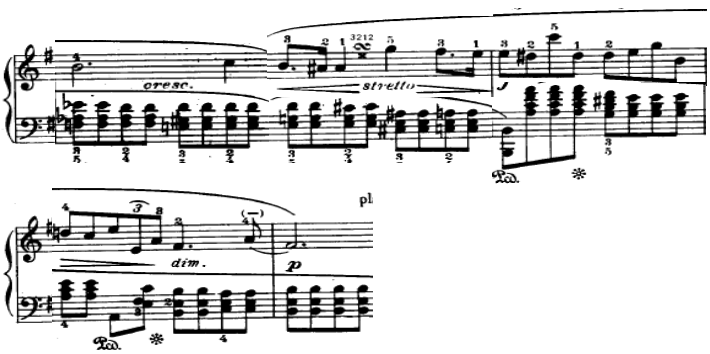
In measure no. 15, the author creates another case of point-counterpoint, this time creating a major-minor opposition: the melody enharmonically modulates from *E sharp major* into *A minor*. In both cases of point-counterpoint, it is the diminished fifth that prevails and not its enharmonic equivalent (augmented fourth).

Measure no. 16 changes the key and brings in a *B minor* (*A minor – B minor – A minor*). The composer intensifies the musical process also from a dynamical point of view. The melody starts from *piano* and it becomes more and more forceful until it reaches *forte*, while the unfolding of the melody is concentrated by a *stretto*.

We find also rhythmical concentration created by a turn, the dotted rhythm, and the triolet in measure no. 18.

Ex. 12

measure no. 15-19



3.5 Op. 28 nr. 5, Allegro molto, *D major*, 3/8

This piece is composed in *D major*, having a tempo of *Allegro molto* and a meter of 3/8. It unfolds as an étude, in one large breath from the beginning to the end. Formal structure is A, A_v.

After several dynamical waves of *crescendo, diminuendo* the culminating point of the piece is set in the last two measures by the means of two short dominant chords of sevenths made up of eighth notes and a tonic chord.

The entire piece is a chain of broken chords and despite the keynote, being *D major*; this becomes obvious only in the first measure and the last three measures.

In the second part of the piece (from measure no. 17) the author repeats exactly the period of 12 measures from the beginning of part A, then, from measure no. 29 the key stabilizes in *D major*, but Chopin varies it by a lowered VI degree (using the flat key until the last two measures).

As far as harmony is concerned, I would point out as interesting the fact that the author mixes the *F sharp major* key of the phrase in measures no. 13-16 with *F sharp minor*, thus creating bitonality. The *A sharp minor* note in the treble also points to *F sharp major*, while the *F sharp minor* is signalled by the sound *D*.

Ex. 13

measures no. 13-16



Dramatically this bi-tonal phase of four measures (no. 29-37) is lightened by a lowered *D minor* chord of the VI. degree.

Ex. 14

measures no. 30-39



3.6 Op. 28 nr. 6, Lento assai, *B minor*, 3/4

Due to its key, the *B minor* prelude has a special atmosphere. Romain Rolland published in his work, *Travelling in the Land of Music* a study on Grétry who mentions in his memoirs the *B minor* tonality as a pure, innocent key.[31]

[31] Romain, Rolland, *Călătorie în țara muzicii (A Trip in the Land of the Music)*, Editura Muzicală, Bucureşti, 1964, p. 232

Naturally, the tempo is Lento, Chopin always choosing a tempo fit to the features of the piece's key.

The formal structure is A, $A_{v1,}$ A_{v2} followed by a Coda of two measures. The A, A_{v1} and A_{v2} parts have approximately the same length: A and A_{v2} are periods of eight measures, while A_{v1} is a period of six measures. The eight-measure period in part A has a division of 2+2+4, while A_{v2} a division of 1+3+4. This structure is special, meaning that it does not follow the classical order. The A_{v1} period of six measures is a diminished period. Its first two themes bring back the beginning of part A which is continued by the composer in a variation starting with measure no. 12:

Ex. 15

measures no. 9-14



As far as key is concerned, these six measures form an interesting part apart from the rest of the composition, since they contain a *C major* modulation of four measures. This is the only major key in the entire set of keys of the piece. The modulation from *B minor* into *C major* occurs at the beginning of measure no. 11 and it is none other than the negative golden section of the entire piece (26x0,382 = 9,932). The *B minor – C major* modulation creates a fantastic positive effect besides the minor-major opposition, as if the lighter key would symbolize a gleam of hope. In his work, *Verdi and the 20th century*[32], Ernő Lendvai mentions *B minor* as the key of helplessness (page 415), while *C major* is called the key of materialism, of life, of static power, of natural folk reactions (pages 410-413).

Another interesting characteristic of the keys of the prelude is measure no. 8 (the ending measure of part A) where Chopin creates bitonality by setting two minor keys two whole notes apart (*F sharp minor* / *G sharp minor*) on two parallel layers.

[32] Lendvai, Ernő, *Verdi és a 20. század. A Falstaff hangzás-dramaturgiája (Verdi and the 20th Century. The Sonority - Dramaturgy of the Falstaff)*, Akkord kiadó, Budapest, 1998

Ex. 16

measure no. 8



It is also interesting from the point of view of the keys that Chopin avoids using the leading tone of *B minor* in both the first four and the last four measures letting thus the natural sound of the minor be heard.

Planes are interchanged to the end: melody is played in left hand, while regular chords (beat of intervals) are played by the right hand. There is only one instance the right hand takes part in creating the melody, in measure no. 7, in the ending motif of part A.

3.7 Op. 28 nr. 7, Andantino, *A major*, ¾ and:

3.8 Op. 28 nr. 8, Molto agitato, *F sharp minor*, C

Preludes no. 7 and 8 could be said to **form a unit**. Prelude no. 7 formally is one double period (16 measures) having *Andantino* as a tempo and *piano dolce* as dynamics, while the key is *A major*. The double period divides into two symmetrical phrases of 8 measures. The beauty in motifs and simplicity of harmony of this prelude will fascinate the listener. The 2+2 structure is present until the end.

Ex. 17

measures no. 1-4

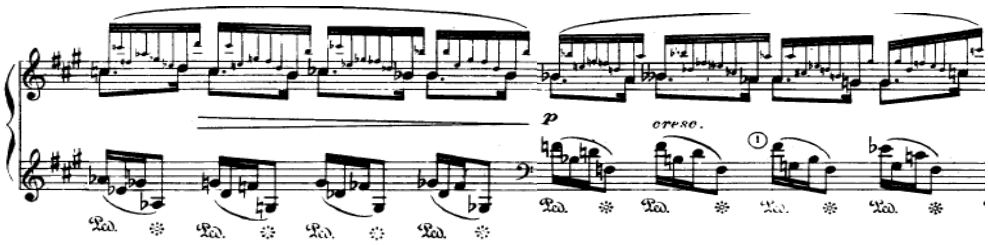


Simplicity of the modulations create a good impression modulations, occurring only from *A major* into *C sharp minor* and *B minor* which are relative keys of the first degree (parallel minor). The harmonically simplicity of this prelude opposing highlights the complexity in harmony and tonality of the next prelude.

The prelude is a point-counterpoint also as far as tempo is concerned. Compared to the light key of *A major* the"main key" of prelude no. 8 is *F sharp minor*. As opposed to the pureness and simplicity in tonality of the earlier prelude, in this one we find a series of modified chords, chromatic ajouttée elements added to the elements of the chords, bitonality, bi-functionality, extreme keys (such as *BB major*, *G flat major*, *C flat major*), chromatic notes of delay played simultaneously with the chord's own elements, chords of ninth, geometrical formulas etc. I will present only one example from this complicated frame where the main key of *F sharp minor* defines only the starting and ending part of the musical parts (measures no. 8-9, 17-18). Tonality changes almost with every measure.

Ex. 18

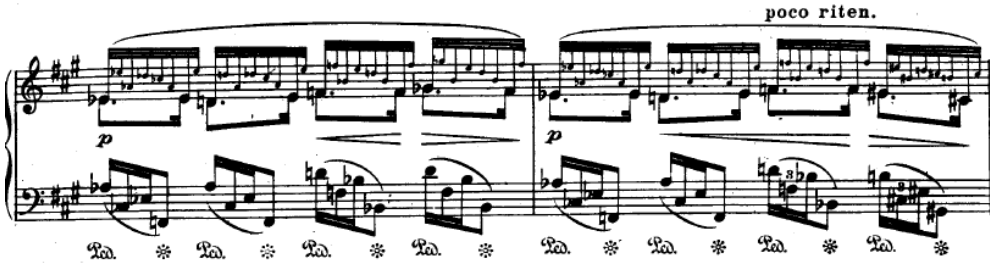
measures no. 8.-9



D flat +4 C maj. C flat C flat B +4 BB A sharp C/C minor
V V V A c minor B major
C maior

Ex. 19

measures no. 17-18



A # maj.$^{4-3}$ E # min. B maj. G b maj. A# min.$^{4-3}$ Eb min. B maj. F # min.
G b maj. G b maj. B maj. G b maj. VII-I V$^{4-3}$
VII VII G b mai.

Prelude no. 8 divides into two parts, both of them having a very quick tempo: *Molto agitato* (measures no. 1-18) and *Molto agitato e stretto* (measures no. 19-34). The two parts are augmented with an addition between measures 27 and 29. After that Chopin simplifies harmonic the ambiguity of the piece

in a Coda and ends the prelude with four vertical measures in *F sharp minor*. The verticality completely opposes the horizontal structure of the prelude so far. Chopin composes layered structures here as well: the melody is in the middle layer having broken chords both on the upper and lower layers.

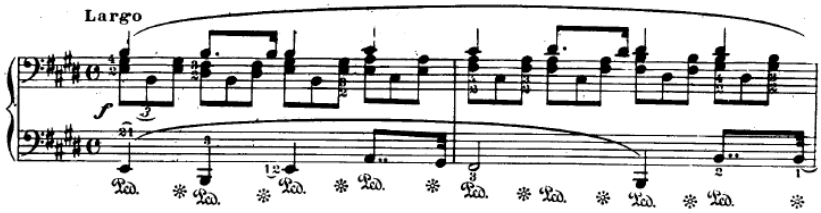
When playing the preludes one after the other almost every performer makes only a very short pause between the two preludes and usually thinks prelude no. 7 is foreplay for prelude no. 8.

3.9 Op. 28 nr. 9, Largo, *E major*, C

In form, prelude no. 8 is also made up of a single period, just as prelude no. 7. The period is tripod, has 12 measures, and divides in the following manner: 4+4+4. Phrases follow each other as a, a_{v1}, a_{v2} and work up the following motif:

Ex. 20

measures no. 1-2



The treble of the beginning motif of this prelude is almost similar to the beginning motif of *Étude* Op. 25 no. 11.

Ex. 21



In the prelude this motif is in *E major* key, while in the étude it is in *E* the dominant note of the *A minor* chord. Similarly, to the first prelude, harmonic formulas are layered and they quickly alternate. All phrases begin in *E major*, but at the closure of each, except the last phrase Chopin modulates: by lowering by 2 degrees in *D flat minor* after the first phrase (see measure no. 8).

The main dynamics of the prelude is *forte*. There is only one instance Chopin reduces the volume from fortissimo to piano, at the beginning of measure no. 9. The powerful *fortissimo* in measure no. 8 is the positive golden section of the piece. This is the first time we find this phenomenon in the prelude

(12 measures x 0,618=7,416). This measure is interesting also from the point of view of harmony: Chopin builds a chord of $\frac{6}{4}$ on note E flat (E flat – A flat – C) and creates a scordatura by the note E flat using the main key (*E major*).

Layered structure is present here as well, but in this case, we have two melodies being counterpoints for each other: one unfolds in the bass, the other in the treble, while the middle voice is built up of regular beats created by the oscillation of the decomposed chords of eighth-note triolets.

The Preludes no. 9 and 10 make a unit, in the same way as no. 7 and 8. The latter were connected by the *A major – F sharp minor* relation and the opposing tempos of *Andantino* and *Molto agitato*, while the formers have a relation of *E major – C sharp minor* and complementary tempos of *Largo* and *Allegro molto*. The two preludes have also different characters: prelude no. 9 has a vigorous tone, while no. 10 is lax (leggiero) and spontaneous.

3.10 Op. 28 nr. 10, Allegro molto, *C sharp minor*, 3/4

Prelude no. 10 is also mono-strophic, has 16 + 2 measures, and is made up of two phrases of 8 measures. Processing the motifs in series of 2 +2-s reminds us technically of prelude no. 7. The profile of every other motif is similar as well. Thus motifs 1, 3, 5 and 7 form cantilenas of descending sixteenth notes supported by arpeggio chords.

Ex. 22

measures no. 1-2



This is followed by the second motif, which attempts to balance the first motive by its ascending profile and homophone (chord-like) structure. By its starting and ending stresses, this motive confers certain gravity to the musical process flowing in a leggiero frame.

Ex. 23

measures no. 11-12



If the first phrase ends with a *C flat minor* dominant in the measure no. 4, the second phrase although starting with a tonic of *C sharp minor*, modulates into *G sharp minor*.

The first phrase of the second part starts with a key in *F sharp minor* and ends in a dominant of *C sharp minor*, while the second phrase starts with a *C sharp minor* tonic and ends in the same. Harmonic connections tending toward the subdominant are frequent in this prelude (see the example given in line 1).

The harmony model specific to the first measure continues to reappear during the prelude. This repeated relation of chords tending toward the subdominant and the passages varied with descending sixths confer a certain kind of "depth" to the entire prelude in spite of its tempo, pathos, and leggiero style. In his above mentioned work Ernő Lendvai describes the *C flat minor* key in the following manner: *"misfortue, as a result of external violence (e.g. violent death)", "violence against others", "becoming a victim of a harsh, arbitrary manner", "tragedy caused by tyranny", "deep mourning", "an existence broken into pieces (physical death and mourning)", "senseless violence".*[33]

In order to express complete calmness, consistency Chopin repeats exactly the last two measures in the ending part of the prelude, as an addition.

3.11 Op. 28 nr. 11, Vivace, *B major*, 6/8

Prelude no. 11 in *B major*, having a *vivace* tempo, a rhythm of 6/8 is one of the shortest of Chopin's preludes.

It has a bi-strophic structure of A, A_v and it ends with a Coda of 7 measures. Part A has 12 measures interconnected by a legato slur. The solo melody of the first two measures of this section gives the impression of being an introductory part. Indeed, in his performance Alfred Cordot plays these two measures in a slower manner. He may not be aware of it, but he senses thus the formal structure of the work. He starts playing *Vivace* only from the third measure.

Ex. 24



After the short, two-measured transition part starting at measure no. 13 (having the same atmosphere as the first two measures) the A_{v1} follows. Here the first three measures of the piece are repeated with a single small

[33] Lendvai, Ernő*, op.cit.*, 407, 409, 411, 413.

change (in the bass of measure no. 17). The only exception is the measure no. 18, which contains a modulation into *D sharp minor*.

Analyzing the series of keys used in this place it is obvious Chopin does not use remote modulations, he works only with the parallel minor key (see measures no. 10 and 23) and with the keys related of the first degree and their parallel minor keys.

Alfred Cordot called prelude Op. 28 nr. 11 The Dragonfly. He may have been inspired by the absolute lightness of this piece.

The melody pattern of the prelude can be deduced from the polyphony. Chopin does not emphasize the main tune as a separate voice or with separate note stems. He does not even specify stresses. He lets the performer discover the melody pattern of the passage and allows him to put the stresses in the proper places.

The dynamics is quiet during the entire piece. The intentions of the author can be seen from the atmosphere and style of the piece. Chopin allows great liberty to the performer, he barely writes here and there a *crescendo decrescendo*.

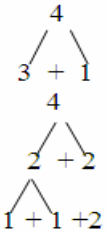
3.12 Op. 28 nr. 12, Presto, *G sharp minor*, 3/4

The formal structure of Chopin's *G sharp minor* prelude is as follows:

$$\underbrace{A \quad A_{v1} \quad B \quad C}_{A} \;\|\; \underbrace{A \quad A_{v2} \quad Cv1 \quad Coda}_{A_v} \quad (8+12+12+8+8+8+8+8)$$

The form of eight pieces with a symmetrical structure can be divided into two great stanzas from the point of view of measure content. The two stanzas do not have the same length (the 1. stanza is eight measures longer), but they fit in the musical logic. Both stanzas start with A and continue with A_v (V_1, V_2), then with new musical elements. Both have symmetric inner division and content. The first stanza has a division of 8+12, then 12+8, the second stanza of 8+8 and then 8+8 again.

If we only analyze A and A_{v1} we will still be able to realize the high level of Chopin's art in creating phrases. The motif structure of the first five phrases (measures no. 1-20) is divided as follows:



We find also examples of 1+1, in part B (measures no. 21-28) on the one hand and in the A_{v2} on the other hand, where the second phrase has a division of 1+1+1+1 (see measures no. 53-56).

The entire piece has a symmetrical structure. The total number of measures is 81, divided by Chopin into two halves: repeating of the part A unchanged exactly in measure no. 41 (at the half), after a series of periods – A A_{v1} B C.

The first part (A) is balanced in keys, Chopin inserting only one modulation: into *D sharp minor* at the end of the first phrase, which is a fifth of a relation of the first degree to the main key, a parallel key in fact, from where he returns at the beginning of the 2 phrase to *G sharp minor*.

A_{v1} is far richer both in harmony and tonality, modulations into musical *G sharp minor*, *A sharp minor*, *D sharp minor* and harmonious and natural *E minor* are present, too.

Part B is further derived from the main key and it forms a small oasis in the plenitude of sharp keys. In this part, the author uses keys like *B minor*, *A minor*, *G major*, *C major*, *E minor*.

Part C brings back the gothic minor keys: in 8 measures Chopin uses six keys (*E minor*, musical *G sharp minor*, *D sharp minor*, *A sharp minor*, *D sharp minor*, *G sharp minor*).

Part A_{v2} modulates from *G sharp minor* into *B major*, but it retains the A-like transparent harmonies.

In the transition part of 8 measures, Chopin creates a contrast with the rich harmony structure built up so far by repeating two pairs of sounds in one voice. In fact, the pairs of sounds are present in the entire piece and help the melody of the prelude unfold.

At the end of the piece, in variant C the author uses a stable *G sharp minor* and symmetrical division in both phrases (1+1+2). The fact that the key is set for *G sharp minor* suggests from the very beginning that the piece is coming to an end, which is a good example of Chopin's sense for winding up the musical form.

The last part is the Coda that follows a general pause of two-quarter notes, something new in this piece. The Coda is divided into measures of 2+2+2 and the alternation of the dominant-tonic function is continuous, a phenomenon which relaxes the entire musical process.

3.13 Op. 28 nr. 13, Lento, *F sharp major*, 2

Chopin's *F sharp major* prelude contrasts in tempo with the previous two pieces. The main idea of the musical piece is formed in the treble in a beautiful *Lento* melody. The formal structure of the piece is a BAR form with reprise: A A_{v1} B $A_{v2.}$ It ends with a short, two-measured Codetta.

While in part A the melody is encircled by the chords of the treble on the one hand and by the broken chords of the lower voice on the other, in part B verticality is the rule: broken chords interchange with ostinato-like repeated chords.

Chopin proves consistent again with in his periodical thinking specific to the classical style: he creates periods of 8-12 measures. Sometimes he varies the inner structure of the periods by changing the symmetric division (e.g. determining creating phrases of part A as 2+4+2 – a rare variant).

He divides the 12 measures of part A_{v1} into 4+5+3. The division in part B is 4,5+3,5. In part A_{v2} he has all eight measures performed at one breath. He suggests this manner of performance by the legato slurs. The compact melody of part B demands also a change in tempo: *piú lento* (slower) as compared to the initial *Lento*. However the *sostenuto* demands exact rhythm in the repeated chords. (Part B resembles in formal structure and context the middle part of Schubert's impromptu in *G sharp minor*).

Chopin is very reserved in using signs of dynamics. The only sign that is used at the beginning of the piece until the end is the piano. He introduces some shorter or longer *crescendos* and *decrescendos* following the emotional content of the phrases.

After the part A_{v2} Chopin refers back to the theme of part B in the short, two-measured Codetta.

The main key of the piece is *F sharp major*, but Chopin introduces modulations away from it at almost every measure. We find keys like *G sharp minor*, *A sharp minor*, *D sharp major*, *D sharp minor*, *C sharp major*, *B major*.

The most frequent phenomenon as far as the harmony is concerned, requiring interest and attention is the diminished octave. See measures no. 12, 13, 14 etc. in this respect.

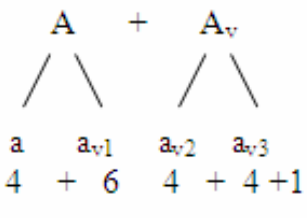
Ex. 25

measures no. 12-14



3.14 Op. 28 nr. 14, Allegro pesante, *E flat minor*, 2/2

Prelude no. 14 has a bi-strophic structure. Both stanzas are made up of 2+2 phrases. Its formal structure is:



The length of the second phrase of the first stanza is different from the other phrases; it contains six measures, while all the other phrases have four measures. Using a single rhythm formula, the author emphasizes the melody pattern in the treble by a hidden polyphony through the entire piece according to the following formula:

Ex. 26

measures no. 1-3



The entire piece is *pesante* according to the author's indications, the tempo is *Allegro*. Both hands play the same voice at a distance of an octave.

Interestingly enough the composer uses only the middle and lower register of the instrument, the highest note being the one-line G flat.

The dynamics of the piece is constantly fluctuated by the *crescendo decrescendo* applied at every measure or every other measure. The author does not define the initial dynamics (it would be *p* or *mp, mf*), but he emphasizes the beginning of measure no. 11 as the beginning of stanza A_v having an *ff* dynamics. Besides this dynamical culmination, in the performance of the piece the constant fluctuation of *crescendo decrescendo* is built upon a basis of great dynamical increase culminating in measure no. 11 and retreating from there on.

The positive golden section of the piece is in the measures no. 11-12, the first measures of part A_v. For the golden section, we take into consideration 18 measures, since the last measure is only a quarter note (18 x 0,618 =11, 12).

Chopin's keys reach in this prelude the point of extreme darkness: *E flat minor* is a key with 6 flats (Chopin makes the transition from sharp keys to flat ones by the relative minor of the *G flat major*). From among the 24 preludes of op. 28 no. 14 is the division line as far as keys are concerned.

At the beginning of the piece Chopin starts with the *E flat minor*, but he modulates already in measure no. 3 into *D flat minor*, then he has a different key at the basis of almost all measures. He does not refrain from using even keys with double flats (see measure no. 14: *E double flat, bb*). Thus the author leaves the realm of traditional, tonic functional circle of fifths and works with theoretical keys like *B flat major*, the enharmonic equivalent of *A major* in fact. For the sake of the context, Chopin continues with keys of a dark tonality.

3.15 Op. 28 nr. 15, Sostenuto, *D Flat Major*, C

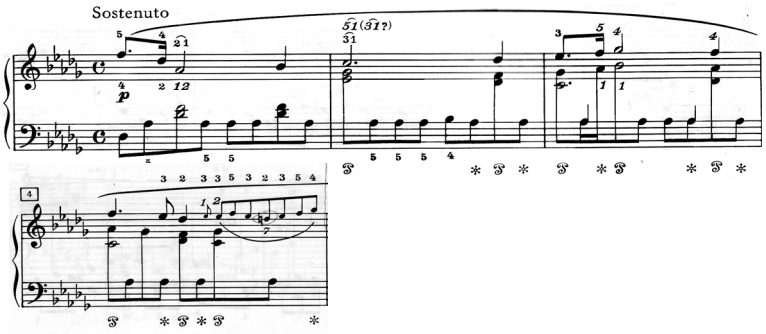
The main key of the following prelude, no. 15 is *D flat major*. This is where Chopin is through with the enharmonically keys and starts to return on the circle of fifths in the reversed order of the flat keys.

Formal structure of the prelude is a bi-strophic reprise: ABA_v. The proportion of the parts is as follows: 27 measures – the first stanza, 48 measures – the second stanza, the length of the reprise is one and a half phrases (6 measures) after which it ends in a six-measured Coda through a critical transition.

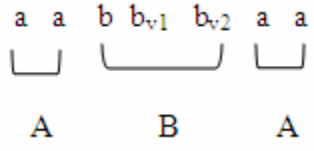
In the part A Chopin places the melody in the treble. The lower voice merely provides harmonic accompaniment, sometimes by frequently repeated notes introduced sometimes by a rhythmic pedal, other times by chord extraction.

Ex. 27

measures no. 1-4



The inner structure of part A divides into seven phrases, forming a complete melody of inner ABA:



The main key of the first part is *D flat major*, kept through the piece in the *a* segments, but modulated into *G flat major* and *A flat minor*, *E flat minor*, *B flat minor* in the *b* segments.

At the middle of the piece, he changes the key signature bringing 4 sharps instead of the 5 flats, modulating into *C sharp minor* omitting keys.

The middle part is mainly dominated by *C sharp minor*. Chopin chooses the harmonious and melodious variants of the minor. Sometimes we find short modulations into *G sharp minor* (measures no. 42-43 and 58-59) and *F sharp minor* (measure no. 71). In the *C sharp minor* key the author uses main degrees almost exclusively. During the entire part B the note G sharp alone or accompanied by its octave and the note B with its octave are repeated through a continuous and rhythmical pedal sound. There is only one measure in which the C sharp pedal sound appears, in the *F sharp minor* modulation of measure no. 71.

In part B planes are interchanged. The melody unfolds in the first 2/3-s of the part (until phrase *E*), covered by chord extractions during the pedal sound of the middle register, while in the other 1/3 (from measure no. 60) the bass and the soprano build two different melodies on each other in a point-counterpoint manner and the pedal sound is between these two.

Phrases of part B divide into 4+4 as in the case of part A, following the formula below:

$$\begin{array}{cccc} c & c_v & c & d \\ c & c_{v1} & c & d \\ e & c_{v2} & e_{v1} & c_{v3} \end{array}$$

According to the above formula part B divides into three smaller parts of 16 measures each.

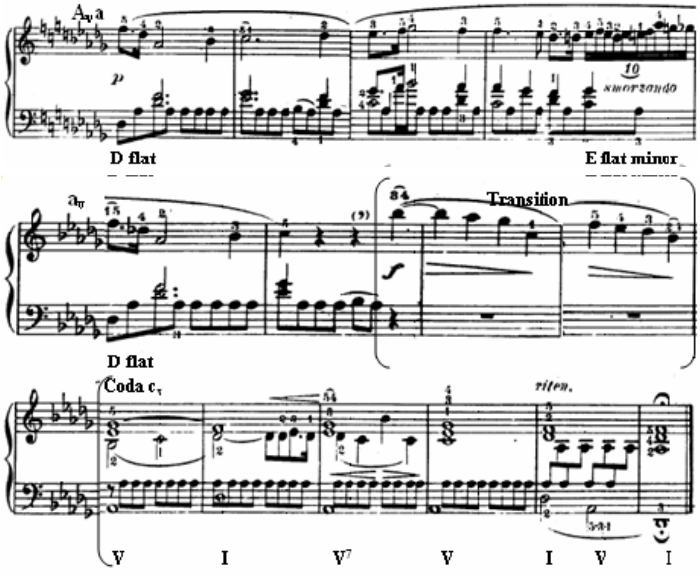
The A_v (reprise) form has the function of winding up the piece, the author bringing back the atmosphere of the main tonality. So we have key signature of 5 flats again, but after the first phase Chopin relaxes the entire musical process almost to the die away by a *smorzando, slentando*.

The decreasing solo motif of the two-measured transition part (measures no. 82-83) in *forte* and the tempo *marcato* almost cuts into the ears of the listener by its two-lined B, which is the highest note of the entire piece.

After the first part presents us a charming, symmetrical melody, the second part reminds us of a symbolic undersea world at its full beauty. These two measures of the transition between the reprise and the Coda are the culminating point of the prelude, despite the fact that *d* phrases of part B are emphasized by the author in *fortissimo* and emphasizing every bass octave with *marcato*.

Ex. 28

measures no. 76-89 (part A_v)



3.16 Op. 28 nr. 16, Presto con fuoco, *B flat minor*, 2/2

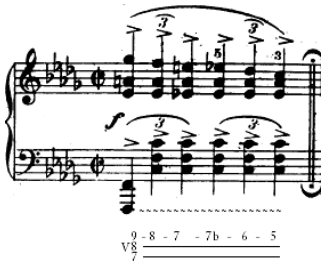
Chopin's *B flat minor* prelude starts with a short introduction of one measure. Its structure is: A ,A_v and Coda, i.e. a bi-strophic structure. Its formal structure is:

Introduction	A	A_v	Coda
(1-2.measure)	(3-17.)	(18-33.)	(34-46.m)

The introductory part is made up of a short series of one-measured chords forming a dominant dotted seventh chord with downbeat delay on the F pedal.

Ex. 29

measure no. 1



The author does not give a tempo sign for this first measure in accentuated *f*, in *marcato* with chromatic, downbeat delays. Starting with measure no. 2 part A in *B flat minor* begins with the slower dynamics of *Presto con fuoco* (not *forte*). In the lower voice, we find chords of fourths and fifths decomposed in upbeat, having their thirds in the middle voice. The treble (performed by the right hand) unfolds as a continuously undulating melody richly achromatising the transition, switch, and delay notes. Naturally, this means the author uses modulations. Part A begins in *B flat minor* and ends in a seventh chord whose dominant is *B flat minor*. However in the course of part A we find also modulations into *C minor* and *D flat major* and *F minor* appearing only for a short time.

After a short transition part A_v begins with measure no. 18. The first six measures are a repetition of part A with slight changes. This part culminates with a chromatic *stretto* in measures no. 30-33, out of which measures no. 32-33 are already a transition with downbeat chromatics. Part A_v is more richly achromatized than part A. Modulations are more frequent, especially in the middle and last measures where the author uses also theoretical notes (like *F flat major*). *B minor* is also to be found (see measure no. 28), as well as *F minor* and *D flat major*.

The Coda beginning with measure no. 34 maintains the same downbeat bass, which constitutes in fact the syncopating formula; having above it also, melody undulations starting from note *A* (see identical measures no. 34-35 and 38).

The closure is an immense cantilena with increasing notes in which the author gradually increases the already *Presto con fuoco* tempo. The dynamics is waving every two measures in both parts, having a *meno forte* basis in the first part and *fortissimo* in the second.

3.17 Op. 28 nr. 17, Allegretto, *A flat minor*, 6/8

The formal structure of prelude no. 17 in *A flat minor* is as follows:

Intr	A	B	A_{v1}	C	Addition	Transition	A_{v2}	Coda
	$a+a_1$	$b+b_v$	a_2	$c + c_v$			a_3 a_4	
(2 m)	(8+8)	(8+8)	(8m)	(8m+8m)	(2m)	(4m)	(8+8)	(10m)
1-2.	3-18.	19-34.	35-42.	43-58.	59-60.	61-64.	65-80.	81-91.

The piece in *allegretto* starts with a two-measured introductory part built upon the six-four chord of the V. degree of the *A flat major*. The piece ends in the same chord with a Coda. The ostinato-like feature of the entire piece is determined by the persistent repetition of the 6/8 measure. In the treble, the melody of the prelude unfolds on the basis of the serially repeated chords, which are emphasized in the stressed measures by dotted bass chords of the low register. The bass notes having a round and full ring even in *piano* sound like rows of columns sustaining a building.

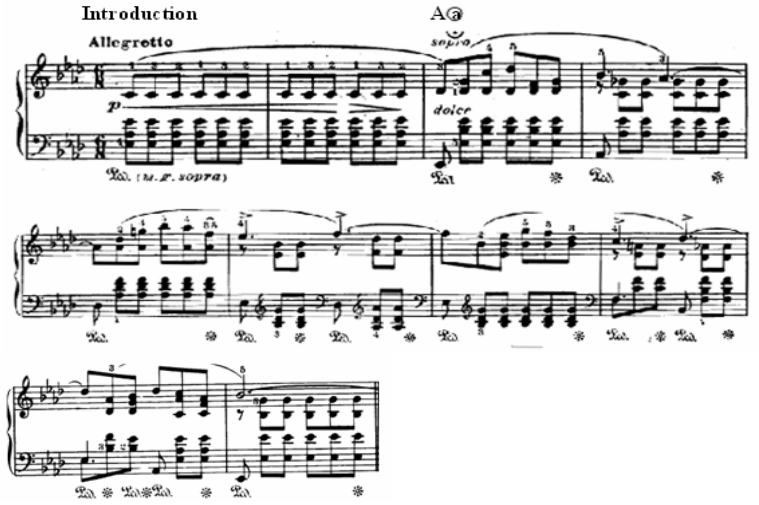
The piece divides symmetrically into musical periods of 8+8 measures. The only exception to this rule is part A_{v1} consisting only of 8 and not 16 measures. All the other parts, A, B, C, A_{v2} consist of 16 measures, while the Coda is made up of 10 measures.

The shortness of part A_{v1} is balanced by an addition of two measures (no. 59 and 60) and by the transition of measures no. 61-64.

Formal analysis of the piece reveals a classical rondo at the basis the main theme (A) alternating with two new themes ideas (B and C).

Ex. 30

measures no. 1-8



Ex. 31

measures no. 19-21



Ex. 32

measures no. 43-46



The piece is in key *A flat major*, Chopin introducing bolder modulations to that only in parts B and C. He inserts also theoretical notes like F sharp major and B double sharp. In part C he works also with remote keys (*B major*, *C sharp minor*, *A major*, *B flat major* etc.).

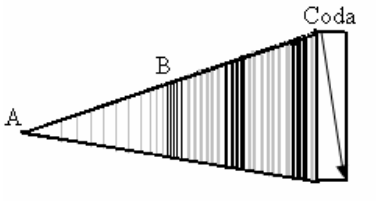
The main dynamics of the piece is *piano,* increased during the eight-measured phase of a_1 into *forte* and later, during the a_2 phase into *fortissimo*.

The ostinato-like repeated chords played parallel with the beautiful, melancholy, widely unfolding melody give us the impression of an apparent calmness, which is troubled by a constant beat of unease. The musical process is slowed down and quietened gradually.

3.18 Op. 28 nr. 18, Allegro molto, *F minor*, 2/2

The *F minor* prelude in *allegro molto* has a completely different character from the prelude before and strongly contrasts its lyric atmosphere.

It has a bi-strophic form of A, B having a five-measured Coda as a closure. Judging from the graphical picture of the staff and from the hearing experience of a listener it can be stated that the piece is subject to gradual comprising, which could be represented by the following scheme:



The Coda and implicitly the piece end in *fortissimo* by two chords sounded for a long time in *fortissimo possible* (*fff*). The musical process descends no less than six octaves in register at this point:

Ex. 33

measures no. 16-21



The parts of the piece are built up of periods of 8 measures, augmented at every 4-5th measure by a comprised irregular division. A quintole appears in measure no. 4 and a division of 22 in measure no. 8 (instead of 16 sixteenth notes). In measure no. 12 there is a division of 17 instead of 8 sixteenth notes and a division of 20 thirty-second notes instead of 16 thirty-second notes in measure no. 17. Beginning of part A resembles that of part B in melody and chord sequence.

Ex. 34

measures no. 1-2 (A)



Ex. 35

measures no. 9-10 (B)

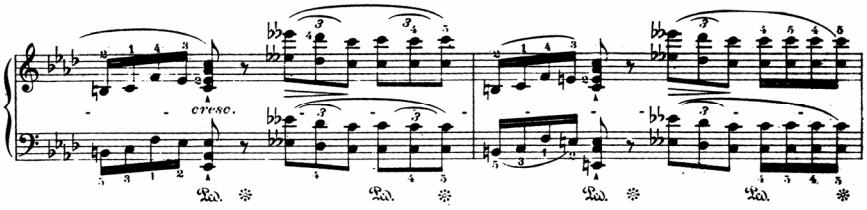


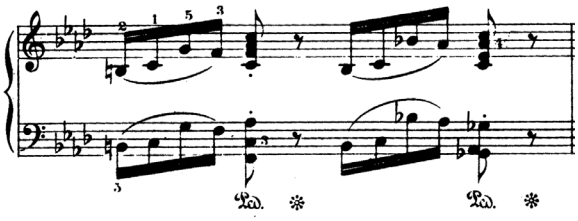
Although the main key is *F minor*, the sinuous melody is richly achromatized; containing frequent modulations and even theoretical keys (see chromatics of E double flat of measure no. 14 that takes us into *B flat major*). The *E double flat* is in fact the enharmonic equivalent of note *D*, since musical line descends from the small second to note *D flat*. This is the reason the author finds it unnatural to describe a process of *D-D flat*.

In fact, the *B flat major* exists as a key (tonality) only in a latent state. The real key here is the *F minor* increased by IV degrees.

Ex. 36

measures no. 13-15





3.19 Op. 28 nr. 19, Vivace, *E flat major*, 3/4

Fryderyk Chopin composed his prelude no. 19 in *E flat major* and *vivace* tempo. It also has a rondo-like formula, but still the author gives it an open form: he does not wind up the pattern of A B A C with an A, but leaves it open and ends the piece with a Coda of 7 measures.

The periods of the prelude are symmetrical, creating parts of constant 8+8 phrases. The formal structure is the following:

A	A_{v1}	B	B_v	
(1 – 8.)	(9-16.)	(17-24.)	(25-32.)	
A	A_{v2}	C	C_v	Coda
(33-40.)	(41-48.)	(49-56.)	(57-64.)	(65-81)

The composer builds the tune on a tempo of ¾ and continuous decompositions with triolets. In the case of the decompositions with triolets the melody unfolds from within the stressed parts of the measures, i.e. the performer has to stress the first note of the triolets in every case. Thus the melody of the various parts of the prelude is:

Ex. 37

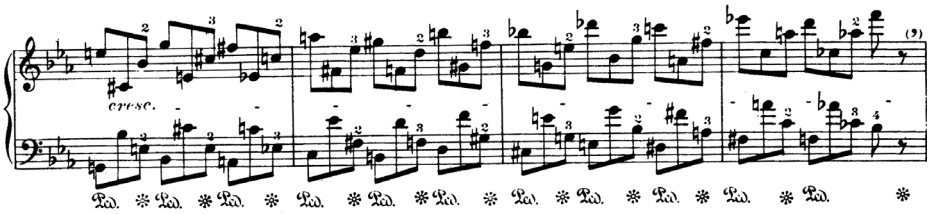


The author does not mention a dynamics for the beginning of the piece, the general *legato* confers the prelude a general dynamical undulation. We can deduce from the repetition of segment A (see measure no. 33) where we find the key signature *piano* in square brackets that this is valid also for the beginning part.

After the first four parts: A A_{v1} B B_{v1}, in measure no. 32 the prelude reaches its real symmetrical culmination by the fact that the richly achromatized musical process is constantly increased by a *crescendo* (from measure no. 29 onwards). The musical process is interrupted then by a general pause lasting an interval worth an eighth note, right after an eighth note:

Ex. 38

measure no. 29-32



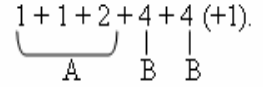
The Coda has been added later and it should be disregarded when we calculate symmetry.

It is interesting how Chopin builds up so-called typically classical antecedent-consequent phrases by creating a variant part (parts A_{v1}, B_v and A_{v2} partially, and the first 4 measures of part C_v) and parts on which identical variations are built (i.e. A, B and C).

From the point of view of the keys, parts A suggest stability, while parts B and C boldly move away from the main key.

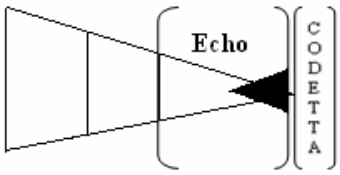
3.20 Op. 28 nr. 20, Largo, *C minor*, C

The chord structure of prelude no. 20 is in utter opposition to the complete undulating horizontality of the former prelude. This is a simple piece of chorale in *fortissimo*, having to be played in the *Largo*, the main register of the piano. It is also sustained by a harmonization of the chords. Its formal structure is A B B, an inverted BAR form. Parts B bring a contrast in dynamics, being played in *piano* and *pianissimo*, as opposed to the *fortissimo* of part A. It is interesting how the author unfolds the phrases gradually by a two-measured and a one-measured *legato* in part A and in a single four-measured *legato* in part B, creating a motif of



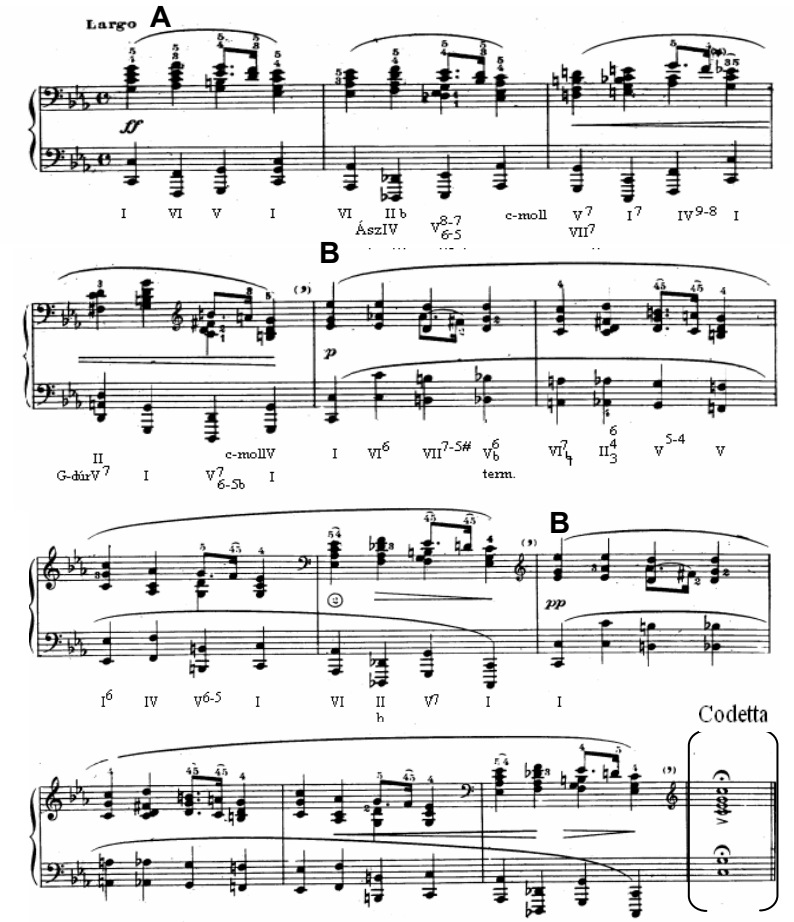
At the end of this piece of 4/4 tempo in *Largo* the author increases dynamics to *forte* in the last 3 measures of the piece in order to increase vigour. He has the pianist hold back the sound by a *ritenuto* and then end with a Codetta made up of a *C minor* chord of full interval having a fermata.

The graphic representation of the form of the prelude would be:



In spite of the dynamics gradually decreasing with each part, the melody culminates in the last three measures.

Ex. 39



The first begins in *C minor* and ends in a chord of the V. degree, also in *C minor*. Part B begins in *C minor* of the I. degree and ends in the same.

This chorale-like prelude of Chopin presents us a great selection of altered chords used not only for modulation, but also as chromatic chords. If he modifies the key in every chord in part A: *C minor – A flat minor – C minor – G major*, part B is stable in key, but has a rich variation of chromatic chords. We find here tonic, subdominant and dominant chords (see the numbered bass of the musical example).

3.21 Op. 28 nr. 21, Cantabile, *B flat major*, 3/4

The no. 21 *B flat major* prelude begins with a *Cantabile* instead of a key signature. It divides into three parts and a Coda, according to the formula presented below:

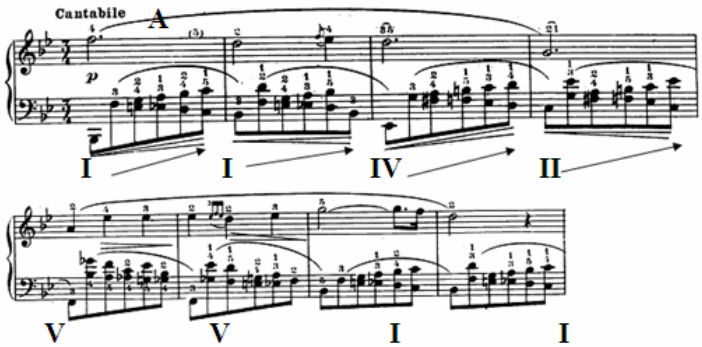
A	+	A_{v1}	+	Transition	+	A_{v2}	+	Coda
(1-16.)		(17-31.)		(32.)		(33-44.)		(45-59.)

Part A consists of 16 measures, i.e. of a double musical period, having symmetrical phrases on the pattern of 8+8. Melody appears in the treble, except for the last 4 measures where the accompaniment intervals of the left hand are taken over also by the right hand. While in the first three motifs of four measures both the melody and the accompaniment have an ascending profile, the melody pattern changes to descending in the last motif of four measures. In these four measures, the accompaniment itself turns into melody in the treble.

Harmonization of this part is very simple. Its rich chromatics is created by modified transition notes.

Ex. 40

measures no. 1-8



Judging from the example above Chopin describes a simple circle of functions of T-S-D-T and changes them every two measures.

Dynamics: the author does not define a starting dynamics, but the performer can deduce from the *Cantabile* signature at the beginning and from the undulating melody a quiet or middle quiet (*piano, mezzo piano)* dynamics.

On this line of main dynamics, we have small *crescendo*s and *decrescendo*s at almost every measure. Many of the first motifs in the phrase are signed *crescendo*, while consequent motifs have the *decrescendo.* Part A_{v1} opposes dynamically part A. It takes over both the melody pattern and the accompaniment in a variant, but it completes the pattern by a parallel octave and a parallel third or sixth. Thus, the performer nearly provides an acoustic dimension in space for the melody. This part also consists of two phrases, but the second motif of the second phrase is shorter by one measure, because of the transition part in measures no. 31-32. While the first phrase started in *B flat major* key and ended in the same, the second part begins in *C flat major* and ends in the same *C flat major* in the V. degree. The 12 measures of part A_{v2} divide into two phrases of 6+6. The first 6 measures have an ascending profile with a dynamics of continuous *crescendo* until it reaches *fortissimo*. The second phrase descends gradually in chromatic steps after the *fortissimo* culmination of the first two measures of the second phrase. The intra-note accompaniment of the left hand is taken over by the right hand and amplified gradually, as if fanning out in the same way as in the last motif of the first period (see measures no. 13-15 parallel).

Key *B flat major* returns and it stabilizes on the dominant chord of the first 6 measures of this part, transition notes are richly achromatized. After the culminating point of measures no. 39-40 built on a ninth chord of the IV degree, which has a surprising effect sounding after the dominant chord, Chopin gives the musical process a descending trend in the next measures and further achromatizes the melody pattern. The lowest voice of this inter-note frame and its octave projection gives an almost clear pattern of a descending chromatic scale.

Ex. 41

measures no. 37-44



The gradually descending scale is signed *diminuendo*.

The Coda brings back the undulation of the melody. The inter-note dynamics grows less and less frequent; the entire musical process is quietened down by notes held out lengthily and has a slower dynamics except for the last 4 measures. In these last 4 measures the author increases the melody unfolding in the bass to *forte* and ends the piece with tonic chord in *B flat major*.

The inner division of the Coda based on the motif gives an uneven pattern of 5+8+2. The chromatic abundance settles at the end, Chopin applying joining of I-V and I-IV in order to fix the *B flat major* tonality, and then he definitively sets the *B flat major* frame by the D^7 and T chords of the last two measures.

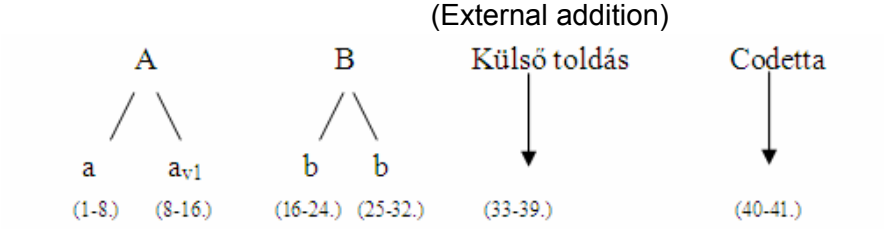
3.22 Op. 28 nr. 22, Molto agitato, *G minor*, 6/8

Prelude no. 22 in *G minor* with its *Molto agitato* tempo and *forte-fortissimo* dynamics strongly contrasts the lyrical atmosphere of the previous piece. The *G minor* key confers the piece a dark, passionate tone.

Its melody pattern unfolds in fact in the lower register, the author describing the bass in a parallel of octaves right from the beginning of the piece. The treble stresses the large-scale bass in a counter time manner as a counterpoint at the level of the chords.

The piece is bi-strophic having the following formal structure: (External addition, Codetta).

Part A develops the following main idea:



Ex. 42

measures no. 1-4



The variation of phrase a_{v1} differs from phrase a only by the author having the melody and accompaniment repeated one octave higher.

Part B modifies the melody of the bass by stressing it through notes repeated in an ostinato-like manner:

Ex. 43

measures no. 16-19



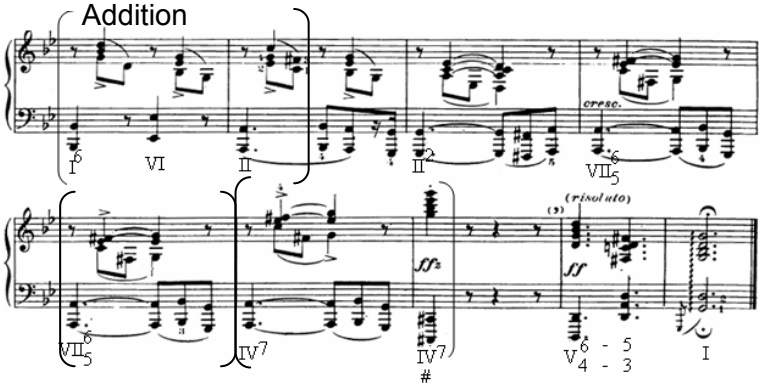
The addition in part B repeats the last two measures with a variation, then it brings back the first three measures o part A. Then it repeats measure no. 3 in order to stress it, and then it brings it back again one octave higher as in the case of part a_{v1}. By such an addition, the author intends to revoke and stress the musical essence of the piece.

As far as keys are concerned the piece starts in *G minor* and ends in *C minor*. Part B begins in *G flat major* then returns to *G minor*.

The addition fixes the *G minor* as the main key. During its course there is no variation to the main key, except for measure no. 39 where the author inserts a IV degree modified upwards, forming thus a chromatic, lower and delayed sound for the dominant D in the bass.

Ex. 44

measures no. 32-41 (Addition)



3.23 Op. 28 nr. 23, Moderato, *F major*, C

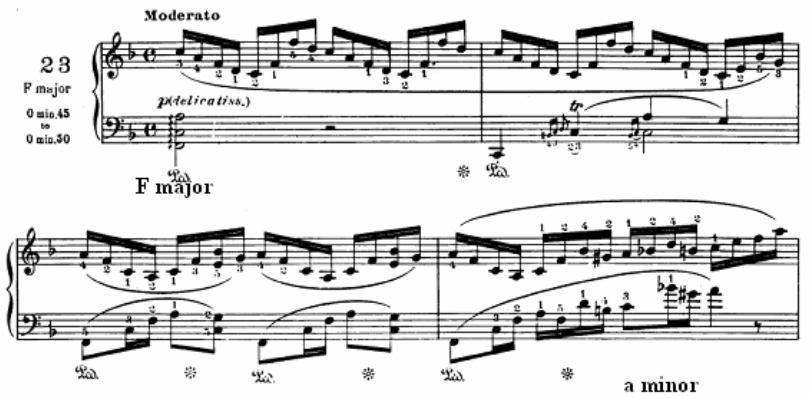
Prelude no. 23 having a *Moderato* tempo strikes the listener as an exceptionally light étude. The treble undulates continually, forming an almost irregular melody pattern. *Delicatissimo:* varies the composer the *piano* at the beginning of the piece, a dynamical signature valid until the last four measures.

Then the signature changes to *diminuendo* and *smorzando*. The articulate melody of the prelude unfolds in fact in the lower voice, which is less striking as the treble.

The A+A_{v1}+Coda form (8+8 measures) divides into regular phases. In part A the author describes tonally the keys related in the first degree set a fifth higher like *A minor* and *C major*. This phase is the basis for the entire prelude:

Ex. 45

measures no. 1-4



In the second part (A_{v1}) the musical process deals with a key a fifth lower (*B flat major*).

The function of the Coda is also in this case to fix the key. In the last measure, the author creates one short modulation more into *B flat major*, also in order to strengthen the F key by its dominant. In the Coda, he brings back the initial musical idea and changes the register (middle, low) by an addition:

Ex. 46

measures no. 19-20

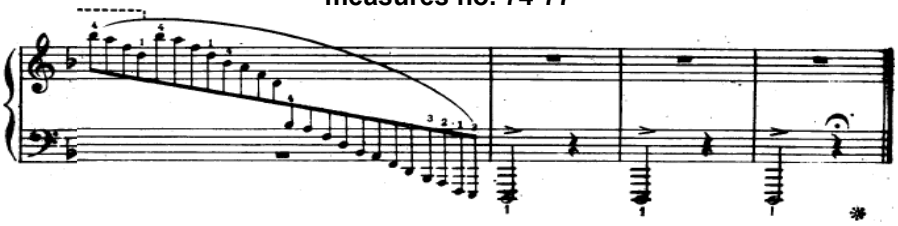


3.24 Op. 28 nr. 24, Allegro appassionato, *D minor*, 6/8

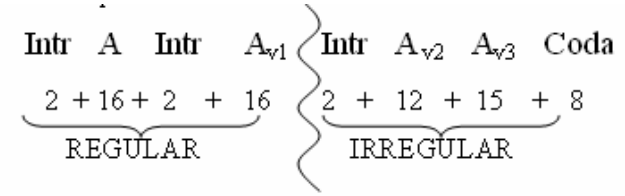
Prelude no. 24 has the structure of a variation. The first half has a regular structure, while the rest of the structure from A_{v3} grows gradually looser and more irregular and it ends in a Coda. The Coda cascades by a quick passage of seven octaves working its way through the entire keyboard and ending in the last three sounds resembling a "heartbeat":

Ex. 47

measures no. 74-77



The formal structure of the prelude is:



The basis for the entire piece is part A:

Ex. 48

measures no. 1-18





We find in this context all the elements Chopin works with in the prelude from this point onward. The most irregular part is A_{v3}: in the 15 measures of this part, the author inserts a two-measured chromatic scale of 4 octaves ascending in thirds in *fortissimo* and an inner insertion in measures no. 59-60. The piece reaches its culminating point before the measures of the Coda. In the Coda we have a dynamics of *forte-fortissimo (fff)* kept up until the end.

It is interesting to observe that the passages of the Coda end each time in a D. This note meant also in Chopin's view the key of annihilation and destruction. By stressing these notes in *forte* and *marcato* he means to rebel against his own destiny and to express his fondness of life.

The prelude starts in *D minor* and modulates into *A minor* at the end of part one. The second part starts in *A minor* and modulates into *E minor*. Part B keeps up the *C minor*, while the Coda starts in *D minor* and ends in the same.

It is interesting in the prelude that the author uses mostly minor keys. The parts where he modulates into major keys are like isles in a sea of minors. (See measures no. 43-46 in *D flat major*, a major key, but one of very dark tonality).

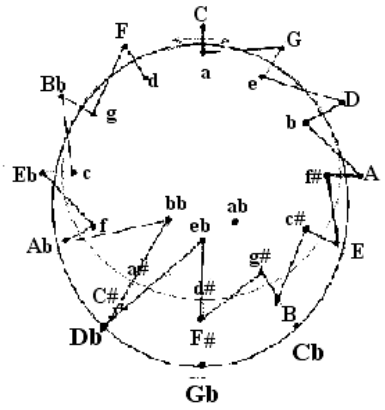
This prelude with a requiem-like atmosphere unfolds in *forte* and *fortissimo* during its 77 measures. The number 77 is a symbol, a doubling of 7, which is the cosmic number. We have the seven days of the week, the seven planets in the solar system, the seven degrees of spiritual completeness, the seven petals of a rose, the seven heads of the cobra of Angkor, the seven branches of the cosmic tree, the seven colours of the rainbow, etc. By reducing the piece to 77 measures, Chopin points to cosmic completeness. In this atmosphere of completeness, it seems as if the composer would sum up his own life and would project into music the summary.

4. Summary

Chopin's series of preludes (op. 28) excellently reflect the composer's state of mind of which we know also by the means of the bibliographical data. As far as key is concerned, the preludes usually form a regular contrast with each other (pieces with slow tempo, melancholy atmosphere interchange with pieces of quick, vivacious tempo): e.g. *1. Agitato - 2. Lento, 3. Vivace - 4. Largo*, etc. Chopin winds up excellently the series of preludes: if prelude no. 1 starts with a tempo signature of *Agitato* and is a light and mainly cheerful piece, the last prelude, no. 24 expresses lethargy and hopelessness by its *Allegro apassionato.*

The features of the prelude are present in the series by the fact that each piece has a main motif. However, characteristics of the pieces vary within their main motif. We find pieces of engine movement, étude-like ones, cheerful ones, light ones, dancing ones, lyrical ones, sorrowful pieces, and mournful pieces, temperamental and revolutionary pieces. Constant tonal movement confers the features of an étude to preludes in *C major*, *D major* and *E sharp major*. Preludes in *A minor*, *E minor* and *C minor* are mournful. Preludes in *F sharp major* and *B flat major* are melodic and lyrical. Rebellious, revolutionary-like preludes are the preludes in *F sharp minor*, the *G sharp minor*, the *B flat minor*, *F minor*, *G minor* and *D minor*. There are a few pieces, which do not easily fit any category, e.g. the prelude in *E major* of a festive atmosphere.[34]

As far as keys are concerned, we can note that Chopin tries to avoid the ordinary, to push the limits and thus "flirts" with theoretical keys (*C flat major*, *E flat minor*, *D flat major*). In *Preludes,* he breaks the circle of fifths by a point-counterpoint structure:



[34] Frank, Oszkár, *op.cit.,* p. 63

Harmonic structure of the preludes already forecasts the axial thinking and structures of the 20th century. Unusual intervals, extreme, gradual structures following a symmetric-asymmetric pattern, harmonies built up from dissonant elements show us a new world of harmonies. Sometimes he uses unusual scale structures (3:2, 2:3, 1:4), he tries to build up a neo-modal system of his own (modal chromatics). He accentuates major-minor chord alternation by using the diminished octave.

These types of chords appearing in the stressed part of the measures and delaying elements are especially frequent in his preludes. These are the means that he uses to attempt to bring in new colours and exotic harmonies. The diatonic relaxation of these dissonances is also worth noticing.[35]

He also uses frequently in his preludes bitonality, another forerunning element of modern harmonization (ex. no. 8). The contrast between the key structure of Bach's *The Well-Tempered Clavier* and Chopin's *Preludes* is also noticeable: although Chopin was inspired by Bach's structure, he followed his own way and composed the key structure for his series based on a different principle. While Bach chose to ascend on the steps of the chromatic scale, Chopin chose to follow the sequence of the circles of fifths. As soon as sharps were over, he spontaneously turned to the flats, following the sequence of the circle clockwise.

Formal structure: most of the preludes are bi-strophic, but there are several mono-strophic forms as well (ex. no. 7). Sometimes he uses formal structures different from the usual formula, for example the rondo (no. 19), the form with variations (no. 6) or the lied (no. 15). Most of the pieces end with a Coda or a Codetta.

(Translated from Hungarian by Borbély Bartalis Zsuzsa)

[35] Coca, Gabriela, *Frédéric Chopin ,un precursor al armoniei secolului XX (Fréderic Chopin, a Forerunner of the Harmony of the 20th Century)*, in: Review Muzica, Bucharest no.1/2004, p. 20-21.

ANNEX:

Table of formal structures

Op.28	Tempo signature	Key	Formal structure
No. 1	*Agitato*	C major	A+A_v+Coda
No. 2	*Lento*	A minor	Introd.+A+Coda
No. 3	*Vivace*	G major	A+A_v+B+Coda
No. 4	*Largo*	E minor	A+A_v+Codetta
No. 5	*Allegro molto*	D major	A+A_v+Coda
No. 6	*Lento assai*	B minor	A+A_{v1}+A_{v2}+Coda
No. 7	*Andantino*	A major	A
No. 8	*Molto agitato*	F sharp minor	A+A_{v1}+Coda
No. 9	*Largo*	E major	A
No. 10	*Allegro molto*	C sharp minor	A+A_v
No. 11	*Vivace*	B major	A+A_v+Coda
No. 12	*Presto*	G sharp minor	A+A_{v1}+B+C||A+A_{v2}+C_{v1}+Coda
No. 13	*Lento*	F sharp major	A+A_{v1}+B+A_{v2}+Codetta
No. 14	*Allegro(pesante)*	E flat minor	A+A_v
No. 15	*Sostenuto*	D flat major	A+B+A_v+Coda
No. 16	*Presto con fuoco*	B flat minor	Introd.+A+A_v+Coda
No. 17	*Allegretto*	A flat major	Introd.+A+B+Av1+C+A_{v2}+Coda
No. 18	*Allegro molto*	F minor	A+B+Coda
No. 19	*Vivace*	E flat major	A+A_{v1}+B+B_v||A+A_{v2}+C+C_v+Coda
No. 20	*Largo*	C minor	A+B+B+Codetta
No. 21	*(Cantabile)*[*]	B flat major	A+A_{v1}+A_{v2}+Coda
No. 22	*Molto agitato*	G minor	A+B+Codetta
No. 23	*Moderato*	F major	A_1+Av1+Coda
No. 24	*Allegro apassionato*	D minor	Introd.+A+Introd.+A_{v1} || Intr.+A_{v2}+A_{v3}+Coda

[*] sometimes the signature at the beginning of the piece refers rather to the manner of performance than the main temop.

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FRYDERYK CHOPIN, A FORERUNNER OF THE HARMONY OF THE 20th CENTURY[1]

- Dedicated to Fryderyk Chopin's 200th Birth Anniversary -

GABRIELA COCA[2]

SUMMARY. Fryderyk Chopin, one of the greatest creators of the 19th century is still enigmatic until nowadays regarding to the energetic – spiritual sources of his music, to the micro and macro systems of his musical language, taking into consideration the harmonic innovations that can predict modern sonorous harmonic elements.

Keywords: Chopin, axial musical systems, geometrical chords, gravitational chords, sixth ajoutée.

There are almost no musical work that belongs to Fryderyk Chopin and it could not has some realizations especially interesting and edifying concerning the birth and the completeness of the music of the 19th century. So:

- The using of the unusual intervals, or series of intervals that predict a tonal axial thinking;
- The demonstration of some musical scales that are very interesting under the form of the symmetrical construction or that of the periodical ones, respectively to some asymmetrical scales;
- The utilization of some harmonies that are built by many more dissonant elements that are situated to different component strata that make a harmonic mixture that can be met all the time even if it is theorized in the 20th century.

We present some fragments which has the role of arguing the above things in a short analyze of the sonorous anatomy and they can accentuate, in the same time their new character **(see the first musical example)**.

The harmonic world of the *Prelude nr. 2* can predict the axial thinking of the 20th century. The rhythmic pedal of the voice from the bass did indicate the tonal axis on which Chopin runs his chord accompany, over which he

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[1] This study was published for the first time in Romanian, in the musical review: *Muzica*, Bucharest, nr. 1/2004.

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develops the tritonal and tetratonal melodically structure line. He adopts the scheme of some spaced scales that have the model **3:2**, **2:3**, respectively, one time it is **1:4**.

The chord system is born from the overlapping, especially from the harmonically pedal of the intervals of the modal melodically formulas.

In his tendency that is heading towards some neo-modal system (a modal chromatic one), a special role is given by Chopin to the chord of the synthesis major-minor having the implication of the diminished octave. To be seen the chords of the measures:

- m. 5. (overlapping *G* # - *G* natural);
- m. 10. (overlapping *D* # - *D* natural);
- m. 11-12. (overlapping *C x* – *C* #)[3]

Ex. 1

The Prelude no. 2 in *A minor*



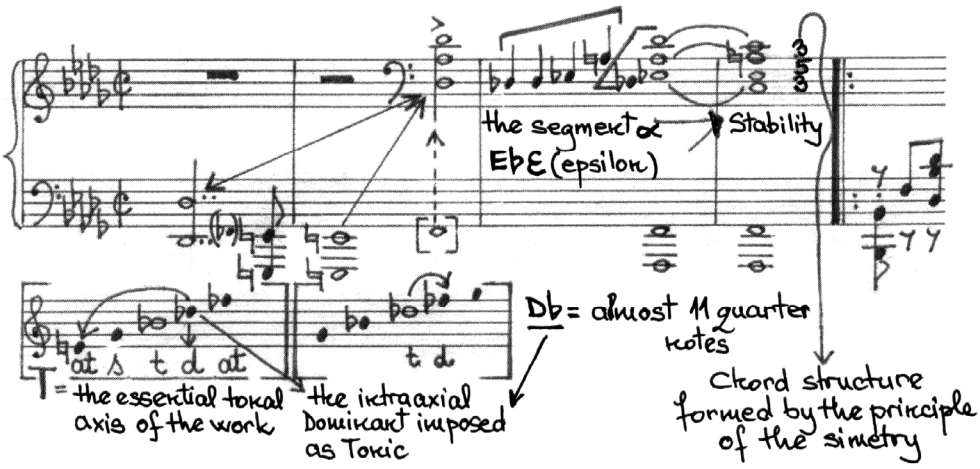
[3] In the graphic of the overlapping of the chords components, we adopted the interval order that was fixed by Chopin in the score, and we did not adopt the usual graphic writing.

These chords are used on a strong beat, they appear as retardation, and the composer alternates them in solving in an interval oscillating movement. However, because Chopin comes to them in an insistent manner, it may suggest his instinctual, irrational but still a well-thought tendency and a rational one, to overcome the tonal-functional frame, by looking for new harmonies, by an exotic color.

However, the solving of this kind of "dissonance" can demonstrate the romantic roots of the harmony of Chopin. Nevertheless, the outnumbered appearance of the chords based on neo-modal principles it has already leading our thoughts to the harmonic world of 20th century. A special attention deserves to be given to the diatonic solving of these harmonic successions that is made by Chopin between the measures 15-21 of *The Prelude* and that made by the "classic" cadencies through the composer ends *The Prelude*.

Ex. 2

The Sonata in *Bb* minor, op. 35



In the analyze that is made to the external aspect (the auditory expression) of the first chord, in one of the bibliographical sources it is interpreted as a camouflaged sixth chord of the first degree from the *C # minor* tonality in his report to the basic tonality. In addition, it is quoted as a variant of the diminished seventh chord of the IVth degree that is sonorous up altered.

In accordance to the principles of the harmony of the 20th century, the chord from the 2nd measure is formed from two overlapped strata. The two strata are in a gravitational report to 9 semitones distances respectively a major sixth (*E—Db / C#*).

So, between the "hidden" *C #* of the first two measures and the *F* of the measures 3 and 4 there is made an interference relationship, a gradually passing from the darkness to the light.

During the 4th measures (eight minims) of *The Introduction*, the presence of the sound *Db* totals no more than almost 11 quarts. On the basic tonal axis—*Bb* of the musical work, *Db* accomplished the function of the intra-axial Dominant. From the length of his duration, and by its outnumbered repetitions, the intra-axial Dominant—respectively *Db*—it is imposed as a tonic one.

The third measures brings with it a α segment, a geometric chord *Eb*ε (*Eb* epsilon), it is came to stability only in the 4th measure by a chord that is symmetrically structured.

The presented analyze of the fourth measures is one of the possible interpretations of the fragment. In this consist its charm and its enigma.

How can that Chopin come to this type of the sonorous combinations? It is very simple. It prolongs its value, it gives a special importance, and it overlaps the alternating notes, the passing notes, and the retardations with the real elements of the chords.

The above fragment is similar to a rhetoric question. Only the Sphinx can ask this rather questions. The answer to the question is the musical work.

In his musical works, Chopin does not hesitate to use alterations with an opposite sense to the same note, inside the same chord. See:

Ex. 3

Sonata in *Bb* minor, op. 35, m. 91-93 (the circled chords)



In the same time, the composer does not hesitate to use the theoretically tonalities. To be seen the measures 85-88 from the same sonata from where there is taking again in sequences, the same motif for four times.

Ex. 4

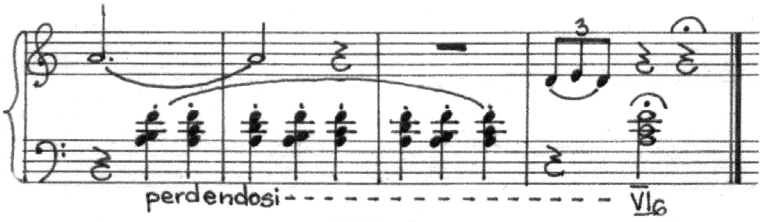
Sonata in *Bb* minor, op. 35, m. 85-86



However, there are cases when Chopin leaves the whole musical work in suspension by the final unresolved chord.

Ex. 5

Mazurka op.17 no. 4, in *A minor*, m. 129-132

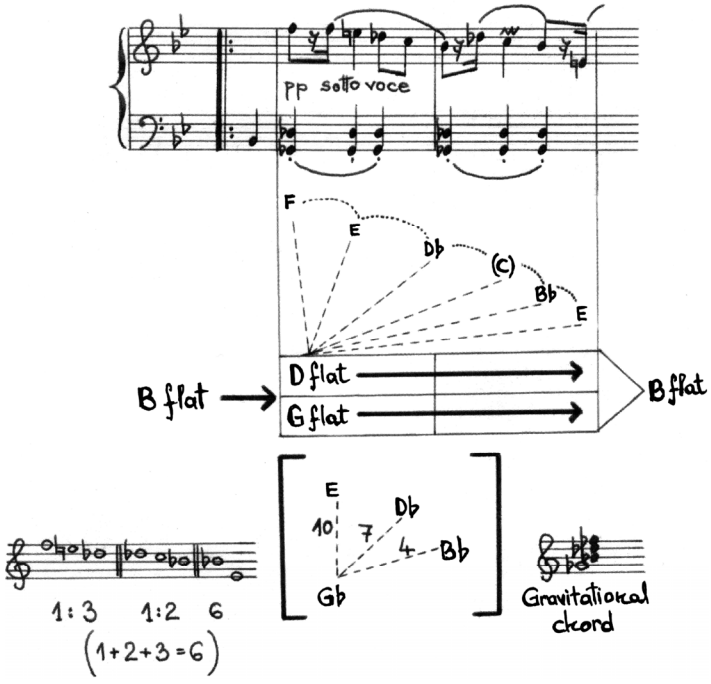


In our case, as a last phrase of the musical work, the composer takes back again in an identical manner, the *Introduction* and the final chord is a sixth chord of a VIth degree in *A minor* tonality.

Chopin makes an interesting harmonically combination in the *Retransition* towards the last apparition of the theme in the *Mazurka in B b major*, op. 7. no. 1.

Ex. 6

Mazurka op. 7 no. 1 in *B b major*, m. 44 – 46



In a comparison to the basic tonalities, the sequenced motif in the Retransition, is situated to a descendent major third - *Gb*. The rhythmically pedal *Gb* - *Db* of the fragment constitutes the chord strata no. 1, over this point, it is overlapped then, in a horizontally development a melodically line of a hexatone structure.

So, the scale that can be extracted from the melodically line in a descendent profile that contains the models **1:3**, **1:2**, respectively, **6**. By the vertical overlapping of these elements, over the basic strata, *Solb* - *Db* there is obtained a gravitational chord to which the chord strata are situated to a 4 semitones distance (a major third).

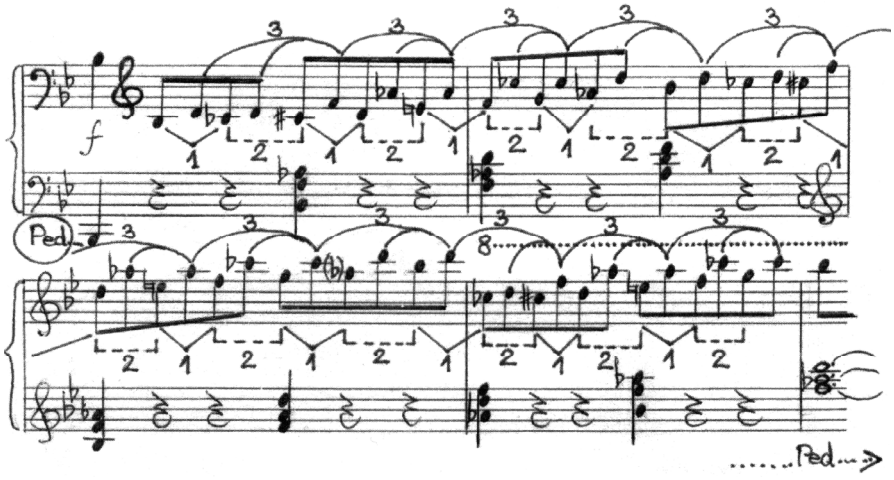
Along the years, I came close, in many times to the *Ballad I in G minor* of Fryderyk Chopin. At the beginning, there were fascinating me, in a listening manner, then, it did its rich, harmonically colors, and the melodic lyrics. Later, as performer, the technical solvating of the musical work has created me - I do admit - many problems. The greatest difficulty consisted in the giving the right and uniform and pearl sound of the notes from the passages that had a certain kind of virtuosity. On the third place, the curiosity of the annalist carried me away so much that it made me taking again the musical work that I play it long time ago and I had to decompose its own passages, following their intervallic structure. The result was a huge surprise for me.

Generally, listening to Chopin's music, its harmonic continuity seems to be so natural that it almost draws the attention from its structural regularities.

The shallow analyze that I made can be summed up in two musical examples with their graphical explanations.

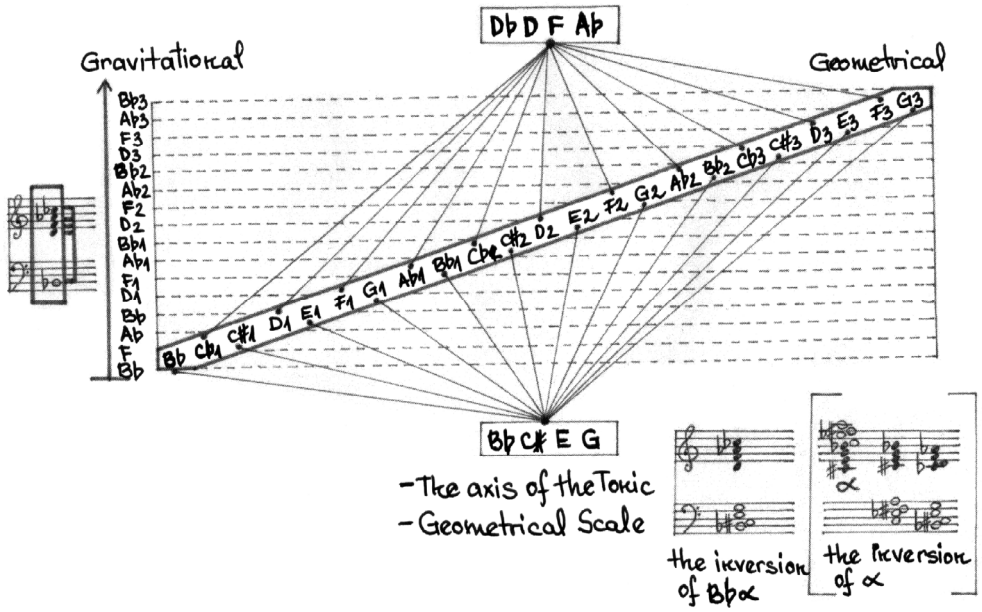
Ex. 7a

Ballad no. I in *G minor*, op. 23, m. 130-134



Ex. 7b

Ballad no. I in *G minor*, op. 23, m. 130-134

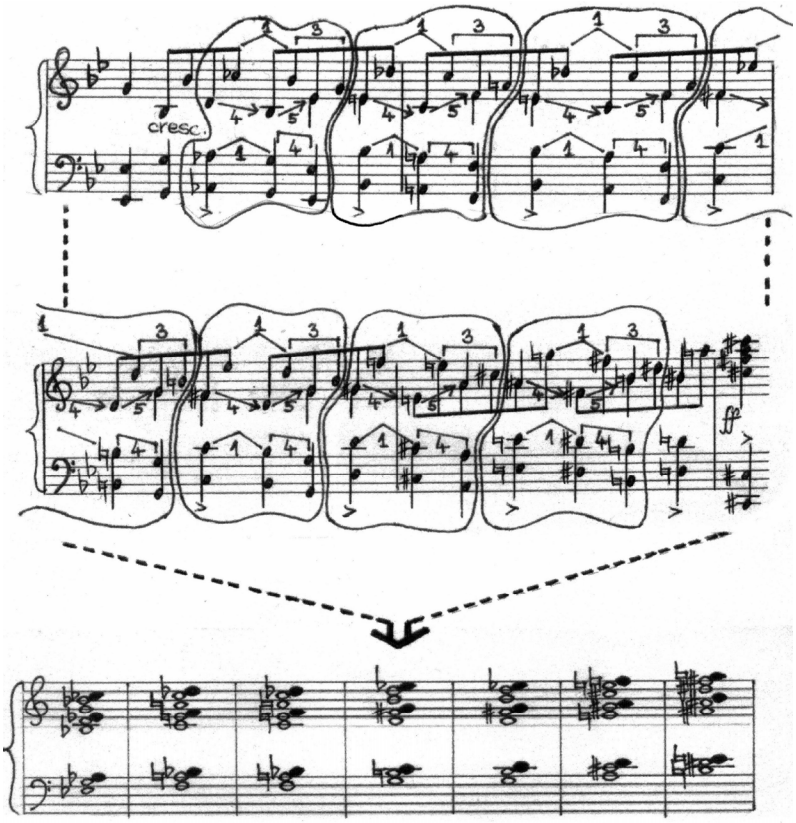


On the foundation of a vertical and gravitational chord pillar, there are running the sounds of an outdistanced scale. In the frame of this one there can be found a kind of model like **1:2**; on the other hand, we can find a geometrical scale, which has its own elements in a relation of 3 semitones. The last one is made by the elements of the basic gravitational chord—*Bb*. However, the only difference it has is that *Bb* is replaced by *Cb*. Due to this modification, there is born the model **3:3**. The *Cb* sound can be, in the same time, the constitutive element of the model **1:2**. In the last model, it can be found both elements of the Axe of the Tonic and those of the Axe of the Dominant.

By the vertical summing up of the sound that are presented it results a *Bb*α inverted chord. The procedure of this inversion is a simple one (see the brackets from the right side of the example nr. 7). The two harmonically strata change their position, in reality. Due to this changing, the report of 11 semitones of the α chord is changing into 13 semitones.

Ex. 8

Ballad I in *G minor*, op. 23, m. 150-154



In the last example, on the skeleton of some ascendant scale that is equally distanced (the semitone model **2:2**) that is highlighted by Chopin by using the agogic accents it is overlapping three strata of scales which has their elements in the following reports: **1:4**, **4:5** and **1:3**. The models **1:3** and **1:4** adopt a descendant profile. Only the **4:5** model has an evolution under the shape of a broken line.

By the vertical totaling of the sonorous blocks that are amplified by the sequencing, it results major chords with a major seventh; inside them, the third, the fifth and the seventh are followed by added ("ajoutée") kind of elements that are situated to a minor second.[4]

[4] The added (ajoutée) elements are characteristic to the French music. However, it must be looked at the fact that the ajoutée sound and the main sound to which it is added this sound form a single sonorous unity. So, in the leading of the voices, the two elements are considered to be as a single sonorous point. To any chord, no matter of its type, it can be added one or more ajoutée elements. The only basic condition is that, the two elements, the

By this combination, it results what can be named in the 20th century, a chords structured on the major-minor synthesis.

The examples that are referring to the theme: "*Fryderyk Chopin—a Forerunner of the Harmony of the 20th century*" can be gone on for quite a while. However, we stop here. In this present, analyze of the right discovery of the fact that Chopin is a great innovator in the harmony of music is not a new thing.

By the 1950s, already, outnumbered biographical sources refer and they highlight the fact that this character of Chopin is present in his musical work. Therefore, they sustain their affirmations by many examples. The new thing is the analytic interpretation can be given to some harmonic moments that are different by their color. On the other hand, it is about some moments that are analyzed so far from a certain point of view, or of the interesting moments to which we can draw our attention.

The study can be looked from the perspective of the history of the harmony. The sonorous phenomenon that is intercepted by Chopin in a horizontal succession (see the examples from the *Ballad I*), it is taken over by other composers (as Wagner, Debussy) in a predominant vertical form. Than, each composer select some specific elements and resonator ones as their nature and thinking, and create a new own language.

(Translated by Maria Cozma)

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main sound, and the ajoutée sound must be together. They are reciprocally conditioned. The most spread form of the ajoutée note is the **sixth ajoutée**. The Rameau chord: *C major*



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GIUSEPPE VERDI'S *MACBETH* – PART II.

JÚLIA KÖPECZI-KIRKÓSA[1]

SUMMARY. In part two, we continue the analysis of one of Verdi's most complex operas - Macbeth, and try to immerse ourselves in the creative genius of the composer, who has managed to utterly as well as beautifully marry music and drama to shed some light on the intricacies of the human spirit.

Keywords: drama, music, Macbeth, psyche, guilt.

Macbeth develops a highly complex dramatic plot. We can easily distinguish between three different narrative threads – one of the witches, which, by way of their predictions aid in the development of the monstrous characters; another one that follows the perpetuation of the Duncan dynasty and finally a third one, which concentrates on the relationship between Macbeth and Banquo. The conflict of the work is built on two levels, an interior one – of a mind sickened by the pursuit of absolute power, and an exterior one – of the way in which the hero chases after the fulfilment of his dreams toward achieving that power. Not linking the two levels would mean not determining the true realm of causality. How does Macbeth evolve? He follows the path predicted by the Witches to the letter, starting from the successive murders of his enemies, up until the final prophecy, that he will never "*vanquish'd be until Great Birnam Wood to high Dunsinane Hill shall come against him"*[2]*.* This man is starved for power and he exhibits the behaviour of a fanatic. He embodies the cruelty, the mercilessness, the thirst for power, the reconciliation with his fate, insensitivity, as well as a bizarre behaviour (towards all of this) in the face of death. All these traits are defined during the unravelling of the tragedy, constructing, outlining the dark image of the human existence. Macbeth is dominated by larger than life ambitions; still this is not a harmful thing in itself as long as they are exhibited in the normal realm. However, the boundaries of this realm were surpassed. There is a major universal shift between the actions carried out for honour and glory – in service of saving an entire kingdom – and the murder of the king. His motive? The ambition of becoming the first. Why does Macbeth keep killing innocent women and children? This is because of the same ambition of staying on the first place.

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[2] Shakespeare, William, *Macbeth*, Act IV. scene I

The hideous behaviours that are strange to the human norm will lead him toward his own death. Fully aware and resigned with his fate, he wanders amidst troubled apparitions while following the same path of self-destruction.

Lady Macbeth is the wife of a high-ranking nobleman, a nobleman who has lived a life of honour as well as military success. In a paradoxical fashion, precisely the short gap between their social position and that of the king's creates absolute power syndrome. More than that, her husband of Lady Macbeth thus becomes obsessed by this dream. Her behaviour alters, her womanly soul changes, cruelty takes the place of tenderness, iciness that of warmth, while her smile is replaced by the sight of blood. A de-feminization process is triggered by this obsession, giving birth to a monstrous conduct.

The absolute power becomes an ideal as well as a lifestyle. After achieving this power, the burden of the murders committed crushes her. She will eventually give in, for her true womanly essence cannot be modified.

After killing Duncan in his sleep and thus achieving their dream to take the throne, Macbeth and his Lady are obsessively haunted by the thought according to which the sons of the victim will return to avenge their father. This obsession takes over their entire behaviour. They see only enemies around them, and as a result, murder becomes a means to remove peril, an instrument to protect their daily existence. The feeling of despair that overcomes them is a sickness of the minds and souls that are ruined by ambition.

By way of transposing the work of Shakespeare into music, Verdi tries to show that his own art is able to rise to the level of such a masterpiece.

With Macbeth, Verdi overcomes his usual modesty in saying that his music rises to the level of one of the greatest tragedies ever written. Through Macbeth, not only Verdi's mature period as a composer, but also a new era in the history of opera begins. Opera, as a costumed concert meant to serve the art of the singer before all others, is visibly superseded in the middle of the 19th century, for lyrical theatre is about to take its place. Verdi accomplishes a synthesis between the metaphysic English tragedy and the Italian *belcanto* opera, which although has somewhat adapted to the requirements of the time, did not maintain its own characteristic traits and prestige. The composer does not intend to invent his craft, but merely to discover the musical equivalent of Shakespeare; still, by chance, his compositional technique expands, his style becomes lithe, and innovation springs inherently out of this creation.

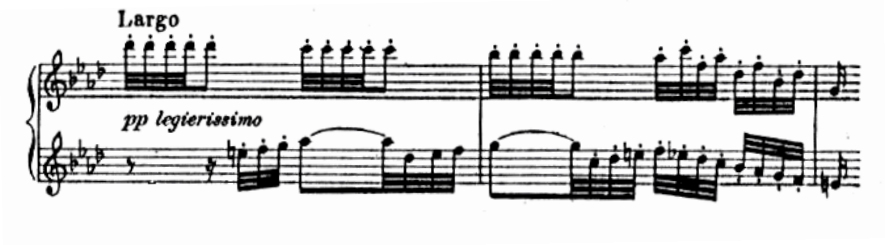
Fascinated by Shakespeare from a young age, Verdi had worked passionately on Macbeth, writing the prose libretto himself, dividing it into acts and scenes, and only then turning it over to Piave for versification. In the last months of 1846, the composer is already fully absorbed by his new work, and other than the arias, he manages to finish two whole acts by Christmas. Verdi worked daily on the opera; starting at eight o'clock in the morning and usually finishing at midnight. He intended to construct the entire musical frame of the story, so that he could later depict each character by way of their melodic line. By the end of January 1847, he will be finishing the final two acts, and he will need no more than 15 days to orchestrate the work.

With Macbeth, Verdi raised entirely new questions for the Italian opera of the time. The usual love story is omitted, and the experience of musically depicting the spiritual life of the individual is revealed, thus achieving a first step toward the creation of the musical psychological drama. For Verdi, the principal character is not Macbeth as for Shakespeare – the character of who is noticeably simplified - but that of Lady Macbeth, the woman who incites her husband to commit treacherous crimes.

Ex. 1

If it were done when 'tis done, then 'were well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips.[3]

Ex. 2



The words put by Shakespeare in Macbeth's mouth are the key to the ideological content of the tragedy, the beginning of the punishment is concealed precisely in the crime itself. The main new trait of the opera is the newly appointed role of the *recitativo,* musical declamation, which makes up episodes of equal importance as the scenes between Lady Macbeth and her husband in act I as well as the sleepwalking scene. Verdi will make use of this particular technique to accomplish a distinct dramatic force.

He writes to Cammarano[4]: "*Bear in mind the fact that the opera has two main scenes. If they get lost, the entire opera will crumble, for these scenes must not be sung, but acted and declaimed with a very sombre and wispy voice, without which no definitive impression can be made*."[5]

[3] Shakespeare, William, *Macbeth*, Act 1, scene VII.
[4] Cammarano, Salvatore (1801-1852); Italian librettist and playwright.
[5] Morazzoni, G., *Lettere inedite di G. Verdi*, Milano, Scola, 1929

As a conclusion, the composer wants the singers to only use half of their voices, emphasizing only some phrases by way of a mysterious whisper. The orchestra will be given a new purpose in this opera, for they take an active part in the drama that illustrates the different states of mind of the characters. The role of the orchestra is pivotal in certain psychologically essential moments, the composer making use of the plasticity of the orchestral tones throughout the opera.

We can easily notice the general atmosphere of a scene depicted by the orchestra; the quiet silence of the night as well as the theatrical illustration of Lady Macbeth's sleepwalking. Full of emotion and passionate in its tempo at times, the orchestra receives a Beethoven-like energy.

The connection to Beethoven's music is even more evident in a series of musical episodes in the first act, the final Appassionata scene, as well as the sextet in the same act.

Seeking dramatic expressivity, Verdi enriches his harmonic language, showing signs of a remarkable psychological instinct. We can already identify some of the germs of future nightmares in the short musical episode from the first act.

Ex. 3



This is an essential moment in the dramaturgy of the opera. Verdi bestows the same implication to this musical fragment, as did Shakespeare to the words of the murdering Macbeth.

Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,--[6]

[6] Shakespeare, William, *Macbeth*, Act II, Scene II

The composer finds the rhythmic-intonation musical formula of the prophecy in act I to be impressive, a solemn hymn tempo, accompanied by a hallucination-like, dead third movement.

Ex. 4



In the second act, Verdi resorts to other musically dramatic means to convey the sinister facet of Lady Macbeth's toast, a toast held in the honour of Banquo, who has just been murdered. Lady Macbeth's *Brindisi* could have had the unique quality of several other toast songs, if it weren't for the harsh accents which sharpened the melody, the pause in the musical material as well as the sudden shifts from *pp* to *ff*.

Ex. 5



The toast has an infernal, grotesque nuance to it, and it becomes dreadful when it is taken over after the appearance of Banquo's spectre at the feast. The orchestra illustrates this by way of the descending semitone passage of the bassoon.

We have to especially stress the role of the short musical motifs present within the orchestral score of the opera, characteristic for Verdi's later works. For instance, for Lady Macbeth's character he uses the descending minor second interval in order to give the impression of a painful sigh, an element continuously used in the sleepwalking scene in the fourth act.

Ex. 6



Ex. 7



Verdi, being a genuine composer whose works were going to be performed on stage, knew and counted on the entire complex array of musical as well as theatrical means of expression. He himself had personally ordered the costume sketches for the Macbeth premiere from London, and intensely corresponded with the La Pergola Theater in Milan, describing the era of King Duncan to the letter for the benefit of the Italian impresario of the theatre. Thoroughly studying every single detail of the stage setting, Verdi recommended that a *magical l*antern be used on stage, also giving precise instructions regarding the appearance of the murdered Banquo's spectre: "*Draped in a smoky fabric, with dishevelled hair, he must have visible wounds on his neck; I have gathered all this information from London, where this tragedy had been performed constantly well over the past two hundred years*."[7]

[7] Hussey, Dyneley, *Verdi*, London, New York, 1948, p. 53-54

After finishing the score in February 1847, Verdi left for Florence, actively taking part in the rehearsals, giving precise instructions regarding the cast, for he wished for the supporting roles to be also sung by good singers, since the Macbeth score, and especially the ensemble parts in this regard needed skilful singers. "*The singers, says Verdi, must be able to sing but also to act, the time has come to relinquish some of these types of concessions.*"[8]

The composer demanded severe discipline and expected blind submission. The scene and duet of the spouses was rehearsed over 150 times, and still, even on the night of the premiere, the audience had to wait for the performance to begin, for Verdi himself was rehearsing that crucial moment of the opera with the singers of that evening. It is a well-known fact that he awarded realistic acting the same importance as he did to smart singing.

The premiere of Macbeth had enormous success, was very well received by the press, while the new techniques used for the orchestra as well as the expressivity of the declamation were greatly appreciated. As a rarity, even Verdi himself was content of his work.

Around the 1848 revolution, the premiere itself was considered a very important social event. Animated by the idea of liberation, the Spanish tenor Palma, who played Macduff, sung "*La patria tradita*"[9] with such colossal passion, that the entire audience joined him in an impressive choir, a manifestation that could only be stopped by the intervention of the Austrian troops.

Synopsis

ACT 1

Scene 1: A Heath

Groups of witches gather in a wood beside a battlefield. The victorious generals Macbeth and Banquo enter. The witches hail Macbeth as Thane of Glamis, Thane of Cawdor, and king "hereafter." Banquo is greeted as the founder of a great line of future kings. The witches vanish, and messengers from the king appear naming Macbeth Thane of Cawdor.

Scene 2: Macbeth's Castle

Lady Macbeth reads a letter from her husband telling of the encounter with the witches. She is determined to propel Macbeth to the throne.

[Revised version only: *Vieni! t'affretta! - "Come! Hurry*!"].

Lady Macbeth is advised that King Duncan will stay in the castle that night; she is determined to see him killed (*Or tutti, sorgete - "Arise now, all you ministers of hell*"). When Macbeth returns she urges him to take the opportunity to kill the King. The King and the nobles arrive and Macbeth is emboldened to

[8] Hussey, Dyneley, *op. cit.*, p. 54.
[9] "*Our country betrayed* "

carry out the murder (*Mi si affaccia un pugnal? - "Is this a dagger which I see before me?*"), but afterwards is filled with horror. Disgusted at his cowardice, Lady Macbeth completes the crime, incriminating the sleeping guards by smearing them with Duncan's blood and planting on them Macbeth's dagger. The murder is discovered by Macduff. A chorus calls on God to avenge the killing (*Schiudi, inferno, . . - "Open wide thy gaping maw, O Hell*").

ACT 2

Scene 1: A Room in the Castle

Macbeth is now king, but disturbed by the prophecy that Banquo, not he, will found a great royal line. To prevent this he tells his wife that he will have both Banquo and his son murdered as they come to a banquet.

[Revised version only: *In her aria, La luce langue - "The light fades*", Lady Macbeth exults in the powers of darkness]

Scene 2: Outside the Castle

A gang of murderers lie in wait. Banquo is apprehensive (*Come dal ciel precipita - "O, how the darkness falls from heaven*"). He is caught, but enables his son Fleanzio to escape.

Scene 3: A Dining Hall in the Castle

Macbeth receives the guests and Lady Macbeth sings a brindisi (*Si colmi il calice - "Fill up the cup"*). The assassination is reported to Macbeth, but when he returns to the table the ghost of Banquo is sitting in his place. Macbeth raves at the ghost and the horrified guests believe he has gone mad. The banquet ends abruptly with their hurried, frightened departure.

ACT 3

The Witches' Cave

The witches gather around a cauldron in a dark cave. Macbeth enters and they conjure up three apparitions for him. The first advises him to beware of Macduff. The second tells him that he cannot be harmed by a man *'born of woman'*. The third that he cannot be conquered until Birnam Wood marches against him. (*Macbeth: O lieto augurio - "O, happy augury! No wood has ever moved by magic power*")

Macbeth is then shown the ghost of Banquo and his descendants, eight future Kings of Scotland, verifying the original prophecy. (Macbeth: *Fuggi regal fantasima - "Begone, royal phantom that reminds me of Banquo*"). He collapses, but regains consciousness in the castle.

[Original version: The act ends with Macbeth recovering and resolving to assert his authority: *Vada in fiamme, e in polve cada - "Macduff's lofty stronghold shall / Be set fire...."*.]

A herald announces the arrival of the Queen. Macbeth tells his wife of his encounter with the witches and they resolve to track down and kill Banquo's son and Macduff's family (Duet: *Ora di morte e di vendetta - "Hour of death and of vengeance*").

ACT 4

Scene 1: Near the Border between England and Scotland

Scottish refugees stand near the English border (Chorus: *Patria oppressa - "Down-trodden country"*)

[Original version: While each version uses the same libretto, the music of this chorus is different. It begins with a less ominous, much shorter orchestral introduction and is sung straight through by the entire chorus compared to the later version's division of the music into sections for the male and female members, and then they are unite towards the end. The revised version is two minutes longer than the original.]

In the distance lies Birnam Wood. Macduff is determined to avenge the deaths of his wife and children at the hands of the tyrant (*Ah, la paterna mano - "Ah, the paternal hand"*). He is joined by Malcolm, the son of King Duncan, and the English army. Malcolm orders each soldier to cut a branch from a tree in Birnam Wood and carry it as they attack Macbeth's army. They are determined to liberate Scotland from tyranny (Chorus: *La patria tradita - "Our country betrayed*").

Scene 2: Macbeth's Castle

A doctor and a servant observe the Queen as she walks in her sleep, wringing her hands and attempting to clean them of blood (*Una macchia è qui tuttora! - "Yet here's a spot*").

Scene 3: The Battlefield

Macbeth has learned that an army is advancing against him but is reassured by remembering the words of the apparitions (*Pietà, rispetto, amore - "Compassion, honour, love"*). He receives the news of the Queen's death with indifference. Rallying his troops, he learns that Birnam Wood has indeed come to his castle. The battle is joined.

[Ending of the original version:] Macduff pursues and fights Macbeth who falls. He tells Macbeth that he was not "born of woman" but "ripped" from his mother's womb. Fighting continues. Mortally wounded, Macbeth, in a final aria - *Mal per me che m'affidai - "Trusting in the prophesies of Hell*" - proclaims that trusting in the prophesies of hell caused his downfall. He dies on stage, while Macduff's men proclaim Macduff to be the new King.

Macduff pursues and fights Macbeth who falls wounded. He tells Macbeth that he was not "born of woman" but "ripped" from his mother's womb. Macbeth responds in anguish (*Cielo! - "Heaven*") and the two continue fighting, and then disappear from view. Macduff returns indicating to his men that he

has killed Macbeth. The scene ends with a hymn to victory sung by bards, soldiers, and Scottish women (*Salva, o re! - "Hail, oh King!*).

The facts presented by this drama can be somewhat traced back to history, for there really was a tyrannical and cruel king in the 11th century Scotland, named Macbeth.

Nevertheless, the focus rests upon the deep psychological study which organically intertwines with the analysis of historic facts, and that leads to an impressive moral as well as political lesson. If in order to create a tragic atmosphere the author resorts to minimal means – storm, witches - what truly impresses the audience and raises its interest will be the journey of the hero. With the character of Macbeth, Shakespeare will illustrate how a man who possesses actual positive qualities is perverted within the deepest parts of his soul by great vices, vanity, and hunger for absolute power. This leads him to breach his obligations, his own vows of allegiance, even the holy obligation of hospitality and commit the murder that will ensure him the throne. We are witnessing the painful tormenting of his soul, torn between his ambitions and obligations. The path that leads Macbeth from his initial vague aspirations to the heinous crime is one, which is depicted in the most marvellous manner. We observe extremely powerful moments within the drama, where Macbeth is tormented by the idea of the crime in such a way, that he develops frightening hallucinations, which materialize this inner turmoil along especially with the remorse felt about the murder he had committed.

Fig. 1



Felice Varesi (*Macbeth*)

Shakespeare allows us to witness Lady Macbeth's dark soul, in the same manner in which he analyzes the different states of mind Macbeth is going through. Lady Macbeth has a much more unyielding personality in contrast with her husband, for her ambition is not in any way controlled by a sense of responsibility or honour. She jostles Macbeth to murder, attempts to support him when he is tortured by remorse, but eventually, she cannot escape 'moral sanctions' either.

Here lies the profound meaning of this works: she dramatizes that any crime is inevitably followed by punishment and that the most severe sanction is remorse. This tormenting remorse will be the one to lead Lady Macbeth to suicide. Macbeth also receives his punishment. He is a hideous tyrant, who can only be compared with Richard the Third, and whose moments of hesitation and remorse cannot be expected to lessen the aversion felt by the audience toward him. However, this character has that certain physical courage that makes him fearlessly confront any danger put before him, and which stands relentless – being born out of his inhuman pride – even in the face of death.

The depth of the psychological analysis makes Macbeth into a *tragedy of consciousness*, making it one of the most powerful Shakespearean dramas, in which the tragic naturally intertwines with the grotesque and numerous performance elements appear to enhance the psychological drama.

Fig. 2



1952 – Teatro alla Scala, Milan; Director: Carl Ebert;
Costumes and directions: Nicola Benois

Musical Characterization of Lady Macbeth

The musical motifs that accompany Lady Macbeth are – similarly to Macbeth's musical motifs – unitary. Nevertheless, this does not mean that they are monotone, quite the contrary; they are different by way of the traits they portray in depicting the character, but also in nuance or divergent aspects. As a definitive characteristic of Lady Macbeth's melodic motif, we would like to mention the extensive passages as well as large intervals. Unlike the Shakespearean drama, Verdi gives a greater importance to the female character, letting her sometimes to take over the "reins" of the action, both musically as well as from the point of view of the storyline.

Large intervals represent the basis of the melody in all four arias of Lady Macbeth, suggesting the iciness as well as ambition with which she strives toward her goal, determined not to let anything to interfere with her thoroughly planned scheme.

Verdi named the sleepwalking scene 'scena' and not "aria," for he wanted to emphasize the great importance of the dramaturgical facet alongside the carefully constructed melodic line. The actual melody of the sleepwalking scene is constituted by a number of recitativos escorted by the sombre accompaniment of the orchestra. This accompaniment also plays an important role in the scene; we are mainly referring to the introductory segment (ritornello), which can be heard in the prologue as well, by way of which the composer wants perhaps to reveal the other facet of Lady Macbeth. This lyrical, fantastic depiction would have aimed to underscore the fact that there can also be lyricism, emotion, as well as humanity within the character. Even if Verdi remains true to the original Shakespearean drama, this sensitive, lyrical approach to Lady Macbeth reveals the different idea that the composer had regarding this particular character.

Lady Macbeth's farewell song is exquisite. Verdi, by way of the unique atmosphere he creates, forgives his heroine, absolves her from her sins, forgives her evil deeds, wipes all the blood off her hands and makes her go through the catharsis of madness, that releases her from her worldly sins. Thus remains only one of the most beautiful melodies the composer has ever written, the music that accompanies Lady Macbeth on her last appearance on stage.

Personal Impressions

What could we add about the Shakespearean heroine that has never been said before? On the other hand, perhaps we should call her an *anti-heroine*...

This character commits the most heinous, cruel crimes in the history of drama and opera. Nevertheless, is an absolutely fascinating role – if we are in fact talking about the *role* of Lady Macbeth in Macbeth, the opera; a role which initiates one in the underbelly of the morbid, into the dark side of the human psyche, a role that truly depicts the extreme one could arrive to when motivated by the achievement of absolute power. We find the two distinct approaches regarding Lady Macbeth to be fascinating. While Shakespeare extrapolates upon the methods by which the human psyche is affected by personal ambitions, Verdi makes the character his own by awarding it a human side, giving her a 'loophole' in the face of moral judgment through the sleepwalking scene. Verdi's character, which nevertheless keeps all the traits of the original Shakespearean one, is therefore presented to us in a new light, as the composer depicts her evolution in a way that we cannot help but feel compassion toward her by the end of the opera.

I often wonder about the reasons for which Verdi decided only to 'absolve' Lady Macbeth from guilt. Did he perhaps consider that the audience would have more compassion toward her – since she is a woman? Or could it be that in his vision a woman's conscience cannot stay dormant forever?

I have asked myself many questions in the process of preparing this role, since this is that sort of role that is highly psychological and dramatic that would drain one physically, mentally, as well as emotionally during the three hours of performance. Even if one is aware of the fact that Lady Macbeth is nothing more than a character, one cannot help but feel the effects of ware and tear reliving the storyline every night.

From a vocal standpoint, Lady Macbeth is a very difficult role, a role that contains four arias – unheard of at any of Verdi's leading ladies. The interesting fact is that although it is highly engages one vocally and has a great range, with large musical phrases, the vocal emission itself does not have to be a perfect one. Verdi himself had asked to the first Lady Macbeth, Marianna Barbieri-Nini, to mask her voice in such a way that it would sound more grotesque than bright, clear. The role also entails some difficulties from the point of view of dramatic intention, consequently making Lady Macbeth to be one of the most complex roles imaginable, for a hidden motive lies behind every spoken, the anticipation of the next petty move toward absolute power resides underneath every thought. Initially it may seem overwhelming having to take into account every single indication – both the ones within the score, put there by the composer himself to emphasize certain musical and interpretational elements, as well as those given by the director – however, eventually one gets to the conclusion that one is able to achieve the main goal, that is to 'reside' in the penumbra of the human psyche throughout the performance. It is also incredible the amount of attention required by such a role, bearing in mind that Lady Macbeth is present in most of the scenes of the opera, being sort of the 'engine' of this couple 'from hell', the one who makes Macbeth continue the evil plan well after the execution of the first murder. Since Lady Macbeth initiates all the actions of this infernal duo, her role is also essential in their later downfall.

Verdi's music – vocally dramatic – is incredibly fascinating, rich as it already brings forth the gesture, mimicking required authentically depicting the dramatic situation, as well as coherently illustrating the text. We must also acknowledge the great contrast from a musical standpoint between the first three acts and the final act, with the sleepwalking scene. If so far the musical material was a dramatic one, the sleepwalking aria is reminiscent more of a declamation rather than actual singing. This aria, which I have sung in an original stage direction while I was coming down a flight of stairs, with my eyes looking straight in front, as I was to appear to be in a different world – represents to some extent the *memory flash* which recaps all the actions of the couple.

Another significant element within the profile of the main characters is the interesting ending, for after all the experiences they share, all the vile scheming they go through together, they still end up dying as well as repenting alone...

The national premiere of Macbeth, the opera, was held on the eve of May 8, 1994. My esteemed co-stars were, among others, Bancsov Károly - Macbeth; Hercz Péter – Banquo; Kiss Domokos - Macduff, in the direction of Kürthy András[10], conducted by maestro Hary Béla.

Lady Macbeth is an especially beautiful role, as well as being *infernal*; a difficult role that gives equal satisfaction to the artist that lives for his/her craft.

(Translated by Köpeczi Juliánna Erika)

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[10] Kürthy, András, world renowned opera director, was on the staff of La Scala of Milan, was one of Pavarotti's impresarios and organized many of the Three tenors concerts all over the world.

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THE OSMOSIS OF THE DIVERSITY IN MAURICE RAVEL'S WORK

ATTILA FODOR[1]

SUMMARY. Our study investigates the unity-diversity dichotomy of Maurice Ravel's oeuvre based on the following factors: psycho-aesthetic principles, cultural background and the dialog with contemporary artistic trends. As a whole, his work shows some permanent aesthetic and stylistic reference points experimented and used since his impressionist period, mostly in piano and orchestral pieces. Similarly to Debussy, Ravel widely employs the duplication technique, as a basic style element of musical impressionism. Due to the duplication, which affects both the linear and horizontal parameters of the construction, his work absorbs in a coherent language, a large number of style elements and composition solutions from the French, Spanish, Russian and extra-European cultures. This creative feature corresponds to his neutral aesthetic position, as a source of the artistic dialog between the past and the present, the rational and the inspirational, the local and the foreign art. Our analysis, mainly focused on his impressionist piano works, proposes to identify different coherency levels of Ravel's musical language, as a source of many hermeneutic reflections.

Keywords: psycho-aesthetic principles, cultural background, dialog with contemporary artistic trends, duplication, impressionism, musical language, harmony, and tone-colour.

Despite his critical attitude towards the celebrity, Ravel became the most popular composer in France. According to the statistics of SACEM realized in 1992, some of his works outrun, in the matter of earning royalties, any of pop, rock or film composers'.[2] The unusual notoriety of certain Ravel opuses in the consumer society of our times, which transforms the "pearls" of classical music in its own object of delectation, lead to a one-sided view of his oeuvre. Unfortunately, one can observe this attitude in the scholarship of his works, since Ravel is – despite his popularity – a relative modestly studied composer.

Nevertheless, these problems, regarding his reception, do not represent a novelty. The composer himself has been confronting permanently with a hostile critique, which placed him all the time in the shadow of Debussy, with a conservative academic environment, which trammelled him in his professional accomplishment, and frequently with a puzzled public.

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[2] Ivry, Benjamin, *Maurice Ravel: a life*, Welcome Rain Publishers, New York, 2000, p. 1

In a superficial view, Ravel would seem to be a composer full of contradictions, but a thorough analysis reveals the rare complexity of his personality. His work, consisting of about 60 opuses, reflects a great flexibility of musical genres and tone-colour mobility, as a special dynamic in his dialog with several artistic orientations and messages.

Hereinafter, we present the elements, which diversify the panoramic view of his oeuvre, but also those factors, which assure to his music stylistic-aesthetic coherence and permanence.

Consequently, our pleading will have the following structure:

1. The context of Ravel's music, as a source of diversity (psycho-aesthetic aspects, socio-cultural roots);
2. The synthesis-principles of his creative thought, as integrating elements of the diversity;
3. The manifestation of these factors at the level of his works.

1. The context of the Ravelian phenomenon has a great complexity. The inner form of his music has been sketched in a deep relationship with his domestic environment. As the composer himself remembered: *"Well, in my childhood I was much interested in mechanisms... I visited factories often, very often, as a small boy with my father. It was these machines, their clicking and roaring, which, with the Spanish folk songs sung to me at night-time as a berceuse by my mother, formed my first instruction in music!"*[3]

In the following table, we make an attempt of identifying the multiple manifestations of these psycho-aesthetic principles on various levels of Ravel's personality and music:

Ex. 1

Ravel's parents	Father - Joseph Ravel (Swiss engineer)	Mother - Marie Delouart (Basque origin)
As psycho-aesthetic principles	Mechanic principle	Iberic ethos
As passions	Collecting of mechanical toys	Spain as a second homeland, a place of refuge, idealized place
As aesthetic conceptions	The creation as a conscious process (Baudelaire, E.A. Poe)	The quasi-permanence of the Spanish ethos in his music
As programs	Toccata (Le Tombeau de Couperin), L'Enfant et les Sortiléges, La Vallée des Cloches (Miroirs), Noël des jouets, Le Grillon (Histoires Naturelles)	Habanera (Sites Auriculaires), Rapsodie Espagnole, L'Heure Espagnole, Sérénade Grotesque, Boléro, Don Quichotte à Dulcinée
As principles of composition	Rigurousness in construction, chiselled output, perfectionism, ostinato and duplication techniques	An unusual preference for dance rhythms

The psycho-aesthetic principles of Ravel's music

[3] *** *The Cambridge Companion of Ravel* (ed. by Deborah Mawer), Cambridge University Press, Cambridge, 2000, p. 59

Through their confrontations, we enter in the universe of a complex and contradictory personality,[4] which integrates several dichotomies: artificial-natural, mechanic-alive, ration-inspiration, reality-illusion, etc. Most of Ravel scholars remarked the discrepancy between his lucid, ironic, sketched spirit and the ineffableness, sensitiveness, subtleness of his music.

To these premises, one can attach the implication of the Parisian cultural-artistic environment in which Ravel has been formed as a composer and artist, though he manifested since his childhood an ambiguous relationship towards it: both a receptive and a distant attitude. As the capital of the European culture, status achieved by the late 19th century, Paris became a magnetic force for several artists, attracting personalities and cultural events from the whole world. In this sense, the World Exposition of 1889 represented both for Debussy's and Ravel's music an important turning point, through the presence of significant Russian composers and the Balinese Gamelan music on the Parisian stages.

Ex. 2

	Paris as a source of intercultural dialogues (World Expositions). Its impact on Ravel's music
Russian music ("The Five")	Folk modes, modal harmony, orchestration
Oriental culture	Gamelan sonorities, oriental sujets, fairy-tale atmosphere (Shéhérazade; Laideronnette, Impératrice des Pagodes)
Afro-american culture	Blues and jazz influences (Sonate pour violon et piano, p. II, Blues; Concerto pour piano et orchestre en sol majeur, p. I, III; L'Enfant et les Sortiléges)
Gypsy culture	Tzigane

The cultural background of Ravel's music

Though his music does not have, generally, a single comprehensive stylistic-aesthetic orientation, one can identify, at the level of certain opuses, several dialogs with contemporary artistic movements, as specific marks for different creative periods of his oeuvre. Thus, the works of his youth, composed in the late 19th century, has been conceived under the influence of the symbolist trends. His mature works, realized in the fist two decades of the 20th century

[4] Since his youth, Ravel was attracted by the symbolist artist circles, adopting the habit of Baudelaire's dandy. His personality was also deeply affected by the unconventional attitude of E. Satie. According to his best friend, the Spanish piano player Ricardo Viñes, Ravel was orienting toward all that was "poetry, fantasy, precious and rare, paradoxical and refined", in: Viñes, Ricardo, *Des Souvenirs d'enfance et d'adolescence*, in: *La Revue Musicale,* Dec., 1938

are closer to the impressionistic movement.[5] Around the First World War, his works emphasize expressionistic messages, and subsequently neoclassical elements. The later compositions show the interest of Ravel toward the futurist aesthetics[6]:

Ex. 3

Artistic trends	Period	Ravel's dialog with contemporary artistic trends Their impact on his music
Symbolism	The last decade of the 19th century	A new vision about the perception of time and space, the objectual nature of the artwork, the consequent cultivation of ambiguities (Sites auriculaires)
Impressionism	The first two decades of the 20th century	The preoccupation for harmony, tone-color, duplication technique, impressionistic sujets (Jeux d'Eau, Miroirs, Daphnis et Chloé)
Expressionism	Around the First World War	Violence or resignation (Chansons Madécasses, Gaspard de la nuit, La Valse, Ronsard à son âme)
Neoclassicism	The third decade of the 20th century	Abstraction, manipulation and reconstruction (the multiple aspects of dance)
Futurism	Late works (and many projects)	A quasi-obsession for the mechanic principle (Bolero)

Ravel's dialog with contemporary artistic trends

At the level of psycho-aesthetic factors, the unifying principle, which assures the integration of these complex and diversified premises, resides in his generalized playful attitude, which is concretizing in a great variety of particular manifestations. As a man, Ravel adopted the metaphor of masks, like a virtual contact point with his present. But what lies beneath them – one could ask? It is hard to say, as once removed Ravel also disappears. As an interviewer for De Telegraph exclaimed *"It is not easy to find the hiding place of Maurice Ravel."*[7] His detached, reserved attitude toward his contemporaries and even toward his own works (in the spirit of the symbolist aesthetics, and especially of Edgar Allan Poe's) assured a necessary equidistance in order to develop a proper and coherent musical language.

[5] His labelling as an impressionist composer is problematic, because there is a more or less implicit terminological confusion between impressionism and symbolism. Though one can identify certain symbolist elements in Ravel's case, like his declared artistic faith or the adaptation of many symbolist poetic messages in his compositions, the musical manifestation of this trend wasn't cleared up satisfactory until today. Therefore, we use the impressionism term to designate the musical style configured at the intersection of impressionism and symbolism (including the eventual symbolist origin of the message).

[6] Thus, his oeuvre cannot be described by the characteristics of a single artistic orientation. Nevertheless, the compositions belonging to his symbolist and impressionist period has a greater importance both in their number and significance. His dialog with other contemporary artistic trends was mostly occasional, like the expressionism and futurism, excepting the neo-classical opuses characteristic of most of his post-war works.

[7] *** *The Cambridge Companion of Ravel*, ed. cit., p. 1

2. Though, in a stylistic sense, Ravel's work has a great diversity, the unity and coherence of his music can be found, in our opinion, at the level of certain creative principles and style elements. In this sense, one can identify two basic constructive types of his musical thought (without excluding others):

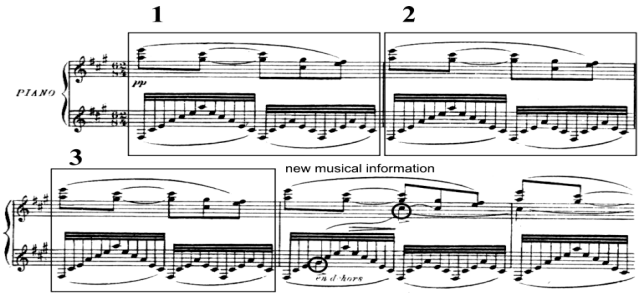
- The first, mainly focused on vertical structures (harmony, timbre, sonority surfaces), tends to dissolve the sense of musical flow, in the spirit of impressionistic aesthetics;
- The second, based on the pulsating rhythm of the Spanish folk music, with a mostly linear effect on the musical discourse.

Both typologies root in the same technique, called duplication.[8] This technique is based on the immediate repetition of a short musical material, followed by the exposition and repetition of another one, etc. In the absence of a median section between the exposition and its duplication, the repetition cannot be interpreted as a reprise. The repeated material has to be sufficiently short in order to create the impression of coherence. Structurally, the duplication may alternate between the total identity and fine variations, where the vertical parameter remains nearly always the same. The systematic use of this technique affects our perception of the musical flow. Thus, the repetition, in the lack of new linear information, leads our attention towards the vertical, spatial dimension of music, i.e. harmony, timbre, sonority surfaces. The quasi-systematic repetition of certain materials represents it its effect a considerable drawing-away from the traditional developing techniques and strategies of the musical discourse.

The difference between these typologies resides in their particular manner of altering the traditional perceptions about the musical discourse: a quasi-mechanic versus a quasi-dynamic treatment of time.

Let's see an example for each typology from the piano cycle *Miroirs*.

Ex. 4



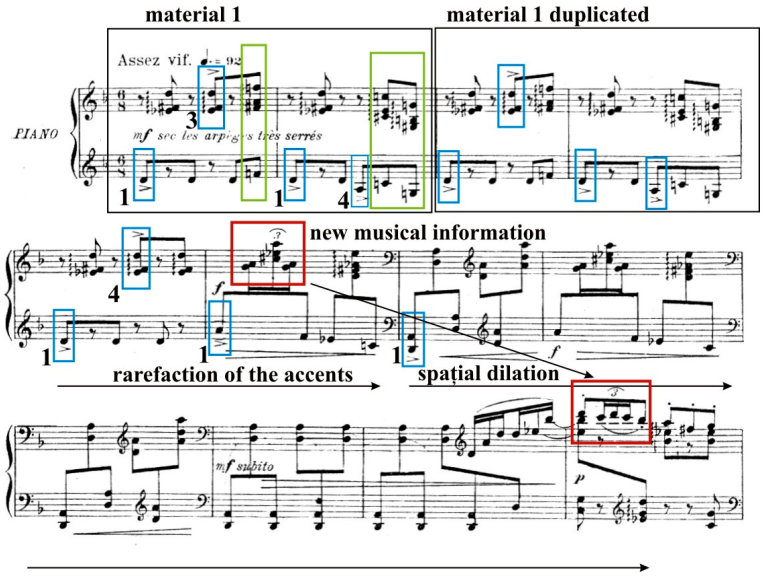
***Une barque sur l'Ocean* (static principle – duplication)**

[8] This term was introduced in French musicology by Nicolas Ruwet (*Langage*, *musique*, *poésie*, Seuil, Paris, 1972) in connection with certain Debussy opuses analyzed from a structuralist point of view. Subsequently, it was taken over by the Romanian composer, Cornel Ţăranu (Ţăranu, Cornel, *Elements of musical stylistics*, Vol. I., "Gh. Dima" Conservatory, Cluj-Napoca, 1981) in his analyses referring to Debussy and Ravel. The same phenomenon is described by Boulez with the term *binom* (Pierre Boulez, *Penser la musique aujourd'hui*, Éd. Gouthier, 1964). In our view, the duplication is one of the basic stylistic elements of the impressionist music.

As one can observe, the duplication is based on a musical material of a single measure. The audition of this measure focuses our attention towards the linear flow of the music (especially the quasi-melodic line placed in the right hand). Nevertheless, the two immediate repetitions of the same material, in the lack of new horizontal information, lead inevitably our attention towards the harmonic and timbre latencies of the vertical plan.

This change of perception is sustained by the nature of the musical materials: the broken chords in the left hand and the ambiguous character of the material exposed in the right hand, which represents a transition between the melody and harmony. In order to avoid the monotony, the composer introduces in the fourth measure new information. By elongating certain notes of the harmonic structure (g sharp, c sharp), a quasi-melody is rising from the sonority surface, which is also a mirrored inversion (*Miroirs*) of the material exposed in the right hand. Due to the duplication, its augmentation leads, paradoxically, to a linear deceleration of the musical flow, static in its essence.

Ex. 5



***Alborada del gratioso* (dynamic principle)**

In this case, we have a somehow contrary procedure, however similar in its effect. Here the basic unity of duplication is a two measure material, having a totally different character, due to its Spanish folk music origin. We have to notice the rhythmic-metric complexity of the discourse, which denotes, in terms of accents, a rarefying. In a first phase, the latent accents[9] generated

[9] The effective accents are indicated by blue frames, and latent ones with green frames.

by the overlapping of the materials in the two hands disappear from the fifth measure. Then, from the sixth measure on, according to the occurrence of a new material (the demisemiquaver triplets) the proper accent of the fourth beat also disappears, in order to prepare the totalizing realized by the amplification of vertical resonances through the repetition of "empty fifths" from the lower registers towards the higher ones.

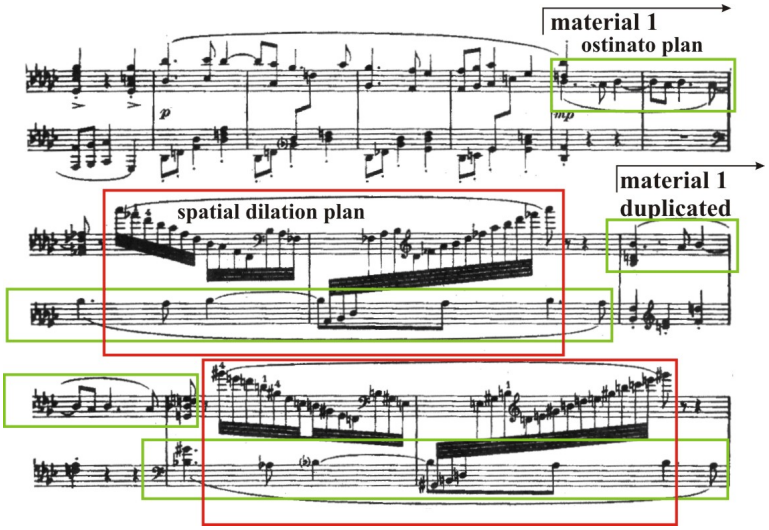
The preparation of the totalizing occurs in the seventh measure, being finalized starting from the ninth measure. The "empty fifths" used to obtain a resonance effect, will play further an important role in dissolving the nervous rhythmic discourse, also projecting its energy in the musical space.

In their effect, both presented typologies lead the musical discourse to a slowing down sensation, implicit toward the focusing on vertical structures, which prove to be indispensable for exploiting their harmonic and timbre resources. Not incidentally, only these two works were later orchestrated by the composer from the entire piano cycle.

Though a theoretic approach allows us to delimitate these typologies and procedures, the compositional practice of Ravel's music frequently shows a dynamic interaction between them.

Let's see another example for the interaction of these two principles: the osmosis of the Spanish rhythmic nervousness with the integrating parameter of verticality.

Ex. 6



Introduction et allegro for harp, flute, clarinet and string quartet

Ravel uses here two musical materials also employed in Alborada del gratioso, for a different scope. While in the already mentioned work they had a primarily contrasting function, in this case, they produce fast dissolutions of the ostinato pulsation in the vertical direction. This solution is realized in the above cited section of the work in two phases, at the level of a single duplication unity, where the broken chord material (harp) which overlaps even the rhythmic-melodic ostinato formula, produces sudden interruptions, in other words, quick temporal expansions. Such a fast oscillation between two temporal phases generates a suspended temporal surface, sustained also by the presence of the duplications.

According to the above mentioned examples, the use of specific typologies based on the duplication technique lead to a partial dilation of our perception about musical time in the limits of the homogenous medium[10] of music, and simultaneously causes its redirecting toward the vertical structures. Therefore, every element belonging to the verticality gains a primary function in these compositions. By this means, the music of Ravel shows an approach to the aesthetics of the impressionist painting.

The dissolution of the moment, or rather its dilatation towards the timeless in the impressionist painting corresponds to the musical phenomenon of the sonority surfaces, which is a result of fusing several contiguous moments in great sounding unities. The moment gains a virtual function, in which the past and future coexists, corresponding to the artistic grasp of the impressions.

Unfortunately, one can observe several misunderstandings, which persists in the apprehension of the vertical structure's role in Ravel's music, giving rise to some defective views concerning to the phenomenon of melody and one of the orchestration.

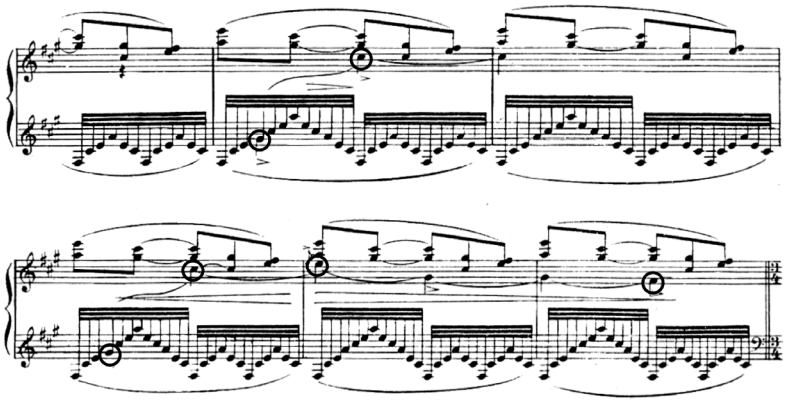
1. Most of Debussy-Ravel comparative studies emphasize the contoured aspect of Ravel's melodies. Even this statement may have some justification (for example, the famous melody of the *Bolero*), it represents only a half-truth. Otherwise, the obstinate repetition of the *Bolero's* melodic theme creates the premise of its own dissolution in the general sonority, through the dynamic and orchestral amplification.

Further, there are also many situations when one cannot speak about a proper melody[11], but a marginal situation between melody and harmony. Such a compositional solution is the resonance harmony, when the melody generates the harmony, and vice versa, when certain chord elements set up a melodic line through their emphasizing. Here is an example for the latter situation:

[10] „This concept refers to the immanent zone of the aesthetic field, where the music has an authentic and adequate manifestation, delimited by the objective and subjective parameters of the creative and interpretative process." in: Angi István, *Lectures on Musical Aesthetics,* vol. II, University of Oradea Press, 2004, p. 157

[11] In our conception, the melody is a horizontal process, where the notes are organized in functional relationships, gravitating around one or more polar nucleus.

Ex. 7



Une barque sur l'Ocean (Miroirs)

This example demonstrates clearly the rise of a melody from the general sonority, through the emphasizing of its harmonic elements.

The music of Ravel turns frequently to sonority structures, which are neutral from a harmonic-functional (implicitly melodic) point of view, like the tetra tonality or pent tonality, these representing the premises and often the instruments for the vertical dissolution of certain musical materials, which are sometimes extremely different by their nature.

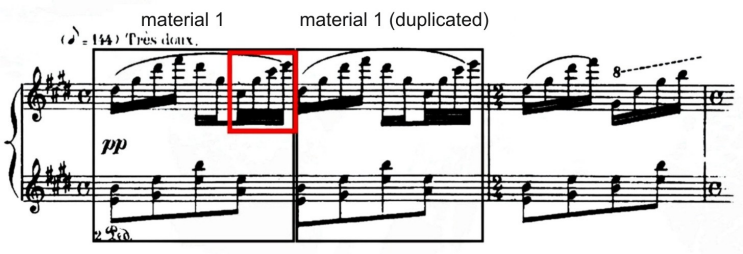
2. One emphasizes frequently the great quality of Ravel's (and Debussy's) orchestrations. This statement, like the above mentioned problem of melodic contours, represents also a half-truth. Inverting it, one can affirm that the music of Ravel cannot exist without this parameter, namely, the orchestral colour is an organic element of his music. Thus, the greatest number of his compositions is situated by their vertical structure in a half-way between the piano and orchestra.

Therefore, Ravel achieves the osmosis of his oeuvre's diversity through the integrating treatment of the verticality, namely by generating mutual determined temporal-spatial surfaces, called sonority areas. By the partial suspending of the listener's traditional perception of musical flow, and also through a sensitive balance between the melodic and harmonic factor, Ravel integrates successfully in the structure of his compositions different sort of musical materials. Thus, the unity of harmony and tone-colour achieves a neutralizing potential.

Finally, we should follow the presence and functioning of the already mentioned phenomena at the level of a single opus, namely a juvenile impressionistic piano masterpiece, *Jeux d'Eau*, conceived by Ravel in a bi-thematic sonata form.

The first theme appears rather as sonority by its harmonic structure; register of exposition, and through the presence of the duplication. Moreover, the use of pedal facilitates the obtaining of an increased piano resonance level. Through these instruments, Ravel evokes according to the programmatic content[12], the atmosphere of the aquatic playfulness:

Ex. 8



***Jeux d'Eau*, first sonata theme**

If we listen to this fragment – as a hermeneutical play – on a music box, so beloved by Ravel, the result will be surprising. The presence of such a hermeneutic latency is sustained by the quasi-mechanic flow of the discourse, and also by the unusual register of its exposition through the entire work. If we listen again the piano version, we will notice the introduction of a new hermeneutic horizon[13] (according to H. G. Gadamer) in the apprehension of this masterpiece, one of the mechanic toys. This is an example for the integrating presence of the cultural and psycho-aesthetic diversity at the level of a single work. The expressive latencies of this piano work, namely the flexible aquatic sonority and one of the mechanic toys, are rooted in the same aesthetic principle: the playful joy.

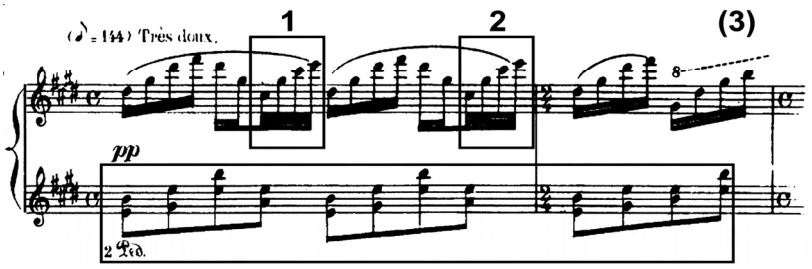
Moreover, following the rhythmic structure of the above mentioned fragment, we may notice a certain relationship with one of the Spanish folk-dances for the following reasons:

- The quasi-continuous rhythmic pulsation is interrupted by a distinct formula (in our case four demisemiquavers), generating an accent on the last unity of duplication;
- The ostinato-character of the Spanish folk-music, assured in our example by the duplication;
- The element of surprise, specific for the Spanish folk-dances (the expected third repetition of the demisemiquaver formula is omitted):

[12] The programmatic content of this work is based on the following motto by the symbolist poet and writer Henri Régnier: *„Dieu fluvial riant de l'eau qui le chatouille"* (River God laughing at the water which tickles him).

[13] Gadamer, Hans-Georg, *Truth and Method*, Sheed and Ward, London, 1975

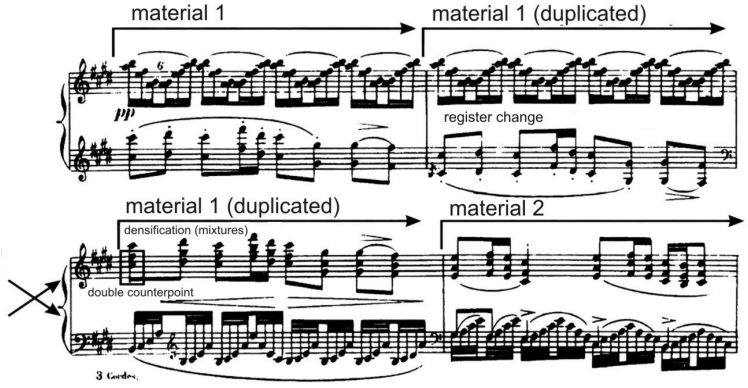
Ex. 9



***Jeux d'Eau*, first sonata theme**

By its sonorities, *Jeux d'Eau* also shows some correspondences with the Gamelan music of Bali. We are pointing to the second sonata theme:

Ex. 10



***Jeux d'Eau*, second sonata theme**

Here the theme (consisting of a tetra tonic material) is repeated three times through the duplication technique, creating the impression of new thematic entries, typical to orchestral writing. Thus, due to the duplications, the discourse is permanently diversified by fresh elements.

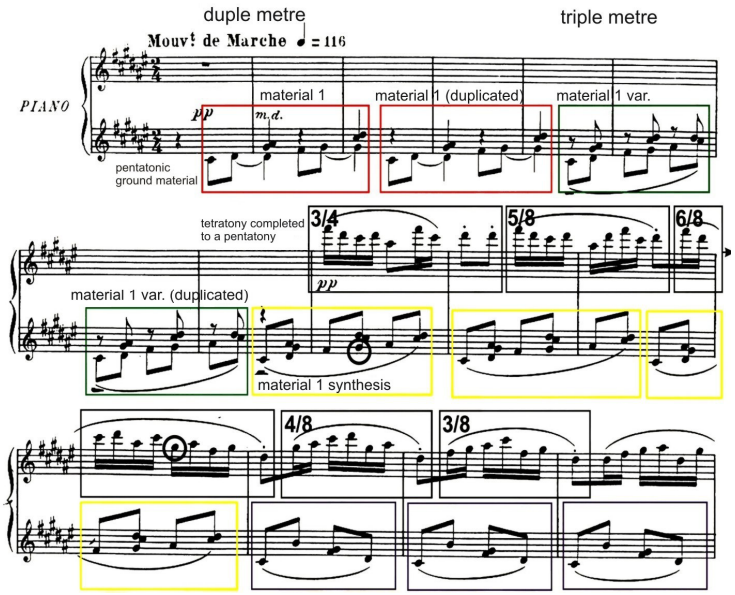
In the latter example, one can observe the gradual densification of the starting material through its progressive enrichment. From the second measure, the tetra tonic material is diversified by a register change, while the third measure brings a mixture-based densification of the right-hand material, and the precipitation of the ground sonority. Moreover, the latter structure represents an inversion of the former, realized in the spirit of the double counterpoint. The fourth measure, while continues the discourse, also brings some slight modifications: a register change of the mixture-based

material and a descendent pentatonic structure, resulting from both rhythmic and dynamic emphasizing of the acoustic figuration's ground-notes. This produces a bell-effect, where the pitches of notes disappear in the middle of their overtone's vibrations.

The musical elaboration of this fragment is mainly based on the sonority densification of a tetra tonic material, exploited both in a harmonic and melodic sense. As a result, this section evokes the rich sonority of the Gamelan orchestra.

Concerning the Gamelan-effect, Ravel offers in the *Laideronnette*, *Impératrice des Pagodes* section of his *Ma mère l'Oye* suite a more eloquent example. By the orchestral transcription of this suite, initially conceived for piano four hands, the composer exploits the harmonic and tone-colour potential of its musical structure in order to obtain a typical sonority effect of the Gamelan music:

Ex. 11



Laideronnette, Impératrice des Pagodes (Ma mère l'Oye suite)

Due to the efficient use of a few musical materials, this composition may appear as a simple one. Nevertheless, Ravel obtains a great diversity and colour by their various employments, both in a harmonic and melodic sense. Firstly, we notice the systematic duplication of a pentatonic ground material, exposed in different contexts of sonority (the first varied material results from the rhythmic precipitation of the first material), followed by their synthesis (while the rhythmic precipitation of the first material remains, the

pauses disappears, thus the notes are being absorbed in a "continuous" sonority). On this synthesis-material appears the tetra tonic "melody" which is completed to a pentatonic by the g-sharp note of the ground structure, or rather is being dissolved in this pentatonic background.

The superposition of a pronouncedly skewed "melody" with a slowly changing metric structure of the pentatonic material leads to a poly-metrical complexity, where the accents lose their traditional function of articulating the musical flow. As a result, our attention is directed again toward the vertical (harmonic and tone-colour) potential of these sonority areas.

* * *

Ravel's personality sums up many paradoxes, which are blended together harmonically as a consequence of his native playful spirit. The complexity of his cultural and psycho-aesthetic heritage is integrating naturally at the inter-textual level of his works, so to say, in meta-stylistic aspects.

Due to the widely employment of certain compositional tools (discursive typologies) and neutral musical structures from a harmonic point of view (tetra tonic, pentatonic), the composer achieves such sonority, colour and time-manipulation effects, which lead us, ultimately, to the message and stylistic elements of the symbolist and impressionist movements.

Nevertheless, the composer of these works remains above all, not an impressionist, futurist or neoclassic artist, but the unmistakable Maurice Ravel, a sensitive and unique mirror of such a complex era.

(Translated into English by Fodor Attila)

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THE EXAMPLES OF AXIS - ORDER FUNCTIONAL THINKING IN THE WORKS OF ZOLTÁN KODÁLY[1]

PÉTER ORDASI[2]

SUMMARY. The functional axis-order in Bartók's works, as the final consequence of the tempered ton system was discovered by Ernő Lendvai from the fifties of the twentieth century. We can find the axis-order functional thinking in the works of Zoltán Kodály, as an important element of his personal style, but that is mostly undiscovered, especially in connection with the Hungarian folksongs. The study Heptatonia secunda by Lajos Bárdos gives new ideas and tools for the analysis of Kodály's oeuvre.

Several characteristic examples are collected in this article from songs, choral works and instrumental music by Kodály to prove that idea, and, looking for the origin of the axis-order it shows its somehow earlier appearance in the music of Vivaldi, Haendel and Mozart.

Keywords: axis-order, functional sequences, Zoltán Kodály, Ernő Lendvai, Lajos Bárdos, relative sol-fa, harmonics, *heptatonia secunda* (second seven-tone system), modal dominant, Kodály-dominant or Neapolitan-dominant, median dominant, dominant-axis, implied dominant, polar distance.

As the Latin saying goes: *"Repetitio est mater studiorum"* (Repetition is the mother of knowledge) – these are the words with which Lajos Bárdos opened his lecture on musical organics in the great hall of the Kodály Institute in Kecskemét on the 30th April, 1978. Those who had the luck to know him are aware that Bárdos could always present the most serious topics also with a charming sense of humour. Among many others, he raised the following question on the relationship of the dominant-tonic as well:

> *"By the way, if someone could explain me one thing: Why does the European ear feel that the most soothing ending is the V degree – I degree, dominant-tonic? If you find out the answer, please write me a postcard!"*[3]

I was haunted by the catchy question and a little later I wrote a letter to Professor Bárdos on my observations, according to which the possible explanation for the close relationship between the dominant and the tonic is

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[1] Lectured at the KÓTA Conductors' Conference on 8th March 2007 Budapest

[2] Lecturer professor, Ph. Dr. University of Debrecen, Music Faculty, Hungary. E-mail: pirosaterde@freemail.hu

[3] The written question was published in the 1980/9 issue of Parlando. It is republished by Miklós Mohai in his book entitled: *Lajos Bárdos: Analytical writings about music* I. (Page 139)

that among the first 16 harmonics of a given note we can find the triad notes of the I and the V degree. However, the important elements of the subdominant, that is the perfect fourth and the major sixth of the basic tone are missing. Namely, the closest relationship between the dominant and the tonic is not only explained by the melodic attraction of the leading note, but the same origin of the harmonics of the two triads.

I quote his answer:

"Dear Fellow Colleague,

I am glad that at least someone reacted on my question raised in Kecskemét… Your observation that in the harmonics we can only find the triads of the V degree (so-te-re = 12-15-18) and not the subdominant is witty and novel.
Very well, but how do you explain that the V attracts the I and not vice versa? We could even think it works vice versa: the leading note eventually will present its higher and higher harmonics. Therefore, in theory the I. degree attracts the V. would be reasonable… Just as our harmony hearing: ancient unison – fifth organ – three-gimel – triad – four note chord – five note chord, etc…, it aims higher and higher. If the order of harmonics would be the explanation for the V to attract I, then I degree attracts IV formula would be true as well – only we leave the harmonic set… You are right about the statement (related harmonies), but the problem of direction should be further examined. Why the derivative formula does attracts the deriver? Does the son reproduce the father?
If you feel like further exploring the problem and finding a solution – even other musical issues as well –, I would be pleased to read your findings.
Kind regards,
Lajos Bárdos"

I try to answer his encouragement now, almost three decades later.

Let us start with repetition then.

We do not need to know anything about functions to feel the naturalness of the following two-part melody. However, if we add the authentic fifth-fourth steps of the bass, we at once feel the functional character of the melody.

Ex. 1



The line of perfect fifth and fourth steps is a regular functional circle (T-S-D-T), but where the characteristic interval of the diatonic system (diminished fifth) comes in the sequence, the functional circle comes to a halt, and we experience a functional repetition.[4]

[4] Bárdos, L., *Tonics or not?*, In: *Thirty writings*, Budapest, Zeneműkiadó, 1969, page 187

We quote Händel's *Passacaglia in g minor* from the numerous Baroque and Classical examples:

Ex. 2

Passacaglia in G minor
(Theme)



The keynotes of the chords: **(G C F Bb Eb A D G)**

Kodály in his *Fifteen Two-Part Singing Exercises* gives an exercise quoting a theme from Vivaldi's *Concerto in D Minor*:

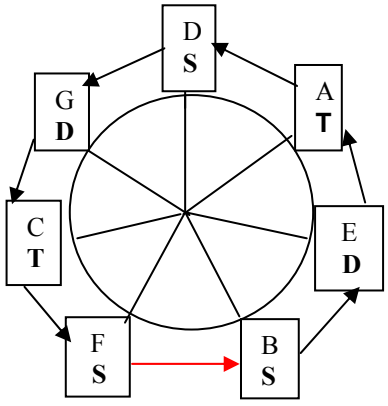
Ex. 3

15 Two-part sings exercises
(On the theme of Antonio Vivaldi)



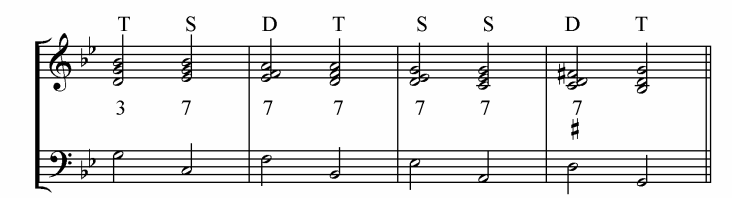
Fig. 1

Arranging the notes of the diatonic in a fifth round:



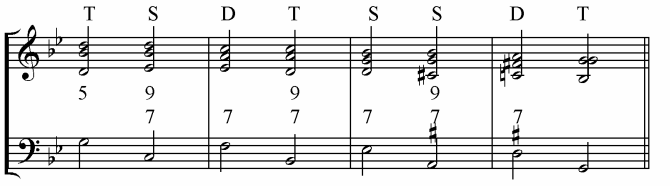
The Baroque sequence is well-known and it has the four note chords known as well:[5]

Ex. 4



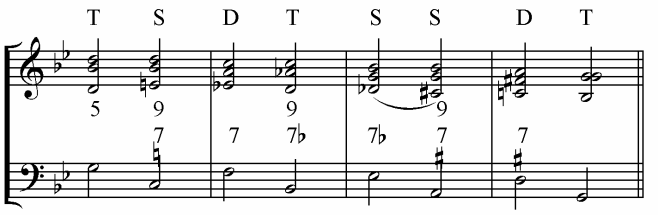
The beloved alternating dominant of the Vienna Classicists mingled in the seventh-ninth chords of Romanticism:

Ex. 5



The beloved sequence of Kodály, in which every chord has a dominant seventh or seventh-ninth touch is just a step from here:

Ex. 6



If we omit its Soprano part, the coherence of the chromatic progression and the classical function order is clear: at the diminished fifth step of the Bass, the chromatic progression halts.

Ex. 7

The authentic Sequence of the Secondary Dominants



[5] Same: Page 189 13/6 note example

a) The Functional Bass in concordance with the Baroque tradition
b) With the Polar interchanges of the Bass sounds
c) The alternate succession of these two results a chromatic scale

Kodály in his folk song arrangements uses this fourth-fifth progression many times. One of the most beautiful examples is the *Elment a két lány [Two Girls Are Gone]* (duo with women's choir) in *Háry*. As we hear, the progression nicely suits the melody even twice: (Let us solmizate the Bass quietly!)

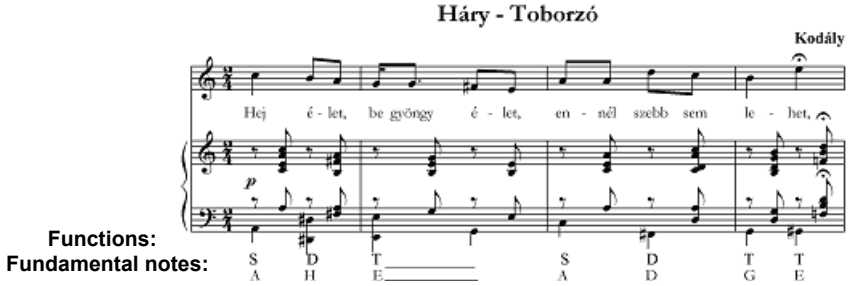
Ex. 8



Let us sing the tune with the piano accompaniment simplified to the point!

The essence of functional repetition is that chords having an identical construction and polar distance have the same attractive effect. Nevertheless, not only the subdominant function can be subsidized by its polar counterpart, but also it occurs in the dominant as well:

Ex. 9





Moreover, why not in the tonic?

Ex. 10

Tonality: C# Phrygian



Dominant: **D (Kodály) B (modal)** **B (G)**

Tonic: **C# C# C# G C# G C# G E# (C#) Tonic!**

In the closing meters of the piano accompaniment of the song titled *Magas kősziklának [High Cliff],* the tonic C sharp major chord can be found between two dominant function alternating chords. Then, the D major ("Naples" dominant) and the B major (modal dominant), in the four closing meters the C sharp major – G major sixth polar distance chords alternate, closing finally on an E sharp – B diminished fifth, on the third of C sharp and B. In addition, what magic this diminished fifth is the tonic!

Of course, we very well know the tonic function substitution from Classicism as deceptive cadence. Kodály; however, prepares it with a substitution as well:

Ex. 11



At the end of the second verse of the song *Kocsi szekér, kocsi szán [Cart from Kocs, Sleigh from Kocs] we can see* again a sequence of authentic main steps prepares the deceptive cadence, but we do not reach the VI from the classic V degree, but from the "Kodály-dominant" turn defined by a ta-la bass step. However, the axis order substitution is connected to the dominant function in the most varieties. According to Ernő Lendvai, "a dominant-tonic cadence (or a dominant-tonic principled sequence):

1) Fourth step high (e.g. G major→C major) – which corresponds to the Classical V-I resolution.
2) Major second step high (e.g. B flat major→ C major) – characteristic modal dominant
3) Minor second step low (e.g. D flat major→C major) – this is what we call Kodály- dominant.
4) Fourth possibility: major third step low (e.g. E major→C major) – occurs rarely."

Let us start with the **Classical**/**Baroque** dominant-tonic, i.e. the V-I degree relation:

Ex. 12

The 150-th Geneva Psalm
(The Cadence of the first verse: 23-26)



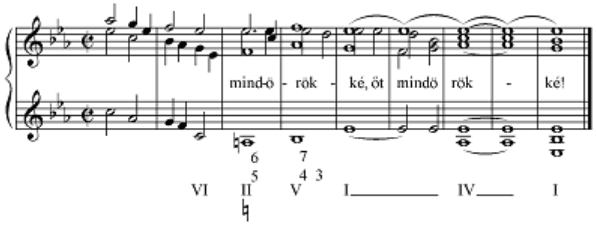
Ex. 13

The 150-th Geneva Psalm
(The Cadence of the second verse: 49-53)



Ex. 14

The 150-th Geneva Psalm
(The Cadence of the third verse)



The 16th century melody of the 150th Geneva Psalm attracts the most simple, traditional closings, with an ornament so characteristic of the era: with a suspension of the third. The closing of the third verse flares with more elements. The shine of the alternating dominant fifth-sixth chord is on the first syllable of the word „forever". (The association to Bach's Passion of John is plausible, not only because of the same key (E flat major), but because of the correspondence of the lyrics: the extended alternating dominant fifth-sixth chord shines on the first syllable of the word "Ewiglich" (forever) here as well. The plagal cadence signified by two meters of long IV degree is an important element that strengthens the closing. The second case, the modal dominant is fairly frequent not only in the work of Kodály, but also in the tonal music of the 20th century. A couple of characteristic Kodály-quotes:

As an alternating chord to tonics:

Ex. 15



or alternating long the D-T degrees:

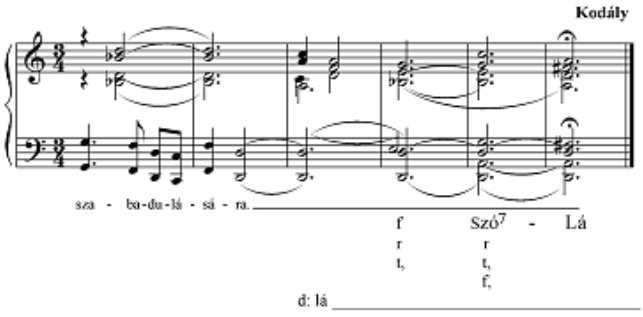
Ex. 16



If the modal dominant is present in a four note chord (so-ti-re-fa), then we get, together with the la-major chord (la-di-mi) the whole note set of the second seven degree (heptatonic second) so much characteristic of Kodály:

Ex. 17

The final measures: Fölszállott a páva



Ex. 18

HEPTATONIA SECUNDA



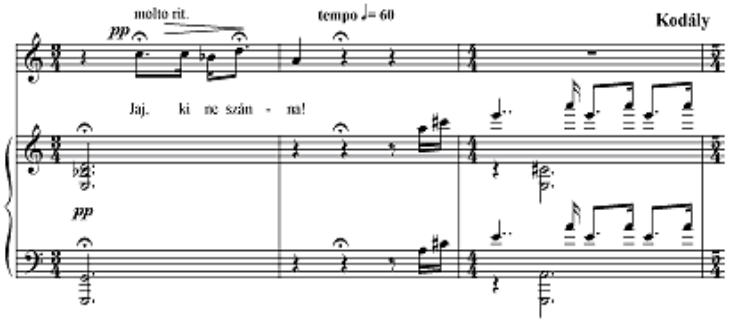
Ernő Lendvai's so-called Kodály-dominant is the third case, which approaches the basic note with a minor second step. It is especially suitable for harmonizing melodies ending on an E. (Lajos Bárdos uses the Naples-dominant expression on the same case, referring to the fact that in most seven degree keys, the minor second above the tonics can be reached by flattening the II degree. In a major-major relationship:

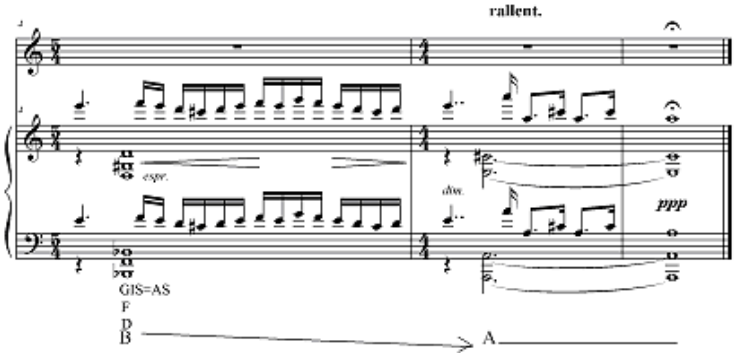
Ta♭-Re-Fa – **La**-Di#-Mi,
Ma♭-So-Ta♭ – **Re**-Fi#-La,
La♭-Do-Ma♭ – **So**-Ti-Re,
Ra♭-Fa-La♭ – **Do**-Mi-So

In the closing of our first example, the ***Rákóczi kesergője,*** the melody itself "invites" the Naples-degree with its Phrygian cadence:

Ex. 19

Rákóczi kesergője





“Kodály-Dominant” or
„Naples-Dominant”

The three verses of the mi-ended melody of ***Akkor szép az erdő [The Woods Are Beautiful]*** portray the whole fate of a woman. In the closing of the Kodály accompaniment, we find one of the most characteristic example of the Kodály dominant. The F seventh chord frames the entire closing line: two meters introduction and then it prepares the tonic E major three note chord with a wide range round. However, what is inside? Under the lyrics: “kiss me”, the accompaniment with introducing the functional sequence pays the debt of life, the order of nature, what fate (or the parents’ will) have denied… The function order of the introduced sequence expresses most the getaway from reality: the functional circle is not from T to T, but from S to S, in a distant world.

Ex. 20



In the following example we also find a “***Kodály-subdominant***” as an analogy to classic subdominant: if the subdominant is the transfer of the V-I relation to other degree-pairs, then the Kodály-dominant is transferable

as we can see: the dominant-tonics relation of the Fa - Mi closing two meters earlier acts as an attraction between the Ta♭-La tonics-subdominant. (Think back on Professor Bárdos's supposition *"If the order of harmonics would be the explanation for the V to attract I, then one I degree attracts IV would be true as well – only we leave the harmonic set…"*)

Yes, Professor, it is true. Not only concerning the I-IV relation, but also on its axis order substitution, the Kodály-dominant as well!

Ex. 21



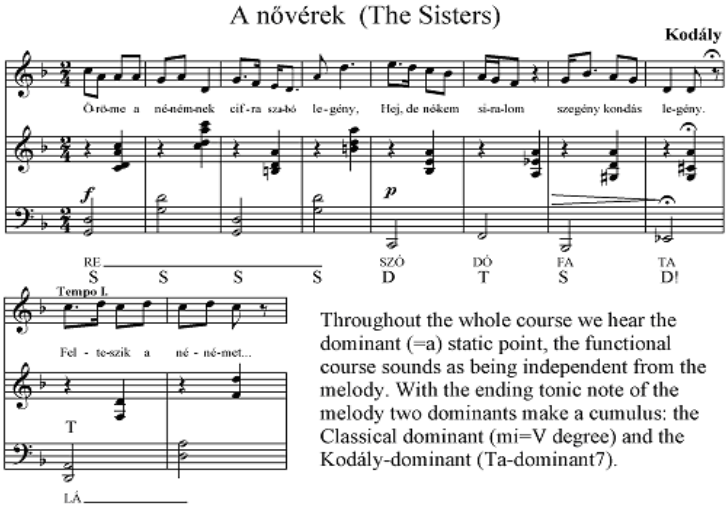
Our quote has further edifications.

The Fa-La-Te-Re# formula corresponds to the II augmented third fourth chord of classic harmony. Moreover, as such, we could consider our closing one S-D sub closing in B flat minor. In this case; however, the closing of the preceding line would have a D-T meaning.

However, in reality it is much more: As compared to a mi-tonic, the Fa-La-Te-Re# formula is heard in an axis order as a contraction of two dominant function chords. One is the Kodály-dominant in an empty seventh form: Fa-La- Re# (=Ma♭), the other is the V degree in an empty seventh form as well: Te-Re#-La. This formula shows that the axis ordered functional thinking not only allows for function repetition or substitution, but the combination of two chords having a polar distance and the same functionality may strengthen very much the functional attraction.

A witty idea of the accompaniment of ***A nővérek [Sisters]*** is that it uses the strongest, that is the Kodály/Naples-dominant complemented by the V degree for the closing note of the verse. In this way, it not only strengthens the bond between the two verses, but it refers to the fact that something is not true in the lyrics…

Ex. 22

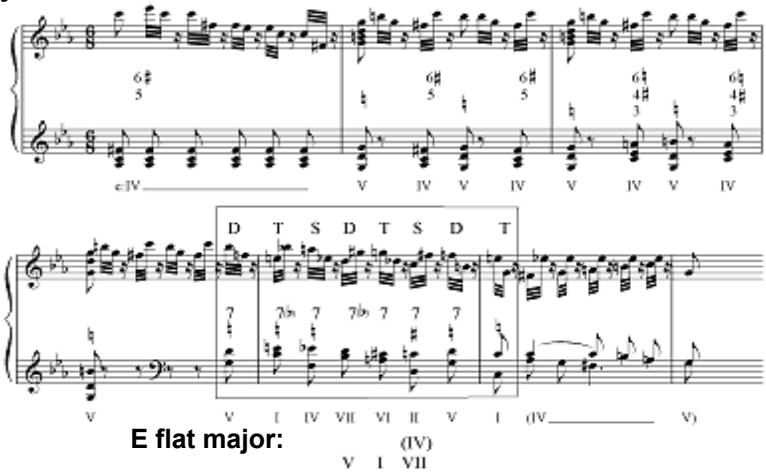


Throughout the whole course we hear the dominant (=a) static point, the functional course sounds as being independent from the melody. With the ending tonic note of the melody two dominants make a cumulus: the Classical dominant (mi=V degree) and the Kodály-dominant (Ta-dominant7).

Finding a Naples-dominant instead of a V degree is nothing else but changing a dominant chord with its polar counterpart. Nevertheless, is this polar change really that new? Listen to the following bassoon part by Mozart (rough piano abstract):

Ex. 23

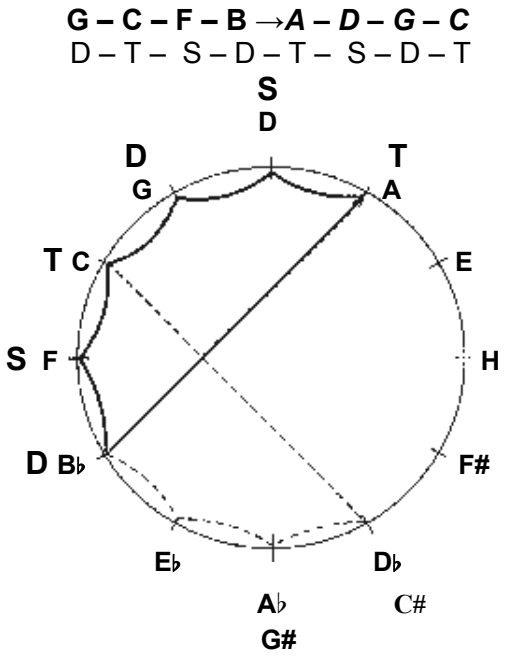
Mozart: Symphony in G-minor, K. 550, Andante
From the 63rd measure:
Main key: E flat minor
Local key: C-minor



E flat major: (IV) V I VII

The bassoon part on a fifth circle (the Bass of the note example):

Fig. 2



The sequence of the authentic main steps “jumps” to the other side of the circle after three steps, and continues the clause there, substituting every tone with its polar counterpart. In this way, it avoids the jolt of function repetition in the melodic process. (In the continuation of the example, return is reached by the authentic sequences of the seventh-ninth chords.) We find the whole essence of this thinking in the K. 574 G-major gigue:

Ex. 24

G major Gigue, K 574



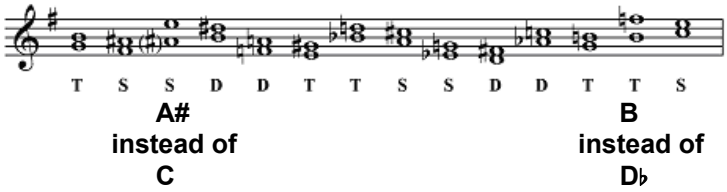
The Labyrinth: Chromatic of Authentic Head steps



The first two meters of the second line of the example is a real harmonic labyrinth, from which we can only get back to the basic key following a double logical path. One is the functional fifth-fourth course connecting every second note in the parts (underlined), the other is the chromatic course connecting every second note pairs (Read the same labelled note pairs of the upper part).

Comparing it with Example 7 it turns out that the almost atonal two meters lead us back to the dominant of the basic key complying with the strictest function order. Mozart, on the one hand, renders the recognition of the chromatics more difficult by lining same function polar distance chords after one another and putting them into different registers. On the other hand, he highlights this double coherence with a hemiole created by the articulation that overwrites the triple pulsation of the quavers. In order to facilitate functional analysis, let us simplify the notes with abandoning rhythm and register differences:

Ex. 25



The line of major thirds is suspended twice with a diminished fifth, but this not affects the function order. The logic of the course is that every function is repeated by its polar counterpart. Function repetition, however, happens twice by the diminished fifth of the same empty dominant seventh chord, and not the polar major third.

However, let us go back to the fourth possibility, the E-C form of the dominant-tonic (major third down), which is considered to be rare by Lendvai. Indeed, it is rare, but not without example. It comes as a surprise at the end of ***A süket sógor [The deaf brother-in-law]*:**

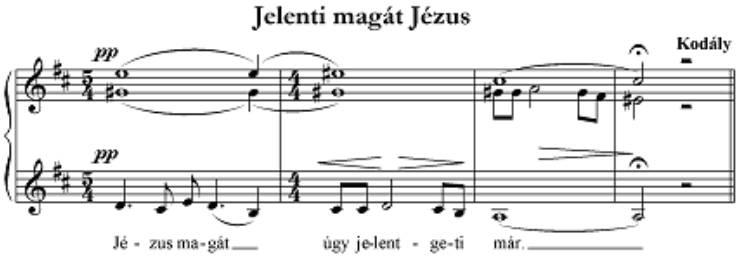
Ex. 26



The preparation of the III degree dominant (Mi-major) chord is a VII subdominant sixth chord (Ti-major), but it is very novel and unexpected that the Mi-major chord represents dominant function in the closing as the parallel of the V degree. This is very felicitous for the lyrics, where the mockers are being ridiculed.

In the ***Jelenti magát Jézus [Jesus introduces himself],*** the light of resurrection, the magic of Eastern shines:

Ex. 27



Mixolydian melody: te so
III I

The closing of the last verse flashes the further two axis D-T relations:

Ex. 28



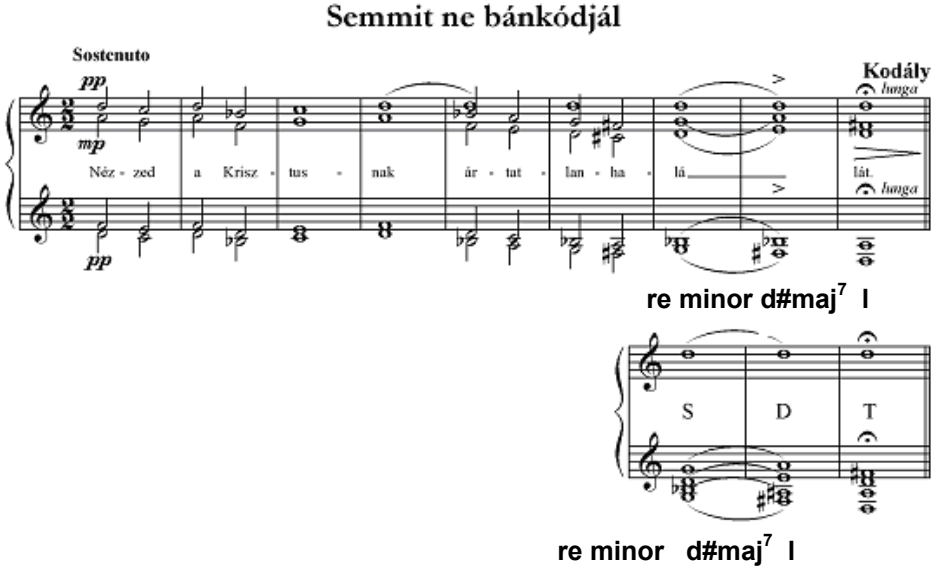
la fa^7 ta♭ ma♭ la♭ so
S D T S D T

Thy lyrics of the folksong quote the three greatest events of the Savior's mission: Christmas, Eastern and Pentecost. Here is the entirety concerning the use of „axis" dominant closings in the Mixolydian melody:

te-so = Mediant dominant
fa-so = Modal dominant
la♭-so = Naples dominant

However, my favorite major third down type closing (III-I) is to be found in *Semmit ne bánkódjál [Do Not You Worry]*:

Ex. 29



The tonic rest of the Soprano makes the interpretation obvious. It is worth considering that the III degree dominant (median dominant) is complemented with the tone of the V degree. A lethal pain resounds in this dominant.

SUMMARY:

"I am going to die, I am going to die, even though I am not ill,
I wish to rest in the cemetery in Kolony."

Kodály arranged the following folksong entitled *Meghalok, meghalok [I am going to die, I am going to die]* twice for women's' choir. Between the two arrangements, almost half a century had passed (1908 and 1957). In the meantime, it appeared in the third book of Hungarian Folk music as a song accompanied by piano. We can see: Kodály had been preoccupied with this unusually beautiful piece. The closing line of the melody „I wish to rest" do not let me rest. Solfeggiate:

D S D D D T
t – l – se(#) – f – r – m

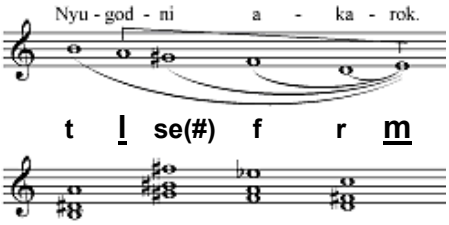
It is like summarizing the notes of a dominant axis:

t – *m* = V – I	Classical dominant
se# – *m* = III – I	median dominant
f – *m* = II – I	Naples (Kodály-) dominant
r – *m* = VII – I	modal dominant

If we incorporate the passing Ia into the closing chord, we also get characteristic folk song ending tertiary:

t – I – m
se(#) – I – m
f – I – m
r – I – m

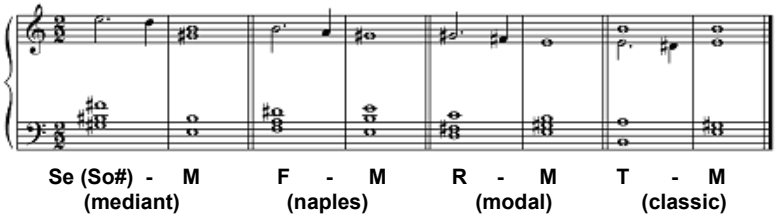
Ex. 30



We can interlace the four D-T possibilities into one single course starting from the rare to the frequent:

Ex. 31

Summarised Model Example of the Axial Dominants



Moreover, the tone setting of the entire axis “empty dominant seventh chords have a 1:2 model scale, in which all the tones of the subdominant axis are present; however, all tonic axis tones are missing:

Ex. 32



Therefore, the axis dominants include the tones of the subdominant axis as well, giving new non-tonics – tonics interpretation to the functional D-T relationship.

Our last example is a fragment form *Marosszéki táncok [Marosszék dances],* in which the accompaniment of the left hand is a chromatic course containing empty dominant seventh chords. (See Note example 7 with the Bass course) The chromatics following the functional T – S – D – T circle is born as Kodály uses polar pairs instead of every fifth down or fourth up step. (See Note example 7 with the c.) Bass course)

Ex. 33



At last: what can we answer to the other question of Professor Bárdos: *"but the problem of direction should be further examined. Why the derivative formula does attracts the deriver? Does the son reproduce the father?"*

The starting point of all the examples we had is the Baroque sequence of authentic main steps that enlarged and changed across eras, conquering distant connections, but preserving its origins, its original direction of attraction in every variety. This attraction can be defined as the following: the harmonic attracts the basic note, the part strives to be a whole, and tension needs easement. The tempered tone system first allowed, then made the substitution of the dominant function with the lower and upper parallel degrees and its complement with polar distance same structure chords natural. We may send the chord swing higher and higher, but at the end: it strives to rest, as the stone falls back to the ground at last.

An even more beautiful example is the following poem excellently arranged by Professor Bárdos himself:

"And so,
the Man craves
to the stars
abandoning you"…

„But, You, Sacred Mother
await your proud
child in your womb"…

(Kölcsey: To the Earth)

Therefore, not "the son reproduces the father", but the mother awaits her child back home… Who else would have known it, if not Professor Bárdos?!

I just start to understand the motto preceding the *Thirty Writings*:

"I hope that our grand children will not only be grateful for what
I have just elaborated here, but for the questions
I left out intentionally for them to explore."

(Descartes: Geometry, 1637)

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THE *ANNUNCIATION* IN PAUL CONSTANTINESCU´S *CHRISTMAS ORATORIO*: MUSICAL AND ICONOGRAPHIC DECODING

BIANCA ȚIPLEA TEMEŞ[1]

SUMMARY. This study engages in hermeneutics to offer a set of decoding clues regarding the integration of the Byzantine melos into Paul Constantinescu's creation. Nowadays, the author is regarded as a forerunner in the expansion of the psaltic monody beyond its familiar vocal tradition: both his Oratorios transform the Byzantine melodic heritage into a key ingredient of the instrumental genres. The musical rendering of the *Annunciation* (opening part of the *Christmas Oratorio*), serves as an ideal symbiotic model between traditional hymnography and the modern composition techniques of that time. By adopting authentic sources from Macarie, Suceveanu, Stupcanu, Anton Pann, but also by interfacing music with the ekphonetic cantillation of the annunciation pericope (Panțîru – Iaşi Evangelic Lectionary), Paul Constantinescu seems to assume the role of an "iconographer": respecting the canonical norm at the melodic level while accessorising music with personal exterior elements. The *Annunciation* segment also admits a symbolic decoding: it prepares the birth of a superior integrative vision promoted by the Romanian composers of the next generations, ushering in a new assimilation stage of the Byzantine chant.

Keywords: Paul Constantinescu, Annunciation, Byzantine music, hymnography, iconography, eckphonetic notation

In its religious frame, Byzantine ritual could be defined as an organic triad, comprising word, music and image in a semiotic interrelation. The text of the sermon prevails over the artistic components but provides the visual details of the icons. By extension, the music synthesizes the word and the image in a refined artistic outcome. Even when taken out from the boudaries of church tradition context, Byzantine music bears, in a latent way, the stamp of the visual effects and carries the hallmarks of fine arts representation. Therefore, a multi-layered approach is required and the analysis of a music piece rooted in the Byzantine artistic heritage should not disregard, much less discount, any of the three components.

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At the beginning of the 20th century the Byzantine melos served as a rich inspiration source for the Romanian composers, such as Dumitru Georgescu Kiriac or Gavriil Musicescu, who used it exclusively in their choir music, thus without betraying its vocal essence. Paul Constantinescu is the first to make a brilliant contribution to the absorption of this purely vocal element into the instrumental genres, starting in 1929 by his *Two Byzantine Studies* for piano trio. In the Western European context, composers of the first half of the 20th century had already taken advantage of the Gregorian chant, enhancing the expressive traits of their instrumental works. We think foremost of Respighi, who composed in 1921 the *Gregorian Concerto* and *Tre Preludi sopra melodie gregoriane* for piano. Hindemith is the second composer who is worth mentioning; he extensively resorts to Lutheran chorals and Gregorian chant in two notable works, both of them written in 1938: *Nobilissima visione* and *Mathis der Maler*.

Paul Constantinescu has been acknowledged as the first Romanian composer who challenged the Byzantine melodic heritage by transferring it to the complex universe of the symphony orchestra. For this reason, he remains as a reference point in Romanian music history. Up to 1963, the year when he finalised his last instrumental masterpiece inspired by this ancient melodic legacy – the *Triple Concerto for violin, piano and cello*, the author enriched the Romanian musical patrimony with two outstanding works: the *Christmas* and the *Easter Oratorios*, two keystones of Romanian music, shaped as an outstanding synthesis of vocal and instrumental mastery. Therefore, the present research engages in hermeneutics in order to offer a set of decoding clues regarding the integration of the Byzantine melos in the composer´s music.

In order not to look too widely and thus, by necessity superficially, we focus on one single fragment as our test case: the *Annunciation* part of the *Christmas Oratorio*, based on Luke´s pericope (LK. I 26-38). Since the 6th century, this religious feast has been an important constitutive part of the Orthodox iconography[2], which received an effective response at the musical level in the liturgical cycle. Troparion, Kontakion, Akathist Hymn, Axion,– these are the main pieces accompanying the service of the feast. In the 15th century, the iconostasis attains the final shape, with multiple visual registers, reaching the dome. Since then, Annunciation has a central place on the Royal Doors, as a diptych and plays a significant part in the Orthodox Mariology. In Catholic churches countless artists have depicted the scene in a wide diversity of pictorial representations, while the Eastern Orthodox Christianity had to follow very strict rules and aesthetic canons, both at the iconographic and hymnographical level. The limitations imposed on the artist acted as a guarantee for the doctrinary unity within the Orthodox Church throughout the centuries.

[2] Sendler, Egon: *Icoanele bizantine ale Maicii Domnului*, Ed. Sophia, Bucureşti, 2007, p.44.

The symbolic rendering of the *Annunciation* is static, except for the case when the narrative representation is adopted, like, for instance, on the exterior mural paintings of the Romanian monasteries in Bucovina. The dynamic factor consists in chaining together the images representing the phases of the dialogue between the Archangel Gabriel and the Virgin Mary, according to the following sequence: messanger´s greeting - the revelation of the divine plan – the Virgin´s astonishment – the angel´s reply - Mary´s acceptance. The narrative model, used by Paul Constatinescu in his *Oratorio*, emphasizes the dialogue between the two characters, in a dynamic composition. The articulation of the text into its asymmetrical syntactic units configures a structure that reminds one of the Greek Doric frieze. On the entablature of Constantinescu´s piece, the trygliphs are identified with the intervention of the main characters, accompanied by the choir and orchestra, while the Evangelist´s input marks the discoursive metopes, the separation between the dramaturgic articulations.

Ex. 1

Choir Orchestra	**Evangelist Orchestra**	**Archangel Gabriel Choir, Orchestra**	**Choir (Archangel´s echo)**	**Evangelist Orchestra**	**Archangel Gabriel Orchestra**	**Evangelist Orchestra**	**Mary Orchestra**	**Evangelist Orchestra**	**Choir a cappella**	**Archangel Gabriel Choir, Orchestra**	**Choir, Orchestra**

Doric frieze of the Treasury of the Athenians at Delphi

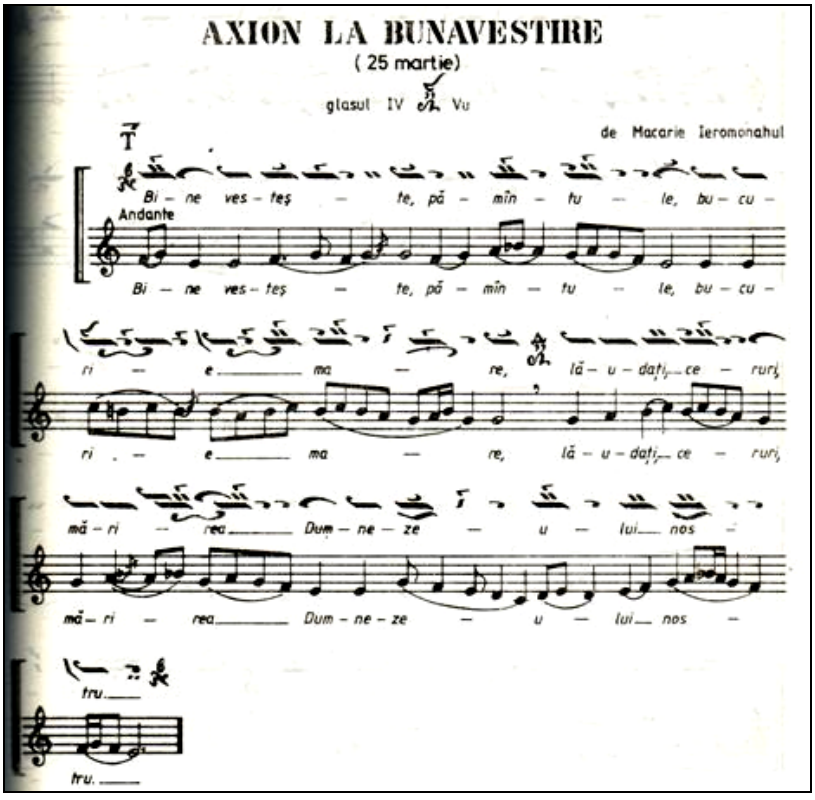


The musical rendering of Paul Constantinescu´s *Annunciation* serves as an ideal symbiotic model between traditional hymnography and the modern composition techniques of that time. By adopting authentic sources from Macarie, Suceveanu, Stupcanu or Anton Pann, and probably stimulated by

Ioan Dumitru Petrescu´s collection *Les idiomèles et le canon de l'office de Noël*,[3] the composer makes a synthesis between the Byzantine modal language and tonal harmony. The diatonic modes are blended vertically with plagal and authentic cadences, with layered chords and cross tuning effects called *scordatura*. He also combines the melodic archaism with the modern contrapuntal techniques adapted to the essence of the monody and derived from the ison accompaniment. Discrepancies are discovered only in the way the composer tries to simplify the melodic substance, by removing the excessive chromatic elements and the melismatic profile. The opening fragment of the *Oratorio* proves to be relevant in this respect; the melodic line of the *Annunciation Axion* extracted from Macarie´s *Heirmologion* is reduced to its essence.

Ex. 2

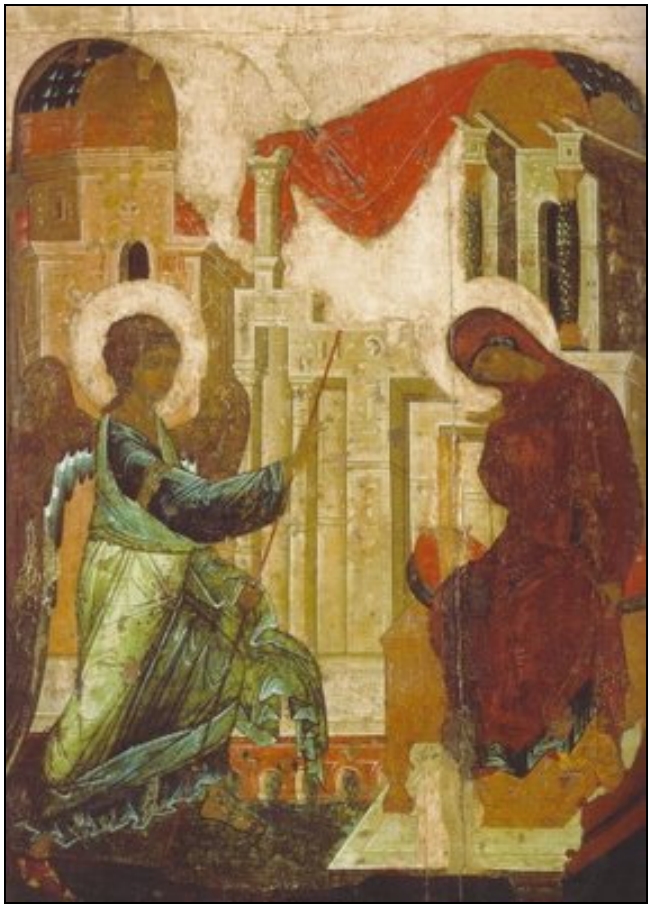
Macarie - Annunciation Axion from *Heirmologion*



[3] *Les idiomèles et le canon de l'office de Noël (d'après des manuscrits grecs des XIe, XIIe, XIIIe et XIVe)* was distinguished with the “Thorlet" Prize of the Arts Academy in Paris.

Ex. 3

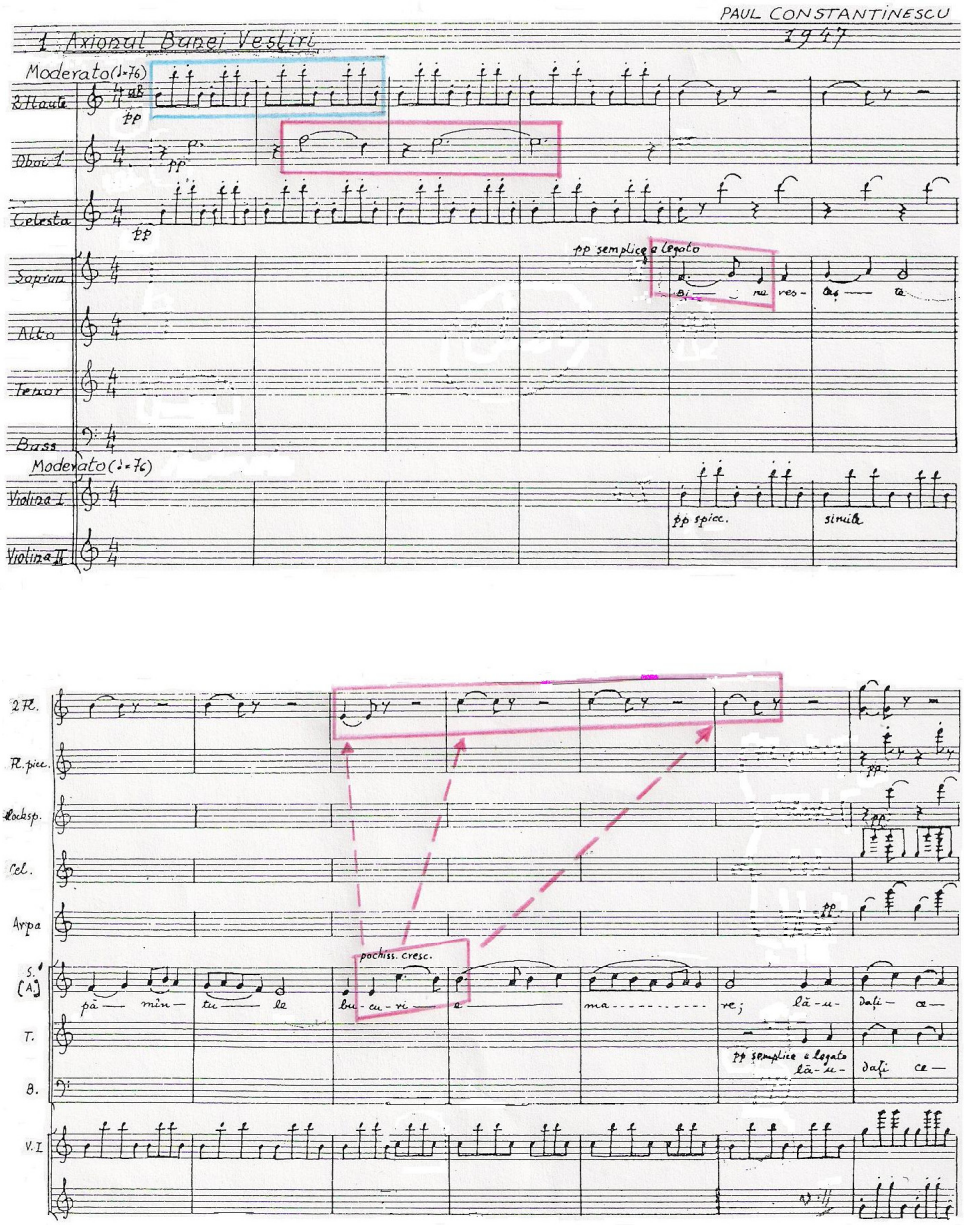
Andrey Rublyov – *Annunciation* (1405)
Cathedral of the Annunciation, Moscow



The linear display of the same Axion is highlighted by the composer with an instrumental support which turns the ison into a static octave reiteration. The ostinato formula serves as a basis for the entry of the woodwind intoning reversed cells of the *Axion* and heterophonic insertions of the melody. Paul Constantinescu´s attempt at creating an appropriate orchestral accompaniment to the monody is thus indisputable.

Ex. 4

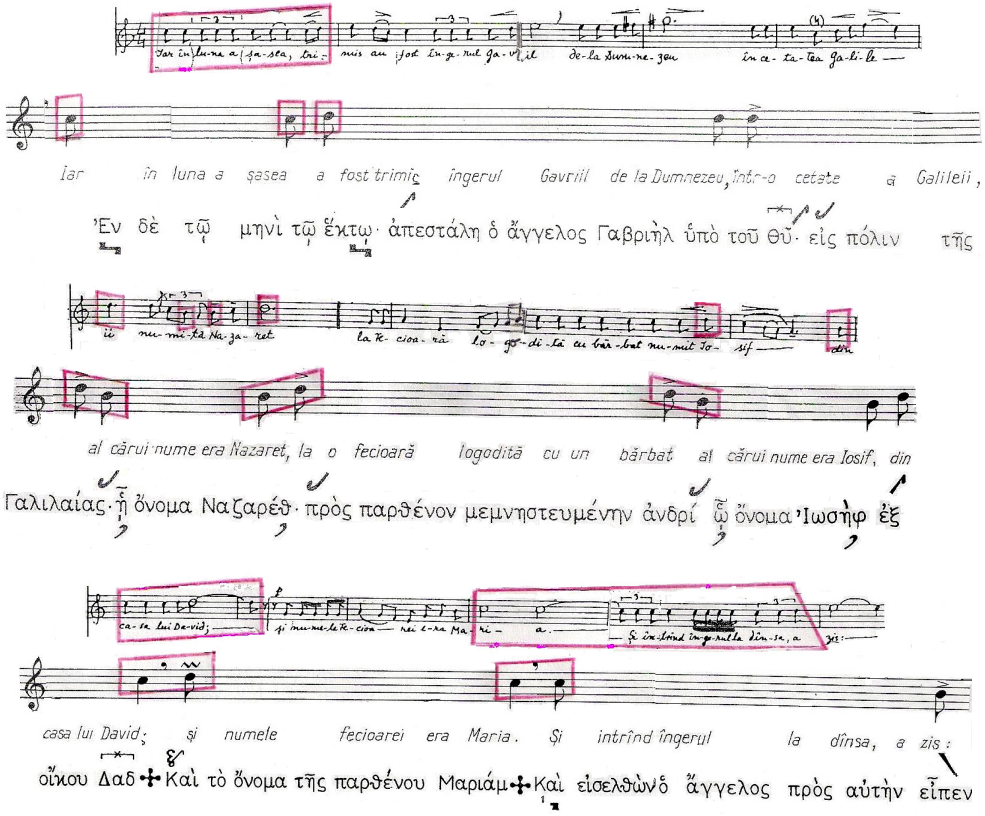
Paul Constantinescu - *Christmas Oratorio: Annunciation*, bars 1-13



The same concern for the authenticity of the psaltic source is traceable in the manner Paul Constantinescu deals with the recitative segments of the Evangelist and even the choir, endowed with the features of cantillation. In the Byzantine rite, the cantillation of the Scriptures played an important role in the matrix of symbols. The ekphonetic notation was developed as a mnemonic device and as a guidance in the chanting of the appointed scriptural pericopes. An overview of the Evangelist´s recitative in Paul Constantinescu´s *Oratorio* compared to the *Annunciation* segment in Grigore Pantîru´s *Iaşi Lectionary*[4], underlines a striking resemblance, as a convincing testimony of the author´s concern for liturgical accuracy.

Ex. 5

Evangelist recitative (bars 90-105) compared to the eckphonetic cantillation of the *Iaşi Evangelical Lectionary*



[4] Pantîru, Grigore, *Lecționarul evanghelic de la Iaşi* (ms.160/IV-34), Ed. Muzicală, Bucureşti, 1982, p. 215-218.

Rhetorical exercises from the Early Byzantine period (called *progymnasmata*) indicate that a trained rhetor´s arsenal included a wide variety of techniques. Of particular interest is the homilist´s use of *ethopoeia* or "characterization", in which the priest assumed a biblical figure´s voice, different from his own: this often took the form of a dialogue involving two or more characters, as in a proto-dramatic sermon. *Ethopoeia* was one of the many rhetorical tools, and dialogue passages in particular must be understood in their rhetorical, exegetical context. Paul Constantinescu seems to incorporate these methods in the score of his *Chirstmas Oratorio*, attributing to the orchestra the role of the orator. By the orchestration strategy that he adopts, the author achieves to portray instrumentally the characters of the narrative. One meaningful sample is the dialogue between Gabriel and the choir, where the Archangel´s voice is embodied by the string instruments, and the choir, by strings and winds all together.

Ex. 6

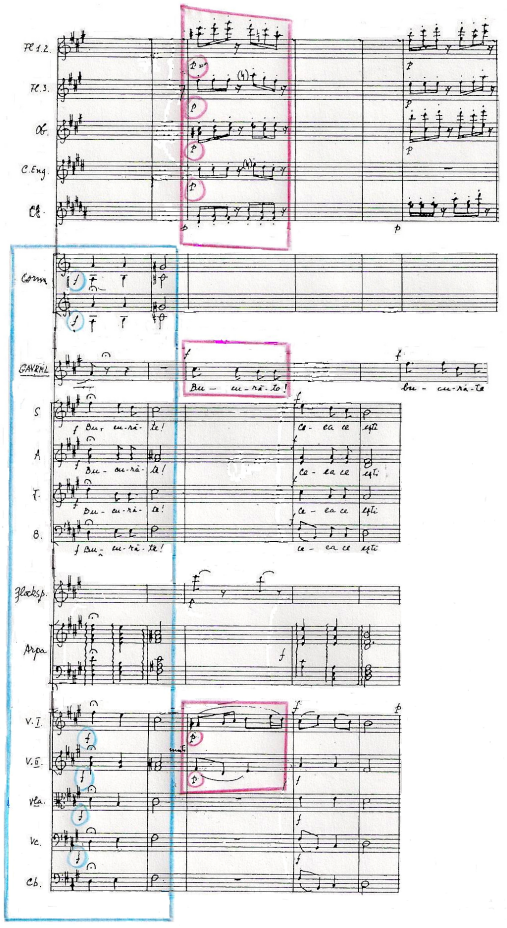
Paul Constantinescu - *Christmas Oratorio: Annunciation*, bars 110-114



Timbre colour gives Paul Constantinescu the opportunity to express in sounds one of the most distinctive feature of the Byzantine iconography: the reverse perspective, a visual convention according to which the objects in the backround appear larger than those in the foreground. A few passages of the work illustrate the uncontested analogic capacity of the author to transfer visual spatial effects to the music. The responsorial segment between angel and choir shows that the main character (Gabriel) is accompanied by a reduced orchestra group of woodwinds and violins, playing *piano*, in contrast with the choir, cast in a dramaturgic secundary role, but placed in a forward position by the strong sonority of the strings, harp and brass instruments. One could hazard the interpretation of this link with reverse acoustic perspective as a synæsthetic metaphore on behalf of the composer.

Ex. 7

Paul Constantinescu – *Christmas Oratorio: Annunciation*, bars. 301-306



As in the Byzantine iconography, the composer occasionally abandons the third dimension, by compressing the orchestra to a unison line, highlighting the instrumental vocality, a genuine "brand" of the entire *Christmas Oratorio*:

Ex. 8

Paul Constantinescu – *Christmas Oratorio: Annunciation*, bars 142-150



Through his *modus operandi* Paul Constantinescu seems to assume the role of an "iconographer". He follows the canonical norm at the melodic level while accesorizing the score of the *Oratorio* with polyphonic and harmonic elements of the Western European tradition. Used as a pedestal for the melody or as an underscore of the vocal line, the orchestra promotes free counterpoint techniques, imitative polyphony, mixtures or *ostinato*. The composer also interfaces music with the ekphonetic cantillation of the Annunciation pericope, in an attempt not to move away from the typological lines of the musical ritual.

His creative efforts meet the concept of contemporary Romanian painters, such as Sorin Dumitrescu, whose elements of visual morphology and setting could be designated as iconographic echoes of Paul Constantinescu´s *Annunciation*.

Ex. 9

Sorin Dumitrescu – *Annunciation*[5]



[5] Watercolor on paper, 122 x 96cm, picture reproduced from the Album "Dumitrescu, Sorin, *Biserici. O arheologie vizuală a creativității şi stilisticii bizantine*", Ed.Centrul de Cultură Palatele Brâncoveneşti, Bucureşti, 2007, priest Ioan Bizău's collection, Cluj.

As a valuable treasure of symbols, the *Annunciation* from the *Christmas Oratorio* also admits a symbolic decoding: it prepares the birth of a superior integrative vision promoted by the Romanian composers of the next generations, ushering in a new assimilation stage of the Byzantine chant. Nowadays, the author is regarded as a forerunner in the expansion of the psaltic monody beyond its familiar vocal tradition: both his Oratorios mark early steps in the direction of transforming the Byzantine melodic heritage into a key-ingredient of the instrumental genres.

The heteroclite fusion operated by Paul Constantinescu between the psaltic monody and the western composition techniques have led to a brilliant outcome that opened a new perspective for the Romanian composers of the 20th century. The main intention of this study was to establish Paul Constatinescu´s role as a fertile point of origin regarding the assimilation of this unexplored source of inspiration into large instrumental compositions. The pathway Paul Constantinescu sets, in this respect, will later on be developed and refined in an impressive array of stylistic tendencies. The whole exquisite lineage of modern composers has expanded the concept, enriched the music vocabulary and added different areas of connotation to the usage of the Byzantine heritage.

Artists of the Transylvania Composition School maintain the vocal essence of the Byzantine music as a basis for choir pieces: the Liturgies written by Dan Voiculescu, Valentin Timaru, Constantin Rîpă are eloquent models in this respect. Looking for authenticity, Sigismund Toduță inserted in his *Oratorio "Master Manole*" a genuine Byzantine chant with the Greek text, sung *a cappella* by a children´s choir. On the other hand, his disciple Cornel Țăranu merges the ancient melodic element with aleatoric techniques in his piece *Testament*. The vocal line is also cultivated by the composers representing the Bucharest Composition School. Ştefan Niculescu contributes with two important titles to this category: *Invocatio* – Choral Symphony for 12 voices and *Axion* for 6 voices. The instrumental works reflect a wide variety of characteristics. On the one hand, we track down the nostalgic quest of the vocal nature in the resonance of the instruments sound like the piece *Kontakion* for saxophone quartett written by Gheorghe Firca. On the other hand, we draw attention to the large instrumental compositions which recreate the Byzantine *topos* coated in modern sonorities: the Symphonies nr.3, 4 and 5 of Ştefan Niculescu, several pieces signed by Anatol Vieru, Doru Popovici, Myriam Marbé, Theodor Grigoriu, Şerban Nichifor, Nicolae Brânduş or Octavian Nemescu. Consequently, Romanian composers have fully demonstrated their great potential in developing the trend that Paul Constantinescu initiated, which proved to be artistically productive.

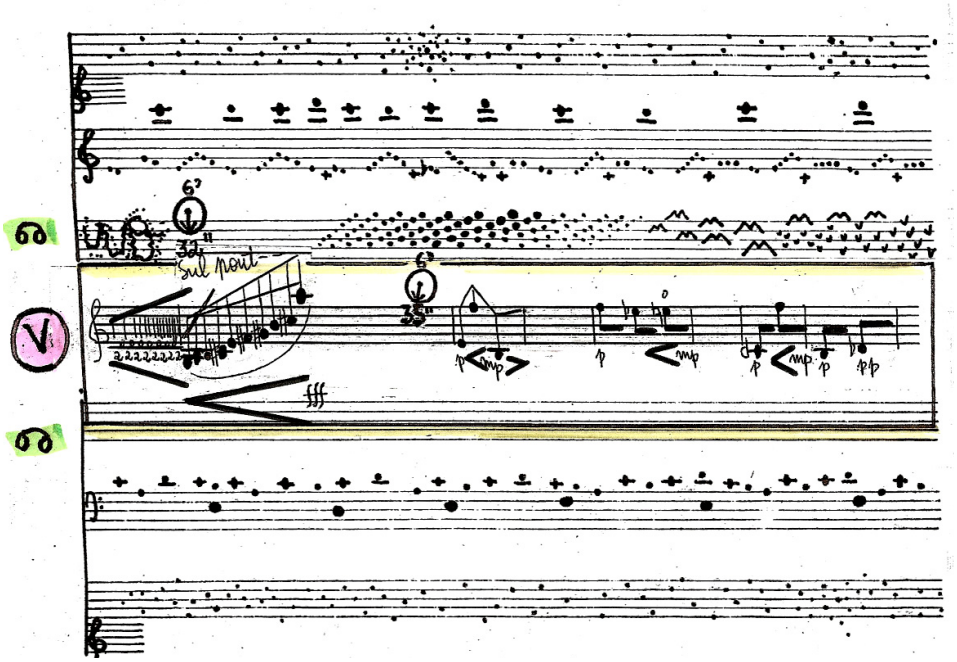
The contemporary Western European counterbalance in the attempt to resort to the source of the religious music is represented by the so called Holy Minimalists, such as Henryck Gorecki, John Tavener, Arvo Pärt or Giya Kancheli. Representing the New Simplicity trend, they epitomize the extreme transparency with their music, and mark an ascetic return to the sacred. By contrast, Romanian composers tend to transfigure the Byzantine melos up to the point where it becomes almost unrecognisable. Disciple of Paul Constantinescu, but initiating a new line regarding the assimilation of the Byzantine music, Octavian Nemescu is one of the most eloquent examples, with his piece *Metabizantinirikon* for saxophone and magnetic tape, written in 1984.

Adhering to the experimental music, the piece shows the following characteristics: the melodic linearity is distorted and the typical ison is to be found converted into a perpetual background noise, which evokes George Crumbs´s *Night of the electric Insects* from the string quartett *Black Angels.*

Ex. 10

Octavian Nemescu – *Metabizantinirikon*

Linear time:

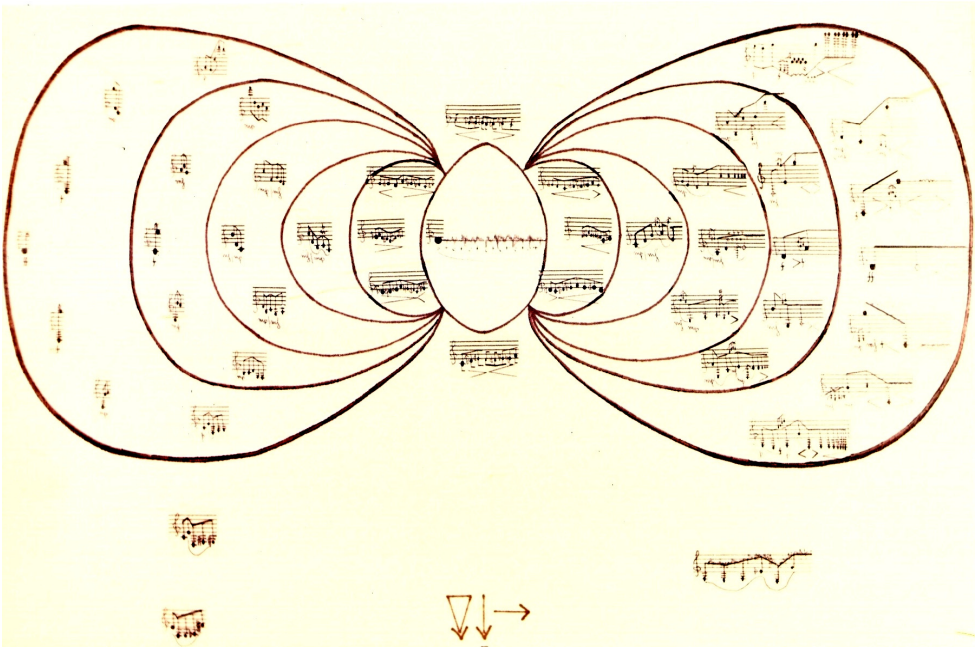


According to Octavian Nemescu´s explanations[6], the work is an attempt at creating a meta-language, centred on the Byzantine modes and cadences. The crickets' and the birds' noise is supposed to reveal the fraternity with nature, as a musical proclamation of Mircea Eliade´s concept, according to which the Byzantine rite is a hypostasis of a cosmic Christianity. In his piece, Octavian Nemescu acheives a temporal „meta"-poliphony that overlaps atemporality, the linear and the circular time.

Ex. 11

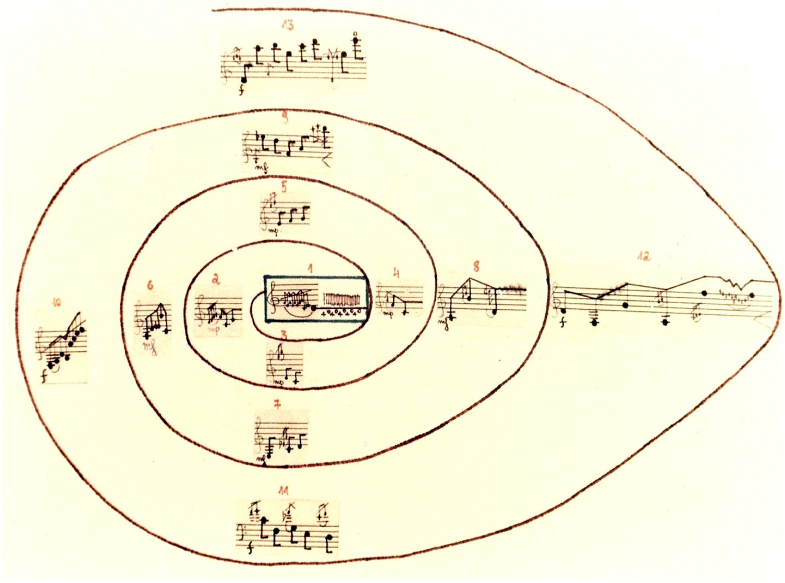
Octavian Nemescu – *Metabizantinirikon*

Time – egg

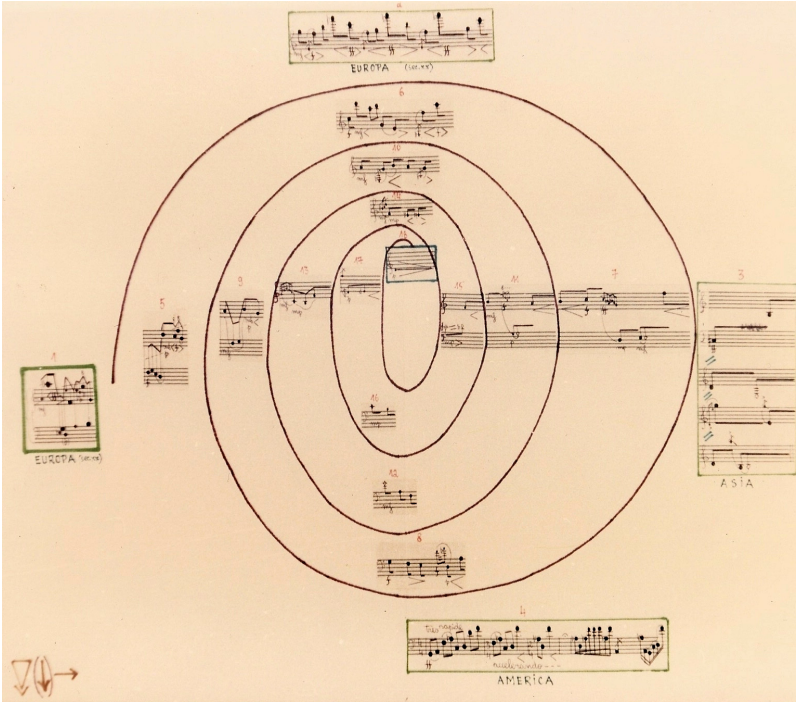


[6] Letter sent by the author on November 28th, 2009.

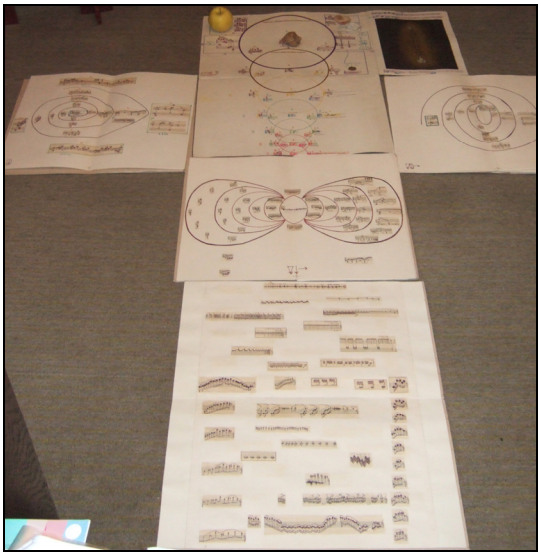
Time – seashell:



Time – spiral:



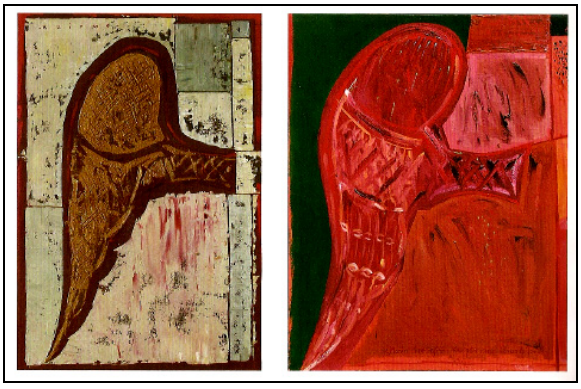
The poliphony of Time:



Looking for a pictorial correspondence for Ocatvian Nemescu´s piece, we chose Marin Gherasim´s art, which also uses, in a more abstract way, the Byzantine elements, as in his paintings called *Wings* – as symbol of the messenger Angel and *Kairos* – synonymous to the privileged moment and atemporality.

Ex. 12

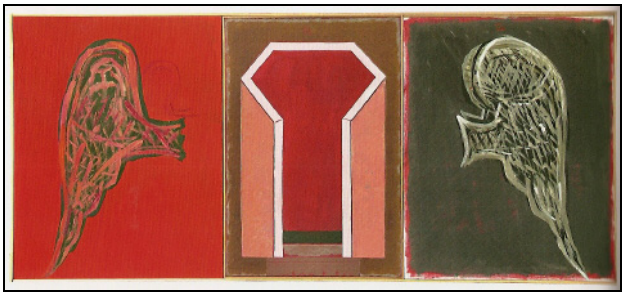
Marin Gherasim – *Aripă*[7] (*Wing*), 2001; Marin Gherasim – *Aripă*[8] (*Wing*), 2001



[7] Oil on canvas, 82x65 cm, picture reproduced from the Album *Marin Gherasim*, Ed. Institutului Cultural Român, 2007, p.142, dr. Sorina Costina's collection, Brad.

[8] Oil on canvas, 82x75, picture reproduced from the Album *Marin Gherasim*, Ed. Institutului Cultural Român, 2007, p.142, author's collection.

Marin Gherasim – *Kairos*[9], 2001



We identify Paul Constantinescu´s *Oratorios* with the primary phase of Byzantine chant incorporation into the instrumental music. The contemporary stage, called neo-psaltic or neo-Byzantine symbolises an intriguing facet of a palimpsest. The *scriptio inferior* becomes more and more imperceptible, while the *scriptio superior* advocates the originality of Paul Constantinescu´s successors. It serves to confirm that the synthesis he made has proven to be functional and viable, creating a paradigm: the convergence between Eastern and Western music cultures.

(Translated into English by Bianca Țiplea Temeş)

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[9] Oil on canvas 82x185, picture reproduced from the Album *Marin Gherasim*, Ed. Institutului Cultural Român, 2007, p.164, author's collection.

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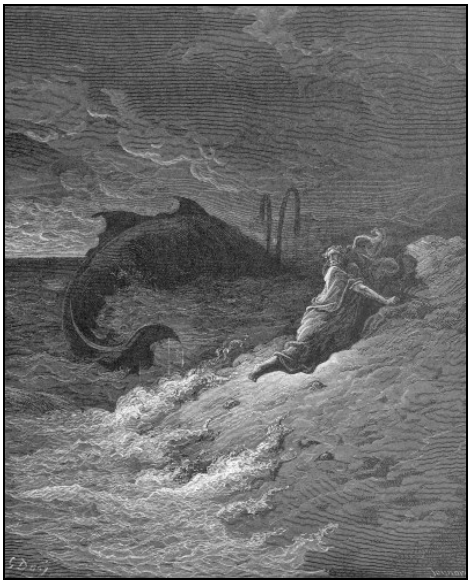
L'OPÉRA *JONAS* D'ANATOL VIERU. 1. SYMBOLES ET INTERPRÉTATIONS POLITIQUES[1]

LUANA STAN[2]

SUMMARY. The aim of this text is to analyse the opera *Jonas* (1976) of the Romanian composer Anatol Vieru. The first part is concentrated on the interpretations of the literary and musical symbols of this opera in the communist political context. The second part is analysing the specific structures and the symmetries (palindromes).

Keywords: Anatol Vieru, Jonas (Iona), Escher, Eliade, Ionesco, Sorescu, metamorphosis, symbols, communism, absurd, surrealism, identity, Romanian music, musical analysis, contemporary music, music after 1945, musicology

Ex. 1



***Jonas rejeté par la baleine* – gravure de Gustav Doré[3]**

[1] Cette étude est la premiere partie de l'analyse à l'opéra *Iona (Jonas*) d'Anatol Vieru d'après la pièce de théâtre de Marin Sorescu. La deuxième partie (*2. Analyse – Le bloc sonore*) sera publiée dans le numéro suivant de la revue *Studia Universitatis*.

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3 http://leblogdepaularrieu.hautetfort.com/media/00/01/1501121843.jpg

Dans la pièce de théâtre *Jonas*, le dramaturge Marin Sorescu[4] reprend l'histoire de ce personnage tragique de l'Ancien Testament[5] et la transforme en une parabole de l'existence malheureuse de l'homme en général.

C'est Jonas le protagoniste qui vivra dans ce monde fermé à plusieurs niveaux et, dans la quête vers la liberté, il va successivement découvrir les barrières, de plus en plus larges, selon le modèle des poupées russes (matrosca). Mais, à la différence du récit biblique où Jonas est directement responsable de son malheur – puisqu'il avait refusé d'obéir à la demande de Dieu -, Jonas est, dans le drame de Marin Sorescu, un simple pêcheur qui essaye de survivre aux désastres qui lui tombent dessus et dont il n'est pas responsable. Tout au long de la pièce, il ne cesse de réfléchir à son misérable destin tragique.

L'opéra *Jonas* (1976) d'Anatol Vieru[6] est écrit sur le texte du drame de Marin Sorescu et comprend une *Métamorphose* et quatre *Tableaux*.

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[4] Marin Sorescu est né en 1936 et il est décédé en 1996. Il représente « un cas » à part dans la littérature roumaine. En tant que poète (*Seul parmi les poètes*, 1964; *Poèmes*, 1965; *La mort de la pendule*, 1968; *Autrement*, 1973*; A Lilieci*, 1973-1998 etc.), il a imposé un style démythisant, ironique, fantaisiste et postmoderne. *A Lilieci* (six livres) réhabilite l'épique, l'anecdote, la magie populaire, bref, l'histoire et la culture d'une classe agressée par l'histoire (la paysannerie), en préparant ainsi la séparation de la poésie roumaine d'une modernité tardive. Marin Sorescu a été traduit dans presque toutes les langues de circulation internationale, étant l'écrivain roumain le plus connu. En tant que dramaturge (*Jonas, Le Sacristain, Le lit, Tepes, Mon Cousin Shakespeare*), il est parti du théâtre existentialiste et du théâtre de l'absurde (Beckett, Eugène Ionesco) et a créé un nouveau type de théâtre où se conjuguent la parabole, l'ironie et la métaphysique. Il choisit, alors, la voie inverse : il s'enfonce un couteau dans le cœur et s'écrie que la seule possibilité de réussite est la liberté intérieure. Liberté ou suicide ? Sorescu est un maître de l'ambiguïté, de l'incertain... L'écriture de Sorescu est brillante et, sous l'ironie, se cache une profonde métaphysique. Marin Sorescu est un grand nom de la littérature européenne de la fin du XX^{e} siècle. (Site Internet http://www3.europole.u-nancy.fr/francais/RO/romania/4_2_22_8.htm consulté le 1 juin 2006)

[5] Dans la Bible, Dieu demande à Jonas de transmettre aux habitants de Ninive le message que, s'ils continuent à pécher, leur ville serait détruite en quarante jours. Effrayé, Jonas refusa d'obéir et s'enfuit sur un navire. Mais Dieu fait souffler un vent impétueux sur la mer et une grande tempête éclate, menaçant de faire couler le navire. Sachant qu'il est la cause de cette tempête, Jonas accepte d'être jeté à l'eau pour sauver les autres. Dieu fait engloutir Jonas par un grand poisson et il reste séquestré dans le ventre du poisson trois jours et trois nuits. Là, il prie Dieu pour être libéré. L'Éternel parle au poisson, qui libère Jonas sur terre. Ensuite, Jonas parle aux habitants de Ninive et ils changent de comportement, priant Dieu qui leur pardonne. Mais Jonas proteste envers Dieu pour avoir épargné la ville, puisque auparavant les habitants étaient des pécheurs, mais Dieu se montre clément envers ceux qui regrettent leurs fautes.

[6] Anatol Vieru (1926-1998) est né à Iasi, en Roumanie. Il étudie à l'Académie de musique de Bucarest et au Conservatoire P. I. Tchaïkovski de Moscou (avec Chostakovitch et Khatchatourian). Il enseigna à la Faculté de Musique de Bucarest et donna des cours ou des conférences à Darmstadt (à partir de 1967), au Canada et aux États-Unis (1990). Il a été « compositeur en résidence » à l'Université de New York (1992-1993). À partir de 1967, il entreprend des recherches dans le domaine de la théorie des modes, à laquelle il applique la théorie des ensembles et la notion algébrique de structure de groupe (*Le Livre des Modes*, 1980). En France, il s'est fait connaître en 1970, lors du Festival de Royan, avec *Écran* pour orchestre. Il est l'auteur de trois opéras: *Jonas* (1972-1976), *Le Festin des gueux* (1978-1981) et *Derniers jours, dernières heures* (1990-1995), un opéra « sablier » sur un texte de Pouchkine et Boulgakov ; de six symphonies (1966-1989) et de plusieurs concertos pour différents instruments. Il a obtenu beaucoup de distinctions comme le Prix de l'État roumain (Bucarest, 1949), le Prix Reine Marie-José (Genève, 1962, pour son *Concerto pour violoncelle et orchestre*), le Prix Serge-Koussevitsky (Washington, 1968, pour *Steps of the silence*).

Ex. 2



M*étamorphose II* de Maurits Cornelis Escher[7]

La M*étamorphose* selon Maurits Cornelis Escher (113 mesures), une sorte de genèse du monde, ouvre l'opéra ; pendant que l'orchestre joue une « ode au silence » - représenté par un immense bloc sonore, « sculpté » graduellement, en retirant d'importantes quantités de notes, dans le rythme des « pulsations d'un poumon géant» -, un film laisse découvrir les transformations des gravures de Escher[8]. Le compositeur disait être toujours émerveillé par la « froide perfection et l'épouvante » qui se dégagent des gravures d'Escher. Un diminuendo composé creuse le bloc sonore géant qui passe peu à peu du tutti au fortissimo jusqu'au pianissimo des cordes et des gongs (silences colorés).

[7] M*étamorphose* II de Maurits Cornelis Escher http://www.museumsyndicate.com/images/3/21068.jpg

[8] Maurits Cornelis Escher est né le 17 juin 1898 à Leeuwarden en Hollande et est décédé en 1972. Dès son jeune âge, il était intrigué par la symétrie, les figures géométriques et par les lois géométriques de la nature. Manifestant également un grand attrait pour les arts, il consacre sa vie à la gravure et à l'art graphique. Escher a produit plus de 150 dessins en couleurs, dans lesquels s'imbriquent des créatures qui rampent, nagent ou planent, emplissant tout le plan. Ses œuvres présentent souvent des transformations géométriques connues, telles la translation, la rotation, la réflexion ou l'homothétie. Vieru a choisit d'intégrer ces images a son opéra puisque la plupart des gravures d'Escher exploitent des concepts mathématiques et qu'il y en a souvent des thèmes aquatiques.

Vieru « enferme » Jonas dans ce bloc sonore, suggérant que son univers soit « fermé » et qu'il habite, sans le vouloir, dans un monde « étanche », un monde partagé entre l'eau, la terre et l'air: « Jonas est pêcheur. Son univers se divise entre l'eau, la terre et l'air; c'est un mode étanche. Là où finit l'eau, commence la terre et (ou) l'air; là où finit l'air et la terre, commence l'eau. Il n'y a pas de fissures. La musique doit transmettre ce sentiment d'étanchéité, d'enfermement entre ces trois éléments.[9]»

Ex. 3



M.C. Escher – *L'air et l'eau* (1938)[10]

Alors que le dramaturge Marin Sorescu proposait un décor sommairement esquissé pour sa pièce de théâtre *Jonas*, Vieru suggère d'investir l'espace d'une interprétation plus symbolique: « La nouveauté que j'ai apportée à l'œuvre de Sorescu, était une élévation du cadre, rapportant le récit [de Jonas] à l'Univers. [..] L'homme est plongé dans l'Univers. Sa stature est projetée dans le ciel. »[11]

[9] Traduit du roumain: « Iona este pescar. Lumea lui se împarte în apă, pământ şi aer ; este o lume etanşă. Acolo unde se termina apa, începe pământul sau (şi) aerul ; unde se termină aerul şi pământul, începe apa. Nu există fisuri. Luzica trebuie să dea acelaşi sentiment de etanşeitate, de lipsă de ieşire din cele trei elemente. » in Vieru, Anatol, *Iona* (*Jonas*), Editura Muzicală, Bucureşti, 1980, p. 34.

[10] Escher, M.C., *L'air et l'eau*, http://cybermuse.beaux-arts.ca/cybermuse/youth/escher/enlargements/NGC_30212.jpg

[11] Manolache, Laura, *Anatol Vieru (IV),* émission radiophonique faisant partie du cycle *Pages de l'histoire du symphonisme roumain,* 1991.

Dans le premier tableau (457 mesures), Jonas I (un seul chanteur, baryton), pêche des poissons: près de lui il y a un petit aquarium. Sans le savoir, il est assis dans la bouche d'un immense poisson. Solitaire, il se parle à lui-même (trois tessitures: ténor, baryton et basse). Du « parlé », sa voix passe lentement vers le « parlé - chanté »: l'interprète doit doser sa voix « entre le plus chanté, mais encore parlé, et le plus parlé, mais encore chanté[12] »

Au début de l'opéra, Jonas s'appelle lui-même comme pour dissimuler aux poissons sa vraie personnalité (m. 17-24, 31, 102-104, 113). Mais son écho est disparu, et Jonas parle avec sarcasme de la mer, de sa vie et de ses rêves « avalés » par la mer.

Les petits poissons de l'aquarium chantent une ode, tous en même temps ; ce ne sont pas des individualités, mais une foule qui pense « au pluriel », aveuglée par des illusions (communistes). Jonas s'inquiète pour leur sort (« Faites attention! », « Vous faites trop de bruit! », « Vous serez engloutis! »[13] (m. 380-390), mais, sans le soupçonner, il va lui-même être avalé par l'immense poisson.

Dans les deux tableaux qui suivent, le personnage de Jonas est partagé entre trois chanteurs: Jonas I (barytone), Jonas II (ténor) et Jonas III (basse).

Dans le deuxième tableau (454 mesures), à l'intérieur du poisson, comme dans un aquarium, le « triple » Jonas examine et constate sa situation: celle d'être englouti, avalé. L'interprète est placé au-delà d'un « miroir de santal » sur lequel on projette des bribes et des reflets des gravures d'Escher. Le ventre du poisson est en continue activité: il dévore les petits poissons.

Jonas réfléchit à son étrange état ; d'être vivant dans un monde de dévoration. Pourtant, il «s'évade » dans le rêve, racontant sa propre histoire, comme s'il s'agissait d'un autre pauvre homme, avalé, comme lui-même, par un poisson (m. 136-210). Au milieu de cette « dévoration universelle », le chœur et Jonas chantent ensemble un requiem étrange: « l'éternelle dévoration » (m. 266-302). Mais, consterné, Jonas observe que le poisson « avait oublié » de lui prendre le couteau et croit qu'il aura peut-être la chance de s'en sortir. L'idée du suicide hante Jonas, mais il commence à creuser, réfléchissant à son existence étrange. Des pensées très poétiques, mais fortement tragiques hantent Jonas: il voudra construire un banc au milieu de la mer - lieu de repos pour les albatros fatigués ou pour le vent –, lieu de tristesse et d'abdication au milieu de l'âme humaine (m. 440-453).

Ayant réussi à percer le ventre du poisson, dans le troisième tableau (414 mesures), Jonas constate bientôt que celui-ci était, à son tour, avalé par un deuxième poisson, plus grand que le premier. Dans le ventre du deuxième

[12] Notre traduction du roumain : « între 'cel mai cântat dar înca vorbit' şi 'cel mai vorbit dar cântat încă' » in: Vieru, Anatol, *Iona* (*Jonas*), idem, p. 35.
[13] Notre traduction du roumain : « Fiți atenti ! Sunteți gălăgioşi ! O să fiți înghițiți ! », idem. p. 61-62.

poisson, il y a un moulin à vent (allusion à Don Quichotte), et Jonas essaye continuellement de résister à la force d'attraction de ses grandes ailles destructrices. Une grande partie de ce tableau est constituée par « la monodie » (m. 51-262) partagée en hétérophonie entre le hautbois (m. 51-220), la clarinette (m. 94-250) et les violons (m. 125-262). Sur ce fond sonore, Jonas reconnaît deux pêcheurs (muets), prisonniers, comme lui, dans le ventre du deuxième poisson. Il pense que, lui aussi, peut avoir un double - un gémeau -, sans se rendre compte qu'il est déjà scindé en trois personnages (m. 71-107).

La volonté de sortir de cette nouvelle prison est si grande, que Jonas a l'impression d'être métamorphosé lui-même en un immense ongle-couteau à l'aide duquel il percera le second poisson. Malheureusement, après avoir réussi à s'échapper de ce deuxième poisson, il se retrouve dans le ventre d'un troisième poisson, encore plus grand que le deuxième (m. 217-225). De nouveau enfermé, ayant l'impression de rater continuellement tous ses tentatives d'évasion, Jonas essaye de trouver un refuge dans ses souvenirs (m. 240-276) ; il se souvient de sa femme, puis, de sa maman. Deux des interprètes chantent (Jonas I et III), pendant que le troisième (Jonas II) fait seulement des vocalises sur des voyelles ou des diphtongues, comme les petits enfants qui apprennent à parler. C'est, peut-être, l'état enfantin de Jonas, par rapport à sa maman, puisque le premier mot que Jonas II prononce pendant ce fragment est: « maman » (m. 261). Pareillement aux poissons qui s'étaient avalés les uns les autres - étranges poupées russes -, la pensée de Jonas s'écoule dans le temps: dans ses pensées, il y a l'idée qu'à un moment donné, sa mère pense aussi à sa propre mère et, ainsi de suite il y aura peut-être un instant où tous les gens devraient penser à leurs mères qui se transformeront ainsi toutes en une seule mère, la toute première, «immense et bonne ». Désespéré, Jonas, lui se confesse: « Maman, je suis très malheureux. Je n'ai pas trop réussi ma première vie... Mais peut-être la deuxième fois, peut-être la troisième fois, peut-être la quatrième fois... peut-être la dixième fois. N'ai pas peur, maman, et donne-moi toujours naissance. »[14] (m. 267-276). C'est le moment le plus lyrique de toute la pièce, et l'on sent, dans l'orchestration des cordes, l'influence de la tristesse tragique des symphonies de Mahler.

Dans le fragment suivant, très rythmé (à partir de m. 280), « naufragé » dans le ventre de ce nouveau poisson, Jonas écrit une lettre pour demander de l'aide ; mais, la mettant dans une bouteille improvisée, il la retrouve lui-même et se moque du naïf supposément malheureux qui l'aurait écrit. Graduellement, la scène s'assombrit et des milliers des yeux de poissons regardent Jonas, voulant le dévorer.

[14] Traduit du roumain : « Mamă, mi s-a întâmplat o mare nenorocire. Prima viață nu prea mi-a ieşit ea. Dar poate a doua oară…Poate a treia oară. Şi, de nu a treia oară, poate a patra oară. Poate a zecea oară. Tu nu te speria şi naşte-mă mereu. », idem., p. 151-152.

Dans le quatrième tableau (355 m. + *Métamorphose* à l'envers 44 m. = 379 m.), ayant percé même le troisième poisson, Jonas, enfin libre, veut rentrer chez lui. Dans ce dernier tableau, Jonas redevient celui du début de l'opéra. Il n'est plus « scindé » en trois personnages, mais d'abord il chante toujours dans les trois tessitures (m. 5-18), puis, rapidement, le cadre sonore s'élargit. Jonas observe qu'il n'est plus dans un ventre de poisson, mais il ne reconnait pas l'espace autour de lui. Fatigué après cette incessante lutte, il n'a pas le sentiment de la réussite: « Il faudrait que je sois heureux. Je le suis. Non. Si, c'est vrai. Plus tard, peut-être, puisque le bonheur n'arrive jamais quand il faut. »[15] (m. 62-70) Il veut aller chez lui, comme un prisonnier de guerre qui revient dans son pays, cherchant sa maison. Mais il ne reconnaît personne. Il demande la voie au chœur des pêcheurs qu'il rencontre sur son chemin (m. 66-196). Mais, ce chœur est un étrange cortège, sortant presque d'une gravure d'Escher: des êtres étranges, fantômes revenant d'un passé sombre, qui ne pouvaient plus articuler des paroles, mais seulement des syllabes désordonnées. Leur langage était brisé, leur mode de pensée, détruit. Peut-être, s'agit-il du chœur des poissons du début de l'opéra - cherchant le « rêve d'or » - qui, après avoir eu à subir l'expérience d'un monde concentrationnaire, serait transformé en une masse amorphe, la foule tragique. Jonas se demande alors, pourquoi il rencontrait toujours les mêmes êtres (m. 118) et pourquoi le monde était si petit (m. 121).

Finalement, Jonas se rend compte que tout ce qui l'entourait, jusqu'à l'horizon et bien au-delà, était formé par des ventres de poissons morts. Entre ces débris, il se sent enfermé, comme entre des vitres, et il se rendra compte qu'il ne pourra jamais y échapper. Au point culminant de la pièce – descente chromatique sur deux octaves -, Jonas crie désespéré: « Je suis comme un Dieu qui ne peut plus ressusciter. Un Dieu qui avait réussi tous les miracles, même la venue sur Terre, même la vie, même la mort. Pourtant, au moment où il arrive dans la tombe, il ne peut plus ressusciter. »[16] (m. 160-197)

Pour la seconde fois dans cet opéra, Jonas re-raconte son propre drame ; l'histoire d'un pauvre pêcheur qui pêche des petits poissons au bord de la mer (m. 201-209) et qui a été avalé par un monstre marin. Il essaye de se remémorer toute sa vie, la présence de ses parents et, finalement, il réussit à se rappeler son nom: « Jonas ! » (m. 294- 298, 314-316). Heureux de retrouver la mémoire, il veut tout recommencer: « Moi, j'avais bien commencé, mais c'est le chemin qui s'est égaré. J'ai dû aller de l'autre côté »[17] (m. 309-313).

[15] Traduit du roumain : « Ar trebui să fiu fericit. Chiar sunt. Nu. Aşa e. Poate, mai târziu. Da, că fericirea nu vine niciodată atunci când trebuie.», idem., p. 187-188.

[16] Notre traduction du roumain : « Sunt ca un Dumnezeu care nu mai poate învia. I-au ieşit toate minunile, şi venirea pe pământ, şi viaţa, până şi moartea, dar odată ajuns aici, în mormânt, nu mai poate învia. » idem., p. 205-213.

[17] Notre traduction du roumain : « Am pornit-o bine. Dar drumul, el a greşit-o. Trebuia s-o iau în partea cealaltă. », idem. , p. 229-230.

Il choisit alors la voie inverse: il s'enfonce le couteau dans le cœur et constate avec amertume que la seule possibilité de réussir est d'obtenir la liberté intérieure: « C'est à l'envers. Tout est à l'envers. Mais je ne me décourage pas. Je pars de nouveau. Cette fois-ci, je t'amène avec moi. Pas grave si tu n'es pas chanceux. C'est difficile d'être seul. Prêt, Jonas? D'une façon ou d'autre, nous arriverions finalement à la lumière »[18] (m. 318-333). Liberté ou suicide? Sorescu est un maître de l'ambiguïté, de l'incertain…

Dans la *Métamorphose* de la fin de l'opéra, la musique pour orchestre (le bloc sonore du début de l'opéra) est accompagnée par l'enregistrement sur bande magnétique de la même musique, mais à l'envers. Pendant ce temps, le film de la *Métamorphose* d'Escher est projeté aussi à l'envers par rapport au début de l'opéra.

Dans l'analyse des symboles réalisés par Mircea Eliade, l'on peut trouver deux interprétations données au monstre marin qui a avalé Jonas: d'un côté, c'est la mort, le poisson symbolisant l'Enfer, et de l'autre, c'est le retour à l'état embryonnaire qui précède la création: « Le monstre marin a un rôle ambivalent. Il n'y a pas de doute que le poisson qui avale Jonas et d'autres héros mythiques symbolise la mort: le ventre représente l'Enfer. Dans l'imaginaire médiéval, l'Enfer était fréquemment représentés sous la forme d'un immense monstre marin […]. Ainsi, être avalé signifie mourir, entrer en Enfer [...]. D'un autre côté, l'entrée dans le ventre du monstre signifie aussi retourner à l'état embryonnaire. Les ténèbres de l'intérieur du monstre correspondent à la Nuit cosmique, au Chaos précédant la création. Autrement dit, il s'agit d'un double symbolisme; celui de la mort comme finalité de l'existence temporelle et, conséquemment, la fin du temps, et le retour à la modalité germinale, qui précède toute forme et toute existence temporelle. Au plan cosmologique, ce double symbolisme c'est *Urzeit* et *Endzeit*. »[19]

Les deux hypostases décrites par Eliade sont présentes dans l'opéra *Jonas*. Mais ce symbole est également présent dans l'imaginaire religieux ; il est magnifiquement illustré, par exemple, dans certaines fresques extérieures des églises peintes du nord de la Moldavie. L'on y retrouve l'image d'une immense bouche de poisson qui avale les pécheurs en Enfer. Le personnage de Jonas se retrouve seul dans le ventre du premier poisson, mais il rencontre d'autres gens enfermés à l'intérieur du second poisson (et l'on pense aux cercles concentriques de l'Enfer de Dante). Ce que l'opéra de Vieru n'a pas repris du texte de Marin Sorescu est le fait que ces deux êtres enfermés - qui ne parlent pas, qui ne répondent pas aux questions de Jonas -, portent sur leurs épaules une immense croix (renvoi aux deux pécheurs crucifiés en même

[18] Notre traduction du roumain : « E invers. Totul e invers. Dar nu mă las. Plec din nou. De data asta te iau cu mine. Ce contează dacă ai sau nu noroc ? E greu sa fii singur. Gata, Iona ? Răzbim noi cumva la lumină. », idem., p. 231-233.

[19] Eliade, Mircea, *Eseuri*, Editura Ştiinţifică, Bucarest, 1991, p. 304.

temps que Jésus). D'ailleurs, Jonas, dans son désespoir - ayant été sorti du dernier poisson et ne retrouvant plus son chemin -, crie qu'il se sent comme un Dieu qui, arrivé dans la tombe, ne peut plus ressusciter.

De l'autre côté, l'association du ventre du poisson au ventre maternel, à l'état embryonnaire, est aussi présente dans le texte de Marin Sorescu (et, implicitement, dans l'opéra d'Anatol Vieru); le désir de Jonas de « se faire naître » plusieurs fois, ses appels au secours lancés à sa mère, la vision de toutes les mères de tous les temps qui se rejoignirent en une seule pensée, sont des visions presque apocalyptiques de cet être enfermé qui veut se libérer et sortir à la lumière.

La relation de l'opéra *Jonas* à la situation sociopolitique de la Roumanie des années 1970-1980 est très évidente: le renfermement du monde, la sensation d'impuissance de l'individu face au régime totalitaire, la situation des gens aux personnalités détruites, l'incapacité de communication entre les gens, l'impossibilité de tout acte libérateur. Jonas - pareillement à Béranger dans la pièce *Rhinocéros* d'Eugène Ionesco -, parle le « langage de l'individu face au totalitarisme, face au système, face aux idéologies. D'un coin de la planète à l'autre, tout le monde, actuellement, peut s'y retrouver. »[20]

Connaissant la situation de la Roumanie communiste, une personne qui a vécu cette période peut facilement trouver la signification « cachée » des paroles et, ainsi, le texte devient un manifeste contre les communistes, représentant ainsi ce que les intellectuels roumains ont nommé « la résistance par la culture ».

La présence du texte faisant référence à la politique est en étroite liaison avec le déroulement de l'action: dans le premier tableau, on retrouve beaucoup d'allusions politiques puisque Jonas est libre et réfléchit sur le monde concentrationnaire. Dans le second tableau, il n'y a presque pas d'allusions politiques, Jonas étant avalé et se refermant sur son propre sort (refuge dans le rêve). Dans le troisième tableau, étant avalé par le second et le troisième poisson, Jonas recommence à méditer sur les aléas du monde totalitaire. Dans le quatrième tableau, enfin libre, Jonas voit que la liberté est une illusion.

Les sujets choisis par Vieru pour ses opéras ne sont pas sans rapport avec les réalités vécues par l'auteur. Ils expriment une façon de réagir par rapport à la situation dramatique de la Roumanie pendant la seconde moitié du XX^{e} siècle.[21] Dans la symbolique de l'opéra *Jonas*, on peut ainsi retrouver

[20] Ionesco, Eugène, *Ruptures de silence. Rencontres avec André Coutin*, Mercure de France, Paris, 1995, p. 38.

[21] Pour ce paragraphe nous nous sommes inspiré de notre article: « Discontinuidades y coherencias. La opera 'rajol de arena' *Ultimos dias, ultimas horas* de Anatol Vieru / Discontinuités et cohérences. L'opéra 'sablier' *Derniers jours, dernières heures* d'Anatole Vieru », *Doce notas*, Madrid, 2004-2005, n° 14, p. 139-152, article révisé et republié sous le titre « Linéarité rompue dans l'opéra 'sablier' *Derniers jours, dernières heures* d'Anatole Vieru », *Studia Universitatis Babeş-Bolyai*, Série Musica, Cluj-Napoca, 2009, n° 1, p. 231-242.

les relations duplicitaires, le déchirement de la personnalité sous la pression politique, le milieu fermé, pesant, sans issue, dans lequel le compositeur avait vécu. Vieru était en effet hanté par la question de la scission et de la pluralité de l'individu: alors que *Jonas* met en scène un « *être* scindé », *Derniers jours, dernières heures*, raconte « une *histoire*, une *tragédie* scindées »[22]. La réflexion sur l'étique et la liberté de la création est également omniprésente dans les opéras de Vieru. Elle transparaît dans la phrase de Mozart: « le génie et le crime sont incompatibles » qui, bien qu'elle n'arrête pas la main criminelle de Salieri, ne l'en atteint pas moins en plein cœur. Salieri, personnage triste et angoissé, pitoyable en même temps, aveuglé par sa haine, sera frappé mortellement par la sentence déduite des paroles de Mozart: « Quoi ! Ne suis-je donc pas un génie ?…ne suis-je pas ?!…non, pas un génie !! ». Les réflexions de Vieru vont dans la même direction: « La différence entre génie et talent n'est pas quantitative, mais essentielle »[23]

Essayons d'« expliquer » les paroles de Jonas que nous considérons comme porteuses de significations politique. Nous apercevons ainsi une image de la situation sociale et politique de la Roumanie pendant les dernières années du totalitarisme[24]:

Phrases de l'opéra *Jonas*	**Allusions politiques**
Premier tableau	
« Parce que nous avons une mer riche »[25], « Comme elle est riche, notre mer ! »[26]	Le discours officiel des communistes soutenait l'idée de la richesse du pays, même si la réalité sociale était différente. La mer peut signifier le pays, mais aussi le communisme, l'idéal politique.

« Mon écho a disparu… Lui aussi il est parti. Mauvais signe. Peut-être c'est une nouvelle consigne: fini avec le bruit sur la mer. Ce n'est pas bien de crier sur la mer. Sur la terre, oui. Sur la mer, non. Je crie, tu cries, l'autre crie. Les bruits s'additionnent. Les vagues entre en résonance. Pareillement à un pont sur lequel passent rythmiquement les soldats. Ce pont tombera. C'est pareil	C'était interdit de protester contre le régime totalitaire. Pendant la période 1945-1965, pour le moindre soupçon de complot, quelqu'un pouvait être sanctionné par la perte de son travail, l'interdiction de suivre des études, la « résidence surveillée » ou même la torture et la détention. Pendant les dernières années du communisme, les gens étaient si bien « éduqués », que chacun savait exactement ce qu'il pouvait dire ou non. Pendant les jours

[22] Vieru, Andrei, *Mon père*, in: *La Nouvelle Revue française*, Paris, 2001, janvier, p. 166.
[23] Ibidem.
[24] Nous avons donné comme référence les pages de la partition de l'opéra *Iona* (Vieru, Anatol, 1980). Dans le tableau, nous avons traduit en français le texte de Marin Sorescu. Les citations en roumain sont données en notes de bas de page.
[25] Traduction du roumain : « Că avem o mare bogată. » (idem, p. 35)
[26] Traduction du roumain : « Ce mare bogată avem ! » (idem, p. 42, 44)

pour la mer, ses vagues entrent en résonance. Une tempête peut surgir ! Et quand l'eau nous tombe dessus… Vraiment, ce n'est pas raisonnable de crier tous en même temps. Sinon, on croirait le désespoir absolu. La mer se fâchera. Pour cela, c'est mieux que chacun fasse son travail, regarde à l'intérieur de son cercle et se taise.»[27]	qui ont précédé la révolution de 1989, les dirigeants communistes interdisaient même les rassemblements de plus de trois personnes, par peur d'une révolte.
« Mais comment la mer peut-elle entretenir tous les poissons avec de la nourriture et de la bière ? Difficilement, mais elle se débrouille. Elle leur donne plus d'eau. Non, parce qu'ils ne boivent pas d'eau. Peut-être qu'elle leur donne aussi de l'eau. »[28]	Il n'y avait pas suffisamment de nourriture dans les magasins d'alimentation, qui étaient très souvent vides. La grande majorité des choses étaient de mauvaise qualité et contrefaites (l'on y ajoutait de l'eau). Même dans l'essence pour les voitures il y avait de l'eau, ce qui faisait qu'en hiver, quand la température descendait en bas de 0° C, la prétendue « essence » gelait et les voitures ne pouvaient plus se déplacer.
« Et, pendant ce temps, mes enfants dorment à poings fermés. Vous, qu'est ce que vous rêvez, pour dormir si tranquillement ? Et eux, heureusement: 'La mer'. Hélas ! Cela leur convient peut-être. Ils rêvent de la mer sans poissons. »[29]	Les enfants, dès le plus bas âge, étaient habitués à parler et à penser conformément aux slogans communistes. Ainsi, ils s'habituaient à « rêver » l'idéal communiste, sans observer les réalités (les grands poissons). Relevant pour cette période c'est le film de Nikita Mikhalkov, *Anna*, où le réalisateur enregistre l'évolution de sa fille, année après année, et l'on y observe comment les enfants étaient « éduqués » à penser conformément à l'idéologie. Dans ce sens, les images d'archives qui montrent des centaines d'enfants pleurant à la mort de Staline sont révélatrices.
« La lumière leur fait du bien [aux petits poissons]. Elle leur donne à manger, elle leur offre des divertissements. Mais elle ne les laisse jamais partir. »[30]	Les gens – s'ils acceptaient de suivre les règles imposées - vivaient tranquillement dans le monde totalitaire, mais ils ne pouvaient pas être libres d'en sortir.

[27] Traduction du roumain : « Să se termine cu gălăgia pe mare. Nu e bine sa urli pe mare. Pe uscat da. Pe apa ba. Țip eu ; țipi tu, țipă şi celălalt. Zgomotele se adună, Valurile intră în vibrație. Ca un pod peste care trec soldații, în ritm : se dărâmă. Aşa şi marea, Intră in rezonanță valurile. S-ar putea isca o furtună ! Şi când s-ar dărâma apa peste noi…Zău, nu e bine să strige toți laulaltă. Altfel s-ar crede că e jelanie absolută. S-a înfuria marea, De-aia fiecare să-şi vada de trebşoara lui. Să privească în cercul său. Şi să tacă. » (idem, p. 36-39)

[28] Traduction du roumain : « Şi cum poate marea să-i țină pe toți peştii pe mâncare şi pe bere ? Greu, dar se descurcă. Le dă mai mult apă. Nu, ca ei nu beau apă. Le-o mai fi turnand ea şi apă. » (Idem, p. 44-46)

[29] Traduction du roumain : « Şi în timpul ăsta copiii mei dorm buştean. Mă, voi ce visați de dormiți buştean ? Şi ei, clipind de fericire : 'Marea'. Ptiu ! Poate lor le convine : visează marea fără peşte. » (idem, p. 51-52)

[30] Traduction du roumain : « Lumina le face bine. Îi îngraşă, îi înveseleşte. Numai nu le da drumul. » (idem, p. 58-59)

L'ode chantée par les petits poissons de l'aquarium: « L'eau est pleine d'amorces, toutes sortes d'amorces joliment colorées. Nous, les poissons, nous nageons parmi elles si vite, que nous semblons être bouillants. Notre rêve d'or est d'en engloutir une amorce; évidemment, la plus grande. Nous faisons un vœu, pensant au bonheur et espérant quelque chose de meilleur, mais, dans quelques instants, nous découvrons consternés qu'il n'y a plus d'eau.»[31]	Ce ne sont pas des individualités, mais une foule qui pense au pluriel, aveuglée par des illusions, qui finissent par se rendre compte, malheureusement trop tard, qu'on leur a menti. Eugène Ionesco se révoltait contre l'utopie du communisme et l'uniformisation humaine: «Les utopistes […] parlaient d'un monde où tous les gens mangeraient en commun, où les enfants seraient élevés par l'État, où tout le monde penserait comme tout le monde. »[32]

Deuxième tableau	
« On devra mettre un grillage à l'entrée de chaque âme. Pour que personne n'y pénètre avec le couteau ! »[33]	Le besoin d'intimité, de la vie privé.

Troisième tableau	
« Beaucoup de monde s'est dispersé. Et bientôt il y en aura d'autres qui partiront. C'est le bruit qui court.» […] Avez-vous signé un contrat précisant combien de temps devriez-vous rester avalés ? De qui dépend votre retour ? »[34]	Il y avait beaucoup de gens qui quittaient illégalement le pays, devenant des réfugiés politiques dans d'autres pays. Les gens n'avaient plus de contrôle sur le déroulement de leurs vies. Ils restaient enfermés dans le monde concentrationnaire.
« Tais-toi, femme ! Pourquoi pleurniches-tu ? N'as-tu pas entendu que ton mari est vivant ? Que diable ! Ces yeux l'ont vu. Comme moi, n'entends-tu ? Il n'a pas pu venir maintenant, parce qu'il s'est brisé un pied. Affaibli par la fatigue. En même temps, ils l'ont emmené trop loin. Comment avait-il maigri… Ils sont partis très loin, avec lui dans le ventre. Et avec son voisin… Lui aussi, maigre… Allez, arrête de pleurer ! 'Le poisson vit dans l'eau et l'humidité pénètre à	Les déportés politiques vivaient une situation tragique. Une grande partie d'entre eux mourraient en prison ou aux travaux forcés, d'autres tombaient malades. Les arrestations se faisaient pendant la nuit (le philosophe Constantin Noica avait été arrêté chez lui en plein milieu de la nuit, en présence de sa femme et de sa belle fille).

[31] Traduction du roumain : « Apa aceasta e plina de nade, tot felul de nade frumos colorate. Noi, pestii, 'notam printre ele atat de repede incat parel galagiosi. Visul nostru de aur e sa inghitim una, bine-inteles pe cea mai mare. Ne punem in gand o fericire, o Speranța, in sfarsit, ceva frumos, dar peste cateva clipe observam mirati ca ni s-a terminat apa. » (idem, p. 61-63)

[32] Ionesco, Eugène, idem, p. 21.

[33] Traduction du roumain : « Ar trebui pus un gratar la intrarea in orice suflet. Ca sa nu intre nimeni in el cu cutitul. » (Vieru, Anatol, *Iona,* idem, p. 105)

[34] Traduction du roumain : « Multa lume s-a 'mprastiat. Si-o sa se mai imprastie. Asa se aude. […] Ati facut vreo intelegere, cat timp trebuie sa ramaneti mancati ? » (idem, p. 135-137)

l'intérieur.' Tant pis s'il y a des gens là-bas! Alors, pourquoi les mange-t-il, s'il n'a pas de conditions ? Arrête tes conneries. Il doit vivre. Nous tous, nous devrons vivre. Ils vivent. Et tu ne sais même pas quand ils frappent à ta fenêtre: toc ! toc ! Au beau milieu de la nuit.» [35]	
« Le monde tremble comme un œuf pourri. Duquel émergera Dieu sait quel avenir lumineux ! Mais il a renoncé.»[36]	La société était en état désastreux, mais, ignorant les réalités de la vie quotidienne, les communistes parlaient toujours d'un « avenir lumineux » qui arrivera prochainement.

Quatrième tableau	
« Pourquoi rencontre-je tout le temps les mêmes gens ? Le monde s'est peut-être rétréci. Le monde est trop petit. A chaque pas, il y a seulement des ombres […]. »[37]	Anticipant la situation d'après la révolution de 1989, Marin Sorescu – et, implicitement Anatol Vieru – imagine un monde malade, le résultat de la trop longue période de dictature communiste. Les gens étaient tous pareils ; des ombres vivantes.
« Toutes les choses sont des poissons. Poissons ! Poissons ! Poissons ! Nous vivons, comme nous le pouvons, à l'intérieur. »[38]	L'influence de l'idéologie communiste avait envahi les mentalités des gens. Les gens - théoriquement libres - continuent à vivre comme avant, ayant les mêmes clichés de pensées qui étaient devenus les leurs.
« Finalement, moi, j'ai eu raison. J'ai bien commencé. Mais le chemin, c'est lui qui s'est égaré. J'ai dû le prendre dans l'autre direction. »[39]	Jonas se rend compte que l'idéologie était la cause de tout le malheur et qu'il aurait dû choisir l'autre voie.

Dans les sociétés totalitaires, nous assistons à la transformation de la mentalité des gens ; ils ne sont plus des individus, mais des masses humaines. Et les réactions des foules (qu'elles soient de droite ou de gauche)

[35] Traduction du roumain: « Taci femeie ! ce tot te smiorcăi ? N-ai auzit că soțul tău trăiește. Ce dracu ? Aceşti ochi l-au vazut. Ca mine, n-auzi. N-a putut să vină acum, că şi-a scrântit un picior. Frânt de oboseală. L-au dus şi prea departe. Cum era el usor…S-a tot dus cu el în burtă. Şi cu vecinul…Şi el, tot slabuț…Hai, nu mai plânge. Chitul trăieşte în apă şi umezeala-l răzbeşte şi trece înăuntru. Ce dacă acolo sunt oameni ! Atunci de ce-i mai mănâncă, dacă n-are condiții ? Vorbeşti şi tu prostii. Trebuie să trăiască. Toți trebuie să trăim. Toți trăiesc. Şi nici nu ştii când îți bat cioc ! cioc ! noaptea la geam.» (idem, p. 138-142)

[36] Traduction du roumain: « Se clatină lumea ca un ou clocit. Din care va ieşi cine ştie ce viitor luminos. Dar s-a răzgândit. » (idem, p. 163)

[37] Traduction du roumain: « De ce întâlnesc mereu aceiaşi oameni ? S-o fi îngustat lumea până-ntr-atât ? E prea mică lumea. La fiecare pas numai umbre […] » (idem, p. 194-196)

[38] Traduction du roumain: « Toate lucrurile sunt peşti. Peşti ! Peşti ! Peşti ! Trăim şi noi cum putem înăuntru. » (idem, p. 218)

[39] Idem, p. 229-230.

se ressemblent. Si Eugène Ionesco, pour présenter une société totalitaire (de droite), avait imaginé un monde envahi par des rhinocéros, Marin Sorescu représente un monde dictatorial (de gauche) « avalant » et enfermant les individus, contre leur volonté. Le résultat final est pareil: la déshumanisation, la contamination de la pensée, la transformation; mais le rapport entre le personnage et le milieu est différent. Chez Ionesco, les rhinocéros sont extérieurs au personnage, Béranger, peut résister à la tentation d'être assimilé aux rhinocéros - qui sont volontairement transformés, contaminés - alors que, chez Sorescu, l'immense monstre marin est initialement extérieur à Jonas et il l'avale contre sa volonté. Ionesco relate l'impact que l'idéologie a pu avoir sur les gens et avec quelle subtilité elle agit: « Les hommes sont prisonniers jusque dans leur pensées les plus profondes et sont pénétrés par l'idéologie, et ils ne sont plus que des fonctionnaires de la société même dans ses rêves. Mais je crois que nous discutons mal de tous ces problèmes de révolution et d'utopie parce que nous en discutons rationnellement. En réalité, il y a là des impulsions irrationnelles très profondes et je me demande s'il ne va pas avoir une mutation énorme de l'humanité, qui sait, les fourmis étaient intelligentes autrefois, les abeilles étaient intelligentes. Les fourmis avec le temps constituent des sociétés qui seront parfaites, avec des ouvrières nées ouvrières, des reines nées reines, avec des mâles qui ont la simple fonction de reproduire, etc. Nous allons peut-être vers une socialisation extrême, vers ce qui serait une société biologique, et nos raisons de ne pas savoir où aller, nos problèmes de libre arbitre, tout cela est combattu par des forces qui sont beaucoup plus profondes et beaucoup plus grandes. Nous assistons peut-être à une mutation de l'humanité, à ce que l'on appelle la déshumanisation totale. »[40]

Rêve et construction formelle

Dans la pièce de Marin Sorescu, le rêve est un élément qui revient constamment; il fait partie de la poétique littéraire, mais participe à la construction de la grande forme. Au début de la pièce, Jonas rêve le poisson qu'il souhaite prendre, ses enfants rêvent le monde idéal, avalé par le poisson, Jonas rêve sa propre histoire et se demande quelle on était la fin. Il rêve aussi à sa femme et à sa mère, et une fois sorti de tous les poissons, il rêve à nouveau son histoire du début. Le récit du drame n'est pas linéaire, il oscille constamment entre l'action et le rêve et le souvenir. C'est la modalité de construction du récit propre aux écrivains comme James Joyce (*Ulysse*) ou ceux de Nouveau Roman et du Nouveau Cinéma (Alain Robbe-Grillet, Godard, Alain Resnais).

[40] Ionesco, Eugène, idem, p. 22.

Le récit - et implicitement, l'opéra -, se construit d'une manière similaire à celle décrite par le compositeur Mihai Mitrea-Celarianu: « Finalement nous nous trouvons face à un agencement *non-linéaire* où les confrontations, voire les lignes de continuité sont *transversales* et les renvois nombreux. »[41] Eugène Ionesco parle lui aussi de la non-linéarité de la construction du récit. Comme c'était lui, le précurseur du théâtre de Sorescu, on reconnaît la juxtaposition de réalité et de rêve. Eugène Ionesco avait créé un personnage semblable à Jonas, un homme qui ne reconnaît plus son pays quand il rentre chez lui dans la pièce *L'Homme aux valises:* « J'ai fait cette pièce à partir de rêves que j'ai mis les uns à la suite des autres, parce qu'on évite de cette façon-là, toute propagande et toute idéologie. Mais l'idéologie rentre dans les rêves et je m'en suis aperçu. *L'Homme aux valises* est un personnage qui ne reconnaît plus son pays, qui est en butte à des tracasseries policières énormes, qui se sent partout en danger et qui ne rencontre pas l'amour. »[42] Dans une vieille histoire roumaine, *Jeunesse sans vieillesse et vie sans mort*, on retrouve la même atmosphère d'un héros qui ne retrouve plus son pays, pareillement à Jonas qui se demande où était son « lieu du départ ». Dans le conte roumain, le prince - après avoir vaincu toutes les obstacles et trouvé le pays de la jeunesse éternelle -, retournant dans son pays, ne reconnaît plus les lieux, et même sa propre mort (qu'il retrouve comme par erreur, cachée dans un vieux coffre), l'attendant trop longtemps, était si vieille, qu'elle arriva à peine le tuer.

Nous observons que l'histoire du début de l'opéra (Jonas avalé par le poisson) revient encore deux fois pendant l'opéra, mais sous la forme d'un rêve, en sortant de la linéarité. Jonas raconte sa propre histoire comme étant l'histoire d'un autre ; il ne sait jamais la fin de l'histoire, mais il se demande quelle fin cela peut avoir. Suivons les apparitions des ruptures de la linéarité dans la partition de l'opéra causées par les rêves et les souvenirs.

- Jonas raconte ses rêves de pêcheur (p. 46-50)
- Les enfants de Jonas dorment rêvant la mer (p. 51-52)
- Le rêve des petits poissons (p. 61-67)
- Jonas raconte son propre histoire, celle d'un pêcheur avalé par un poisson (p. 85-92)
- Jonas se rappelle qu'une fois il était à la montagne et l'air était pur (p. 107-108)
- Aria: Jonas rêve de construire un banc au milieu de la mer (p. 111-120)
- Jonas imagine un dialogue avec une femme dont le mari était déporté (p. 138-139)

La transfiguration de Jonas: il se transforme en ongle pour percer le poisson: (p. 143-145).

[41] Mitrea-Celarianu, Mihai, « Autour de Seth – nocturne pour 7 instruments – Anamnèse – », *Littérature en marche*, 2001, p. 11.
[42] Ionesco, Eugène, idem, p. 19.

Significations des numéros

Nous avons observé que Vieru accorde une importance spéciale aux numéros, surtout aux numéros de la série de Fibonacci: 1-1-2-3-5-7… Alors, nous avons cherché à identifier certains significations possibles que ces numéros peuvent prendre par rapport à l'opéra *Jonas* ou au texte de Marin Sorescu.

Numéros	**Signification que nous leurs avons attribués**	**Présence de ces numéros dans l'opéra *Jonas***
1	• unicité • solitude • individualité	• Jonas est seul: même après être « scindé » en trois interprètes, il revient à sa solitude
2	• dualité	• la recherche de l'écho (le nom de Jonas est séparé en deux syllabes pendant le chant: « Iona » - premier tableau: m. 23, 31, 102-104, 113, 126.
		• la présence du gémeau, l'inquiétude de Jonas face à la possibilité d'existence de son double
		• deux pêcheurs enfermés dans le ventre de la baleine
3	• la Trinité • symbole chrétien	• Jonas est enfermé dans trois éléments: l'eau, la terre et l'air[43]
		• Jonas des premier et quatrième tableaux (baryton) chante selon trois tessitures, chacun des registres étant composé à son tour par trois intervalles de demi-ton: 1, 1, 1 – 7 – 1, 1, 1 – 7 – 1, 1, 1
		• dans le deuxième et troisième Tableau, Jonas est « scindé » entre trois personnages (ténor, baryton et basse)
		• Jonas se trouve successivement avalé par trois poissons
		• la « Monodie » du troisième tableau (m. 51-262) est distribuée entre trois instruments: Ob, Cl in C et Cordes
		• la chorale apparaît trois fois: le chœur des petits poissons du premier tableau, le chœur qui chante « L'éternel dévoration » du second tableau, et le chœur des pêcheurs du quatrième tableau

[43] Vieru, Anatol, idem, p. 34.

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THE FOURTH DIMENSION IN AUREL STROE'S MUSIC[1]

PETRUȚA MARIA MĂNIUȚ[2]

SUMMARY. Dinu Ciocan is the one who found first similarities between the work of art and the fuzzy set, which is subject to gradual change. In compositional art, Aurel Stroe translates these notions into his music. This perspective is very adequate, especially as it belongs to the mathematical notions that are very close to the aesthetics of the work of art, which involves the poetic dimension, the ethics of the intentional ambiguity and the vague character.

Keywords: fuzzy sets, contemporary music.

The music of Aurel Stroe is one if the best Romanian works of art in the twentieth century. The aesthetic approach on the fuzzy sets is a way to touch the profound significations of his art. The explanations I have provided above refer to the way the mathematical arguments facilitate the understanding of the work of art, especially in the context of the twentieth century – when philosophy and art introduced "the primacy over the real". The Mathematics is useless within a world in which the possible does not take precedence:" if you take the real for granted or consider it unique, you miss that unit of the deeper mathematics. But if you double, triple or polymerize the real, if you dive into the ocean of the possible, then mathematics becomes a means to know, to explore the possible" [1]. The work of art is itself a reality meant to multiply reality – in a deeply entertaining way, which is not either photographic or mimetic. The musical masterpieces composed by Aurel Stroe are the best example to support the statement above, as they reflect a perspective of the possible, infinite world, as well as the marginal visions of reality. The composer's spiritual refinement is transposed to his musical work, which is the fruit of his approach on world and art and explains why these concepts can be identified naturally and organically into his compositions.

Prof. Dinu Ciocan is the one who found first similarities between the work of art and the fuzzy set, "which is subject to gradual change" [2]. This perspective is very adequate, especially as it belongs to the mathematical notions which are very close to the aesthetics of the work of art, which involves the poetic dimension, "the ethics of the intentional ambiguity and the vague character", the one which is open to many interpretations or does not benefit by the content precision" [3].

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There is an obvious compatibility between the mathematical notions and the phenomena, which are deeply related to each other, and the artistic background, as it is shown in the specialized literature. Goethe promoted the mathematic approach – as related to art – by pointing out the spiritual dimension of mathematics, which contributes to the development of the artistic creative phenomenon:" mathematics is an organ of the inner superior sense; practically, it is an art. Nevertheless, mathematics is not able to perform any moral act; a mathematician is accomplished only if he is accomplished as an individual" [4]. The end of the quotation made by the Romantic German artist makes the distinction between the artistic valuation of the artistic piece of work and its creator's moral profile, which proves to be so important. As one of the fundamental laws of aesthetics states," every aesthetic end product may not always be moral"; it proclaims the superiority of the spiritual quality over the aesthetic aspect.

(Non)Euclidean Geometry ("The Euclidean geometry is the perfect introduction to philosophy") [5]. The work of art has a lot in common with the philosophical conceptions of the non-Euclidean geometry, especially as regards the meaning of Aurel Stroe's composition work – which displays complex ideational understood implications. Euclid the famous Greek geometrician, lived around 300 B.C. and he was a professor in Egypt; among other works, it is worth mentioning his book "Elementele" ("*The Elements*") - a geometry manual - which contains individual theorems for the plane and special geometry, algebra and the theory of numbers. He promoted the logical reasoning and deduction and influenced Newton in his work "Principia". Today it is known that the Euclidean geometry is not the only independent geometric system due to Einstein's General Theory of Relativity ("the Euclidean geometry is not respected in vicinity of the black holes and the neutron stars, where the gravitational fields are very intense)" [6].

Mathematics is usually defined as the science that deals with the structure, the change and the space. A modern approach on mathematics states that it deals with the investigation of the abstract structures, axiomatically defined by means of the formal logics. The basics of the structures investigated by mathematics can seldom be found in the natural sciences, often in Physics. Mathematics defines and investigates its own structures and theories, especially to synthesize and unify multiple mathematic fields as a unique theory, a method that usually facilitates generic methods for calculation. Occasionally, mathematicians study some fields of mathematics strictly for the abstract interest generated; therefore, this approach is more related to the art than to the science. The specific domains of mathematics can be used to generically mark the limits of the trends approached by mathematics until today, in the sense of delineating three specific directions: the study of structure, space, and changes.

The study of structure generally focuses on the theory of numbers (the elementary algebra); the abstract algebra is the result of the deep investigation and abstracting of these theories (which studies the structures, which generalize the properties of numbers in the usual sense). The concept "vector", generalized in the sense of vector space and studied by the linear algebra is specific to both the study of structure and the study of space. The study of space naturally starts from geometry, from Euclidean geometry and the three dimensional familiar trigonometry which later on becomes the non - Euclidean geometry and plays an essential role in the theory of relativity. The study of change is a necessity especially in case of arts, where measurement and predictability of changing some variables is essential, as it reflects the dramatic background of the musical discourse.

The issue regarding the fourth dimension is not only a mathematical issue, but is also an aesthetical one. Nevertheless, nobody - excepting for the mathematician Howard Hinton who had intensively trained his imagination – has ever succeeded in getting a picture of a super-volume in a non-artistic act, with such significant expressive implications. All the great mathematicians, except for a few of them (Henri Poincare was ahead of them) agree with the fact that there is incontestably a four-dimension space. Nowadays a great number of scholars and philosophers are concerned with the issue of the fourth dimension. This issue replaced the interest people had for the squaring of the circle or for the perpetual mobile. To conceive the fourth dimension, we should leave away the strictly scientific, concrete dimension of the human universe which can be directly analyzed and study thoroughly the meanings of art.

It is known that the Euclidean geometry has three-dimensional, length, width, height or thickness. It was only since 1621, when due to the research made by Sir Henri Saville, that a new geometry, a non-Euclidean geometry was born as a consequence of certain obscure issues specific to geometry (especially as regards the parallel lines). This discipline was the result of the contribution made by Saccheri, Lambert, Gauss, Lobatschevsky (his research was highly appreciated by the scientific world), Bolyai, Riemann, Helmholtz, Beltrami and many others. The research of some of the reference works mentioned above proves the profound correlation between them and the musical phenomenon composed by Aurel Stroe, which has a unique interior geometry, developed according to other macro and micro formal laws than the ones commonly used in the modern composition art. The tragic feature of the paradox of the non-Euclidean knowledge" [7] is very well adapted to the aesthetic background approved by the contemporary art.

This new geometry indicates that space is no longer the Euclidean space. It is also obvious that we are able to understand various types of spaces which have different properties, where the parallel lines can meet, where the curve is not longer than the right, where the angles of a triangle scale down

unlimited while its sides become longer and other similar anomalies. This non-Euclidean geometry turns into a hyper-geometry or a meta-geometry, a theoretical background to investigate hyperspace, namely the fourth dimension. However, what is this hyperspace? Once this question is asked, there are difficult issues brought into discussion. Is it a space accessible to man, to his spirituality or is it rather the hypothetical space similar to Einstein's own space?

Here we are very close to the concept of infinity of the (aesthetic, expressive - our note) universe, which raises the following question: what is a bound? It may be more than "the extremity of a certain surface". The issue related to infinity is abnormally complex and out of the intricate network of numbers, of the abstract or concrete geometry; it is enough to remember the difference between "the undefined" and "the infinity". The mathematical infinity removes imagination and first appeals to reason. To conceive and reach infinity, reason does not have to cover the domain of infinity and waste the series of undefined bounds. It is enough for reason to find that a finite right line can be prolonged at both sides, also that any given number can be added to a unit and it notices that this thing is always possible, independently of the number or the line. The mathematic infinity is a kind of "spontaneous infinity", similarly to the artistic infinity; it is an infinity which is made up outside imagination and reason, which gives birth to the force of things, the infinite numbers or the projections of the superior geometry.

It is not easy to know or to define a hyperspace (from a cultural point of view, not from a geo-physical point of view). It is rather difficult to define the three dimensional space: the Kantian formula cannot be ignored, which states that space is a subjective (which is also true in the artistic domain), a required supposition of all the experiences. All the Kantian and Neo-Kantian efforts made by the idealist empiricists finish up by preserving the same obscure information on this issue. All the philosophers who were preoccupied with space and time (Spencer, Helmholtz, Renouvrier, James Sully, Stumf, Wiliam James, Ward, Stuart Mill, Ribot, Foille, Iuyan, Bain, Lechalas, Balmes, Donnan, Bergson and many others) were not able to solve the double enigma; their most controversial theories are still obscure against the shadows which do not belong to our world.

Hinton proved to be the most passionate researcher of the fourth dimension. He was not only a mathematician, more or less fanciful, who used to make fun of the thrilling game of the most daring hypotheses, but also a balanced man, gifted with a vast, unique imagination, which allowed him put forward viable theories for the majority of his abstractions. In addition to scientific works, he also wrote scientific literary works, but only some of them were successful. It is the case of the novel Stella, which tells the life of a young girl, who was made invisible by her father (he took the principle of the refraction of

light as a basis). In “The Fourth Dimension”, the reader is led to the dark of the great enigma: the author pretends to have made some solid four-dimensional called Tesseracts that – in his opinion are a close transposition of a four-dimensional space.

This means that we have to train our conscience to look at things from another point of view, different from the conventional one: the artistic, aesthetic like point of view. Hinton stated that “when we meet infinity at a certain moment of our thinking, this is a sign that this way of thinking is related to a reality which proves to be higher that the one it adapted to”. The space we usually conceive is limited, not in terns of surface, but in a way which cannot be ”achieved” in case we think to measure the objects which are inside it. However, why does space have to be tri-dimensionally limited? The spiritual experience is the only capable of answering this question. We may experience the cultural existence (our note) of the fourth dimension; in a way or another, the human being is not simply a tri-dimensional (material) being. There have been put forward certain suppositions, which in an arbitrarily and artificially way provided a draft of the relation of our body with the existence of the fourth dimension; it states that our spirit is able to identify it. Our spirit can develop a superior conception of the four dimensional space, adequately to our tri-dimensional space and it can use it likewise. The only difficulty is to decide or at least to sense that there is a fourth dimension or even more in the universe.

The work of art is related to this temporal reality which contributes to the embodiment of the work of art and the cultural (even more, the spiritual) dimension which is in fact the fourth dimension (left aside by the mathematicians). In conclusion, Hilton assures us that we will never be able to see a four-dimensional figure physically, only with the mind’s eye. The real, three dimensional and strictly material worlds is obsolete and it has to be replaced by non Euclidean properties by four dimensional space and time. The four dimensional world is not just a mere mathematical figure; it is the real world of physics, which was reached by following the same route the physicists had followed before in order to reach reality. Meta-geometry also looks outside our space for less conventional and subjective situations which have uncertain relations with the space we created (or which was created inside ourselves) in order to help us understand the phenomena of the universe.

”There is not only the sensual music; there is also a spiritual music. There is not only the music that is being performed at present, but also the eternal music, which exists even when it is not performed. All these lonely people have their silent music and I am glad that there is such music. However, where do people get the lonely music? They get it from us, the musicians, because it has to be first performed and listened to (…) so that any person can think about it and dream of it when he/she returns at home” [8].

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THE MICRO-VARIATIONAL TECHNIQUE IN *MESSIAENESQUE* FOR ORGAN (1993) BY EDUARD TERÉNYI

ANAMARIA MĂDĂLINA HOTORAN[1]

SUMMARY. In the organ play *Messiaenesques* by E. Terényi, the theme of the micro-variations illustrates a series of dispersed stylistic suggestions of the music of Oliver Messiaen, namely, melodic lines, rhythms, the dynamics, chords and so on, which are used to create a series of analogies, variations or oppositions. The play on words from the title - by separating the word *Messiaenesque* we get *Messiaen* + *Enescu* - is not an amusement, as it may seem as there are some elements taken from the Enescu's style and this play mirrors a double stylistic thinking. The variations are made through the montage technique, consisting in the selection of a number of paradigmatic microelements, of the cellular/figurative/motive microstructures of the musical language. This micro – entities can be easily identified having the graphic analyse in front: unifying the tones with imaginary lines, we get different geometrical figures.

Keywords: Eduard Terényi, Messiaenesque, contemporary organ music, variation form, micro variation

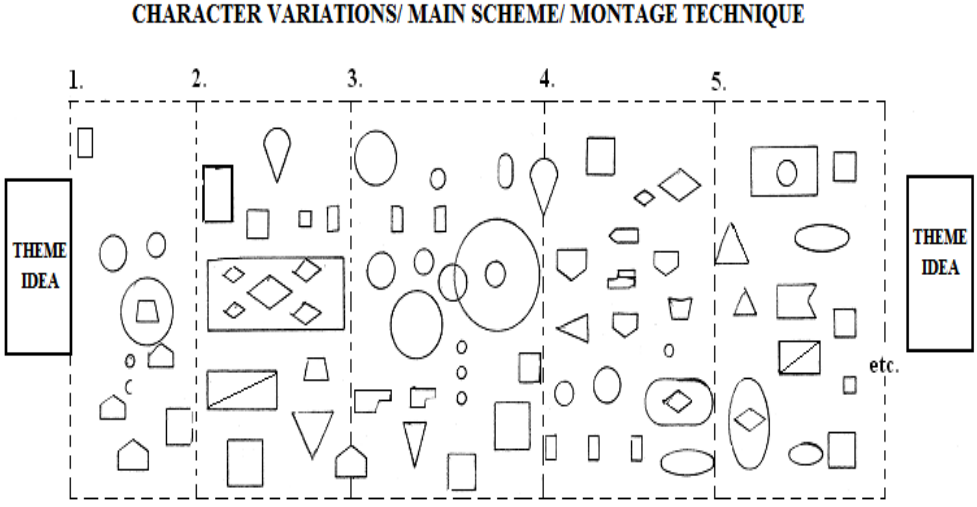
The general composing scheme of the character variations of the organ works *Messiaenesques* (I, II) and *Dialogues mistiques* (I, II, III)[2] is expressed by the author through a mosaic fantasy – design (ex. 1) where each of the geometrical figures represent a melodic, chorded and rhythmical entity that has an improvisatory character and random possibilities as well.

The drawing reflects the structuralism vision of the pre-selected paradigmatic elements and, in the same time, it is a generalized graphic representation of the variational micro–montage technique. The geometrical symbols are visual analogies to the musical "drawing" of the sonorous micro-units (see the ex. 2 in this respect).

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[2] As a matter of fact, the first intention of the composer was that *Dialogues mistiques* to constitute a common block with *Messiaenesque*.

Ex. 1



A graphic variational fantasy and a micro–montage technique

Therefore, in *Messiaenesque*, a new frame of the character variations is proposed. The variations are made through the montage technique, consisting in the selection of a number of paradigmatic microelements, of the cellular/ figurative/motive microstructures of the musical language that have an orientation role in the variation evolution.

The two plays do not have a theme in the traditional sense of the term, but they have a theme – idea or a stylistic theme – bench-mark. The theme – idea appears when, by the imaginary taking of some stylistic elements, of another composer or musical work, the author creates an imaginary benchmark that is not declared inside the musical work. So, the connection between the theme – idea and its variations cannot be seen by the players, musicologists, or the public.

> "*In this variational process* – as the composer shows us – *nevertheless we can find a theme within it (see e. g. 1). The process can be closed with a theme. In an extreme form, a theme at the beginning and a theme at the end, but with the condition that both the apparitions of the theme to belong to those previous conceived ideas whose the composer considers the starting point of his musical play. This might be the most extremist variation musical concept both as an architectural form and also regarding the ideate content*."[3]

[3] E. Terényi, February, 2008

If the theme – idea cannot be identified, the filiations of the sonorous entities is suggested by the title of the musical work. In *Messiaenesques* – the theme idea illustrates for the author, a series of dispersed stylistic suggestions of the music of Oliver Messiaen, namely, melodic lines, rhythms, the dynamics, chords and so on, which are used to create a series of analogies, variations or oppositions.

The play on words from the title - by separating the word *Messiaenesque* we get *Messiaen* + *Enescu* - is not an amusement as it may seem as there are some elements taken from the Enescu's style and this play mirrors a double stylistic thinking.

Certain harmonic stylemes and the rhapsodic style of some micro – elements (through the rhythmic liberty that allows agogic micro - variations) they remind us of the Enescian thinking and of that of Messian (the *oiseaux* style, the harmonic strata). In addition, the abstract conception of the micro – elements, the lack of fixed themes, and the evolving, organic style of the music is common for all three composers Enescu, Messiaen, Terényi and it is opposed to the Western music configuration in explicit melodic entities that culminated as Pascal Bentoiu remarks, with the rigidity of the Wagnerian musical ideas[4].

The personage – theme set up in the traditional formal patterns (especially that of the forms on the expositive principle) is replaced by a corpus of sonorous micro – patterns that exist in a perpetual repositioning and reinvention. Also, Pascal Bentoiu referring to the Enescian themes, affirms: "(Enescu) lived very intensely the reality not for a theme or the other but that of some contours that are almost abstract as if they are some geometrical makings that are ideal and also capable to generate unlimited quantities of concrete thematic ways that are inserted to a certain instrumentality, to a register, to one agogic flux, to one rhythm or another and so on (…). For Enescu, the main reality that he started from was situated on a land of the ideal simplified and abstractive forms where, without any doubt were certain melodic obsessions taking place."[5] As a conclusion, "the line of the composer's evolution knew a progressive departing from the principle of the thematic fixation. The fixation (the steadiness of the ideas as a compositional principle) is moved from the concrete floor to the one of gestures – pattern that are abstract in their generality and the themes get shape differently every time, although they can always have a report to one or the other of the ideal

[4] "From this point of view, I have a capital belief in the difference between the Romanian composer (Enescu) and that the one that was considered by himself to be his spiritual mentor, i.e. Wagner. The fixedness of the musical ideas reaches with Wagner probably to the highest degree" - Pascal Bentoiu, în *Capodopere enesciene (Enescian Masterpieces)*, Editura Muzicală, Bucureşti, 1999, pag. 392

[5] *Ibidem*

gestures (…). The notion that responds better to the effective composition process - especially in the second part of the activity of the artist – there is the one of the melodic profile, a primary reality that has already been burdened by a certain meaning which is not completely determined as it actions, somehow, as a Platonic idea, on the idealistic land (of the abstraction) that produces – in other words – again and again other real variants."[6]

In the vision of the composer E. Terényi, this type of musical thinking has an archetypal value that comes in the prolongation of the model of the divine creative thinking:

> "*There is an abstract idea of the leaf, ant, human being and so on. Nevertheless, you will not find in the nature two identical leafs or insects. On the same principle I have my organic musical work to rely on*"[7].

In *Messiaenesque*, the cellular – motive micro-variations stay close to the geometrical abstract scheme that can be recognised through the characteristic rhythms, intervals, and melodic trajectories.

The musical work reveals the interest of the author for the visual and graphic however, to a conceptual level. This time, there is not the aspect but the composition frame that is elucidated through a graphic scheme that relies on the visual analogy between the geometrical figures and the graphic images of the units of the sonorous language. The two plays represent in fact, variations of this graphic fantasia (ex. 1, ex. 2).

In order to explain the composing approach we continue our presentation with the analysing of the first play from the *Messiaenesques* cycle on the manuscript of the author (ex. 2) by applying some geometrical figures that are extracted from the above-presented scheme (ex. 1).

The variational micro – entities can be easily identified having the graphic analyse in front, due to the relationship of the composing elements of the musical discourse. Unifying the tones with imaginary lines, we get different geometrical figures (ex. 2):

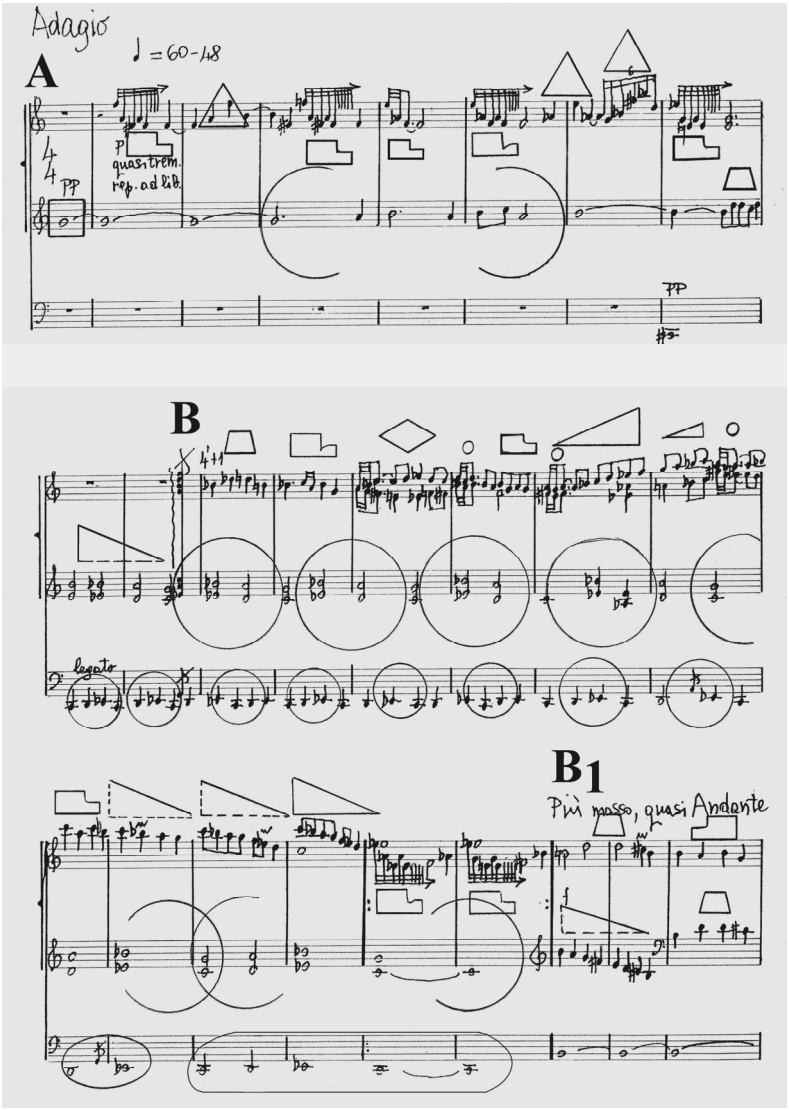
- *the isosceles triangle* – is associated with the melodic cell/motif that is characterised through a leap (a generally ascendant one) and the coming back to the basic tone or to one of the tones that is closed to it.
- the next sign, that is similar to the *rectangle* appears in different forms along the musical play we have analysed so far – as it signifies a figure with latent plans which are the superior oscillations above a pedal tone. It is the symbol of a bird signal, an improvisatory micro – unit.

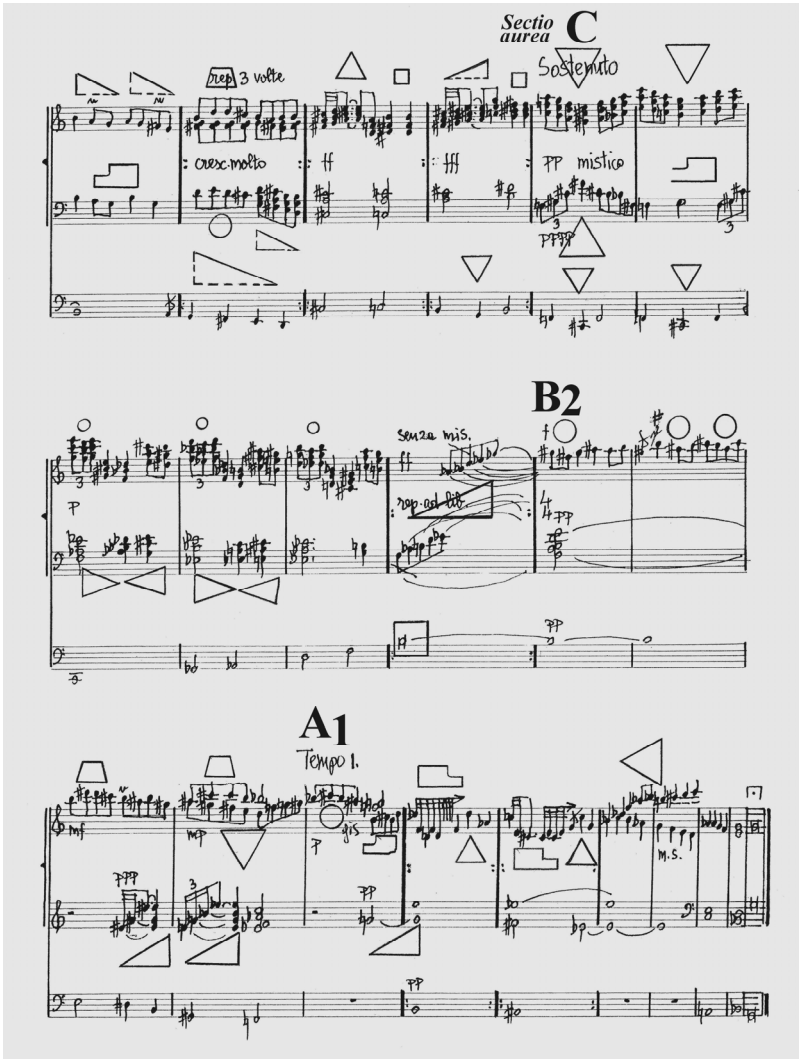
[6] *Idem,* page 567
[7] A quotation from the interview given by the composer in February 2008

- *the rectangular triangle* – is synonym in the plan of the musical graphics, to the evolution on two simultaneous plans: the descending or ascending melodic discourse above a prolonged tone;
- *the circle* – describes a cell, which, similar to the geometrical figure comes back through a circular movement in the starting point in small intervals of the second and the third maximum;

Ex. 2

The analyse of *Messiaenesque I* (on the composer's manuscript)





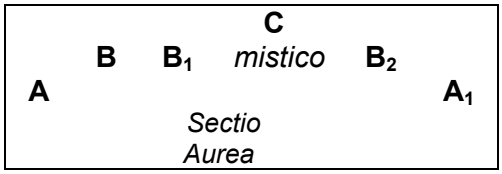
- *the trapezium* – coincides, for example, with the B – D – D – C# cell (by the union of *B* to *C#* on the one hand, and the two *D* on the other hand, we can come across a trapeze - like shape.)
- *the rhombus* – describes the opening and the closing in a fan of two melodic plans.

As opposed to Terényi's other organist musical works, whose ending circumscribes the expression of the sublime, in *Messiaenesques*, the ascending evolution of the musical discourse that seemed to be luminously finalised is interrupted through a pole – anti-pole leap (E b – A natural) which is a metaphor for the broken hope.

On an intonational level, the musical work reflects the tendency of the author towards the essentializing and the abstract, towards the searching for some intense and expressive musical phrases.

Through the opposition of two basic stilemas: the improvisatory arabesque that is similar to a bird's song with the extreme condensation of the chorded strata of a great harmonic intensity, which translates into an extraordinary interiority, and force of the spiritual states of mind, it is shaped, as per assembly, a form of a bridge, one of the architectures that is preferred by E. Terényi due to its symmetrical structure.

The final of the B_1 strophe represents the culminating point which, significantly for the formal and dramaturgic equilibrium, coincides with *the sectio aurea* of the musical play:



(Translated by Maria Cozma)

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∗ ∗ ∗*New American Standard Bible*, Thomas Nelson, Publisher, Nashville-Camden-New York, 1977

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THE *DISCHANT*[1] – AN ARCHAIC FORM OF PSYCHOTHERAPY[2]

ANCA SPĂTAR[3]

SUMMARY. The present work is a study on romanian *„dischant" (descântec)* from the psychotherapeutical effect's perspective that this magic practice has. In addition study's declared goal is to revalue the dischant being known that it is one of the folkloric species that are inevitably subject of degradation and dissappearance.

As a result we bring together information about this romanian practice but also about two complementary to modern psychotherapy therapies, music therapy and logotherapy. In fact our approach is straightened just towards showing the similitudes between this archaic form of psychotherapy and unspecific therapies used by modern psychotherapy.

In our opinion the dischant's ritual is one of the archaic forms of stress's attenuation and it is probabil that it would have applicability in our days as relaxing and stress attenuation method in urban medium because through the listening of the dischant (even without its specific ritual) it is achieved a temporary break from daily reality and a projection of the listener in a space guverned by symbol and myth that permits living states in another form and wich satisfies at the same time the need for magic within us.

Keywords: dischant, exorcism, music therapy, logotherapy

Human existence always unfolds in the frame delimited by two dimensions: one of the concrete, sensible, biological world and the other of the spiritual world, of mistery. In Blaga's opinion[4] precisely this placement of man in the *mistery's horizon* differentiates him from vegetal and animal world. The existence of *soul* is that makes man superior.

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[1] In Romanian: *„descântec"*. The translation of this Romanian term in English as ***"exorcism"*** is in our opinion unsuitable; in Romanian culture the term *exorcism* define precisely special religious services done for possessed people by monks or preasts with special abilities and in the church. The term ***"dischant"*** *(descântec)* is rather "lighter" in its significance and we prefer to use it in this form through the study. **Also, with the present study we propose to introduce this term as a new musicological terminology.**

[2] A part of this study's content was previously published in my work *Muzicoterapia. Istoric, actualitate, perspective (Music Therapy. History, Present, Perspectives)*, Ed. Universității din Oradea, 2008.

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[4] Blaga, Lucian, *Despre gândirea magică,* in: *Trilogia valorilor (About the Magic Thinking,* in: *Values Trilogy)*, Ed. Minerva, Bucureşti, 1987, p.272.

The endeavour of human spirit to imagine himself in this mistery's horizon and to reveal it come true since earliest times of human existence in two approaches, the myth and witchcraft, that belong to two types of relationing to the world: mythical thinking and magical thinking.

Considered by many sociological researches as a social phenomenon witchcraft intervenes in the event of any activity or important action wich result is not for certain in the power of man[5].

As a system of ceremonies and actions determined by the belief in the power of magician to act upon the objective reality with the help of supernatural forces, the witchcraft relies on the faith that in nature exist forces in self (wich many primitive populations call *kami* or *mana* – term that religions's history asumed as syntetic definition) that the magical invocation can compel to act in favor of man or against him[6].

The primitive witchcraft has since earliest times a direct report with certain practical activities: healing illnesses (popular medicine), love relationships (directing amatory attraction), attracting venison (securing food), military actions; also with the practice of purification (a kind of *catharsis*) wich ritual includes the notion of *tabu* through wich it is forbidden the touching of certain objects, places or beings considered either sacred or unclean. Almost every magical practice implies the exorcisms and charms.

In our opinion the *„dischant"* (romanian: *descântec*) is not only an aspect of magical thinking's manifestation but also a form of archaic music therapy so we will try in the following a look from the effects about psychic's perspective that the dischant has.

1. The Dischant at Romanians

Although unrecognised as such by the science popular medicine is practised by romanians since earliest times. It includes beside quak medicines a series of therapeutical methods that belong to archaic witchcraft, methods that seem totally meaningless to modern thinking. Quak medicines are mostly simple recepies that capitalize the therapeutical principles of certain substances of vegetal, animal or mineral origin these substances being always available to the man who unfolds his existence in the middle of nature. In the popular mentality in order to be efficient some quak medicines must be accompanied by *dischants* (magic incantations).

[5] Malinowski, B., *The Sexual Life of Savages in North-Western Malanesia* apud Claude Levi-Strauss, *Antropologia structurală (Structural Anthropology)*, traducere de J. Pecher, Ed. Politică, Bucureşti, 1978

[6] Kernbach, Victor, *Dicționar de mitologie generală (General Mythology Dictionary)*, Ed. Ştiințifică şi Enciclopedică, Bucureşti, 1989, p.314

Due to some zonal specific features this type of magical – empirical medicine remained almost institutionalised till XX century. A districtual doctor registers in 1935 that for the peasans old woman's medicine and the dischants with all their empiricism remain the principal means they resort to in case of illness[7].

It seems that the dischant is the most frequent proceeding to wich popular medicine resorts to. It is a complex therapeutic form that brings together the magic (psycho-hypnotic) treatment with empiric treatments that belong to phytotherapy's field.

The essence of dischant is the magic incantation wich declared therapeutic role is to either drive away illness's spirits or undo the spell made above someone. The incantation is generally a lexical formula made of irregular verses of unequal lenghts and with fortuitous rhyme consisting especially of assonances[8]. A series of ritual gestures that are in composition of dischant accompanies this incantation requiring the use of diverse objects or plants. Most plants used by healers are considered sacred and can be find also in the medical pharmacopoeia[9].

1.1 The dischant – act of initiation

Officiated in special conditions dischant's ritual requires the initiation. Not anyone can heal through dischant. It is believed that is best to adress yourself to an old woman; younger women often know dischants but only in their old ages declare to be healers meanwhile men very seldom appear in this posture.

General faith is that the secret of dischant must be kept; non-observance of this condition alters the therapeutic power of dischant. However the old healers take care of letting the dischant *on earth* otherwise this is a *sin* and they say the words slow in order the pacients *to steel* for only stolen dischant helps[10].

The social statute of healer is special; it is believed that she posesses magic powers (of *freezing the water*, of *stoping the rain* etc.). Mainly she makes the connection with *the righteous* world, she is on the best terms with

[7] Cosac, P., Dr., *Studii de etnografie medicală română. Descântece şi leacuri băbeşti din România (Romanian Medical Ethnography Studies. Dischants and Quack medicines from Romania)*, Craiova, 1935

[8] Papadima, Ovidiu, *Literatură populară română (Romanian Popular Literature)*, Editura pentru Literatură, Bucureşti, 1968, p.362

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[10] Candrea, I. Aurel, *Folklorul medical român. Privire generală. Medicina magică (Romanian Medical Folklore. Overview. Magic Medicine)*, Bucureşti, 1944

magic forces. The magic power can be inherited or obtained; in order the dischant to be effective the healer must be yet *clean* both physicaly and mentally[11].

Sometimes the healer may suffer some drawbacks or even get ill herself in the atempt of healing the ill; in this case she never says the dischant to herself alone but she apeals to another healer preferably older then she identically with the altaic shaman who adresses to another shaman to be healed. In the battle with malefic forces the healer tries to asure her security respecting strictly the ritual. The dischant once started must be finished without mistaking a word otherwise the illness *drops* on aathe healer and her children[12]. To protect herself the healer sometime put herself in her belt or on the back a spoon or she catches a needle in her breast with the faith that illness will pass above the object.

The rituals place the healer in a sacred space and presents her like an initiated. It is very interesting the affirmation of some healers who affirm that they learned the texts and magic practice in dream urged by Saint Friday analog to shamans that are submited to an extatic initiation (dreams, visions, trances).

As professionals and experts in spirits the healers take good care in respecting certain interdictions. Most tabus reffers to names because any danger may be broght up-to-date or stired only by naming it[13]. In this category are some illnesses, animals, demons or demonic being's names. Beside these plants are no lesser dangerouse; it is well known the mysterious power of belladona, *the grass of life and death*[14], plant wich must be respected, indifferently the benefic or malefic goal in wich it is used. As a rule these tabu names are replaced by euphemisms or other names in dischants[15].

The connection of the healer with the spirits is achieved naturally; as a result of her faith in her magic powers, this faith being sustained by the trust that both the ill and the rural community give to her, the healer place herself in the position of intermediary between the supernatural and natural worlds, between the sky and the earth. Using the dischants as operational formulas[16] she make the connection between these two worlds, between Divinity and people. Some healers are convinsed that they are helped by

[11] Gorovei, Artur, *Folclor şi folcloristică (Folklore and Folklorism)*, Ed. Hyperion, Chişinău, 1990, p.131-132
[12] Cireş, Lucia – Berdan, Lucia, *Descântece din Moldova (Dischants from Moldavia)*, Caietele Arhivei de folclor, Iaşi, 1982, p.11
[13] idem, p.12
[14] Eliade, Mircea, *De la Zalmoxis la Genghis-Han (From Zalmoxis to Genghis-Han)*, Traducere de Maria şi Cezar Ivănescu, Editura Humanitas, Bucureşti, 1995, p.232
[15] Cireş, Lucia – Berdan, Lucia, *op.cit*., p.12
[16] Kernbach, Victor, *op.cit*., p.139

St. Friday whom they honor by fasting and not working on friday[17]. Identically in their approach of healing ills the shamans use auxiliary spirits that appeared to them in the course of their initiation[18] and wich will help in their entire shamanic practice.

The interference of Christian dogma is perceptible as well in dischants univers; the Divinity appears treated accordingly to the category of *sophianique* formulated by Blaga in the sense of transcendent that descends towards the world, towards man[19]. Holy Virgin descends from the sky on a golden lather or on a wax one to heal the illnesses, God and Saint Peter travel as old men on earth and offer therapeutic models. The divine force is yet inefficient without the force of magic because it exerts itself only through healer's mediation[20]. In its turn it can be counteracted by Divinity the condition of healing being *if God wants* so the consensus of these two active principles. The interdependence of these two factors is explicitly formulated in the end of dischants: *My dischant / The remedy from God* or *Remedy from me, health from God* etc.

1.2 Unfolding, significances, symbols

As we mentioned before the dischants are often accompanied by empiric remedies; in fact popular medicine is a joining of magic and empiric practices although the magic element can be missing sometimes. Among empiric remedies most used are the *bundles* (plants mixtures puted on the body's ill place), the *rubbings* (rubbings or massages with butter, oil, fat, soap, vinegger etc.) and the *poultices* (washings with water in wich herbs boiled)[21].

Though appear almost always accompanied by the empiric element the dischants are used sometimes as exclusiv magic practices using in these cases the sugestion and self-sugestion as healing mechanisms.

One can not talk about a typical unfolding of dischant; depending on the illness, the local traditions, the personality and knowledge of the healer there are significant differences. Dischant's ritual is yet rather complex; it includes beside the central rite (the magic incantation) many manual rites (the preparing of necessary substances, the use of certain objects etc.). Also both the healer and the ill submit themselves to some preparatory, purification rites; both take care in being physically clean before starting the ritual and some healers fast in the day that they want to do the ritual. Yet the optimal realisation of dischant is conditioned.

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[17] Niculae, Cornel Dan, *op.cit*., p.99
[18] Eliade, Mircea, *Mituri, vise şi mistere,* in: *Eseuri (Myths, Dreams and Misteries,* in: *Essays)*. Traducere de Maria şi Cezar Ivănescu, Editura Ştiințifică, Bucureşti, 1991, p.169
[19] Blaga, Lucian, *op.cit*.
[20] Cireş, Lucia – Berdan, Lucia, *op.cit*., p.6
[21] Nicolae, Cornel Dan, *op.cit*., p.179

A first condition that must be fulfiled by the person who does it reffers to temporal coordinates. The dischant is done three or nine days according to illness's gravity. The days are chosen after moon's phases: for illnesses and sorrow when the moon is descending; for love and well being when the moon is rising. Usualy one does the dischant only on Mondays, Wednesdays and Fridays (fast days) and never on Sunday. There isn't a general rule yet; when is absolutely necessar one can do it also on the other days of the week and more, in some regions it is believed that the dischants are efficient only on Tuesdays and Thursdays. Some old women do the ritual before the sunrise others in the afternoon[22].

The objects that constitute the arsenal of dischants are ment to drive away the evil spirits that popular mentality consideres to be the illness's authors. The menacing of these *unseen enemies* is done with cutting objects (knife, sickle, axe etc.) or sharpened ones (needle, nail, splinter), with a hazelnut tree twig (in dischants against snake bites), with the broom, with garlic (that drives away all bad things), with a cross, with incense, holy water or other things considered saint and with many usual or unusual objects or plants[23].

For *the evil eye* one does the dischants with burning coals that must be extinguished in *whole water*; the used coals are thrown at a crossroads for the evil eye run and scatter like coals.

In Oltenia region for *dry sun* (identified as sunstroke) one does the dischant using nine rocks puted in water and a sickle saying as follows: *Like the sickle cuts all straws, all grasses and litter so cut itself the longing from (this or that); like water washes all rocks, all banks so wash itself all stitches from (this or that)*[24].

There is a category of objects that are used due to the fact that fulfil certain conditions imposed by magic mentality. These are: *whole water*, *destined water*, objects *stolen*, *found*, *abandoned*, *new*, *boght without bargaining*.

In most dischants yet water is the main element used by healers. Purifying element and primordial substance that make all forms appear from and revert to through regression water is one of the symbols associated with human unconscious; it is at the same a universal binder but also element that separets and dissolves[25].

Whole water is ment generally to purifications. The house, the domestic animals, the trees, the gardens are sprinkled with it. It must be brought from a spring or a *clean* fountain at dawn in a recipient from wich nobody drank

[22] Gorovei, Artur, *op.cit*., p.134
[23] Idem, p.135
[24] Niculae, Cornel Dan, *op.cit*., p.101
[25] Evseev, Ivan, *Dicţionar de simboluri şi arhetipuri culturale (Symbols and Cultural Archetypes Dictionary)*, Ed. Amarcord, Timişoara, 1994, p.16

previously. The woman that brings it must be also clean[26]. After doing the dischant for the ill in the whole water he is wet on the forehead, on the temples, the water is given to him for drink three times or the ill zone of the body (or the wound) is washed with it. The left water is thrown at the door's hinge, on the fence's stakes or in a pit that nobody must step over for not getting ill in his turn.

Destined water is invested at the moment of its gathering with magic-therapeutic functions. Thus in Bucovina before starting a *They* dischant (rheumatism, spondylosis) the healer goes to a running water having with her a bit of bread, a small block of salt and a new pot in her right hand. Arrived at the river's bank she genuflects three times in the opposite sense of flowing, she throws some bread and salt in water and she takes some of the water that flu over the bread and salt in the pot. At the same time she utters: *Running water / I destine you / Also with bread and salt / to heal (this or that) / From had to toes / With remedy / With health and eternity*. From here she descends downstream on the river and repeats identically the gesture of destining the water threee times; after filling up with water the pot she turns back home taking care that nobody sees her and talks to her[27].

In Ardeal, in order to destine the water, the healer throws a bit of bread in water saying: *Holy water I give you knot-shaped bread / You give me remedy*. Then she takes water from up to down with a new, enameled pot[28].

Also very used is *holy water* took from the preast; togheter with the basil it serves in dischants for *white* (cataract) and *arrow shot* (neuralgia)[29]. After doing the dischant the water can not be used for nothing and must be thrown in an unbeaten place; sometimes it is thrown on the cat or dog from man's house not with the intention of sicken them but with the wish that the illness runs from the ill as these animals run from water.

In many dischants it is used *the knife*[30] with wich is done a cross, the ill is touched at all articulations or just on the ill spot; sometimes two crossed knives are used. It is very important the *weded knife*; this is a knife that stayed in the groom's belt or the bride's breasth during the religious wedding; sometimes it is necessary a knife that was *weded seven times*. After doing the dischant the knife is shoved into the ground behind the door or elsewhere and is left there from half an hour to three days; if it is rusty when pulled out this is a sign that the ill is cureless.

[26] Gorovei, Artur, *op.cit*., p.136
[27] idem, p.139
[28] Niculae, Cornel Dan, *op.cit*., p.104
[29] Gorovei, Artur, *op.cit*., p.143
[30] idem, p.139

Generally *iron objects* symbolize for Romanians the body health[31]. Iron is considered a metal with multiple magic and apotropaical valences. This is the reason that in some zones a bit of iron is puted in baby's dressing or iron tools are kept near his cradle to shelter him from the evil eye.

Like metals *salt* is also considered a weapon against the pirits and a symbol of purification and health. It is puted in baby bath or is sprinkled on threshold and windows. If at the time of doing a dischant there is a baby in the house salt must be sprinkled on baby's head for the illness not to catch him.

Among *plants* used in magic medicine's field the most powerful and unbearable for the spirits or ghosts are: the *Garlic*, the *Hedge*, the *Hazelnut tree*, the *Lovage*, the *Wormwood*, the *Aconite*[32]. Between these garlic is the best protection means against evil spirits. If someone gets a *night ugliness* (generally by this term it is understood a stroke, a facial paralysis or epilepsy – condition provoked by *Pixies*), in order to heal him the healer takes a thread of garlic and piercing it on all parts with the tip of a needle utters the following incantation: *From the house / From the table / (this or that) standed / And he went / Healthy / And cheerful / On the way / And the path. / When he was in the middle / Of way / And path / (this or that) was met by:/ Nine male ghosts / Nine male phantoms / Nine female ghosts / Nine female phantoms / Nine evil eyers / Nine ugliers. / And when they met him / Through heart they arrowed him / In death bed they lied him / Nothing good for they left him. / (this or that) started to groan / And to wail./ Nobody heard him / Nobody saw him / How he groaned / Except God's Mother / From Heaven's door../ She heard him / She saw him / From right hand took him / Towards sun turned him / Bodily health gave him.* After saying the dischant she rubs the ill on the entire body with a part of the garlic and gives him to eat the other part[33]. Often the peasants wear at the belt bunches of garlic being convinced that it guards them of the ominuous action of spirits.

Other illnesses produced by *The Pixies*, by *evil hour* (depressive psychosis, the scaring) have as remedy the use of hedge, lovage and belladona. The last is gathered always following the rite according to the goal in wich it will be used (illness's healing, love or evil spell). Very interesting informations about belladona's cult in Romania brings Mircea Eliade[34].

The *Basil* is one of the indispensable plants both in love remedies and charms and in dischants[35].

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[31] Evseev, Ivan, *op.cit*., p.60
[32] Niculae, Cornel Dan, *op.cit*., p.137
[33] idem, p.162
[34] Eliade, Mircea, *De la Zalmoxis la Genghis-Han (From Zalmoxis to Genghis-Han)*, p.215-232
[35] Niculae, Cornel Dan, *op.cit*., p.165

Popular mentality identifies the causes of most illnesses with the malefic action of some demons or spirits or with malevolent action of wizards. In romanian demonology on the first place between human enemies is the devil[36]; most frequently he is nominated through nicknames. The other demonic spirits are distributed in specialized classes; a specific feature is the preponderence of female demons either malefics (*Pixies*, *Whitsuntide* etc.) or benefics (*Fate*, *Midsummer day* etc.) to wich are added the mixt spirits both good and bad (*Fairies*) and male demons (*Werwolves*, *Ghosts*). Big illnesses like the epidemics are personified by demons like the *Plague*, *Cholera* etc.

Generally in dischants illness's name is identified with the demon's name that produced it. Beside spirits the wizards provoke many illnesses. The spells are made usually by magic proceedings like *the throw*, *the fact*[37] and through magic discourses like *courses*. Most usual illnesses provoked by spells are eczemas (*scald head*), stroke, apoplexy (*palsy*) , stitches and ocular affections (cataract). The dischants are the remedies against spells; if they do not work the ill seeks church's help paying religious services and prayers that bring the healing.

The magician's attitude and the measures he takes differs depending on illness's gravity. Common affections that are not a danger for pacient's life are attributed to weaker spirits easier to remove and implie simpler remedies. A tonsilitis is cured by a massage and a reverse counting, a lipoma (*frog*) through the disappearance's enunciation, the same a mygrene, a herpes, an eczema or an indigestion[38]. On the contrary serious or cureless illnesses are atributed to spells or infernal beings, their removal necessiting complicated rituals.

The general belief is that one of dischant's succes condition is the description as well as possible of the illness after its physical identity signs[39]. For example for the illnesses with cutaneous manifestations wich provenience is often hard to establish even scientifically it is used the enumeration of all known manifestations; a dischant for *boil*: *White boil / black / red / blue / with anthrax / hurried / with swellings / with venoms / cow's / sheep's / goat's / romanian / gipsy / french etc.*[40] And for much more safety it ends with a formula that includes all possibilities unnamed: *illness of 99 kinds / of any kind etc.*

Other dischants give concrete details about the illness's origin or symptoms (for *sick* : *sick by water* / *sick by onion* (...) / *sick by 99 vegetables ...)* that proves the fact that at the base of dischant's practice are often exact medical knowledges obtained empirically and transmited through tradition.

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[36] Kernbach, Victor, *Universul mitic al românilor (The Mythic Univers of Romanians)*, Ed. Ştiinţifică, Bucureşti, 1994, p. 214
[37] Niculae, Cornel Dan, *op.cit.*, p. 115
[38] Cireş, Lucia – Berdan, Lucia, *op.cit.*, p. 17
[39] Papadima, Ovidiu, *op.cit.*, p. 398
[40] Gorovei, Artur, *op.cit.*, p. 193

It seems that in close relation with the phenomenon of epiderm's coloration that appears in different illnesses one can talk about a chromatics of dischants, preciser a monochromatics determined by the caracteristic colour of illness[41]. For example in a dischant of *plague* it is predominant the colour black: *A black man / with a black daughter / dishevelled / with a black whip / with two black horses (...) with all black etc*[42].

Many times the colour is not related with the physical aspects of illness but is ment to emphasize the horror of the occurrence that produced the illness (in *evil hour*'s dischants) or to enhance agent's that produced the illness fear. Other times the colour is applied to abstractions[43] : *Stop! Red fate profate / blue problue / yellow proyellow (...)* (dischant for *unbinding fate*).

Generally the application of a single colour on reality's image has the role of canceling illness. Most frequent colours that appear are white (in *cataract* or *evil eye* dischants), red (in *boil* dischants), yellow (*jaundice* dischants) black (*black boil*).

In popular medicine colour's significance derives from the magic principle *similis similibus curantur* and from this point of view I. A. Candrea analises based on many examples the significance of different colours[44]. White and red are usually associated with health, purity, with idea of wellness. Red is the first in colours's hierarchy; it is the colour that atracts the attention and for this is used preventive against the evil eye.

A large part of dischant's formulas are made on the numbers symbolism. Most frequent used are the numbers three and its multiple nine, with its doubling ninetynine. In Ivan Evseev's opinion the number nine is a magical-symbolic number that is found in all forms of romanian folklore[45] demonstrating its magic efficience especially in dischants. The other numbers till nine appear seldom and mostly in the form of reverse counting.

The dischant's final formula combines usually two elements: the health wish and the mentioning of the natural or supernatural force that eventually decides this recovery[46]. The health wish indicates metaphorically the state in wich the ill must arrive – *clean*, *lightened*. The symbols associated with this state appear as comparisons: *like strained silver*, *like blown gold*, *like the sun with sunrays*, *like the star in the sky*, *like dew on the earth* etc. All these symbols: silver, gold, sun, dew signify purification, regenaration, healing.

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[41] Papadima, Ovidiu, *op.cit*., p. 402
[42] idem
[43] ibidem
[44] Candrea, I. A., *Folklorul medical român comparat (Compared Romanian Medical Folklore)*, Casa Şcoalelor, Bucureşti, 1944, p. 292-299
[45] Evseev, Ivan, *op.cit*., p. 117
[46] Papadima, Ovidiu, *op.cit*., p. 407

The second term of the final formula reffers to the intervention of the healer in the process of healing; she ends sometimes with an energetic command: *Run in the mountains / in cold rocks / in dry rocks (...)*. Other times the command dissappears; it is enounced simply the healer's power and benevolence: *Let it be remedy / from my mouth / from my heart*[47].

The most frequent formula is although the one that enounces the participation of Divinity beside the healer to the healing: *The dischant from me / The remedy from God.*

2. Elements of Music Therapy in dischant

Although the dischants were in researchers attention under different aspects (mithological, linguistic, empiric) there is little research of psycho-therapeutic aspect. Most of research mentioned this aspect witout studying it. In our opinion precisely the psychotherapeutic effect of the dischants is the cause of „miracle healings" and the reason that made possible the mantaining of this practice to our days.

Contemporary to the first therapeutic act psychotherapy accompanied medicine since its beginings. As a concept mostly used psychotherapy reffers to individual or group relationship through wich it is explicitly pursued the positive influence of psychic or physical suffering through ideo-affective way[48]. Modern psychotherapy totalizes today over 200 techniques and methods that gravitates around two poles: psycho-analysis and cognitive psychotherapy[49]. Beside its specific techniques contemporary psychotherapy also uses in its effort of improving human suffering certains therapies like music therapy or logotherapy.

As a means of psychotherapeutic treatment music therapy applies receptively and actively a specific means of communication – music – to obtain therapeutic effects mostly in the treatment of neurosis, psychosomatic conditions, psychosises and neuropsychiatric illnesses. Used since earliest times (a realisation of a *musical pharmacopoeia* was tried[50]) this type of therapy is used today more and more competent in many areas based on the finding that music produces real influences on human organism's functioning (neuromuscular reactions, changings in puls, arterial pressure, respiratory movements and methabolism).

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[47] idem

[48] Brânzei, Petre, *Itinerar psihiatric (Psychiatric Itinerary)*, Ed. Junimea, Iaşi, 1979, p. 435

[49] Ionescu, G., *Psihoterapie (Psychotherapy)*, Ed. Ştiinţifică, Bucureşti, 1990, p.13

[50] Nechifor, E. – Bocârnea, C., *Medicina şi muzica (Medicine and Music)*, Ed. Medicală, Bucureşti, 1965, p. 22

Also, rhythmation with music like method finds it's justification in the finding that rhythm is an essential element for all things arround us. It belongs at the same time to space and time, movement and organism's functioning; the heart beats rhythmically, the respiration has its own rhythm, the sleep and wakefulness succeed each other rhythmically, our psychic and its genesis and developement can be framed in the context of rhythm all that allowing us to speak about inner, subjective, spiritual rhythms.

The rhythmanalytic approach of manny physical, social, physiological and psychic phenomenons is today familiar. The rhythm is used in therapy to ameliorate certain illnesses through structuring and organizing inner rhythms, intelectual and affective, that are disturbed.

Researches on the begginings of psychotherapy reveals the fact that ideoaffective influence of ills through music was verry used. Archaic emotional therapy exerted its benefic effects not only through direct physical helping of ills but also through effecting rituals consisting of presenting offerings, singing and dischants that were ment to determine the supernatural intruder to leave the ill[51].

It appears that dischant's formulas were allways chanted on a specific musical support, magic itself[52]. Some antiques documents (from Egypt, Mesopotamia, China, India and especially Hellada) indirectly show that the magic incantation became functional and led to a certain effect on subjects through two paths: 1. a psychoterapeutic effect, through suggestion, because of the textes of a certain symbolique force, acting literary or purely phonetique if they were only rythmic combinations of words or pseudo-words without syntactic relation; 2. a benefic effect on nervous system's rebalancing, through music therapy, because of the musicality of dischants (sometimes even proper songs, at greecs *epoda* meaning not only *incantation*, *magic words* or *refrain* but also *choral epoda*)[53].

Today the majority of dischants is recited not being possible to trace out explicitely a certain musical support. One can ask himself: why has this support been lost in time? A probabil answer would be the social-historical evolution. It is possible that the initiatique informations were transmited more and more summarly according as the initial institution of healer-preast has degrated in time, the outcome being that only the esence concentrated in word, in logos was kept from the initial magical incantation.

On the other hand, the research we made on the modality of saying of some dischants led us to the conclusion that there is a doubtless melodisation tendency during the execution of dischant; it is possible that this fact escaped

[51] Brânzei, Petre, *op.cit.*, p.436
[52] Kernbach, Victor, *Dicționar de mitologie generală (General Mythology Dictionary)*, p.139
[53] Idem

to folklor researchers because the most part of dischants were picked up separated from their functional side thus these were said (and not chanted) by the healer without executing their rituals therefore without investing them with healing function and without the psycho-affective participation of the healers. We present as an example an *evil eye dischant*; here is its text and unfolding:

Gender: *the evil eye* dischant
Colection: Anca Rusu

Informer: Elena Stănculescu, 47
Măciuca, Vâlcea, 23 mai 1996

Run Wood's Mother ![54]
Run dishevelled ugly !
Go to your ghosts !
Go to your hobgoblins !
Leave Gheorghe clean,
Saved of pain!
Run ghost !
Run hobgoblin !
Gheorghe to remain liberated,
Abandoned by evil.
Run Wood's Mother !
Run dishevelled ugly ! Fugi, urâtă despletită!
Run ghost ! Run hobgoblin !
Leave Gheorghe clean
Like strained silver!
Leave him bright
Like shiny gold !
Run ! Run ! Run !

The objects used by the healer are a clay mug in wich she puts water and nine burning coals (or nine striked matches burned more than half) that she extinguishes in water. During the ritual she holds the mug in right hand straightening it towards the ill and blowing in it.

The dischant nine times and the ill is sprinkled with exorcised water between the repetitions. At the end he is watered on the forehead and hands and he drinks from it.

[54] The original text in romanian: Fugi, Muma Pădurii! / Fugi, urâtă despletită! / Du-te la muroii tăi! / Du-te la strigoii tăi! / Lasă-l pe Gheorghe curat, / De dureri scăpat! / Fugi, muroaie! / Fugi, strigoaie! / Gheorghe să rămână dezrobit, / De rău părăsit. / Fugi, Muma Pădurii! / Fugi, urâtă despletită! / Fugi, muroaie! Fugi, strigoaie! / Lasă-l pe Gheorghe curat / Ca argintu' strecurat! / Lasă-l luminos / Ca aurul lucios! / Fugi! Fugi! Fugi!

From intonational point of view each repetition of the dischant presents more or less significant diferences given the first execution; the melodisation tendency is perceivable starting with seventh repetition to the end.

This tendency of melodisation was clearly explained in our opinion by Ghizela Sulițeanu in *The Psychology of Musical Folklore*[55]. Trying to explain the formation of musical intervals in the process of consciousness of musical sounds the researcher started from the premise of existence of a premusical stage. Specific to this prior to music stage is the fact that the (vocal) execution is not consciously musical being framed in the content of some functionalities wich activity do not claim any proper musical quality even it exists. In this situation can be framed vocal shouts with signaling role, from shout and onomatopoeia – call or urge untill command shouts at forest work and also part of children repertory. All these manifestations are not conceived as music in executants mentality. Being executed like verbal language the respective temporary connections have a different psycho-physiological structure; first of all they follow verbal language's intonational laws. Yet because of the different functionality sounds with musical modulation and with obvious tendency towards constant musicalisation appear. In time trough stereotyping these become specific to a certain functional category.

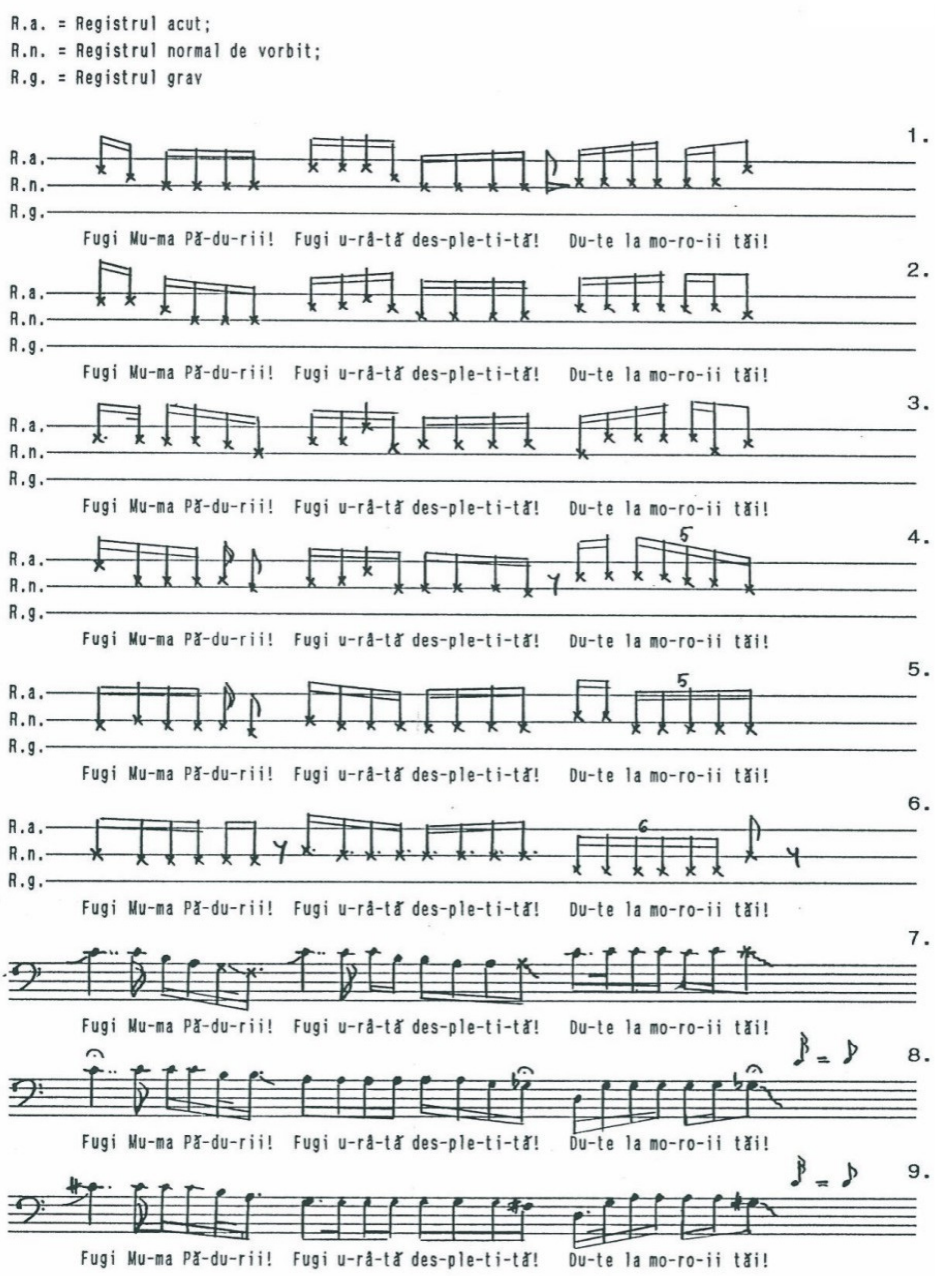
Reminiscences of premusical stage can be found in many cultures and nations, not only at human collectivities considered of primitiv type; these reminiscences (work shouts, incantations) remain through their functionality and not because of the lack of evoluate thinking.

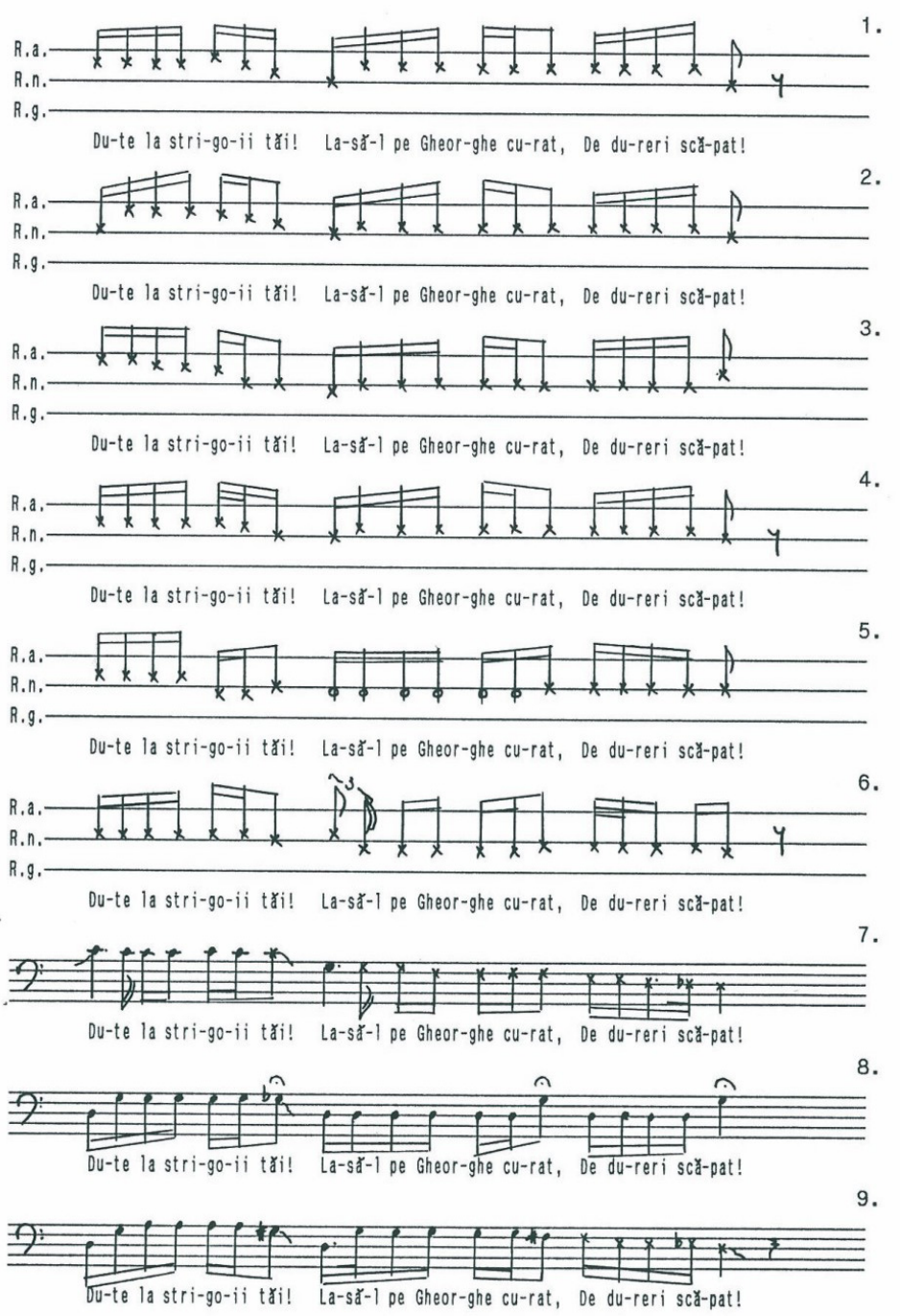
Another ideea that must be hold is that of the provinience of music from an inner, psycho-physiological in nature stimulus[56]. We think that this explains better the tendency of melodisation in dischant; the goal of the healer is to provoke a psychological shock to the ill in order to get him out from the state of apathy inherent to illness. Hence the affective intonations of the verbal language that evoluate further in melodisation.

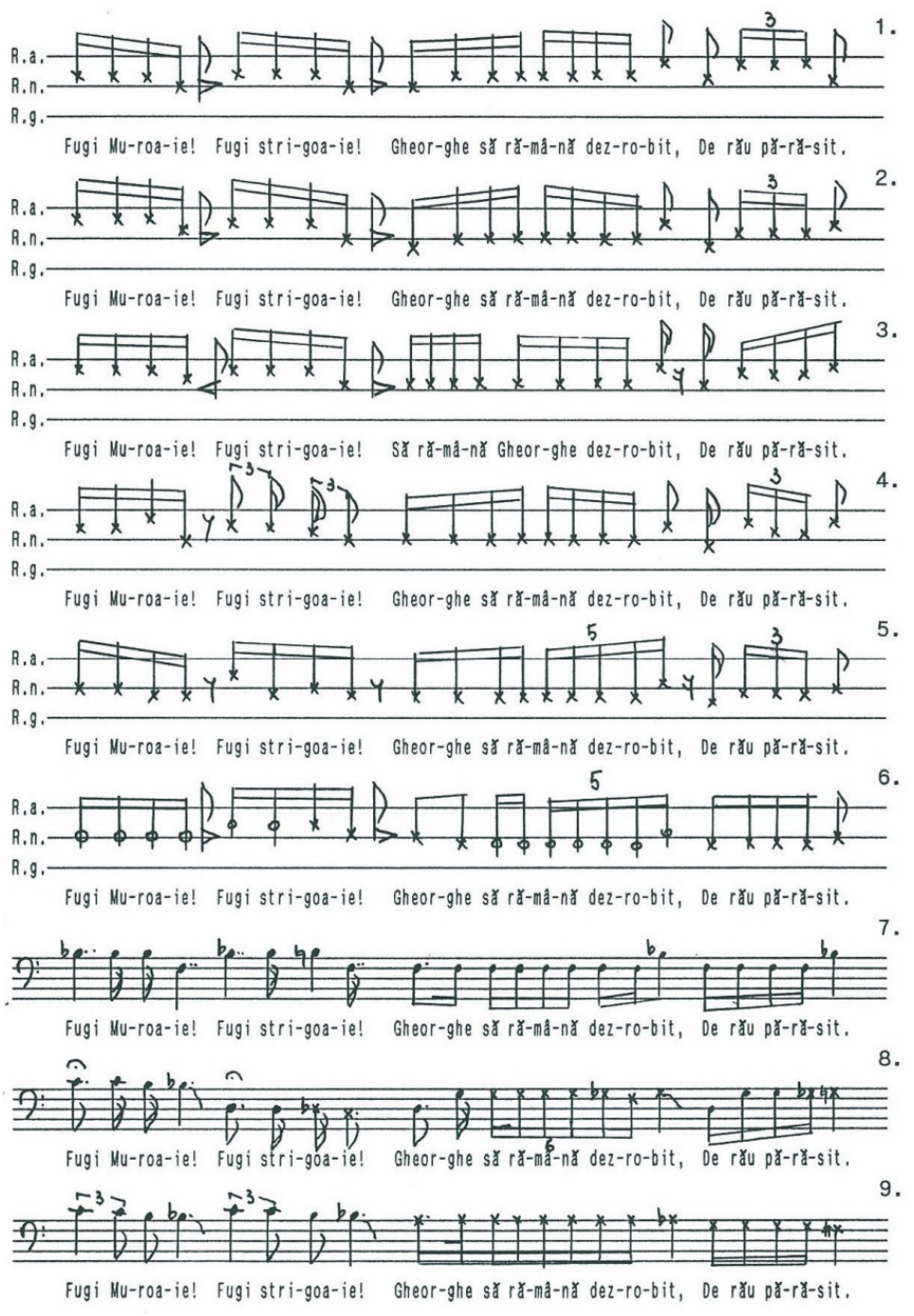
We present further on the transcription of the dischant mentioned confessing yet that in the nine executions that were noted there is some aproximation regarding the pitch due to the difficulty of such notation (perfect only if realized mechanically):

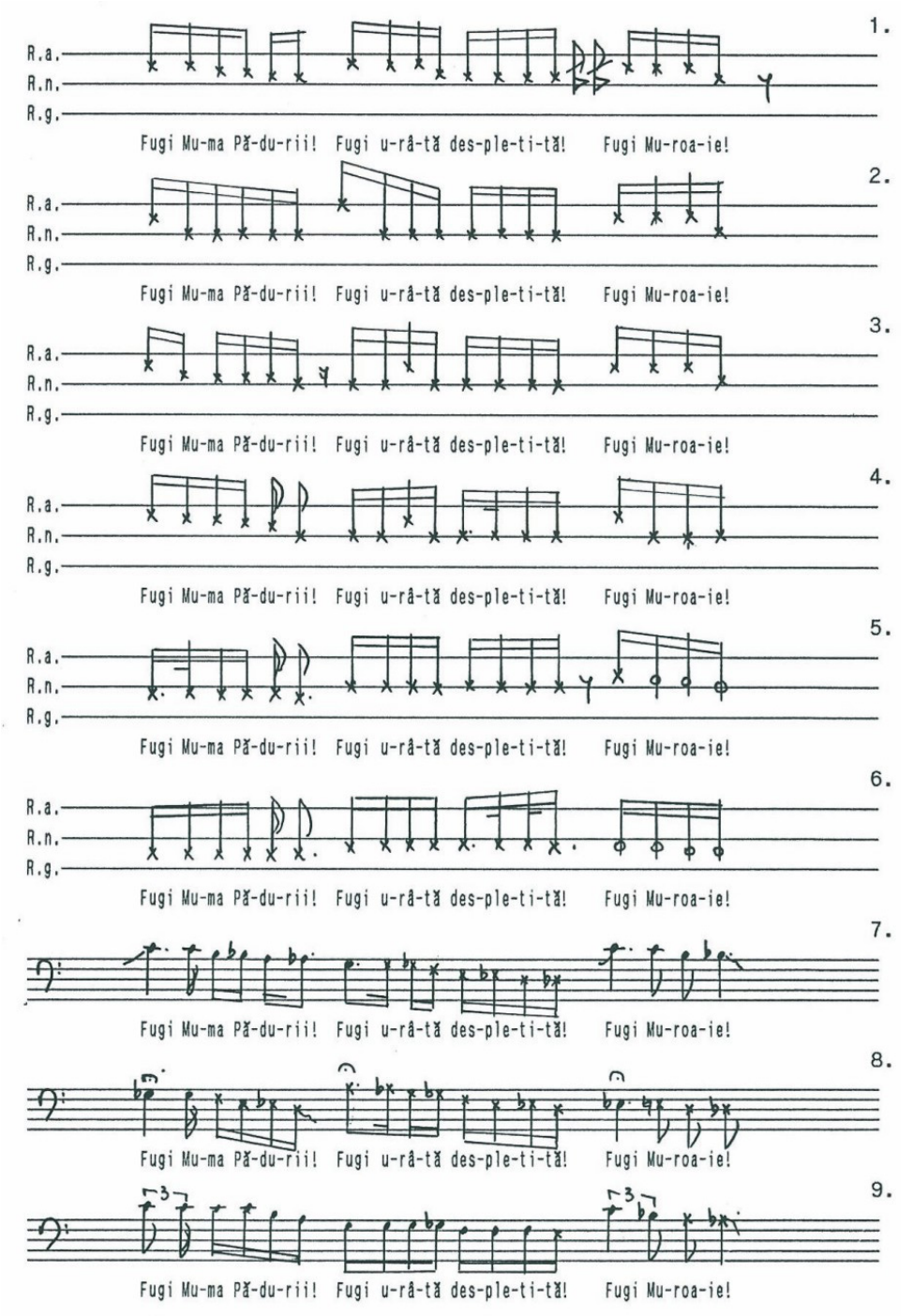
[55] Sulițeanu, Ghizela, *Psihologia folclorului muzical (Musical Folklore Psychology)*, Ed. Academiei, Bucureşti, 1980, p.136 - 147
[56] Idem, p.132

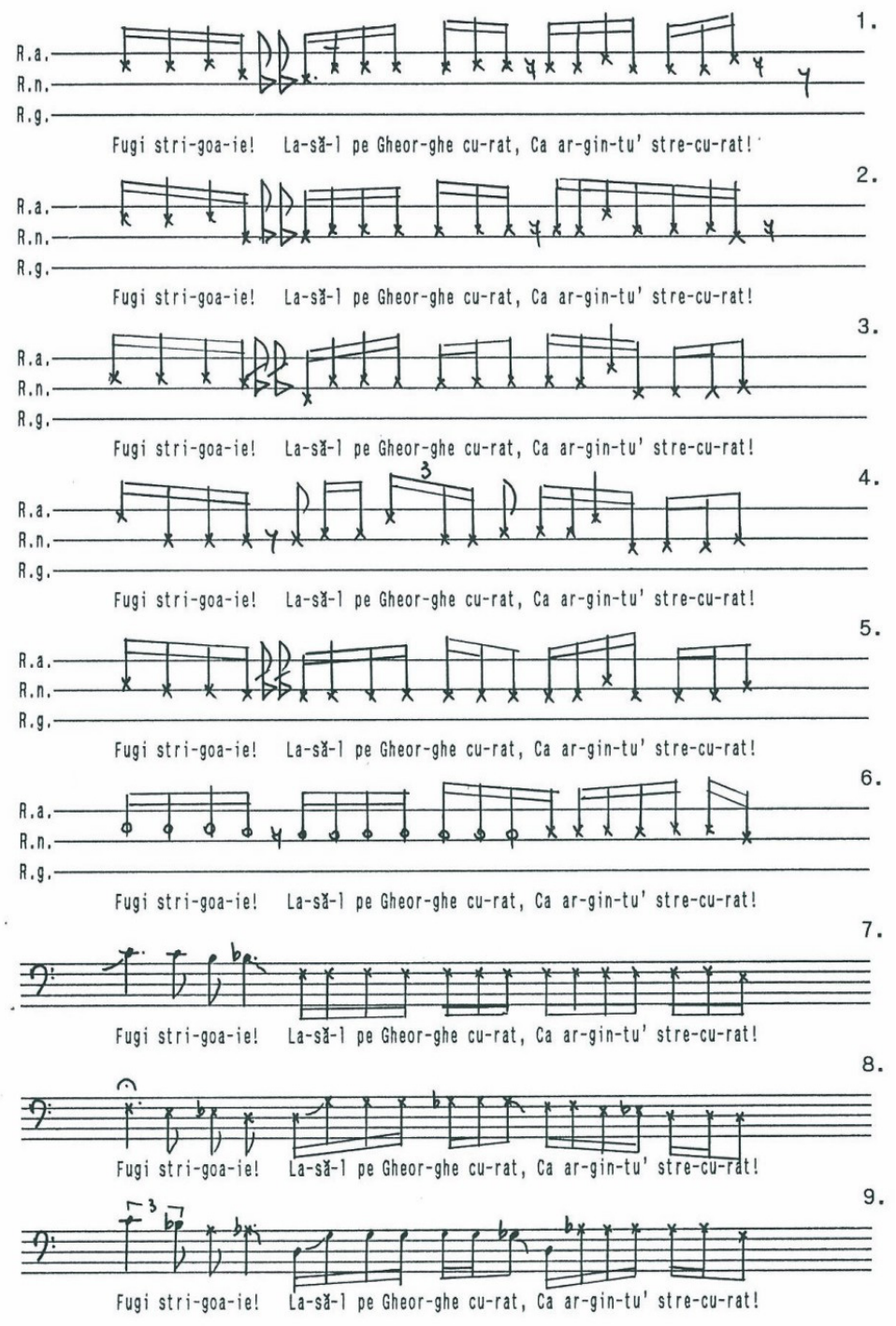
Ex. 1

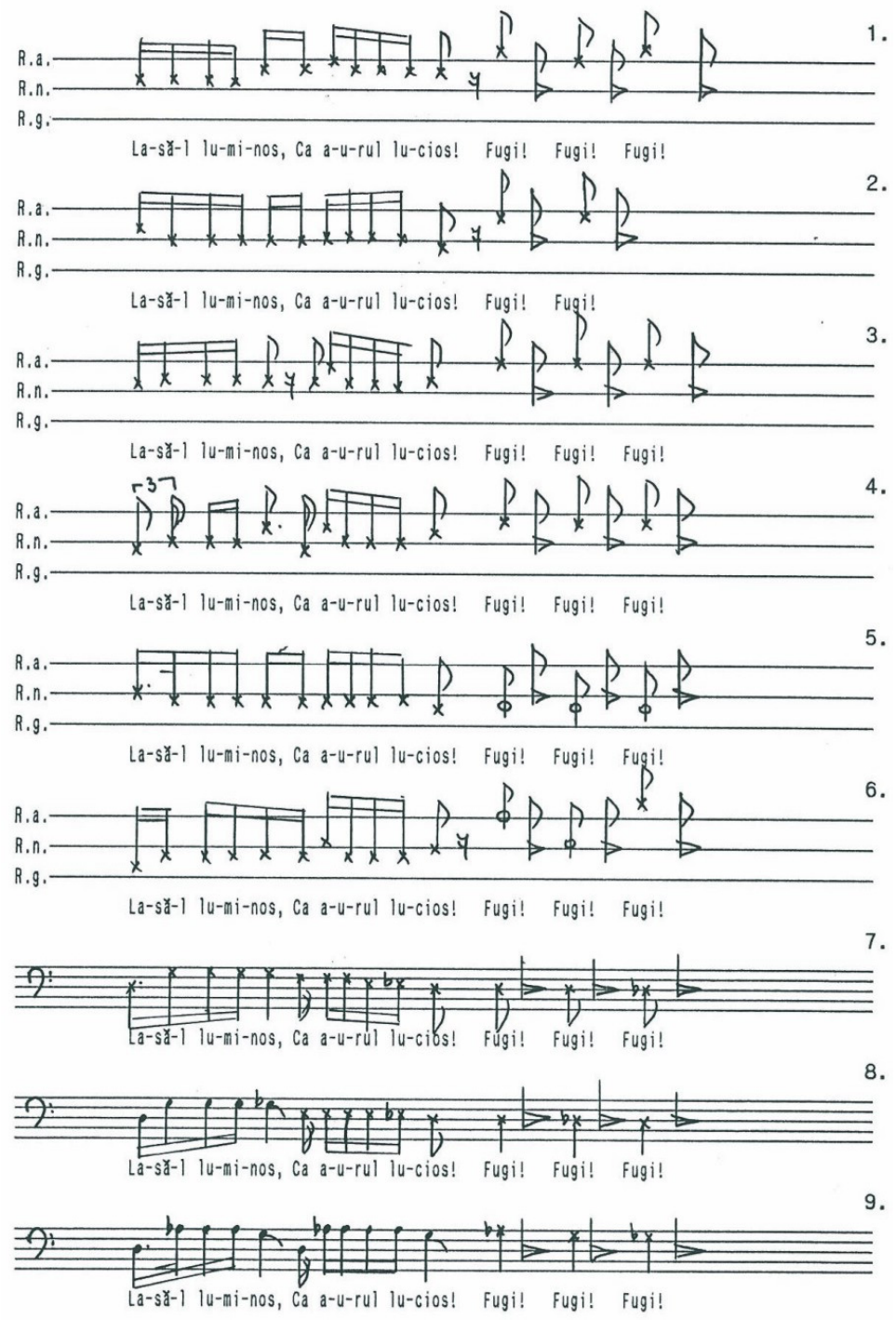

R.a. = Registrul acut;
R.n. = Registrul normal de vorbit;
R.g. = Registrul grav
1.
R.a.
R.n.
R.g.
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
2.
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
3.
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
4.
5
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
5.
5
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
6.
6
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
7.
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
8.
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!
9.
Fugi Mu-ma Pă-du-rii! Fugi u-ră-tă des-ple-ti-tă! Du-te la mo-ro-ii tăi!


1.
R.a.
R.n.
R.g.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
2.
R.a.
R.n.
R.g.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
3.
R.a.
R.n.
R.g.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
4.
R.a.
R.n.
R.g.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
5.
R.a.
R.n.
R.g.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
6.
R.a.
R.n.
R.g.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
7.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
8.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!
9.
Du-te la stri-go-ii tăi! La-să-l pe Gheor-ghe cu-rat, De du-reri scă-pat!


1.
R.a.
R.n.
R.g.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.
2.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.
3.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Să ră-mâ-nă Gheor-ghe dez-ro-bit, De rău pă-ră-sit.
4.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.
5.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.
6.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.
7.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.
8.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.
9.
Fugi Mu-roa-ie! Fugi stri-goa-ie! Gheor-ghe să ră-mâ-nă dez-ro-bit, De rău pă-ră-sit.


1.
R.a.
R.n.
R.g.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
2.
R.a.
R.n.
R.g.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
3.
R.a.
R.n.
R.g.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
4.
R.a.
R.n.
R.g.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
5.
R.a.
R.n.
R.g.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
6.
R.a.
R.n.
R.g.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
7.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
8.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!
9.
Fugi Mu-ma Pă-du-rii! Fugi u-râ-tă des-ple-ti-tă! Fugi Mu-roa-ie!


1.
R.a.
R.n.
R.g.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
2.
R.a.
R.n.
R.g.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
3.
R.a.
R.n.
R.g.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
4.
R.a.
R.n.
R.g.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
5.
R.a.
R.n.
R.g.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
6.
R.a.
R.n.
R.g.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
7.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
8.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!
9.
Fugi stri-goa-ie! La-să-l pe Gheor-ghe cu-rat, Ca ar-gin-tu' stre-cu-rat!


1.
R.a.
R.n.
R.g.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!
2.
R.a.
R.n.
R.g.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi!
3.
R.a.
R.n.
R.g.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!
4.
R.a.
R.n.
R.g.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!
5.
R.a.
R.n.
R.g.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!
6.
R.a.
R.n.
R.g.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!
7.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!
8.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!
9.
La-să-l lu-mi-nos, Ca a-u-rul lu-cios! Fugi! Fugi! Fugi!

From the transcription one can observe the following:

a) the virtual existence of a musical scale in wich on the affective intonations of verbal language the incipits of musical cells point out;

b) the outlining of characteristic rhythmic cells;

c) the presence of the acute sound as expansive, affective in nature degree that determine also

d) its oscillating character;

e) the tendency of insistence through repetition on certain sounds that become principal;

f) the outlining of a generally descendant profile;

g) the frequence of glissandi;

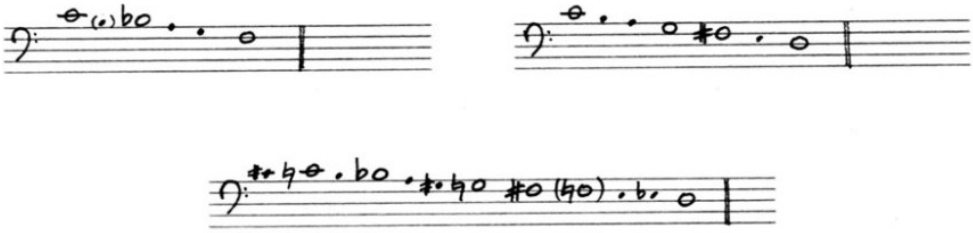
h) the presence of triolet, formula characteristic to prose;

i) the presence of sixteenthes wich frequence is also characteristic to verbal language;

j) the intonation more musically stressed of some parlatto sounds;

k) the outlining of the virtual scale by addition of sounds gained with each new repetition from a tritonic nucleus through tetratony towards pentathony:

Ex. 2



These data allow us to conclude that in the ritual of dischant the ill is influenced also through music therapy. Thus:

The gradual melodisation of the dischant stimulates the ill in a process in wich the mode of communication changes in his turn evolving from verbal to non-verbal (melodie) although the healer's vocal execution isn't conscioussly musical (any healer asked if she *sings* will answer amazed that she isn't[57]) as part of the ritual and having a precise role in the healing.

The repetition of dischant, the repetition of the same rhythmic formulas generated by the verse's metric (prosody) influences in his turn the ill's state following several stages, from the *annoyment* produced by the monotony of the repetition to the accustomisation with auditory stimuli to *sliding* in the rhythmic structures herd and implicitly to the internalisation of these structures, all these having as a result the *inner rhythmisation*.

[57] In romanian *to sing* = *a cânta*; *to utter a dischant* = *a descânta*

The character of the execution close to *giusto* in the first part and modified towards the end to *parlando-rubato* by the enlargement of tempo and augmentation of durations determines in our opinion a modification of inner state from the initial agitation and precipitation to calm in the end.

3. The dischant – a form of logotherapy?

Defining a new current in modern psychotherapy, logotherapy derive from clasical psychoanalysis (Freud – the first vienoise psychotherapy school) and from individual psychoterapy (Adler – the second vienoise school). In psychoanalysis view, the motric and determinative force of man is the subconscious; adlerian psychotherapy proposes that man should be approached like socialized, individual being. Frankl, the father of logotherapy, enounced the theory that human specific lies not only in his physic, psychic and socio-cultural dimensions but beside all these in his spiritual dimension[58]; thow one can tell that logotherapy is a psychotherapy that starts from the spirit. It don't denies the importance of other dimensions somato-physics and psychics but considers that their role is not determinant and exclusive in man's life, like one should believe accordingly with earlier psychotherapeutic theories.

Exactly this inclusion of spiritual as a point of departure in psychotherapy's research aria influenced us in associating this method with the dischant and with the modality of approaching the ill in its healing practice.

One can say that the healer and the logotherapist have the same function, meaning that both reactivate the ill through logos, through word, and transforme him in his own therapist puting him in the situation of searching alone his sense and motivation. On the other hand, in both cases the goal is changing illness's direction of evolution through consciousening and projecting the state of well being.

The logotherapist treats every pacient as a unique and irrepetable unit; the same sittuation can be meet again in dischant by the technique of single out observed by Lucia Cireş, technique that individualise the pacient and his illness[59].

Derived from psychoanalysis, logotherapy uses its specific methods. Among these we are interested particulary in *abreaction* (catharsis); this term names in psychoanalysis the decisiv moment of the treatment, when the ill relives intensly the initial situation that is at the origin of his condition, before overtaking it definitively[60].

In *Structural Antropology*, trying to explain the psychology of the shaman during the healing *spectacle*, Levi-Strauss makes a compared approach with

[58] Frankl, Viktor E., *Logotherapie und Existenzanalys (Logotherapy and Existence Analysis)*, Wien, 1950. Translation by Dr. Med. Wilhelmine Popa, manuscript, Clinique of Neuropsychiatry for children and adolescents, Timişoara

[59] Cireş, Lucia – Berdan, Lucia, *op.cit*., p. 40

[60] Levi-Strauss, Claude, *Antropologia structurală (The Structural Anthropology)*, p. 216

psychoanalysis. In his opinion the shaman is a professional abreactor; he talks and do abreaction for the ill who is silent, meanwhile in psychoanalysis the ill is the one who talkes and do abreaction against the doctor who listens[61]. Drawing at our turn a parallel with the dischant we believe that one can talk about abreaction in this case too; we bring as argument the researchers's findings on *the evil eye* dischant, one of the most spreaded tipes of dischant, regarding the state of illness that installs during the saying of the dischant both to the ill and the healer and the amelioration of this state trough the end. We may affirm that in this case the abreaction take place both at the ill and the healer.

To provoke the abreaction both the logotherapist and the healer appeal to myth and symbols. By using symbols and myths both the archaic healer (the shaman or the healer) and the modern one (the logotherapist) give the ill a language for expressing states and feelings. The passing to the verbal expression wich allows to live the state in an ordered and intelligible form is the factor that provoke the deblocking of physiological processes.

In our opinion the dischant is an early, archaic form of logotherapy.

4. From stress to *unloading soul*

The modern life solicits today more and more man's posibilities of adaptation; the concept of adaptation implies not only the mantaining of organism's integrity but also its dynamic equilibrium with the surrounding medium. When mantaining the equilibrium requires special efforts and the solicitations surpass adaptative resources's limits, when the organism's integrity is threatened, the individual enters in stress state.

The term stress appears usually with two utilizations[62]: one that reffers to the stressful situation (bad, agressive conditions that assault or threaten the organism, pressures, compulsions, privations that individual must support); the other regards the organism's state of stress (it's suffering and usage and individual's psychological and physiological responses to stressor's agents action).

In stress, the state of stress regards the whole organism as psycho-physiological unit; one cannot talk only about a biological (systemic) stress or just of psychic stress. Generally the systemic stress produced by physical, chemical and biological agents includes both somatic and psychic modifications.

In psychic stress the stressor agents act upon psychic's sphere wich they modifie because of the meaning they have for the particular individual. The individual perceives, evaluates and interpretes the situation as being stressful and lives it subjectively as psychic tension, discomfort, anxiety. The stressful meaning of stimuli – threat, frustration, conflict – solicits the person

[61] idem, p.218

[62] Floru, R., *Stress-ul psihic (Psychic Stress)*, Bucureşti, Ed. Enciclopedică Română, 1974, p. 17-36

almost near the limits of adaptative possibilities; the anticipation of a danger has a threatening meaning, the appearance of an obstacle in acheaving an important goal give birth to a feeling of frustration, the competitive solicitation of two incompatible answers provokes a conflictual state.

Psychic stress means at the same time modifications of conduct, behavioral answers through wich the individual tries to cope with the stressful situation; to visible modifications of behavior correspond usually alterations of somatic functions.

It seems that medium solicitations can produce psychic stress only if the individual anticipates the fact that he will not be capable to cope; psychic stress exist not through the unbalance between objective solicitations and organism's possibilities to cope with but through the solicitations perceived subjectively and the possibilities that the subject thinks he posseses. The treath does not exist if it isn't receptioned as such neither at solicitations that the subject is convinsed that he can cope with, but only at the anticipation of incapacity to master the situation[63].

In M. B. Arnold's opinion[64] in psychic stress the succesion of organism's reactions is as follows: perceiving the stimuli, evaluation of the situation, remember of similar feelings (affective memory), reevaluation of the situation (identifying it as dangerouse or disturbing), stress emotion and proper action. The most important moment is the evaluation; this is the cognitive moment that directs both the configuration and succession of responses and the selection of certains adaptative modalities[65]. The intensity of stress state is determined by this subjective evaluation of the situation, of danger, either real or imaginary.

Beyond biology's and medicine's limits stress entered in the vocabulary and goal of social sciences's research. Psychology's privileged position, that intersect both spheres – nature sciences's and social one's – offered not only the path of passing but also a field of investigation more and more productiv for stress's knowledge. Identification beside physical, chemical and biological stressor factors of psychological, social and cultural factors that can give birth to a stress state and the analysis of emotional, cognitive and action responses that are characteristic to psychic stress were object of interdisciplinary researches with unchallenged applicable results. One of these results is the application of unspecific methods from contemporary psychotherapy that is music therapy and logotherapy in stress state's attenuation.

Unloading the soul, that is relieving of daily load of stress's forms, is an ancient and essential function of rituals[66]. In our opinion the dischant's ritual is one of the archaic forms of stress's attenuation.

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[63] McGrath, J. E., *Social and psychological factors in stress*, Holt Rinehart and Winston, New York, 1970 apud R. Floru, *op.cit.,* p. 34-35

[64] Arnold, M. B., *Stress and emotion*, apud R. Floru, *op.cit.*, p. 95

[65] Floru, R., *op.cit.*, p. 99

[66] Kernbach, Victor, *Universul mitic al românilor (The Mythic Universe of Romanians)*, p.107

We spoke earlier about the importance of the evaluation moment during the succession of organism's reactions produced by psychic stress. The evaluation materializes in fact the appreciation of stimulus-situation by the individual, based on his previous personal or communicated experience.

The source of psychic stress is the anticipation of potential danger. This anticipation of harmful results does not reffer and limit only to physical damage but involves a wider sphere linked with person's needs and motives either organic, psychological or psycho-social. The stressful effect of anticipation derives from evaluating the situation as being threatening. We can not feel threatened by a danger that we do not know neither we are worried by situations that we appreciate as *current*, that we lived before and we had the opportunity to verify that their solving is betwen the limits of our possibilities. The most specific emotional reaction to anticipation of a virtual danger is anxiety.

The dischant's ritual is a proceeding that directly influences individual's capacity of controling the anticipative anxiety and this influence is done through sugestion and self-suggestion's mechanisms. On one hand, the healer suggestions the ill in the direction of surpassing the illness, the bad state, projecting him through symbols in a normal, healty state. On the other hand, the ill self-suggestions himself thanks to his belief in healer's power and in the efficacity of the dischant as a means of healing so he manages to surpass his anxiety state, the fear of illness and the distrust in his capacity to fight it. In fact, the role of dischant is to determine the reconsideration of stimulus situation and to overtake it through redimensioning the danger; the outcome of this change in optics reffering to the dimesions of danger is the adoption of a new attitude towards illness and consequently the attenuation of his stress state.

It is our belief that from this perspective must be viewed the social role of dischant and it's perpetuation till today even in forms more and more altered; in adition, it is probabil that dischants would have applicability in our days as relaxing and stress attenuation method in urban medium because through the listening of the *dischant* (even without its specific ritual) it is achieved a temporary break from daily reality and a projection of the listener in another dimension, in another space guverned by symbol and myth, a space that permits living states in another form and wich satisfies at the same time the need for magic within us.

From the view of the findings that our research occasioned we conclude that the dischant is a form of ideo-affective influence of human sufference that is a form of archaic psychotherapy in wich one can distinguish elements of unspecific therapies used frequently today and with aknowledged results namely elements of music therapy and logotherapy.

(Translation by Anca Spătar)

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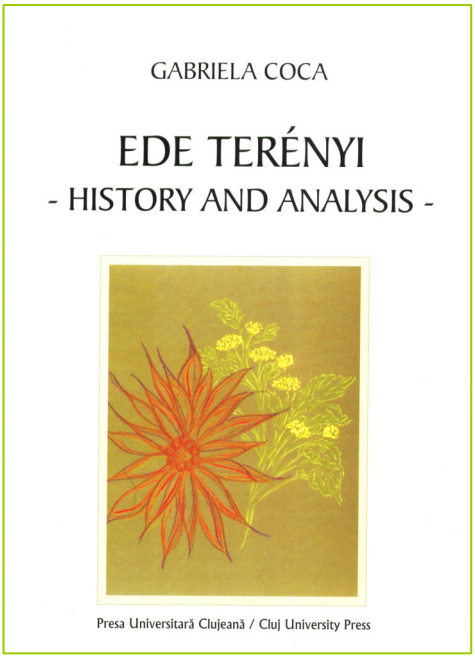
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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LV, 1, 2010 (p. 243-245)

BOOK REVIEWS

GABRIELA COCA, *Ede Terényi - History and Analysis*, Ed. Cluj University Press, 2010

Prologue



One of the questions that might be asked when a new study is published: "Is this study going to be satisfying the need for information? Is it going to be an easy read?" Then, we can find the list of the questions to continue as the reader gets increasingly curious as the reading of the study advances.

History and Analysis is a study that will be easy to read and understand and it will provide all the specialist information one might need without the boring part that one might find when this type of study is concerned.

This study will focus on many aspects of the creation of Eduard Terényi without insisting too much on any of them but in the same time, giving all the information one might want to find.

However, the professional approach of the author can be found all over the study with highlights on some of the greatest musical plays of the maestro.

Overall, the study is an excellent example of the genre and it can be considered a reference book for everyone who feels the need of reading and learning in the same time.

*

This book was dedicated to the 75th Anniversary of the Composers Birthday. The two reports of the book were the following:

Recommendation

"The musicologist Gabriela Coca, a deep and authentic knowing of the life of Ede Terényi offers to the reader in this volume[1] a minute monograph about the history and the message of the composer.

The investigations of the author systematically present the way that was taken so far by the composer, steadily insisting on the main periods starting to the apprentice years – Târgu Mureş, in the 40's and Cluj, in the 50s and she will continue with the presentation of the compositions divided into periods of creation. We remind of certain paradigms among the multitude of the creation that was composed along five decade; the 60s are paradigms as Prelude for the Solo op. 1 (1962), the B-A-C-H composition for the Solo Organ. In the 70s we find The Symphony In Memoriam Bakkfark, the 80s have Vivaldiana and Tahiti, and then there are the 90s have The Concert for the Piano. The years of the new millennium find Gottes Trompeten. The central part of the volume is taken by the analytical presentation of the fundamental creation that was composed in 1971 – 2004, the Mono-Opera La Divina Commedia.

We remark that the stratification of the investigation on many levels that harmoniously consumes under the form of an explored analytical matrix onto the compositions that are comprised into the monograph.

Under the presentation of the spiritual space of the creation, the author examines the conceptions and the style of the maestro under the aegis non nova, sed nove offers an inner approach of the neo orientations through the confrontation of the traditional stylemes with the visions of today onto their presence in the scores of Ede Terényi. In the occupation of the spiritual space that have hidden values in the depth of the message, primarily the author highlights the traditional values – starting from the beauty to the tragic and sublime or comical – that are dressed into an authentic cover between the contemporary categories of the maestro's pallets.

It is an important zone that deals with the highlighting of the fusion of the aesthetic and sacra transcendental values. The method and the structure that rely on the analysis represents a successful symbiosis into the historical and structural investigations into an analytical and the systematically synthesis. The volume is edited through the happy combination of a legible quasi aesthetical into the depth of the message that is transmitted through the analyses that are already made.

I recommend with a great deal of professional belief and collegial warmth that this volume should be released as soon as possible."

Cluj-Napoca, 12 February 2010

Univ. Professor ŞTEFAN ANGI, PhD
Music Academy "Gh Dima" Cluj-Napoca

[1] *Ede Terényi. History and analysis*, Cluj University Press, Cluj-Napoca, 2010.

*

*The book of Miss Gabriela COCA entitled **"Ede Terényi – History and Analysis"** that will be published by the **Cluj University Press** publishers represents a valued contribution to the knowledge of the contemporary values of the native composition. The volume has a double significance: one is scientific-mythological and it is connected to the musical creation that unjustly cannot be found in the conscience of the public and that of the contemporary auditory. Then, there is the sentimental significance, because of the close anniversary of Maestro Ede Terényi, a professor, composer and musicologist of Cluj that will celebrate in March, three quarters of the century.*

*The history of the music notes, as we already know from François-Joseph Fétis (1784 - 1871), the author of the famous **Biographie universelle des musiciens (The Universal Biography of the Musicians)** the lives of the of the composers and their valued composition. The historical and structural-analytical thinking can be found to the musicologist Gabriela Coca that values his professional competences and the opportunity to be one of the assistants of Maestro Terényi. This that offers to the reader, stages of the creation, stylistic details, and those of the composing concept together with the relevant appreciations onto the form and the message of one of the most profound and aesthetical thinking, namely, the mono-opera **La Divina Commedia.***

Taking into consideration the minute history and the analytical rigurosity, which are proven by the author in this volume together with the importance of the chosen subjet, we recommend the book to be published.

Cluj-Napoca, 9 February 2010

Univ. Professor GABRIEL BANCIU, PhD
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(Prologue and translation from Romanian by Maria Cozma)

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BOOK REVIEWS

ÉVA PÉTER, *Solfeggio Übungssammlung (Szolfézs példatár),* Napoca Star Verlag, Klausenburg / Cluj-Napoca, 2009



Der Mangel an Solfeggio-Publikationen stellt ein grundlegendes Problem für Unterrichtskräfte dar, die musikalisches Lesen und Schreiben unterrichten. Nun versuchen Hochschullehrer in Klausenburg, und nicht nur, in gewissem Maße diesen Mangel zu beheben. *Solfeggio für alle (Solfegiu pentru toți)* und *Solfeggio Melodiensammlung* (Culegere de melodii pentru solfegiere) von Constantin Rîpă und Nelida Nedelcuț, beide Lehrkräfte an der Musikakademie in Klausenburg, eröffneten den Weg für eine ganze Reihe von Publikationen in diesem Bereich. Zu diesen gehört auch die *Solfeggio Übungssammlung* von Dr. Éva Péter, Lektorin am Musikpädagogischen Institut des Fachbereichs für Reformierte Theologie der Babeş-Bolyai Universität Klausenburg / Cluj-Napoca, über die wir sehr erfreut sind.

Die *Solfeggio Übungssammlung* von Éva Péter ist 2009 beim Napoca Star Verlag (Klausenburg / Cluj-Napoca) erschienen. Die sorgfältige und ästhetische Ausgabe ist auch der Notengrafik von Ildikó Hegedűs und der technische Redaktion von Csaba Péter zu verdanken. Wünschenswert wäre ein stärkerer Farbton beim Drucken, da dieser das Vom-Blatt-Lesen (das Prima Vista) erleichtern würde.

Dr. Éva Péter, die Herausgeberin der Übungssammlung wurde 1965 in Klausenburg geboren. 1995 erhielt sie ihr Diplom in Musikpädagogik an der „Gheorghe Dima" Musikakademie (Klausenburg). Seit 1997 unterrichtet sie zuerst als Assistentin und dann ab 2005 als Lektorin am Musikpädagogischen Institut des Fachbereichs für Reformierte Theologie der Babeş-Bolyai Universität Klausenburg/Cluj-Napoca. Ihr Forschungsbereich ist hauptsächlich die protestantische Kirchenmusik. In diesem Bereich erschien auch ihre Dissertation. Weiterhin unterrichtet sie am Musikpädagogischen Institut Musiktheorie und auch Methodik des Musikunterrichts.

Die Solfeggio Übungssammlung ist ein 151-seitiges Buch im A5 Querformat, das nach einer kurzen Einleitung ohne weiteren theoretischen Ansätzen[1] von den praktischen Übungen fortgesetzt wird. Sieht man sich die 193 Übungen an stellt sich unwillkürlich die Frage: *welchen Anforderungen muss eine Solfeggio Übungssammlung entsprechen und anhand welcher Gesichtspunkte muss der Herausgeber/ Autor diese Sammlung zusammenstellen?*

Im Vorwort der Übungssammlung bekommen wir eine erste Antwort auf diese Fragen. Das Buch richtet sich vor allem an Studierende der Musikpädagogik, und möchte dem Solfeggio Unterricht dieser zur Hilfe kommen (Vorwort, S.5). Wenn man den Arbeitskreis des Herausgebers mit in Betracht nimmt wird deutlich, dass die Zielgruppe in erster Linie die Studierenden des Musikpädagogischen Instituts des Fachbereichs Reformierte Theologie der Babeş-Bolyai Universität darstellen. Das Buch kann aber von all den Interessenten, die das Vom-Blatt-Lesen schrittweise lernen und üben wollen mit Erfolg gebraucht werden.

Bevor wir die Übungen unter die Lupe nehmen, muss geklärt werden, dass Solfeggio Übungssammlungen allgemein in drei große Kategorien eingeteilt werden können. Erstens kann man von Sammlungen sprechen, die aus musikgeschichtlichen Zitaten systematisch und zielorientiert zusammengestellt worden sind[2], zweitens von Sammlungen die aus eigenen Kompositionen des Autors bestehen und verschiedene problematische Themen in den Vordergrund setzen[3], und drittens von Sammlungen, die eine Überschneidung oder Mischung der vorhin genannten beiden Arten darstellen. Jede der genannten Sammlungstypen hat natürlich ihre Vor- und Nachteile, abhängig davon, worauf der Herausgeber den Akzent setzen will.

Die *Solfeggio Übungssammlung* von Éva Péter, gehört in den ersten Typus der vorhin genannten Kategorisierung. Sie wählt ihre Beispiele aus musikgeschichtlichen Werkausschnitten, indem sie gewisse Erwägungen dabei vor Augen hält.

Der erste große Block (die ersten 150 Übungen) baut auf einstimmige Melodiezitate des tonal-funktionellen Dur-Moll sowie des modalen Systems auf. Die Ausschnitte[4] aus der europäischen und ungarischen, größtenteils instrumentalen Musikliteratur werden von der Herausgeberin nach Schwierigkeitsgrad geordnet, von einfacheren Übungen, in Tonarten und Tonleitern ohne Vorzeichen hin zu Übungen in Tonarten mit sieben Kreuzen oder ♭. Der

[1] musiktheoretische Kenntnisse werden von der Autorin in einem eigenständigen Band zusammengefasst

[2] siehe z.B. die genannte Rîpă-Nedelcuț Zusammen-stellung, die *Solfeggio Sammlung (Culegere de Solfegii)* der „Gh. Dima Musikakademie", die *Bach Übungssammlung* von Legányné Hegyi Erzsébet, die *Solfeggio Antologie* von Német-Nógrádi-Puster usw.

[3] Intervalle, Tonarten, Rhythmik

[4] vorläufig in Violin- und Bassschlüssel

Ambitus liegt bei den Übungen im Violinschlüssel zwischen g-f^2 und bei denen im Bassschlüssel hauptsächlich zwischen G-f^1, einige Ausnahmen konfrontieren den Leser aber auch schon mit dem Problem des Oktavenwechsels.

Die nächsten 20 Übungen (Ü.150-170) schneiden schon das Thema der Mehrstimmigkeit an. Die zwei-, drei-, bzw. vierstimmigen Melodiebeispiele haben einerseits „das Erlernen einer sauberen Intonation als Ziel" (Vorwort), andrerseits wird dadurch der Vom-Blatt-Leser neben den Schwierigkeiten des Solfeggierens in verschiedenen Tonarten, auch mit den Problemen des homofonen und polyfonen Singens konfrontiert.

Der dritte Übungsblock enthält 16 Kodály Bicinien. Diese verfolgen eine mehrfache Zielsetzung in der *Solfeggio Übungssammlung*. Sie sind nicht nur eine Reihe von Leseübungen sondern auch ein „Vorschmack" des Chorrepertoires, die „der Lehrerkandidat in seiner späteren Arbeit als Pädagoge verwenden kann" (Vorwort). Ein anderer, mindestens genauso wichtiger Aspekt der Aufnahme von Bicinien in die Übungssammlung ist die Aneignung der relativen Solmisation. Die ungarischen Musikpädagogen aus Siebenbürgen müssen nämlich neben der absoluten Solmisation auch die weltweit bekannte Kodály-Methode der relativen Solmisation kennen.

Der letzte Block enthält eine Auswahl aus dem gut bekannten zweistimmigen *Solfeggio* von Bertalotti, die als Ziel das Lesen in den C-Schlüsseln hat.

Das *Solfeggio Übungsbuch* von Éva Péter ist also ein musikalische Zitaten-sammlung, die zur Entwicklung der Fertigkeit Notenlesen[5] dient. Anhand logisch strukturierter Übungen werden auch musiktheoretische Fragen beantwortet. Gleichzeitig wird der Leser auch in die Mehrstimmigkeit eingeführt und mit vielen musikgeschichtlichen Werkausschnitten vertraut gemacht.

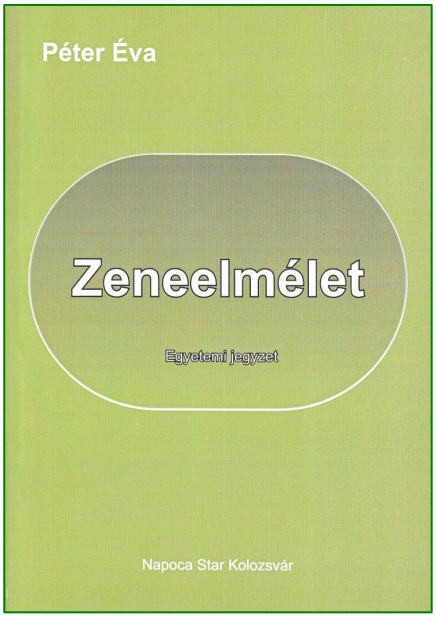
MIKLÓS FEKETE

[5] sowohl relatives als auch absolutes Lesen

STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LV, 1, 2010 (p. 251-253)

BOOK REVIEWS

Éva Péter, *Musiktheorie,* Napoca Star Verlag, Klausenburg / Cluj-Napoca, 2009



Die Notwendigkeit der geistigen und konzeptuellen Erfassung der klanglichen Substanz veranlasst Einen - der danach strebt, sich in der Praxis der Musik zu vertiefen - dazu, die Phänomene der Musikpraxis in ein optimales theoretisches System zusammenzufassen. Die Grundsteine dieser Lehre wurden schon im Altertum von den ersten griechischen Musiktheoretikern anhand der Zahlenzusammenhänge, die (auch) als Grundlage der klingenden Musik dienen, gelegt. Allgemein bekannt sind die Untersuchungen der Pythagoreer, die auf den Zahlenverhältnissen der Konsonanzen beruhten, und auch mit ethischen und religiösen Zielen verbunden waren. Aristoxenos war derjenige, der die bislang wissenschaftlichen Argumentationen in ein System zusammenfasste und damit den wissenschaftlichen Rang der Disziplin fundamentierte. Selbst das Mittelalter betrachtete die Musiktheorie[1], mit Recht, noch als mathematische Disziplin. Allmählich wurde jedoch auch die erst einstimmige dann mehrstimmige (künstlerische) Gesang-praxis damit gleichrangig. Ohne dieses Geflecht und diese gegenseitige Beeinflussung der musiktheoretischen Lehre und der Gesang- und Musikpraxis wäre die Entwicklung von der Etablierung der Mehrstimmigkeit hin zur zeitgenössischen Musik unvorstellbar gewesen. Man denke hier vor allem an die Errungenschaften beginnend mit der Lösung der Musik-notenschreibung oder der Wirkung der Werke von Zarlino und Rameau hin zu den theoretischen Erkenntnisse von Schenker.

[1] Siehe die Lehren Boethius, sowie später die der Scholastiker

Lexika und Fachbücher, die versuchen die Theorie der Musik zu beschreiben, sind daran bestrebt, die systemtheoretischen Ergebnisse der wissenschaftlichen Versuche mehrerer Jahrhunderte zusammenzufassen.

Man würde zwar denken, dass die wichtigsten musiktheoretischen Grund-kenntnisse sich nicht oder kaum ändern, trotzdem besteht andauernd die Notwendigkeit ihrer Neuformulierung. Einerseits, weil die Fakten immer an die Ergebnisse neuer Erkenntnisse[2] angepasst werden müssen, andererseits aber natürlich auch weil das Unmenge an Information an unterschiedliche Zielgruppen weitergegeben werden muss, und dadurch auch immer unterschiedlich eingegrenzt und strukturiert werden muss.

Im siebenbürgischen oder ungarischen[3] Hochschulwesen muss der Unterrichtende, unabhängig von der (rumänischen oder ungarischen) Unterrichts-sprache der Lehranstalt den Kursstoff, das Lehrbuch, anhand dessen die Studierenden ihr Wissen fundieren, an das Niveau der Lernenden sowie an die Stundenanzahl des entsprechenden Faches anpassen. Das ist auch das primäre Ziel des Musiktheorie Lehrbuches von Éva Péter, das 2009 in Klausenburg erschienen ist.

Dr. Éva Péter ist derzeit Lektor am Musikpädagogischen Institut des Fachbereichs für Reformierte Theologie der Babeş-Bolyai Universität Klausenburg/Cluj-Napoca. Sie unterrichtet Musiktheorie, Solfeggieren, Musikdiktat und Fachmethodik. Das Ergebnis ihrer vieljährigen Erfahrung und Unterrichtspraxis im Bereich der Musiktheorie ist das oben genannte Buch, das als „Vorlesungsskript"[4] dient. Das 149-seitige Buch im A5 Format, das beim Napoca Star Verlag veröffentlicht wurde, ist, wie das auch aus dem Vorwort der Autorin eindeutig wird, in erster Linie für die Studierenden des Musikpädagogischen Institutes geschrieben worden, die im Folge des Bologna-Prozesses während ihrem 3-jährigen Bachelorstudium nur in den ersten vier Semestern Musiktheorie, Solfeggieren und Diktatschreiben lernen. Daher versucht die Autorin in den fünf Kapiteln des Buches die Informationen sehr kompakt zusammenzufassen, sodass die Klärung und Fundierung der aktuellen theoretischen Fragestellungen immer parallel mit der Entwicklung der praktischen Schreib- und Lesefertigkeiten erfolgen.

Das Buch ist aber natürlich nicht nur für diese Studierende konzipiert, sondern eignet sich allen, die „die Strukturierung der musiktheoretischen Begriffe" (Vorwort, S.6) in ungarischer Sprache lesen und lernen wollen. Aus der Bibliografie wird klar, dass die Autorin wichtige ungarische und rumänische musiktheoretischer Zusammenstellungen, namentlich die Werke

[2] Siehe z. B. Die Musikakustik (gemeinsam mit der Elektroakustik), die immer neuere Erkenntnisse ans Tageslicht bringen, die Tonsystemlehre oder sogar die immer neue Zeichensysteme fordernde musikalische Notation (man denke z. B. an die experimentelle Notationssysteme des 20. Jahrhunderts oder an die individuelle notengrafische Markierungen der Komponisten) usw.

[3] In Ungarn

[4] gleichzeitig auch Untertitel des Buches

von Lőrinc Kesztler, Béla Avasi und Oszkár Frank, sowie Victor Giuleanu und Constantin Rîpă als Ausgangspunkt genommen hat.

Die Kapitel der *Musiktheorie* von Éva Péter widerspiegeln die klassische musiktheoretische Strukturierung. Das erste Kapitel behandelt den Ton als physisches und physiologisches Phänomen, sowie die vier grundlegenden Eigenschaften des musikalischen Tons. Das zweite Kapitel geht zuerst kurz auf die geschichtlichen Stationen der musikalischen Notation ein, beginnend vom Mittelalter, genauer gesagt von der boethiusischen Notation, über die neumatischen und Quadratnotationen hinweg, die die Dauer noch nicht angeben, hin zu den Arten der Mensuralnotation. Die für die Notierung von Tonhöhe und Tonlänge gebräuchlichen Zeichen und Ausdrücke werden in eigenständigen Unterkapiteln zusammengefasst. Das dritte Kapitel widmet sich dem Themenbereich Rhythmus und Metrum. Hier geht es um Themen wie die „konventionelle" und „unkonventionelle" Gliederung der Tonwerte, Rhythmusformel, Klassifikation der Takte oder Polymetrie. Das vierte und umfangreichste Kapitel trägt den Titel „Melodie". Nach der einführenden Behandlung der geschichtlichen Entwicklung und der praktischen und funktionellen Bedeutung der Oktavräume und Versetzungszeichen, geht der Autor in eigenständigen Unterkapiteln auf die unterschiedliche Kategorisierungen der Intervalle sowie die Tonleiter und Tonsysteme ein, wobei die Typen und das Kategoriesystem der Akkorde des tonal-funktionalen Systems ausführlicher dargestellt werden. Ein eingenständiges Kapitel wird auch dem tonal-modalen System von Bartók gewidmet, auf die Grundprinzipien der Systeme des 20. Jahrhunderts[5] wird jedoch wegen dem engen Rahmen des Vorlesungsskripts nicht näher eingegangen. Im letzten Kapitel steht das Thema „musikalische Vortragszeichen und Begriffe" im Mittelpunkt, genauer gesagt die Zeichen der Agogik, Dynamik, des Tempo sowie die Vortragsanweisungen.

Das in ungarischer Sprache erschienene Band von Éva Péter ist ein musiktheoretische Kenntnisse resümierendes Werk. Sein Hauptziel ist die Klärung theoretischer Grundlagen wobei die Entwicklung der Fertigkeiten des Musik-schreibens und –lesens der Studierenden nicht außer Acht gelassen wird. Daher ist der Inhalt des Buches eng verbunden mit dem Hochschulcurriculum, sowie auch mit der gleichzeitig erschienenen *Solfeggio Übungssammlung* der Autorin.

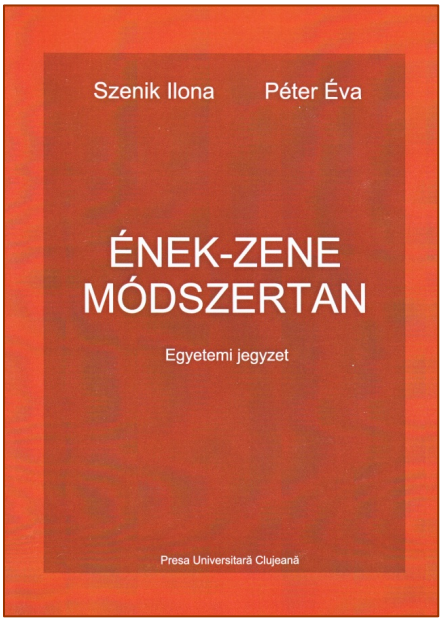
MIKLÓS FEKETE

[5] Die Dodekafonie, der Serialismus, das Modal-Kromatische System, die Messiaenäer transpositonellen Modi, der Neomodalismus, die Aleatorik

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BOOK REVIEWS

Ilona Szenik – Éva Péter, *Methodik des Musikunterrichts (Ének-zene módszertan),* Presa Universitară Clujeană (Klausenburgs Universitäts Presse Verlag, Klausenburg), 2010



Allein was Titel (Thema), Verlagsort und Autoren des Buches angeht, sollen gleich im ersten Satz die ungarischen Musiklehrer in Siebenbürgen auf das vorliegende Werk aufmerksam gemacht werden. Selten kann man über ein Buch aussagen, dass man vor der Betrachtung seines Inhalts darauf sicher gehen kann, dass es sich um eine Veröffentlichung hoher Qualität handelt. In diesem Fall steht dafür der Name der Ethnomusikologin und Hochschulprofessorin Dr. Ilona Szenik.

Nach dem Lesen des Buches kann man sich dessen vergewissern, dass Ilona Szenik und Éva Péter in ihrer *Methodik des Musikunterrichts* theoretisches Wissen vermitteln, die auf praktische Erfahrung mehrerer Jahrzehnte beruht. Das Buch dient als Vorlesungsskript, und „bedeutet einen großen Fortschritt für die qualitative Entwicklung des Musikunterrichts in Rumänien. Es handelt sich nicht nur um ein analytisch-beschreibendes Handbuch, sondern um ein eigentliches Didaktiklehrbuch, das von Musiklehrern beim Unterrichten aller Altersgruppen und Niveaustufen mit Erfolg und guten Ergebnissen benutzt werden kann“ (Zitat aus der Bewertung von Dr. István Angi, einer der Lektoren des Buches).

Beim Lesen des Namens Ilona Szenik assoziiert man als erstes auf den Fachbereich der Ethnomusikologie, da sie, nachdem sie unter ihren Musik-hochschuljahren, 1947-1952, als Schülerin von János Jagamas[1], die Grundlagen dieser Wissenschaft angeeignet hatte, sich auch größtenteils diesem Forschungsbereich widmete. Ihre Sammlungen und wissenschaftlichen

[1] der seinerseits unmittelbarer Schüler von Zoltán Kodály gewesen ist

Publikationen[2] haben sich sowohl in Kreisen der ungarischen als auch in denen der rumänischen Ethno-musikologen hoher Anerkennung erfreut. Was aber weniger bekannt ist, ist die Tatsachen, dass sie als Lehrkraft der Klausenburger Musikakademie nicht nur Ethnomusikologie, sondern auch Musiktheorie, Musikmethodik und Partiturlesen unterrichtet hat. Weiterhin wissen auch nur wenige über sie, dass sie sich neben ihrer Tätigkeit als Volksmusikwissenschaftlerin auch mit der Methodik des Grundschulfaches Musik intensiv auseinander-gesetzt hat. Daher muss an dieser Stelle ihre Tätigkeit auf diesem Gebiet, als Leiterin pädagogischer Praktika, als Lehrbuchautorin und nicht in letzter Reihe Curriculumautorin besonders hervorgehoben werden.

Nach ihrer mehrjährigen Unterrichts-stätigkeit im Bereich der Musiktheorie und der Musikmethodik erhielt Ilona Szenik einen Lehrauftrag am Musikpädagogischen Institut des Fachbereichs für Reformierte Theologie der Babeş-Bolyai Universität Klausenburg/ Cluj-Napoca. Hier hat sie zusammen mit ihrer damaligen Assistentin Éva Péter[3] nach mehrjähriger intensiven Zusammenarbeit ihre früheren Methodikskripte zum Band *Methodik des Musikunterrichts* vervollständigt.

Das Buch erschien 2010 beim Universitätsverlag der Babeş-Bolyai Universität (Presa Universitară Clujeană). Verfassen und Veröffentlichung wurden von der Stiftung Heimat (Szülőföld Alap) und dem Ungarischen Universitätsinstitut Klausenburg (Kolozsvári Magyar Egyetemi Intézet) gefördert. Fachlektoren waren Dr. István Angi und Dr. Gabriela Coca, beide Hochschullehrer. Für die technische Redaktion war Csaba Péter zuständig.

Das primäre Ziel der 148-seitigen Musikmethodik ist die Vermittlung der Theorie des Musikunterrichtens sowie deren praktische Anwendung. Neben der Wissensvermittlung und Fertigkeitsentwicklung werden dem Lehrer auch Methoden und Verfahren an die Hand gegeben, mit Hilfe derer auch die ästhetischen, ethischen und persönlichkeitsentwickelnde Erziehungskraft der Musik ausgenutzt werden kann.

Das Buch ist in sechs große Kapitel gegliedert, die folgende Titel tragen: I. Die Rolle der Musik in der Erziehung, II. Daten aus der Geschichte der Musikerziehung, III. Ziel und Mittel – Der Prozess des Musiklehrens, IV Anwendung allgemeiner musikpädagogischen Prinzipien und Methoden im Musikunterricht, V. Methoden und Verfahren der Wissens-vermittlung und der Fertigkeitsentwicklung, VI. Die allgemeinen Rahmenbedingungen der musikalischen Erziehung in der Schule.

[2] ihr Forschungsfeld ist die ungarische und rumänische Volksmusik aus Siebenbürgen und der Moldau, im Bereich dessen sie sich hauptsächlich den Klagegesängen, den Kolinden, der Improvisation und den freien Formen in der Volksmusik sowie den Volksliedern mit erweiterten Strophe gewidmet hat

[3] zur Zeit (2010) Lektorin

Die Autoren weisen schon im ersten Kapitel darauf hin, dass das Buch „die Erziehung im Grundschulbereich behandelt“ (S. 6). Dabei betonen sie die Wichtigkeit und die unersetzbare[4] Rolle des Faches im Schulsystem, ihre Interdisziplinarität, sowie die Tatsache, dass neben dem informativen Unterricht auch das formative Lehren-Lernen von großer Bedeutung ist.

Das zweite Kapitel präsentiert die Meilensteine der geschichtlichen Etablierung des Vom-Blatt-Lesens (Solfeggierens). Dabei werden die wichtigeren Konzeptionen des heutigen Lesesystems exemplifiziert. Hervorgehoben werden die Prinzipien-systeme zum Unterrichten des Notenlesens von Zoltán Kodály, Dumitru Kiriac-Georgescu, George Breazul, Constantin Brăiloiu und Carl Orff.

Der eigentliche Schwerpunkt des Methodiklehrbuchs ist das 3. und das 4. Kapitel.

Das dritte Kapitel klärt zuerst die Beziehung zwischen dem Ziel und den Mittel. Dafür stellen die Autoren das sich spiralartig erweiternde Modell des Musiklehrprozesses vor[5]. Die Wiederkehr dieses Kreisprozesses auf höherem Niveau kann durch die Entwicklung der Fähigkeiten und Fertigkeiten der Schüler verwirklicht werden, indem der Musiklehrer die Phasen des präsentierten Unterrichtsprozesses richtig aneinanderreiht. Ein wichtiges Unterkapitel des dritten Kapitels geht auf die Zusammensetzung des Unterrichtsstoffes im Fach Musik ein. Dabei werden neben Auswahlprinzipien der musikalischen Werke zum Singen und Hören auch folgende Aspekte hervorgehoben:

- thematische Gruppierungen der Kenntnisse die gelehrt/gelernt werden müssen
- die drei Richtungen der Kenntnisse, die vermittelt werden müssen
- die Rolle des Spiels im Unterricht und eine Kategorisierung der Spielarten

Spiel und Improvisation werden nicht nur im Methodikbuch von Ilona Szenik und Éva Péter sondern auch im Schulcurriculum[6] von Ilona Szenik und Katalin Halmos als äußerst wichtige Unterrichtstätigkeit hervorgehoben. Spiele und Improvisationen, die zur Entwicklung der Kreativität und der formativen Fähigkeiten beitragen „müssen im Musikunterricht auf jeder Unterrichtsstufe vorhanden sein“ (S.25 des Methodikbuchs).

[4] mit Berufung auf die Überbelastung der Schüler dürfen Kunstfächer, wie auch die Musik, die gerade zur ihrer harmonischen und ausgeglichenen Entwicklung dienen, nicht an Stundenzahl verlieren

[5] bei der Präsentierung der didaktischen Grundprinzipien (S.33), bei der Wiederholung des Gradierungsprinzips kommen die Autoren noch darauf zurück

[6] erschienen 2003 beim Erdélyi Tankönyvtanács (Siebenbürger Lehrbuchrat) in Klausenburg

Das erste Unterkapitel des vierten Kapitels beschreibt das System der didaktischen Grundprinzipien aus Sicht der Musik. Die Autoren betonen die Wichtigkeit der Intuition und der perzeptuellen Erkenntnis im Musikunterricht, die besonders in der ersten Phase des Unterrichtens ausschlaggebend sind. Vor der Phase des musikalischen Lesens und Schreibens muss ein „musikalisches Konzeptstoff entwickelt werden, dass ausschliesslich auf das Kennenlernen anhand der Sinnesorgane beruht" (S.30). Grundlage dieser sind nach durch Nachsingen gelernte Lieder, Spiele, oder zusammen gehörte Ausschnitte aus musikalischen Werken. Nur auf diese Grundlage kann in einer späteren Phase der ganze Unterricht aufgebaut werden. Beim Prinzip des differenzierten Unterrichtens gehen die Autoren auch auf die im Musikunterricht so typische Situation ein, bei der eindeutig wird, dass die Altersspezifika und die Vorkenntnisse/ Fertigkeiten nicht Hand in Hand miteinander gehen, ein Fünftklässler kann genauso Anfänger sein wie ein Kindergartenkind[7].

Das zweite große Unterkapitel beschreibt pädagogische Methoden und Verfahren. Nach der Präsentierung des Methodensystems werden diese einzeln auch aus musikpädagogischer Perspektive vorgestellt. Der Lehrervortrag hat im Musikunterricht nur wenig zu suchen (und wenn, dann eher in der Sekundarstufe). Die Interaktive Methode (zu der auch die heuristischen Gespräche und die Problematisierungen zählen) ist viel effektiver. Nach dem Stadium, wo die Schüler das musikalische Lesen und Schreiben beherrschen, spielt im Gegensatz zur selten verwendeten Versuchsmethode, die Analysen- und Algorithmisierungsmethode eine wichtige Rolle. Bei der Demonstrierungsmethode gehen die Autoren auf die Veranschaulichungsmittel im Bereich der Musik ein. Dabei werden das Handzeichensystem, die fliegenden Noten, die Solfeggiertafel, die Kühne-Tafel die Melodie- und Rhythmuspuzzel genannt, die bei der Aneignung des Notenlesens helfen. Bei der Präsentationsmethode erklären die Autoren die Rolle und Methodologie des Vorsingens durch den Musiklehrer (sei es das Lehren eines Liedes durch Nachsingen, eine Gedächtnisübung oder eine Übung zur Stimmbildung). Beim Unterrichten von Musiktheorie, Harmonie- und Formenlehre[8] spielt auch die Modellierungsmethode eine wichtige Rolle. Diese verallgemeinert die Zusammenhänge, die sich aus der Analyse ergeben in Form eines Modells (Skala, Akkorde, Strukturen usw.). Eines der wichtigsten Methoden im Musikunterricht ist die Übungsmethode. Das Buch klärt die Grundprinzipien und –regeln des Übens und gruppiert die Übungstypen, die im Musikunterricht verwendet werden. Als letztes werden noch Kontrollmethoden und –verfahren vorgestellt.

Das fünfte Kapitel ist in zehn Unterkapitel gegliedert. Diese gehen darauf ein, wie die Methoden und Verfahren die in der Fertigkeitsentwicklung und in der Wissensvermittlung gebraucht werden, miteinander zielorientiert verbunden werden können. Hervorgehoben sollen an dieser Stelle das Lehren

[7] im schlimmsten Fall kann auch ein Neuntklässler Anfänger sein
[8] besonders in den Musikfachschulen

von Liedern, das auf das Nachsingen beruht, da „im Grundschulbereich die Lieder im Mittelpunkt stehen, diese bieten die meisten Möglichkeiten zum praktischen Musizieren und der Text verstärkt dabei das musikalische Erlebnis“ (S.59). Die Autoren präsentieren die Methodologie des Melodielehrens nach Zeichen (Handzeichen oder Notationszeichen), die Verfahren des Unterrichtens von Rhythmus und Metrum sowie die Methoden, wie Tonhöhen[9], Intervalle und Elemente der Tonleiter unterrichtet werden können. Von entscheidender Bedeutung ist auch das Unterkapitel *Mehrstimmigkeit*, das um das Phänomen des „mit-zugehaltenen-Ohren-Kanon-Singens“ zu vermeiden, den Weg des richtigen und effektiven Unterrichtes vom elementaren Niveau (Kindergarten) bis hin zum mehrstimmigen Chorsingen methodisch bahnt. Das Kapitel *Musikhören* weist darauf hin, dass neben dem Melodielernen das Musikhören das wichtigste Mittel der emotionalen Erziehung ist. Weiterhin präsentieren die Autoren die Grundprinzipien und Momente des Musikhörens. Im Unterkapitel *Volksmusikkenntnisse* wird der Leser darauf aufmerksam gemacht, dass die Fachliteratur der Musikmethodik (einschließlich auch die Lehrbücher) mit der Entwicklung der Volksmusikwissenschaft nicht Schritt gehalten hat[10], und dass diesen Entwicklungen jedoch schon im Grundschul-bereich Aufmerksamkeit geschenkt werden muss. Das letzte Unterkapitel gibt Ideen zum Unterrichten der Musikgeschichte.

Das sechste Kapitel klärt den Verlauf der Unterrichtsstunde und die Stundentypen (S.133-137). Gleichzeitig geht es auch darauf ein, wie ein Unterrichtsentwurf auszusehen hat. Zur besseren Veranschaulichung haben sich die Autoren vorgenommen, das Buch mit Unterrichtsentwurfs-modellen zu vervollständigen.

Es ist uns eine Freude, dass dem ungarischen Musiklehrer in Siebenbürgen ein so ausführliches und reichhaltiges Fachbuch in diesem Bereich zur Verfügung steht.

MIKLÓS FEKETE

[9] anhand der Kodály Methode: ausgehend von den So-Mi Noten, zu denen dann noch La, Re, Do usw. mit dazukommen

[10] besonders was die Kategorisierung des ungarischen Volksliedes angeht, die die Lehrbücher noch an die alte Bartók Version anlehnend präsentieren, da sie das neue Kategorisierungssystem von Pál Járdányi nicht kennen (in Siebenbürgen gibt es aber im gymnasialen Bereich in ungarischer Sprache nur mehrere Jahrzehnte alte Lehrbücher – Anmerkung des Verfassers)

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