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CORNEL ȚĂRANU: PROFESSIONAL AND COMPOSITIONAL TRAJECTORY

CRISTINA ȘUTEU¹



Foto © : Cristina Țăranu

CORNEL ȚĂRANU: PORTRAIT

SUMMARY. A plurivalent personality, the master and academician Cornel Țăranu (born in Cluj on June 20, 1934) is a prominent figure in contemporary Romanian and universal music. In this article I presented the professional

¹ University Assistant, PhD. “Gheorghe Dima” Music Academy, 25, Ion. I.C. Brătianu Street, Cluj-Napoca, Email: cris.suteu@gmail.com. An extended version of this material is going to be published by the author in the book In „Honorem Cornel Țăranu”, Ed. MediaMusica, Cluj-Napoca, 2020.

trajectory in a chronological and logical sequence of events of Cornel Țăranu's life, the list of all the doctoral theses supervised, his musicological publications, as well as his musical creation, organized by genres. He distinguished himself as a composer, musicologist, teacher, conductor of the "Ars Nova" ensemble as well as artistic director of the "Cluj Modern" Contemporary Music Festival, currently holding the position of Honorary President. His background is based on an exceptional professional training studying with Sigismund Toduță, Nadia Boulanger, Olivier Messiaen, Karlheinz Stockhausen, György Ligeti. He composed two operas (*The Secret of Don Giovanni* between 1969-1970 and *Orestes and Oedipus* between 1999-2001), chamber music, vocal, vocal-symphonic, orchestral, as well as film music. Representing an effigy of the contemporary Romanian music school of composition, Cornel Țăranu has included over 100 works in the patrimony of the national musical culture.

Keywords: Cornel Țăranu, composer, conductor, musicologist, professor, "Ars Nova".

Professional trajectory

Cornel Țăranu comes from a distinguished family whose parents, Francis and Elisabeta Țăranu, were great music lovers. He began studying the piano at an early age. Later, he spontaneously ventured into what he called "small attempts at composition" a direction that became defining for his development as a musician.

During 1948-1949 he studied with Marțian Negrea; later on, he continued his specialization at the Cluj Conservatory (1951-1957) with Sigismund Toduță (composition), Iuliu Mureșianu (theory-solfeggio), Eliza Ciolan (piano), Romeo Ghircoiașiu (history of music), Ioan R. Nicola (folklore) and Antonin Ciolan (conducting).

In an interview with Radu Constantinescu, the master confesses that he also learned a lot from his colleagues, "an extraordinary generation: Tiberiu Olah, Anatol Vieru, Ștefan Niculescu, Myriam Marbé, Dan Constantinescu, Adrian Rațiu and so on."²

Motivated by the desire for continuous learning, he chose to enroll at the Paris Conservatory, where he studied (between 1966-1967 and in 1972) with Nadia Boulanger and Olivier Messiaen.

² Radu Constantinescu (interview) *apud* Ștefan Anghel, *Cornel Țăranu: mărturisiri mozaicate, studii și eseuri* (*Cornel Țăranu: Mosaic Confessions, Studies and Essays*), Eikon Publishing House, Cluj-Napoca, 2014, p. 24.

In 1968, 1969 and 1972 he attended summer courses in Darmstadt where he studied with Karlheinz Stockhausen (composition), György Ligeti (analysis), Bruno Maderna (conducting) and Christoph Caskel (percussion).

He attended specialization courses in Warsaw, Prague, Stockholm, Aix-en-Provence and accomplished research internships in Poland, Israel, Switzerland, Czechoslovakia, United States, France, Yugoslavia, Germany, Sweden, Hungary, Austria.

Maestro Cornel Țăranu became a faculty member within the Conservatory of Music in Cluj in 1957 and the director of the Composition department in 1990 while teaching the following courses throughout his didactic activity:

- *Composition;*
- *Elements of musical stylistics in the twentieth century;*
- *Style and compositional language;*
- *Unconventional musical discourses;*
- *Alternative musical discourses (theater, ballet, film, media).*

In 1968 he founded the ensemble “Ars Nova”, which became the longest-lived contemporary music band in Romania. Over time, the musicians who gathered in this “artistic laboratory” offered to the public an impressive number of first auditions, works especially dedicated to “Ars Nova”, recordings and unique concerts.

In his musical compositions written between 1970-1980, Cornel Țăranu used many geometric elements, symmetries and combinations of proportions, which were later theorized by Pierre Boulez in the book *Penser la musique aujourd’hui* (Éditions Gallimard, Paris, 1987).

In 1973, within the Music Conservatory from Cluj, under the coordination of Sigismund Toduță, he defended his doctoral thesis entitled *Creația enesciană în lumina prezentului* (The Enescian Creation in the Light of the Present).

In this work, which focused on “Enescu and the continuity of his musical conceptions”, he approached: “symphonic thinking”, “creative process”, “aesthetic landmarks”, “the great themes of Enescu”, “mythical thinking”, “the poetic universe”, “renewals of the musical language”, “the confluence phenomenon” etc.

Starting 1990 he has held the position of Vice President of the Union of Romanian Composers and Musicologists, and in 1995 he founds and leads as Artistic Director the “Cluj Modern” Contemporary Music Festival, currently holding the position of Honorary President.

This festival is designed to be “an indispensable component of musical life” and “an event dedicated exclusively to contemporary music (in the comprehensive sense of the notion, which embraces the range of stylistic orientations from the first decades of the twentieth century to the strict present).”³

Cornel Țăranu is *Doctor Honoris Causa* of the Academy of Music, Theater and Fine Arts in Kishinev (2003), of the National University of Music in Bucharest (2007) and of the “George Enescu” University of Arts in Iași (2008).

In October 24, 2012, he became a permanent member of the Romanian Academy, whose corresponding member was starting November 12, 1993.

Over time, he has given master classes, lectures, scientific communications, concerts-lessons, etc. at prestigious institutions such as:

- *The College of New Jersey*;
- *The University of Illinois at Urbana–Champaign*;
- *Lehman College within City University of New York*;
- *The University of Detroit Mercy* (Detroit);
- *The University of Michigan* (Ann Arbor);
- *Cleveland State University* (Cleveland);
- *The University of Wisconsin* (Milwaukee);
- *The George Enescu Society* (United States of America);
- *Institut de Ribaupierre* (Lausanne);
- *Hochschule für Musik und Theater* (München);
- *Jerusalem Academy of Music and Dance* (Tel Aviv);
- *Académie musicale de Villecroze* (Franța);
- *Academia de Muzică, Teatru și Arte Plastice* (Chișinău);
- *Romanian Cultural Center* (Berlin and New York).

He was honored with numerous distinctions such as:

- Six composition awards granted by the Union of Romanian Composers and Musicologists (1972, 1978, 1981, 1982, 2001, 2009);
- National Music Award (1972);
- Romanian Academy Award (1973);
- “Koussewitzky” Foundation Award for the musical work *Ghirlande* (1982);

³ Information taken from the official website of the “Cluj-Modern” Festival, at <http://www.clujmodern.ro/istoric/> accessed on April 30, 2020.

- National Award for Arts, Music Category (2007) granted by the Government of Romania, in May 2008 for the opera *Orestes and Oedipus* (made after the libretto by Olivier Apert);
- Grand Prize for the entire activity (2007);
- The order „Chevalier de l'Ordre des Arts et des Lettres” (France, 2002);
- Order “Cultural Merit” in the rank of Grand Officer (2004).

2. Doctoral theses supervised by Cornel Țăranu

Over time, he has been the PhD supervisor of 24 PhD students who have defended their theses at the “Gheorghe Dima” National Academy of Music.

Last and First Name	Thesis title	Year of defense
Christian Wilhelm Berger	<i>Sisteme modale dinamice</i> (Dynamic Modal Systems)	1994
Dora Cojocaru	<i>Aspecte ale creației compozitorului György Ligeti</i> (Aspects of the Creation of the Composer György Ligeti)	1997
Pavel Pușcaș	<i>Aspecte ale cristalizării stilistice în arta muzicală</i> (Aspects of Stylistic Crystallization in the Art of Music)	1998
Clemansa-Liliana Firca	<i>Modernitate și avangardă în muzica ante- și interbelică a secolului al XX-lea (1900-1940)</i> (Modernity and avant-garde in pre- and interwar music of the twentieth century (1900-1940))	1998
Gavril Irányi	<i>Muzica contemporană la răscruce de secole. Problema continuității ideatice și viabilitatea tehnicilor componistice</i> (Contemporary music at the crossroads of centuries. The problem of ideational continuity and viability of compositional techniques)	2000
Adrian Pop	<i>Requiemul românesc</i> (The Romanian Requiem)	2001
Olga-Irina Hasnaș	<i>Ideii dominante în creația românească după 1920 până în prezent. Demers analitic în ultimele creații ale compozitorilor Pascal Bentoiu și Theodor Grigoriu</i> (Dominant Ideas in Romanian Creation	2001

Last and First Name	Thesis title	Year of defense
	After 1920 Until Today. Analytical Approach in the Latest Creations of Composers Pascal Bentoiu and Theodor Grigoriu)	
Iulia-Narcisa Cibişescu-Duran	<i>Structuri polimorfe în postmodernismul muzical românesc</i> (Polymorphic Structures in Romanian Musical Postmodernism)	2001
Ninuca Maria Ioana Pop	<i>Elemente specifice ale scriiturii pianistice enesciene</i> (Specific Elements of Enescu's Piano Writing)	2001
Péter Szeghő	<i>Tehnici de compoziție în "Mikrokosmos" de Béla Bartók</i> (Composition Techniques in "Mikrokosmos" by Béla Bartók)	2001
Francisc László	<i>Béla Bartók și muzica populară a românilor din Banat și Transilvania</i> (Béla Bartók and the Folk Music of the Romanians from Banat and Transylvania)	2002
Naina-Crina Jinga	<i>Tehnici și structuri în lucrări camerale proprii</i> (Techniques and Structures in Own Chamber Works)	2003
Adrian Borza	<i>Tehnici de compoziție pe calculator în lucrări proprii</i> (Computer Composition Techniques in Own Works)	2004
Ioan Pop	<i>Tendențe și structuri în muzica actuală</i> (Trends and Structures in Current Music)	2004
Cristian Bence-Muk	<i>Aspecte actuale ale operei și oratoriului în creația proprie</i> (Current Aspects of Opera and Oratorio in One's Own Creation)	2005
Aurel Marc	<i>Colaborarea compozitor-interpret în literatura muzicală de specialitate a oboiului</i> (Collaboration Composer-Performer in the Specialized Musical Literature of the Oboe)	2005
Ciprian Pop	<i>Aspecte ale scriiturii pentru orchestră și muzică de cameră în muzica contemporană</i> (Aspects of Writing for Orchestra and Chamber Music in Contemporary Music)	2006
Șerban Marcu	<i>Aspecte ale scriiturii contemporane în lucrări vocal-instrumentale proprii</i> (Aspects of Contemporary Writing in Own Vocal-Instrumental Works)	2006
Cristian Misievici	<i>Structuri proporționale, structuri simetrice în componistica personală</i> (Proportional Structures, Symmetrical Structures in Personal Composition)	2007

Last and First Name	Thesis title	Year of defense
Tatiana Marcu (Oltean)	<i>Perspective analitice în opera Oratoriul «Meșterul Manole» de Sigismund Toduță</i> (Analytical Perspectives in the Work Oratorio «Master Manole» by Sigismund Toduță)	2008
Răzvan Metea	<i>Interferențe stilistice în creația contemporană</i> (Stylistic Interferences in Contemporary Creation)	2008
Monica Ramona Cengher	<i>Valori în cvartetul de coarde românesc: Pascal Bentoiu, Anatol Vieru, Wilhelm Georg Berger</i> (Values in the Romanian string quartet: Pascal Bentoiu, Anatol Vieru, Wilhelm Georg Berger)	2009
Elena Boancă Cătuna	<i>Personalități ale artei muzicale: compozitorul Vasile Herman</i> (Personalities of the Musical Art: the Composer Vasile Herman)	2013
Lavinia Nadiana Simonis	<i>Ultimul Beethoven</i> (The Last Beethoven)	2015

3. Musicological papers

The passion for George Enescu's musical creation materialized in the publication of a reference volume entitled *Enescu în conștiința prezentului: eseuri* (Enescu in the consciousness of the present: essays) (1969, Publishing House for Literature, Bucharest). The work was translated into French with the title: *Enesco dans la conscience du présent* (1981, Scientific and Encyclopedic Publishing House, Bucharest).

His musicological publications approach themes from the contemporary Romanian as well as universal creation, of which I mention, in chronological order, the following titles:

1. „Alte manifestări muzicale: un trio în primă audiție” (Other musical manifestations: a trio in the first audition) – musical review, in: *Muzica*, Bucharest, no. 7 / 1957.
2. „Aspecte ale evoluției conceptului de ritm în muzica secolului nostru” (Aspects of the evolution of the concept of rhythm in the music of our century), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 1 / 1965.
3. „Enescu, un precursor” (Enescu, a forerunner), in: *Lucrări de muzicologie*, (Musicology papers), Cluj-Napoca, no. 2 / 1966.

4. „Confluența Enescu-Messiaen și reflectarea ei în muzica contemporană românească (The Enescu-Messiaen confluence and its reflection in Romanian contemporary music)”, in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 3 / 1967.
5. „Trăsături ale simfonismului lui Enescu” (Features of Enescu’s symphony), in: *Muzica*, Bucharest, no. 6 / 1967.
6. „Etapе post-enesciene” (Post-enescian stages), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 4 / 1968.
7. „Trăsături ale simfonismului enescian” (Features of Enescu’s symphony), in: *Studii de muzicologie* (Musicology studies), Bucharest, no. 4 / 1968.
8. „Ludovic Feldman: in memoriam (în primă audiție absolută)” (Ludovic Feldman: in memoriam in the first absolute audition), in: *Tribuna*, Cluj-Napoca, year 12, no. 7 / 1968 (15 II), p. 7.
9. „Miorița – Baladă-oratoriu de Sigismund Toduță” (Miorița – Ballad-oratorio by Sigismund Toduță), in: *Muzica*, Bucharest, no. 12 / 1969.
10. „Oratoriul Miorița de Sigismund Toduță” (Miorița Oratory by Sigismund Toduță), in: *Lucrări de muzicologie* (Musicology papers), Cluj, no. 5 / 1969.
11. „Enescu în lumina unei partituri necunoscute: *Strigoii* după Eminescu” (Enescu in the light of an unknown score: *The Ghosts* after Eminescu), in: *Muzica*, Bucharest, no. 1 / 1972.
12. „Simfonia a V-a de Enescu” (Enescu’s Fifth Symphony), in: *Muzica*, Bucharest, no. 4 / 1973.
13. „Spectacol Glodeanu la opera din Cluj” (Glodeanu musical event at the Opera House in Cluj), in: *Muzica*, Bucharest, no. 10 / 1973, p. 23-25.
14. „Muzicienii în anul 1935” (The musicians in 1935), in: *Muzica*, Bucharest, no. 8 / 1979 (Cornel Țăranu et. al).
15. „Elemente înnoitoare în creația lui Sigismund Toduță” (Renewing elements in the creation of Sigismund Toduță), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 14 / 1979.
16. „Împliniri și deziderate în muzica românească de cameră” (Achievements and desideratum in Romanian chamber music) in: *Muzica*, Bucharest, no. 9 / 1980.
17. „Obsesia simetriei la Webern” (Webern’s obsession with symmetry), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 17-18 / 1985.
18. „Tribuna compozitorilor din Satu-Mare” (The tribune of the composers from Satu-Mare), in: *Muzica*, Bucharest, no. 7 / 1986.
19. „Meșterul Manole de Sigismund Toduță” (*Master Manole* by Sigismund Toduță), in: *Muzica*, Bucharest, no. 6 / 1986.

20. „Repere ale muzicii de cameră românești: Mihai Moldovan” (Highlights of Romanian chamber music: Mihai Moldovan), in: *Muzica*, Bucharest, no. 2 / 1990.
21. „Gânduri despre opera Clujeană” (Thoughts about the Cluj opera), in: *Adevărul de Cluj*, Cluj-Napoca, year XV, no. 3719 / 1991, p. 5.
22. „Enescu in the light of an unfinished work”, in: *Muzica*, Bucharest, no. 3 / 1997.
23. „Enescu in lumina unei lucrări inedite: *Caprice Roumain pour violon et orchestra*” (Enescu in the light of an original work: *Caprice Roumain pour violon et orchestra*), in: Lucia-Monica Alexandrescu (coord.), *Simpozionul International de Muzicologie “George Enescu”: George Enescu in muzica secolului XX la 40 de ani de la moartea sa* (“George Enescu” International Symposium on Musicology: George Enescu in twentieth century music 40 years after his death), Editura Muzicală Publishing House, Bucharest, 2000, p. 58-60.
24. „Enescu azi” (Enescu Today) in: Lucia-Monica Alexandrescu (ed.), *Simpozionul internațional de muzicologie „George Enescu”: George Enescu și muzica secolului al XX-lea* (George Enescu International Symposium on Musicology: George Enescu and 20th Century Music), Editura Muzicală Publishing House, Bucharest, 2001, p. 7-9.
25. „O altă inedită enesciană” (Another unique Enescian), in: Lucia-Monica Alexandrescu (ed.), *George Enescu în perspectivă contemporană: Simpozionul Internațional de Muzicologie „George Enescu”* (“George Enescu” International Symposium on Musicology), Bucharest, 24-25 September 2001, Institutul Cultural Român, Bucharest, 2005, p. 135-136.
26. „Liedul la bine și la rău” (Lied in good or bad times), in: Mariana Nicolesco & Pascal Bentoiu (coord.), *Simpozion dedicat liedului românesc. Festivalul național al liedului românesc. Concursul național de interpretare* (Symposium dedicated to the Romanian lied. The national festival of the Romanian lied. National interpretation contest), Bucharest, 2003, p. 33.
27. „Meșterul Manole de Sigismund Toduță” (Master Manole by Sigismund Toduță) in: Ninuca Oșanu, Mihai Ghircoiașu, Hilda Iacob (red.), *Studii toduțiene* [Conține și comunicări susținute în cadrul simpoziunilor anuale organizate de către Fundația „Sigismund Toduță”] (Toduță Studies [Also contains papers given at the annual symposia organized by the Foundation “Sigismund Toduță”), Cluj-Napoca, MediaMusica Publishing House, Cluj-Napoca, 2004, p. 73-81.

28. „Prefață” (Preface) in: Livia Teodorescu-Ciocănea (aut.), *Timbrul muzical* (Musical Timbre), Editura Muzicală Publishing House, Bucharest, 2004.
29. „Nichita Stănescu: evocare” (Nichita Stănescu: evocation) at section *In memoriam*, in: *Apostrof*, Cluj-Napoca, year 15, no. 2 / 2004, p. 3.
30. „Imaginea actuală a creației enesciene” (The current image of Enescu’s creation), in: *Apostrof*, Cluj-Napoca, year 16, no. 6 / 2005, p. 3.
31. „L’image actuelle de la creation d’Enescu”, in: Laura Manolache & Liliana Birnap (coord.), *Simpozionul Internațional de Muzicologie: Festivalul Internațional „George Enescu”* (International Symposium on Musicology: International Festival „George Enescu”), Editura Muzicală Publishing House, Bucharest, 2005, p. 45-49.
32. „Centenar Sigismund Toduță” (Centenary Sigismund Toduță), in: *Apostrof*, Cluj-Napoca, year 19, no. 7 / 2008, p. 3-4.
33. „Întâlniri cu Blaga” (Meetings with Blaga), in: *Apostrof*, Cluj-Napoca, year 19, no. 9 / 2008, p. 3.
34. „Repere stilistice în creația lui Paul Constantinescu” (Stylistic landmarks in the creation of Paul Constantinescu), in: *Apostrof*, Cluj-Napoca, year 20, no. 9 / 2009, p. 15.
35. „Dinu Lipatti – compozitorul” (Dinu Lipatti – the composer), in: *Apostrof*, Cluj-Napoca, 1220-3122, year XXII, no. 1 / 2011, p. 3.
36. „Prefață” (Preface) in: Tatiana Oltean (autor), *Mitul Meșterului Manole în lumina binomului creator Sigismund Toduță – Lucian Blaga*, Eikon Publishing House, Cluj-Napoca, 2012.
37. „Flaine Quintette pour instruments a vent (1996-97)”, in: Dan Dediu, (coord.), *The performer-creator relationship in the Romanian chamber repertoire with clarinet in the period 1990-2000*, National University of Music, Bucharest, 2013, p. 209-219.
38. „Testamentul călugăriței Teofana” (The will of the nun Teofana) in: Liviu Dănceanu (coord.), *Soundtrack from vocal group to chamber choir: The King’s Singers and Madrigal National Chamber Choir*, National University of Music, Bucharest, 2015, p. 172-176.
39. „Întâlniri cu Ligeti” (Meetings with Ligeti), in: *Arta*, no. 2 / 2016, p. 21-24.
40. „Strigoii: un poem-oratoriu de Eminescu și Enescu” (The Ghosts: an oratorical poem by Eminescu and Enescu), in: *Steaua*, Cluj-Napoca, year 69, no. 10 / 2018, p. 56-57.

4. Musical creation

The Master Cornel Țăranu himself stated in an interview with Andrei Ivănescu: “All my activities are to be imagined, thought, evaluated from the perspective of the composer.[...] composition is the key to my activity.”⁴ He also mentioned that: “a good composer needs talent, sensitivity and intuition”⁵.

These elements, to which an enormous amount of work and many other qualities are added, enabled the personality of the master to leave a strong mark on the Cluj music school of composition and turned him into an impactful representative at national and universal level.

Representing an effigy of the contemporary Romanian music school of composition, Cornel Țăranu has included over 100 works in the patrimony of the national musical culture.

A major concern is the passion for the creation of George Enescu. Thus, he completed, according to Enescu’s original sketches, *Symphony no. 5* (parts I and IV), *Caprice Roumain for violin and orchestra*, the oratorio-poem *Strigoii (Ghosts) for soprano, tenor, baritone, choir and orchestra* and the *Concerto for piano and orchestra*.

He also transcribed the manuscript of Part I of the *Concert Symphony for Violin and Orchestra*.

Musicologist Viorel Cosma presents Cornel Țăranu’s passion for George Enescu’s musical creation as it follows:

“The in-depth study of Enescu’s heritage, beyond the extensive analyses, volumes and reconstructions of unique works –*Strigoii, Capriciul român, Simfonia nr. V – (The Ghosts, Romanian Caprice, Symphony no. V)* provided Cornel Țăranu a new creative horizon, because his spiritual



CORNEL ȚĂRANU: WORKING ROOM

⁴ Ivănescu Andra, *Interviu cu compozitorul Cornel Țăranu*, [Interview with the composer Cornel Țăranu] available at <http://www.romania-muzical.ro/articol/interviu-cu-compozitorul-cornel-taranu/192/15/2> accessed on May, 1, 2020.

⁵ *Ibidem*.

mentor was a general forerunner of all future trends. The most precious fruit of these investigations and discoveries materialized in the work of *Orestes and Oedipus*, in the poetic world of Tristan Tzara and in the concert pages after 2000, where Cornel Țăranu seems to have stepped into a new creative stage, of universal synthesis.”⁶

Musicologist Valentina Sandu-Dediu states that although Cornel Țăranu was stylistically inspired by Enescu, he still notes in his music “a certain harshness of expression, a specific Transylvanian trait that is not found in Enescu.”⁷

In order to offer another perspective on the musical creation of master Cornel Țăranu, I reproduce an excerpt from the paper accompanying his proposal as full member of the Romanian Academy:

„A composer who grew up musically in the vein of the Enescu-Toduță tradition, Cornel Țăranu maintained a personal melodicity and a modal language that was more and more chromatic, freer, with obvious appeals to archaic folklore (lament, doina), in vocal forms (songs), but also in some instrumental works. From «vocality» and «cantability» he takes a bold step towards elements of serialism, and finally moving towards a controlled aleatoricism, where he gave free rein to improvisation.”⁸

Numerous works from the creation of master Cornel Țăranu have been performed in the programs of many festivals, among which I mention:

- „Toamna Muzicală Clujeană” (Cluj Musical Autumn);
- Festivalul Internațional „Cluj Modern” (International Festival „Modern Cluj);
- Festivalul Internațional „George Enescu” (The “George Enescu” International Festival) Bucharest;

⁶ Viorel Cosma *apud* Florin Luchian, *In Honorem Magister Cornel Țăranu*, Filarmonica Magazin (*Philharmonic Magazine*) nr. 10/2014, p. 38-42 at: https://issuu.com/filarmonica_iasi/docs/revista_10/43 accessed on 29 April 2020, p. 41.

⁷ Valentina Sandu-Dediu, „Cornel Țăranu”, in *Grove Music Online*, published on 28 May 2015, accessed on 29 April 2020, available at: <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027508>

⁸ Information taken from the paper accompanying his proposal as full member of the Romanian Academy on recommendation of academician Mihnea Gheorghiu and academician Răzvan Theodorescu. The paper may be consulted at: <https://acad.ro/bdar/propuneri2012.php> accessed on the 1st of May 2020.

- „Săptămâna Internațională a Muzicii Noi” (International New Music Week) Bucharest;
- Festivalul muzicii românești (Romanian music festival) Yassi;
- Festivalul „Timișoara muzicală” (The “Musical Timisoara” Festival)
- Festivalul Internațional „Academia Sighișoara” (International Festival „Sighișoara Academy”);
- Festivalul de muzică contemporană (Contemporary Music Festival) Royan;
- Festivalul de muzică contemporană (Contemporary Music Festival) Budapesta;
- American Romanian Festival (Ann Arbor);
- Festivalul de muzică contemporană (Contemporary Music Festival) Zagreb;
- Festivalul de muzică contemporană (Contemporary Music Festival) Budapesta.

Within the International Festival “Toamna Muzicală Clujeană” (Cluj Musical Autumn), 2014 edition, prof. Adrian Pop organized, on October 19, a recital-homage dedicated to Master Cornel Țăranu, “on the occasion of his extraordinary youth at the age of 80!” in which works of the master and works dedicated to him by the disciples were performed. In the program of the event, Cornel Țăranu’s efforts and contribution to the musical art are praised in the following terms:

“His creation went through successive stylistic stages, from the opposing tendency of youth grafting innovative impulses on the solid assimilation of traditional and national values, to experimenting with the boldness of the avant-garde and the multiple ways of refreshing the means of expression to reach a stylistic platform of synthesis and its personal and unmistakable ethos of maturity. His works have been published by prestigious publishing houses in the country and abroad - ESPLA and the Music Publishing House in Bucharest or the Salabert and Leduc publishing houses in Paris. A welcome completion of the published work of master Cornel Țăranu is currently being undertaken by the Arpeggione publishing house in Cluj. Always inquisitive, innovative and attracted by novelty, Cornel Țăranu naturally integrated with that important generation of Romanian composers who raised the Romanian composition school to the highest levels of modernity.”⁹

⁹ Excerpt from the concert program of the artistic event organized on 19 October 2014 within the “Musical Autumn in Cluj International Festival”.

Selective list of musical creation

Below I present a selective list of maestro Cornel Țăranu's musical creation organized chronologically according to the following musical genres: opera, stage music, film music, vocal-symphonic music, symphony, works for soloist and orchestra.

4.1. Vocal-symphonic music

1. *Cetini negre* (Black Branches) (1958), three poems for tenor and orchestra, lyrics by Lucian Blaga: *Cetini negre*; *Semnal de toamnă*; *Noapte extatică* (Black Branches, Autumn signal; Ecstatic night) first audition Cluj, April 6, 1958, Philharmonic Orchestra, conductor: Gheorghe Vintilă.
2. *Cântece de dor* (Songs of longing) (1961), three poems for tenor, soprano and orchestra, lyrics by Nicolae Labiș: *Și dragostele noastre*; *Am iubit*; *Dor* (And our loves; I loved; Longing) first audition Cluj, 10 February 1962, Philharmonic Orchestra, conductor: Paul Popescu.
3. *Cântare unui ev aprins* (Songs of a burning age) / *Cantata no. 1* (1962); for tenor, male choir and orchestra, lyrics Nicolae Labiș, first audition Cluj, 30 December 1962, Philharmonic Orchestra, conductor: Emil Simon.
4. *Stejarul lui Horea* (Horea's oak) / *Cantata no. 2* (1963), women 's choir and orchestra, lyrics by Leonida Neamțu, first audition Cluj, 27 May 1964, Philharmonic Orchestra, Emil Simon.
5. *Cortegiul* (Procession) (1973), sung in memory of Avram Iancu, mixed choir and orchestra, texts from the obituary of Avram Iancu, first audition Cluj-Napoca, 19 October 1974, Philharmonic Orchestra, conductor: Cornel Țăranu.
6. *Supplex II* (1974), sung for mixed choir and instrumental ensemble, Latin texts from *Supplex Libellus Valachorum* / 1972, first audition Cluj, 5 November 1974, Philharmonic Orchestra, conductor: Emil Simon.
7. *Cantus Transylvaniae* (1978), cantata for mixed choir and instrumental ensemble, Latin texts from the founding documents of the Napoca fortress (IInd century), first audition Cluj-Napoca, 5th of May 1979, Philharmonic Orchestra, conductor: Emil Simon.
8. *Orfeu* (1985), baritone and chamber orchestra, lyrics by Cezar Baltag, first audition Cluj-Napoca, 13 May 1985, „Ars Nova”.
9. *Simfonia da Requiem* (2005), mixed choir and orchestra on biblical texts, first absolute audition Romanian broadcasting, February 2007.

10. *Lăutarul* (Fiddler), dramatic oratorio in 4 scenes (libretto after Camil Petrescu for tenor, baritone, narrator and chamber orchestra) / *Le ménétrier*, oratorio dramatique (libret d'après Camil Petrescu pour ténor, baryton, récitant et orchestre de chambre), lyrics: Anton Pann; Romanian Academy Publishing House, Bucharest, 2015.
11. *Hetero(sym)phony: pour orchestre*. Cantata for men's choir and orchestra, Editura Muzicală Publishing House, Bucharest, 2014 (lyrics by Mihai Eminescu), Romanian Academy Publishing House, Bucharest, 2019.

4.2. Symphonic music

1. *Simfonie pentru orchestră mare* (Symphony for large orchestra) (1957).
2. *Secvențe pentru orchestră de coarde* (Sequences for string orchestra) (1960), first audition Cluj, 14 January 1961, Philharmonic Orchestra, conductor: Anatol Chisadji. Editura Muzicală Publishing House, Bucharest, 1965 (EDC 1036).
3. *Sinfonia Brevis* (1962), first audition Cluj, 17 November 1962, Philharmonic Orchestra, conductor: Mircea Cristescu.
4. *Simetrii* (1964), first audition Cluj, 14 April 1965, Philharmonic Orchestra, conductor: Mircea Cristescu; Editura Muzicală Publishing House, Bucharest, 1967.
5. *Incantații* (1965), first audition Cluj, 15 January 1966, Philharmonic Orchestra, conductor: Mircea Cristescu, Leduc Publishing House, Paris, 1971.
6. *Sinfonietta Giocosa* (1968), first audition Cluj, 28 May 1968, Music Highschool Orchestra, conductor: Mihai Guttman.
7. *Alternanțe* (1968), orchestră, first audition Bucharest, 29 May 1963, Radio Studio Orchestra, conductor: Liviu Ionescu; Editura Muzicală Publishing House, Bucharest, 1973.
8. *Racorduri* (1971), chamber orchestra, first audition Zagreb, 16 May 1971, Philharmonic Orchestra „Transylvania” din Cluj, conductor: Mircea Cristescu.
9. *Simfonia no. 2 „Aulodica”* (1976), orchestra, first audition Cluj-Napoca, 8 April 1978, Philharmonic Orchestra, conductor: Emil Simon, Editura Muzicală Publishing House, Bucharest, 1980.
10. *Ghirlande* (1979), chamber orchestra, first audition Bucharest, 3 decembrie 1979, „Ars Nova”, conductor: Cornel Țăranu (Attacca Babel 9264 / 9265 / 9266 – 5 ADD).
11. *Sinfonietta „Pro juventute”* (1984), pentru orchestră de coarde, first audition Cluj-Napoca, 1984, Orchestra Liceului de Muzică, Mihai Guttman.

12. *Simfonia no. 3 „Semne”* (Symphony no. 3 “Signs”) (1984), first audition Cluj-Napoca, 25 September 1984, Philharmonic Orchestra, conductor: Cristian Mandeal. Editura Muzicală Publishing House, Bucharest, 1987.
13. *Simfonia no. 4 „Ritornele”* (1987), first audition Cluj-Napoca, 9 octombrie 1987, Philharmonic Orchestra, conductor: Cristian Mandeal; Editura Muzicală Publishing House, Bucharest, 1992 (EDC 470).
14. *Sonata rubato II* (1988), for oboe, piano and chamber orchestra.
15. *Siciliana-Blues* (1998), piano, chamber orchestra and percussion, first audition, Constanța, 13 July 1998, Philharmonic Orchestra, conductor: Daniel Kessner.
16. *Concerto Breve* (2002), orchestra of 24 flutes, The Flute Ensemble of the “Gheorghe Dima” Academy of Music, conductor: Tudor Feraru (2010).
17. *Rimembranza* (2005), orchestră, first audition Bucharest, 26 November 2005, Philharmonic Orchestra, conductor: Cristian Mandeal.
18. *Sax-Sympho* (2006), saxophone and orchestra, first audition Bucharest, 24 May 2006, Radio Chamber Orchestra, conductor: Carmen Cârnelci.
19. *Saramandji: pour orchestre* [„for Dana”], first audition Cluj-Napoca, 10 August 2008, Philharmonic Orchestra „Transylvania”, conductor: György Selmeczi; Editura Muzicală Publishing House, Bucharest, 2009.
20. *Simphony Memorial pour orchestre*, In memory of the victims of totalitarianism, Editura Muzicală Publishing House, Bucharest, 2013.
21. *Yang & Yin pour orchestre* (2013), Editura Muzicală Publishing House, Bucharest, 2014.
22. *Cantus Gemellus: pentru orchestră / pour orchestre*, Editura Muzicală Publishing House, Bucharest, 2015.
23. *Palindrom pentru orchestră* (2016), first audition 2019, “Transylvania” Philharmonic Orchestra, Cluj-Napoca, conductor: Cristian Mandeal.
24. *Bachiana* (2016), “Transylvania” Philharmonic Orchestra, Cluj-Napoca, conductor: Cristian Mandeal.
25. *Heraldica pentru orchestră* (Heraldry for orchestra) – homage to the Romanian Academy (1866-2016), Romanian Academy Publishing House, Bucharest, 2016.
26. „Aforistica” Symphony (2017).
27. *Omagiu 1918* (Homage 1918) (2018), first audition 2018, “Moldova” Philharmonic Orchestra, Yassi, conductor: Victor Dumănescu.
28. *Sonata concertantă pentru orchestră* (Concerto sonata for orchestra) (2019).
29. *Cercar la nota pentru orchestră* (*Cercar la nota for orchestra*) (2019-2020).

4.3. Choral music

1. *Închinare* (Worship) (1959), baritone, mixed choir and piano, lyrics by Mihai Beniuc, Editura Muzicală Publishing House, Bucharest, 1959.
2. *Dă-mi ochii tăi* (Give me your eyes) (1960), madrigal for mixed choir, lyrics by Ady Endre, translation by Eugen Jebeleanu.
3. *Totul e dragoste-n juru-mi* (Everything is love around me) (1961), madrigal for equal voices, lyrics by József Attila, translation by Nina Cassian.
4. *Fruntea-n palma ta o ține* (Hold my forehead in your palm) (1961), madrigal for equal voices, lyrics of József Attila, translation by Nina Cassiyear
5. *Dorul, Dor* (Longing, Longing) (1964), madrigal for equal voices, lyrics by Lucian Blaga, in: *Cântece și madrigale. Coruri pe voci egale de compozitori români* (Songs and madrigals. Choirs on equal voices by Romanian composers), Editura Muzicală Publishing House, Bucharest, 1966.
6. *Spune-o-ncet, n-o spune tare* (Say it slowly, don't say it out loud) (1964), madrigal for equal voices, lyrics of Lucian Blaga, in: *Cântece și madrigale. Coruri pe voci egale de compozitori români* (Songs and madrigals. Choirs on equal voices by Romanian composers), Editura Muzicală Publishing House, Bucharest, 1966.
7. *Șoaptă* (Whisper) (1964), madrigal for equal voices, lyrics by Ion Vinea.
8. *Regret* (Regret) (1964), madrigal pentru voci egale, versuri de Ion Vinea.
9. *Cei sărutați de mine* (1966), madrigal for mixed choir, lyrics by Ady Endre, translation by Eugen Jebeleanu.
10. *Supplex I* (1971), mixed choir, Latin lyrics from *Supplex libellus valachorum*, Cluj Conservatory, 1972.
11. *Tombeau de Verlaine / Mormântul lui Verlaine* (Verlaine's grave) (1975), mixed choir / 12 vocal soloists, lyrics by Stéphane Mallarmé, Salabert Publishing House, Paris, 1976.
12. *Testament* (Will) (1988), mixed choir, old Romanian lyrics.
13. *Dedicații* (1991), bass, reciter, choir and small orchestra, lyrics by Nichita Stănescu.
14. *Modra Rijéka – Blue River* (2002), mixed choir, lyrics by Mak Dizdar.

4.4. Works for soloist and orchestra

1. *Concert pentru pian și orchestră* (Concert for piano and orchestra) (1966), first audition Cluj, 29 Mai 1967, Philharmonic Orchestra, conductor: Mircea Cristescu. Cluj Conservatory, 1972.

2. *Intercalări* (Inserts) (1967), piano and orchestra, first audition Cluj, 13 December 1969, Philharmonic Orchestra.
3. *Cântec lung* (Long song) (1974), clarinet and string orchestra, first audition Berna, 18 April 1975, Bern Chamber Orchestra, Conductor: Mircea Cristescu. Editura Salabert, Paris, 1975.
4. *Prolegomene II* (1982), string orchestra and piano, first audition Bucharest, 23 March 1982, „Ars Nova”, Cornel Țăranu.
5. *Oglinzi / Miroirs* (1990), for soprano saxophone and orchestra chamber, first audition Cluj-Napoca, 15 November 1991, Philharmonic Orchestra, Corneliu Dumbrăveanu (CD Nova Musica).
6. *Cadențe concertante* (1993), for cello and chamber orchestra.
7. *Antiphona* (1996), flute and orchestra, first audition Cluj-Napoca, 11 April 1997, Philharmonic Orchestra, solist: Pierre-Yves Artaud, conductor: Barrie Webb.
8. *Concert pentru oboi și chamber orchestra* (Concert for oboe and chamber orchestra) (1998), first audition Cluj-Napoca, 4 April 1999, *Ars Nova*, solist: Aurel Marc, conductor: Cornel Țăranu.
9. *Diferencias*, for baritone saxophone and orchestra (2009), “Transylvania” Philharmonic Orchestra, Cluj-Napoca, solist: Daniel Kientzy, conductor: Horia Andreescu.
10. *Semper-idem* for saxophone and orchestra (2015), first audition “Transylvania” Philharmonic Orchestra, Cluj-Napoca, solist: Daniel Kientzy, conductor: Tiberiu Soare, 2017.

4.5. Chamber music

1. *Trio pentru vioară, violă și violoncel* (Trio for violin, viola and cello) (1952), ESPLA, Bucharest, 1956.
2. *Sonata-poem pentru clarinet și pian* (Sonata-poem for clarinet and piano) (1954).
3. *Balada Transilvaniei* (The Ballad of “Transylvania”) (1956), poem-sonata for cello and piano.
4. *Trei cântece pe versuri de George Topârceanu* (Three songs on lyrics by George Topârceanu) (1956), tenor / soprano and piano.
5. *Trei Elegii Bucovinene* (Three Elegies of Bucovina) (1958, 1962), voice and piano, in: *Culegere de lieduri de compozitori români contemporani* (Collection of lieds by contemporary Romanian composers), Editura Muzicală Publishing House, Bucharest, 1964.
6. *Epitaf* (Epitaph) (1958, revised 1963), voice and piano, lyrics by Lucian Blaga.

7. *Poarta călătoare* (Passing gate) (1959, revised, 1963), voice and piano, lyrics by Camil Petrescu.
8. *Cântece de dor* (Songs of longing) (1959), voice and piano, lyrics by Nicolae Labiș in: *Culegere de lieduri de compozitori români contemporani* (Collection of lieds by contemporary Romanian composers) Editura Muzicală Publishing House, Bucharest, 1964.
9. *Sonata pentru flaut și pian* (Sonata for flute and piano) (1960), Editura Muzicală Publishing House, Bucharest, 1963.
10. *Sonata ostinato per piano* (1961), Editura Muzicală Publishing House Publishing House, Bucharest, 1964.
11. *Cântec de seară* (Evening song) (1962), voice and piano, lyrics by Zaharia Stancu.
12. *Ciornă* (Draft) (1963, rev. 1966), voice and piano, lyrics by Camil Petrescu. Paris, Editura Salabert, 1969;
13. *Contraste I-II pentru pian* (1963), Editura Muzicală Publishing House, Bucharest, 1966.
14. *Sonata pentru oboi și pian* (Sonata for oboe and piano) (1963), Cluj Conservatory, 1970.
15. *Improvizații pentru flaut / clarinet solo* (Improvisations for solo flute / clarinet) (1963), transcription from Part II of the *Sonata for Oboe*, Leduc Publishing House, Paris, 1975.
16. *Trei piese pentru clarinet și pian* (Three pieces for clarinet and piano), Editura Muzicală Publishing House, Bucharest, 1964.
17. *Dialoguri I* (Dialogues I) (1966), 6 instruments (flute, clarinet, trumpet, vibraphone, percussion and piano), Salabert Publishing House, Paris, 1969.
18. *Întoarcere* (Return) (1967), voice and piano, lyrics by Lucian Blaga.
19. *Trei poeme de Ana Blandiana* (Three poems by Ana Blandiana) (1967), voice and piano.
20. *Dialoguri II* (Dialogues II) (1967), piano solo, Gerig Publishing House, Köln, 1971.
21. *Patul lui Procust* (Procust's bed) (1970), baritone, clarinet, viola and piano, lyrics by Camil Petrescu, Salabert Publishing House, Paris, 1972.
22. *Odă în metru antic* (Ode in ancient meter) (1972), baritone, clarinet, violin, piano and percussion, lyrics by Mihai Eminescu, Salabert Publishing House, Paris, 1974.
23. *Două poeme* (Two poems) (1975), soprano, flute, violin, viola, cello, piano and percussion, lyrics by Ana Blandiana, Salabert Publishing House, Paris, 1975.

24. *Rezonanțe I* (Resonances I) (1977), guitar, Salabert Publishing House, Paris, 1978.
25. *Rime di Michelangelo* (1977), bariton și ansamblu cameral, versuri în limba italiană de Michelangelo, Editura Salabert, Paris, 1978.
26. *Rezonanțe II* (Resonances II) (1978), guitar and string quartet, Salabert Publishing House, Paris, 1978.
27. *Ofrande I* (Offering I) (1978), flute and 2 percussion groups, Salabert Publishing House, Paris, 1979.
28. *Ofrande II* (Offering I) (1978), flute, 2 percussion groups, string quintet and piano, Salabert Publishing House, Paris, 1979.
29. *4 Poeme* (4 Poems) (1978), baritone and piano, lyrics by Nichita Stănescu, Salabert Publishing House, Paris, 1972.
30. *Cântece fără dragoste* (Songs without love) (1980), baritone, reciter, trombone, string quartet, piano and percussion, lyrics by Nichita Stănescu, Salabert Publishing House, Paris, 1981.
31. *Prolegomene I* (1981), string quartet and piano, Salabert Publishing House, Paris, 1981.
32. *Cântece Nomade* (Nomadic Songs) (1982), 2 mezzo-sopranos, tenor, baritone, reciter and chamber ensemble, lyrics by Cezar Baltag.
33. *Sonata pentru clarinet și percuție* (Sonata for clarinet and percussion) (1985), Salabert Publishing House, Paris, 1986.
34. *Sonata pentru contrabas solo* (Sonata for solo double bass) (1986), Cluj Conservatory, 1986.
35. *Sonata rubato I* (1986), oboe solo, Cluj Conservatory, 1986.
36. *Sempre ostinato I* (1986), soprano saxophone / clarinet, Salabert Publishing House, Paris, 1986.
37. *Sempre ostinato II* (1988), saxophone / clarinet and 7 instruments, Salabert Publishing House, Paris, 1988.
38. *Ofrande III* (Offerings III) (1988), flute, piano and percussion, Salabert Publishing House, Paris, 1989.
39. *Cântece fără răspuns* (Unanswered songs) (1988), baritone, reciter, clarinet, piano and strings, lyrics by Nichita Stănescu.
40. *Omagiu lui Paul Celan* (Tribute to Paul Celan) (1989), mezzo-soprano, bass and chamber ensemble, lyrics by Paul Celan (UCMR-CD 005).
41. *Memento / Remember* (1989), mezzo-soprano, bass and chamber ensemble, lyrics by Paul Celan;
42. *Sonata solo pentru violă* (Solo sonata for viola) (1990), Salabert Publishing House, Paris, 1990.
43. *Sonata solo pentru violoncel* (Solo sonata for cello) (1992).
44. *Mozaic* (Mosaic) (1992), saxophone / clarinet and chamber ensemble.

45. *Cântece Întrerupte* (Interrupted Songs) (1993), baritone, clarinet, piano and string trio, lyrics by Nichita Stănescu.
46. *Traiectorii* (Trajectories) (1994), flute, clarinet, trombone, violin, cello and percussion, Editura Muzicală Publishing House, Bucharest, 1997.
47. *Crisalide* (1995), soprano saxophone, instrumental ensemble and magnetic tape.
48. *Remembering Bartók I* (1995), oboe solo and piano *ad libitum*.
49. *Remembering Bartók II* (1995), oboe, string quartet, piano and percussion *ad libitum*.
50. *Remembering Bartók III* (1995), soprano saxophone solo, 2 tenor saxophones and 2 soprano saxophones.
51. *5 Poeme de Tristan Tzara* (5 Poems by Tristan Tzara) (1995), bass and piano (clarinet and percussion *ad libitum*).
52. *Responsorial I* (1996), 1-2 clarinets (piano and percussion *ad libitum*).
53. *Responsorial II* (1996), soprano and alto saxophone.
54. *Laudatio per clusium* (1997), mezzo-soprano, oboe, trombone, string quintet and piano, texts from ancient Latin sources.
55. *Responsorial III* (1997), clarinet, bassoon, violin, cello, piano and percussion.
56. *Flaine-Cvintet* (1997), wind quintet.
57. *Candenze per antiphona* (1998), flute.
58. *Saturnalii* (1998), baritone, clarinet, violin, viola, cello and piano, lyrics by Vladimir Streinu.
59. *3 Poeme de Nicolae Labiș* (3 Poems by Nicolae Labiș) (1998), baritone and piano.
60. *Pentru George* (For George) (1999), soprano saxophone (Nova Musica 5110).
61. *Sonete de Shakespeare* (Shakespeare's Sonnets) (2003), voice and instrumental ensemble.
62. *Baroccoco* (2004), baroque ensemble.
63. *Mosaiken II für Klarinette (oder Bassklarinetten) oder Sopransaxophon oder Tenorsaxophon) Solo in B und Kammerensemble*, Stephan Korody-Kreutzer, 2005.
64. *Cântece târzii* (Late Songs), lyrics by Nicolae Labiș, Vladimir Streinu, Nichita Stănescu, Arpeggione Publishing House, Cluj-Napoca, 2011.
65. *Triade pentru ansamblu* (Triads for the ensemble) (2011).
66. *Refrene cu Muri pentru voce și pian* (Choruses with Muri for voice and piano) (2011).
67. *Cântece fără răspuns: pentru bas, recitator, clarinet, cvartet de coarde și pian (cu percuție ad libitum)* (Unanswered songs: for bass, reciter, clarinet, string quartet and piano (with percussion *ad libitum*), lyrics by Nichita Stănescu, Romanian Academy Publishing House, Bucharest, 2012.

68. *Kerkyra-Trio: für Sopransaxophon (oder Klarinette in B), Bratsche und Klavier*, Stephan Korody-Kreutzer, 2014.
69. *Siciliana Blues* pentru flaut, pian, percuție și orchestră de cameră (Sicilian Blues for flute, piano, percussion and chamber orchestra), Editura Muzicală Publishing House, Bucharest, 2015, first audition in 13.07.1998, within Romanian American Festival in Constanța, piano: Andrei Deleanu, conductor: Daniel Kessner.

4.6. Arrangements, orchestrations, reconstructions

1. *Strigoii (Ghosts)* by George Enescu, for soprano, tenor, baritone, choir and orchestra, lyrics by Mihai Eminescu.
2. *Symphony no. 5* (părts I and IV) by George Enescu, for women's tenor choir and orchestra (1991).
3. *Concertul pentru pian și orchestră* (Piano and orchestra concert) by George Enescu.
4. *Caprice Roumaine* by George Enescu, for violin and orchestra (1996) (in collaboration with Sherban Lupu) (Electrecord 324 / 25).

(Translated by Cristina Șuteu)

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COMPARISON OF TWO DIFFERENT WARM-UP TASKS, USING A NEW TOOL ALSO

TAMÁS J. ALTORJAY¹, CSABA CSÍKOS²

SUMMARY. In our investigation, we compared two different warming-up sections on the singing voice. In the first section, we used traditional tasks which were based on the “linear model” of the phonation, consisted out of “vocalisation” exercises. In the second section we used developed tasks based on the “nonlinear model” – first and second level - of the phonation, using also the experiences of the SOVT (semi-occluded vocal tract) practice. We applied also a new – personally developed - tool – called “nose pipe”- for the warming-up. The sample consisted of 30 persons, who attend since more than one-year classical singing education, 21 of them were females, 9 of them were males. We organised two different sections. The participants came on both of the sections without previous warming-up for the singing voice. First we recorded three vowels – [i, a, u] – for females on G4, for males on G3 - keeping for longer as 2sec, with comfortable volume, then came the 20’-25’ minute long warming-up procedure. After the procedures we repeated the recordings of the same vowels, and also surveyed the VRP (Voice range profile) of the participants on vowel [a]. For both of the warming-up procedures we used the same melodies. For recording we used TASCAM DR-07 MKII equipment. With the help of a stage, the microphones were held before the mouth of every participant, the same – 10cm – distance. For analysing the records, we used SIGVIEW 2.4., to appreciate the values of the parameters we used the SPSS software. We analysed one-second-long part – well balanced in sound level - of the records. The investigated parameters: number from the noise overriding overtones, the volume of f0 and H1→H7, mean of the signal and SNR (signal noise ratio) between 0-9/12 kHz and between 2-4 kHz. During the warm-ups visited voice range and the VRP (Voice Range Profile) surveyed after both of the sections. According to our results both of the

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warming-up sections are effective. The traditional – vocalisation – has a beneficial effect on volume of f_0 , on the value of SNR between 0-9/12kHz and on VRP. The second - with nose-pipe - section has beneficial effect on the number of - from the noise enhancing - overtones, on the volume of $H1 \rightarrow H7$, on the voice range visited during the section, and on the values of SNR between 2-4 kHz. As a conclusion we can enhance that both of the sections are useful, but for other aims. The mixed application of them would be referenced. The second section has also an accentuated beneficial effect on “singer-formant” (=intensification of overtones).

Keywords: vocalisation, SOVT, nose-pipe, voice range, SNR

Introduction

The different ways of vocalisation – based on the “linear model” - as the tool of singing warm-up is used since several centuries. The SOVT (semi-occluded vocal tract) exercises – based on the “nonlinear model” - are used for voice rehabilitation since 60 years and for warm-up the singing voice only in the last two decades (¹Soviärvi, ⁴Hirschberg, 2013). The beneficial effects both of the methods are proved. Enhancing the resistance in the mouth cavity, as the SOVT (⁵Antonetti, ⁸Guzman, ⁹Kang, ¹¹Mendes, ¹²Mills, ¹³Wistbacka) tasks do:

- are beneficial for forming high f_0 ,
- for forming the so called “singer’s-formant”
- are beneficial for register-balancing
- the cubage of the mouth and pharynx cavity - after long training with SOVT tasks - enlarges
- the phonation threshold pressure diminishes
- the fluctuation of the impedance has a beneficial massage effect on the vocal folds
- with the enhancement of the mouth pressure the voice source - it seems - can’t be overloaded
- the function of the voice source becomes more effective

The role of the nasal cavities in singing:

- enclosing into the vocal tract the part of the nasopharynx has a beneficial effect on the voice quality (²Adorján, ⁶Aura, ⁷Gill)
- enclosing into the vocal tract the nose cavities amplify the “singer’s-formant” (=intensification of overtones) (³Sundberg, 2007)

Our idea was, to enhance the resistance of the vocal tract not only with SOVT exercises but also with elongation of the nose cavities with special nose–pipe, combined, with resonant-tube. We agree in that scientific opinion, that connecting into the vocal tract the nasal and joint cavities have beneficial effect on the singing voice quality, helps keeping the clean intonation, enhancing the “singer’s-formant”. The undesirable nasalisation is avoidable. We tried out in our personal educational practice this tool – nose-pipe - with students since more than one year with advantageous effects.

Methods

We organised two independent occasions for singing voice warm-up. The participants were singing students, of JGYPK and the Music Secondary School Kodály, in Kecskemét. See Table 1.

Table 1

name and member of the groups	age		education	
	mean	SD	mean	SD
whole / 30 participants	21,70	5,96	2,67	1,97
females / 21	21,57	5,16	3,07	2,17
males / 9	22	7,87	1,72	,91
soprano / 11	20,55	3,98	2,86	2,00
mezzo / 10	22,70	6,24	3,30	2,43
tenor / 4	23,75	8,22	1,88	1,31
baritone / 5	20,60	8,23	1,60	,55

Sample characteristics

They came to the occasions without any previous singing warm-up. We recorded before and after the warm-up sustained [i, a, u] vowels with females on G4, with males on G3, sustaining longer than two seconds. The warm-up procedures lasted 20-25 minutes depended on the personal voice range of the participant. In the first section – called “vocalisation” - the participant sang every three melodies with syllable [ha] on their whole available voice range step by step, starting in the middle range. Look at Picture 1.

Picture 1

warm-up vocalisation-nose pipe I.

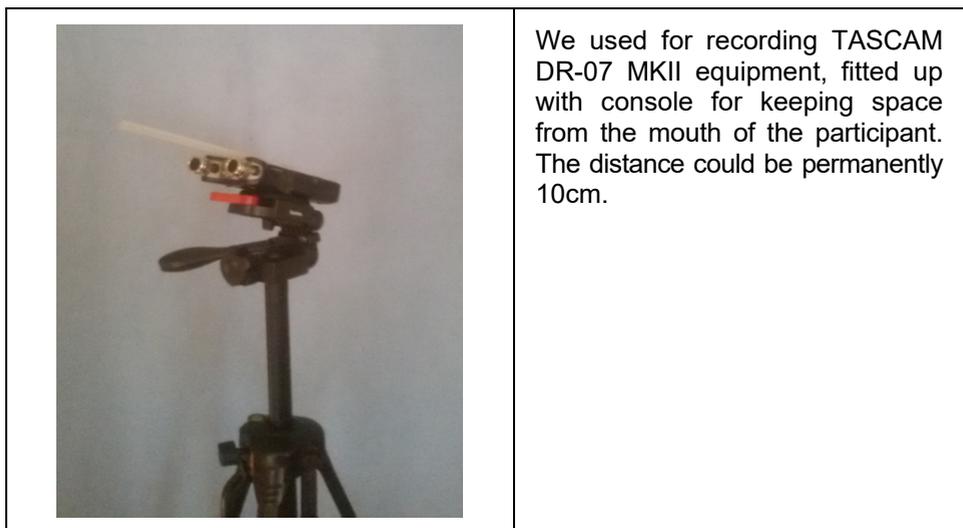
T. Altorjay



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After both of the warm-up exercises we also surveyed the VRP (Voice Range Profile) of the participants on vowel [a]. We asked the participant to form from piano to forte sustained singing voice on every pitch of their daily available voice range.

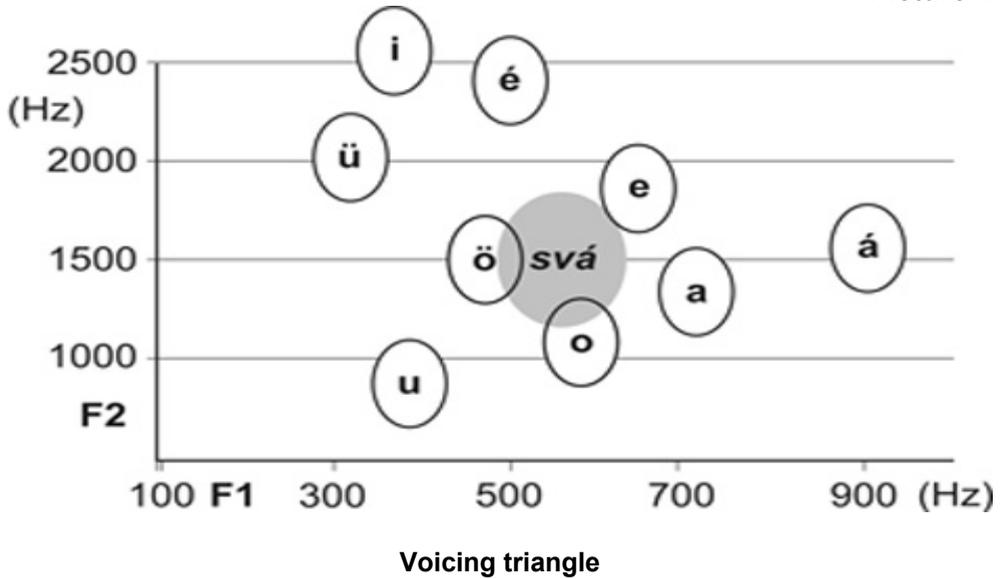
Picture 3



Recording equipment with console

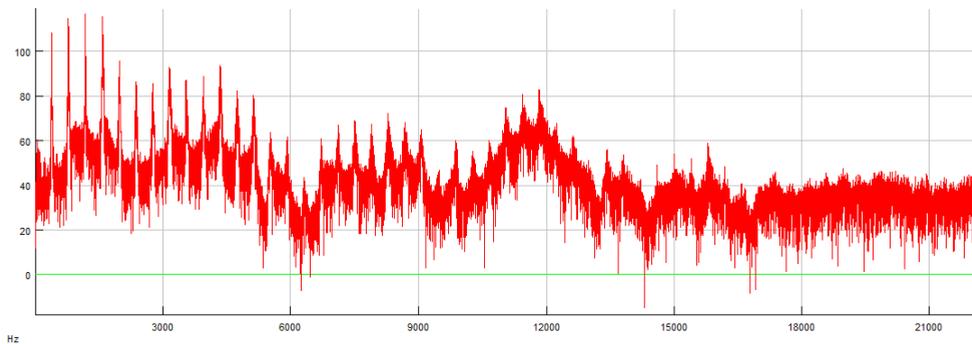
For analysing the records we used SIGVIEW 2.4 acoustic program. We analysed one second long cut out part – well balanced - of the records. The investigated parameters were: *number* of - from the noise strengthened – overtones; the *mean* of the FFT (Fast Fourier Transformation) diagram between 0-12kHz for females, 0-9kHz for males; the *SNR* (signal-noise ratio) of the FFT diagram at the same sections; the mean and the *SNR* of the FFT diagram between 2-4 kHz; *SPL* (Sound Pressure Level=volume) of *f0* and *H1* → *H7* overtones. For analysing the effects of the sessions on the vowels is enough – according to our opinion – investigating only three – on the pitches of the “voicing triangle” located – of them, the [i, u, a]. Look at Picture 4.

Picture 4



It is also observable, that the first part of the FFT figures, is well articulated. The overtones emerge from the noise content of the singing voice. This “active” part of the FFT figures is longer for females – in general from 0 to 12 kHz – then for males – in general from 0 to 9kHz - because the distance of the overtones is double for females than for males. See Picture 5-8.

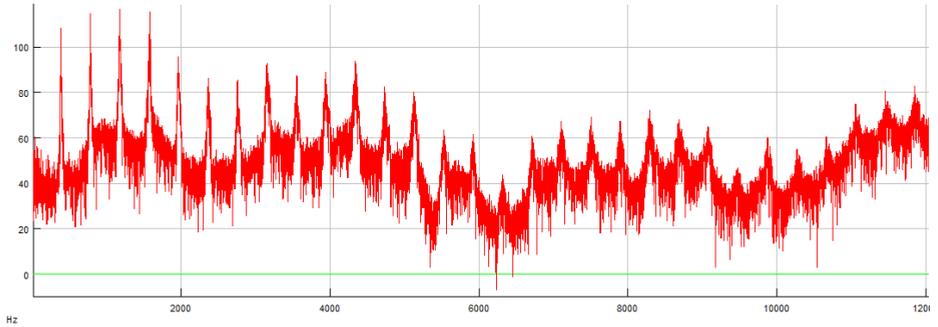
Picture 5



The active part of FFT from 0-21 kHz for female (soprano)

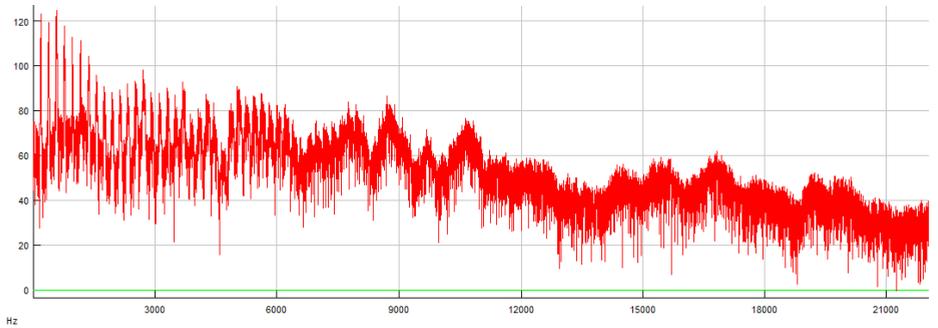
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Picture 6



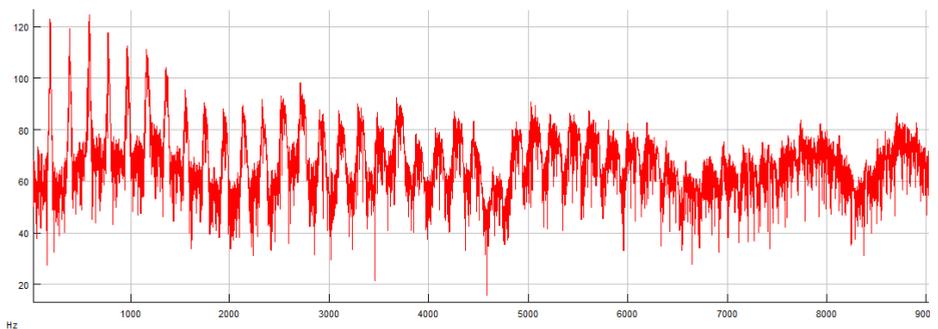
The active part of FFT from 0-12 kHz for female (soprano)

Picture 7



The active part of FFT from 0-21 kHz for male (bariton)

Picture 8

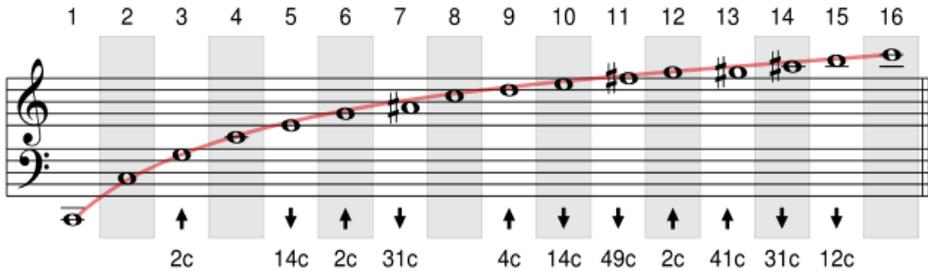


The active part of FFT figure from 0-21 kHz for male (bariton)

We investigated also the *mean* and the *SNR* between 2 to 4 kHz, because the so called “singer’s-formant” phenomenon can be detected also there. It appears – depending on the voice category – from 2,4 kHz (for basses) till 3 kHz (for altos). (Sundberg, 2007)

The f_0 and the first seven H1-H7 overtones were chosen for investigating not only because of belonging to the “active-part” of the FFT figure, but also because we used for warming-up well-tempered piano, and the difference between the natural and tempered intonation is less among these overtones. Look at Picture 9.

Picture 9



Overtone list of C

Results

Both of the warm-up sections – first using vocalisation, second using nose-pipe - are effective for every parameter, but the impact of the second section for every parameter and at every vowel is stronger. The second is also more significant considering the whole group and the females’ group as well (see Table 2-5).

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Table 2

whole group 30 person			num.	0-9. mean	0-9. SNR	2-4 mean	2-4 SNR	f0
[i]	voca.	t	,25	-3,29	-,68	-3,35	-3,73	-,08
		p	,807	,003	,499	,002	,001	,934
	nose.	t	-3,09	-5,10	-1,47	-4,18	+,45	-4,09
		p	,004	<,001	,152	<,001	,656	<,001
[a]	voca.	t	-,42	-4,13	-2,17	-4,25	-1,59	-1,33
		p	,678	<,001	,038	<,001	,123	,195
	nose.	t	-2,24	-5,25	-1,18	-4,41	-2,05	-3,78
		p	,025	<,001	,246	<,001	,050	,001
[u]	voca.	t	+,21	-3,62	-1,28	-2,05	+,83	-3,52
		p	,834	,001	,209	,049	,414	,001
	nose.	t	-3,00	-4,64	-,42	-2,66	-,87	-5,51
		p	,005	<,001	,679	,013	,393	<,001

Paired-samples analysis, whole group

Table 3

whole group 30 person			H1	H2	H3	H4	H5	H6	H7
[i]	voca.	t	-2,19	-3,03	-2,05	-2,40	-2,07	-3,03	-1,13
		p	,037	,005	,050	,023	,047	,005	,268
	nose.	t	-3,90	-3,11	-4,41	-2,89	-3,72	-2,86	-3,91
		p	,001	,004	<,001	,007	,001	,008	,001
[a]	voca.	t	-2,44	-2,58	-1,65	-1,98	+,13	-2,19	-2,02
		p	,021	,015	,109	,057	,896	,037	,053
	nose.	t	-3,6	-4,12	-3,57	-2,64	-3,25	-2,59	-2,47
		p	,001	<,001	,001	,013	,003	,015	,020
[u]	voca.	t	-3,19	-3,14	-1,61	-2,15	-4,03	-3,24	-2,10
		p	,003	,004	,118	,040	<,001	,003	,044
	nose.	t	-5,68	-2,70	-4,59	-4,62	-4,74	-2,89	-3,66
		p	<,001	,011	<,001	<,001	<,001	,007	,001

Paired-samples analysis, whole group

The meanings of the abbreviations: voca. – vocalisation, first section; nose. – nose pipe, second section; num. – number of overtones emerged from the noise on FFT figure; the mean and SNR of FFT diagram between the marked parts; the SPL (volume) of f0 and H1→H7 overtones.

Table 4

female group 21 person			num.	0-9. mean	0-9. SNR	2-4 mean	2-4 SNR	f0
[i]	voca.	t	+ ,90	-2,51	-,69	-2,77	-3,52	+ ,41
		p	,377	,021	,500	,012	,002	,690
	nose.	t	-3,14	-4,35	-1,49	-3,64	-,23	-4,18
		p	,005	<,001	,151	,002	,818	<,001
[a]	voca.	t	-,27	-2,88	-2,33	-2,64	-2,28	-,97
		p	,792	,009	,030	,016	,034	,344
	nose.	t	-1,97	-3,64	-1,42	-3,93	-3,35	-2,52
		p	,063	,002	,171	,001	,003	,020
[u]	voca.	t	-,48	-2,47	-1,43	-,921	-,339	-3,17
		p	,636	,023	,169	,368	,738	,005
	nose.	t	-2,71	-4,23	-,926	-2,60	-1,81	-4,25
		p	,014	<,001	,366	,017	,085	<,001

Paired-samples analysis, females' group

Table 5

female group 21 person			H1	H2	H3	H4	H5	H6	H7
[i]	voca.	t	-,84	-2,53	-1,37	-1,72	-1,03	-1,48	+ ,44
		p	,410	,020	,187	,100	,315	,156	,662
	nose.	t	-3,47	-3,13	-4,08	-3,35	-3,67	-2,36	-3,39
		p	,002	,005	,001	,003	,002	,028	,003
[a]	voca.	t	-1,94	-2,35	-,78	-1,02	-1,93	-1,77	-1,47
		p	,067	,029	,445	,320	,067	,093	,156
	nose.	t	-2,89	-3,09	-2,16	-1,77	-2,27	-1,27	-1,48
		p	,009	,006	,043	,092	,035	,220	,155
[u]	voca.	t	-2,52	-2,67	-1,23	-1,18	-3,25	-2,35	-1,31
		p	,021	,015	,234	,253	,004	,029	,206
	voca.	t	-4,19	-2,03	-3,41	-4,20	-4,38	-2,12	-3,29
		p	<,001	,056	,003	<,001	<,001	,047	,004

Paired-samples analysis, females' group

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Pay attention to the number and the values of the significant “p” results. The number of the significant effects is higher at both of the groups at every vowel, and the values of the “p”-s are lower, which proves the stronger, beneficial effect of the second warm-up section. We could observe only one exception. The value of SNR at the “active” part – 0-9/12kHz - of the FFT becomes higher after the first – vocalisation - warm-up section.

We have to highlight that the reached voice range at every group and sub-group available during the second warm-up is significantly longer then during the first one. The VRP is also higher after the nose-pipe warming-up, but at the sub-groups mezzo, tenor, baritone - with low number - is not significant yet. Look at Table 6.

The meaning of the abbreviation: voca-nose – comparing the values after vocalisation to after nose-pipe warming-up.

Table 6

		whole	females	males	soprano	mezzo	tenor	baritone
range voca - nose	t	-8,933	-7,951	-4,462	-5,787	-5,303	- 5<,001	-3,062
	p	<,001	<,001	,002	<,001	<,001	,015	,038
VRP voca - nose	t	-3,324	-2,518	-2,401	-3,204	-,685	-1,321	-2,049
	p	,002	,020	,043	,009	,511	,278	,110

Paired-samples analysis, comparing voice range and VRP

Conclusions

Both of the sections are useful. We offer the combined application of them (¹⁰Kang). The first - called vocalisation - is beneficial for practicing the unimpeded flooding of the singing voice, and also for stabilisation the absolute colour – F1, F2 - of the vowels. The second – using the nose-pipe and resonant tube – helps for extending the voice range and the VRP, and strengthening the higher overtones, so making the voice more colourful, shiny, radiant, bright.

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AN APPROACH TO MUSIC TEACHER AS MULTI-INSTRUMENTALIST

SIMAS ALEKNAVIČIUS¹, RYTIS URNIEŽIUS²

SUMMARY. The necessity and possibilities of music teachers to acquire skills of playing several musical instruments is discussed in the current article. The advantages and challenges of multi-instrumentalists' practice are analysed. The authors strive to determine the peculiarities of music teachers – multi-instrumentalists' activities and the advantages of such kind of teachers in comparison with conventionally trained ones. The essential competences of music teachers trained to handle several musical instruments were distinguished and their work possibilities discussed. The analysis allowed to discern several advantages of music teacher multi-instrumentalist, such as ability to organize different ensembles in which they are able to play the necessary instrument or temporary replace one of the instruments; high competence to explain peculiarities and character of different musical instruments of symphony orchestra in their music lessons; advanced skills in writing arrangements or composing music for ensembles and soloists.

Keywords: musical instruments, multi-instrumentalist, pedagogy, music teacher, music teacher education.

Introduction

The goal of the current article is to discuss relevance and possibilities of expanding music teachers' competences by acquiring skills of performing on several instruments. Thus *the subject of the research* is the expediency of applying the multi-instrumentalist practice in music teacher activities. The

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phenomenon of musicians which play several instruments is widely known in the sphere of performers but the research works on this subject are scanty, and the application possibilities of multi-instrumentalist skills in music education seems almost altogether unexplored. Yet the authors of the current article are convinced that music teachers trained as multi-instrumentalists can significantly expand the scope of their pedagogical activities in comprehensive as well as in specialized music schools. It can be presumed that the competences in playing several instruments are highly supportive of developing musical skills and abilities of students. This article presents an analysis of the peculiarities of multi-instrumentalist phenomenon in general and the possibilities of application of multi-instrumentalists' competences in music education institutions in particular.

The method of the research is based on analysis of different sources, primarily personal web sites of multi-instrumentalists and those which contain interviews with multi-instrumentalists. The analysis of scholar research works was limited because of the lack of such sources.

The concept of multi-instrumentalist

The phenomenon of multi-instrumentalists is known from early times. There are extant documents which testify that medieval musicians had to play several instruments in order to be successful in musical market of the time³. The practice of playing several instruments by one person is also wide-spread all over the world in our days. Therefore, of interest is the fact that music dictionaries, such as *Dolmetsch* online Dictionary⁴ and others do not include the term "multi-instrumentalist" or any derivative. *Merriam-Webster Online Dictionary*⁵ briefly explains the term *multi-instrumentalist* as a musician who plays two or more instruments. Few other dictionaries which mention the term disclose its meaning equally reservedly. An exception is *The Free Dictionary by Farlex*⁶ which also states that *multi-instrumentalist* is a musician who plays two or more musical instruments and even affirms that such musician plays them at a professional level. Further this dictionary presents fairly comprehensive characteristic, also a history of multi-

³ Rhodes, Stephen L. *The Medieval Wind Band. A History of the Wind Band*, 2007, <https://ww2.lipscomb.edu/windbandhistory/>.

⁴ "Music Dictionary". *Dolmetsch Online, Music Theory & History Online*, <https://www.dolmetsch.com/musictheorydefs.htm>.

⁵ *Merriam-Webster Online Dictionary*, 2019. <https://www.merriam-webster.com/dictionary/multi-instrumentalist>.

⁶ "Multiinstrumentalist". *The Free Dictionary by Farlex*, 2013, <https://encyclopedia.thefreedictionary.com/multi-instrumentalist>

instrumentalist practices in different areas of musical art. However, the web site admits that the article is copied from Wikipedia (a page which was last time edited on the 13th of October, 2019) without any interference of editors of the dictionary and thus it cannot assure accuracy of the mentioned article.

Thus the definition of multi-instrumentalist as a person who plays two or more musical instruments is widely known and presumably can be accepted for usage in everyday practice as well as in scholar research. But some other characteristics of multi-instrumentalists presented in different sources remain questionable. The assumption that playing skills of multi-instrumentalists are “at a professional level” regarding all instruments is negotiable because of several reasons. First of all, it would be difficult to identify the exact point from which the level of a musician should be treated as professional, especially considering specificities of different music areas. It is likely that because of different professional demands the performers of, for instance, pop and rock music much more often become multi-instrumentalists than performers of art music and jazz. It is more reasonable to consider that one instrument out of those the musician plays should be regarded as the main professional instrument of a particular player, meanwhile others are played on a different level of accomplishment (supposedly higher than level of beginners; perhaps as well-trained amateurs). The question of different accomplishment of player on different instruments will be discussed in the next chapter.

Another problematic issue is the nature of instruments played by multi-instrumentalists. Playing two or more closely related instruments is often named as “doubling” (e. g. see in the same *The Free Dictionary by Farlex*). For instance, training programmes of flute players regularly include playing piccolo beside the main instrument flute; similarly, can be regarded playing several types of saxophones or oboe and English horn. Such musicians are able to acquire necessary skills of handling these instruments much more quickly and easy than, for instance, skills of playing guitar and keyboards (although if asked musicians-doublers usually present multiple arguments to prove that two apparently similar instruments in fact are significantly different...). Therefore, doubling is more common practice and adds less variety to the activities of players in comparison with practice of multi-instrumentalists who play instruments of different nature. Of course, a certain intermediate “twilight zone”, in which the type of multi-instrumentalism is questionable, can be distinguished: e. g. playing different sizes and kinds of violin family instruments, different brass instruments, or clarinet and saxophone. The latter doubling practice was common earlier in many countries especially in time when saxophone had not yet become a usual professional instrument (e. g. Soviet Union). On the other hand, in some

sources⁷ the name “doubler” is used actually as a synonym alongside with the term “multi-instrumentalist”, thus it is applied to unquestionably multi-instrumentalist practices, i. e. when a performer plays radically different instruments. It seems that universal classification, terminology and assessment of level of multi-instrumentalists is still not completely settled. In this article we are inclined to name musicians as multi-instrumentalists if they play two or more instruments of different type (e. g. trumpet and bass guitar).

Advantages and limitations of multi-instrumentalism

Reasons why a person becomes multi-instrumentalist are various. The desire for freedom in making music and strive for variety in expression are among the most important. Nick Drakakis⁸, Alon Cooper⁹ Fredrik Nielsen¹⁰ and other musicians in their websites disclose key features of multi-instrumentalist phenomenon. Some of their observations seem important for disclosing the reasons of becoming multi-instrumentalist, also for identification of advantages and limitations of this activity.

As it was mentioned, the opinion that multi-instrumentalists play equally professionally on all instruments exist, however many multi-instrumentalists affirm that it is impossible to reach equally high proficiency in playing the main instrument and the subsidiary ones. The level of professional accomplishment in playing any instrument is actually unlimited therefore in practice a time spent for the subsidiary instrument could be spent for deepening skills in playing the main instrument. But the musicians' choice depends of their goals, preferences, and inherent musical abilities. There are prominent performers who are able to play two or even more different instruments on a level which is undoubtedly professional¹¹. But even the highest level professionals admit that the most important challenge in their work is to keep themselves in shape on all instruments they play.

⁷ Boyle, Patrick. “Double Down Multiple Instruments Means More Opportunities.” *Canadian Musician*, Vol. 37, Issue 5, Sep/Oct 2015, pp. 42–46.

⁸ Drakakis, Nick. “Confessions of a Multi-instrumentalist.” *Pine Productions*, 2018, <https://www.pineproduction.com/pine-blog/2018/12/12/confessions-of-a-multi-instrumentalist>.

⁹ Cooper, Alon. “Multi-Instrumentalist – 12 Reasons You Want to Become a Multi-instrumentalist.” *Going Multi-instrumental!* May 6, 2016, <https://guitarsongsmasters.com/multi-instrumentalist-benefits/>.

¹⁰ Nielsen, Frederik. *The Pros and Cons of Being a Multi-Instrumentalist*, 2019, <https://www.roadiemusic.com/blog/the-pros-and-cons-of-being-a-multi-instrumentalist/>

¹¹ Boyle, Patrick. “Double Down Multiple Instruments Means More Opportunities.” *Canadian Musician*, Vol. 37, Issue 5, Sep/Oct 2015, pp. 42–46.

The incentive for musicians to master several different instruments appears because of different occasions. Very often a mere curiosity induces the acquiring of information about the construction, playing principles and other secrets of a new instrument. The advantage of such curiosity is manifold: it helps to acquaint with instrument and to use this knowledge not only by playing it but also in arranging and orchestrating musical pieces. The musician who strives to enhance the knowledge about instruments because of gaining better competences of arranger/composer certainly does not need to be very highly trained to play all instruments. But a certain level of playing technique enable them to play all or at least some of instrumental parts while recording their arrangements, compositions and other musical works without necessity to hire other musicians. German multi-instrumentalist Stephan Micus is one of the conspicuous examples of musician who play multitudes of different world folk instruments, combines them in his compositions and records all parts himself¹².

An important question for future multi-instrumentalist is: which time is the most suitable to begin learning to play second (third, fourth) instrument? Outgivings of musicians (Drakakis¹³, *Canadian Multi-instrumentalist*¹⁴) reveal the general opinion that a person first of all should acquire firm and qualified professional education and sufficiently high skills of playing one main instrument and only afterwards include practicing on another instrument into their schedule.

The influence of playing one instrument on playing other instruments definitely exists and it is most likely positive: playing many instruments enhances both deeper understanding of music and developing playing technique.

“This is truly like a domino that makes you better all-around musician in a way a single instrument just can’t. I can say that every instrument I have started playing gave me a skills boost for all the other instruments as well”¹⁵.

¹² Kelman, John. “Stephan Micus: Solitary Pursuits.” *All About Jazz*, 2015, <https://www.allaboutjazz.com/stephan-micus-solitary-pursuits-stephan-micus-by-john-kelman.php>.

¹³ Drakakis, Nick. “Confessions of a Multi-instrumentalist.” *Pine Productions*, 2018, <https://www.pineproduction.com/pine-blog/2018/12/12/confessions-of-a-multi-instrumentalist>.

¹⁴ “Canadian Multi-instrumentalist Performs on Both Sides of the Border”. *Upbeat*, April 2018, p. 22.

¹⁵ Cooper, Alon. “Multi Instrumentalist – 12 Reasons You Want to Become a Multi-instrumentalist.” *Going Multi-instrumental!* May 6, 2016, <https://guitarsongsmasters.com/multi-instrumentalist-benefits/>.

Handling several instruments also helps to listen to the music more profoundly and conceive it more professionally¹⁶. In general, an attitude towards becoming a multi-instrumentalist can be formulated as follows: “Mastering more than one instrument will make you a much more versatile musician”¹⁷.

However, it is questionable if playing several instruments help to develop playing technique: fingering and other individual peculiarities of various instruments differ, thus in some cases the technique of one instrument probably can even interfere with the technique of another one. But in general it is most likely that multi-instrumentalist approach makes a musician more flexible in playing all instruments¹⁸. For example, in her article on the *Meriam music* web site Esther Murimi¹⁹ presents her arguments about the benefit of the combinatory learning to play both guitar and piano. Nevertheless, the question of positive or negative impact of the technique of one instrument on the technique of another one is negotiable.

There is an assumption that the ability to play several different instruments presupposes the ergonomic changes of particular muscles and muscle areas thus allowing the adaptation of joints and muscles to different character of strain. Yet the researchers²⁰ have proved that playing different instruments does not diminish (more likely it even increases) the possibilities of the development of musculoskeletal complaints.

Among the disadvantages of being multi-instrumentalists most important are: learning a new instrument requires a lot of time; problems in distribution of the time committed to one or another instrument (“you forego the opportunity to become a virtuoso in one single instrument”²¹); already mentioned possibility of confusing technique when instruments are changed (“Some players have trouble changing their mindset from one instrument to another”²²); finally acquiring instruments is a costly occupation.

¹⁶ Ibid.

¹⁷ Nielsen, Frederik. *The Pros and Cons of Being a Multi-Instrumentalist*, 2019, <https://www.roadiemusic.com/blog/the-pros-and-cons-of-being-a-multi-instrumentalist/>.

¹⁸ Cooper, Alon, op. cit.

¹⁹ Murimi, Esther. “The Relationship between the Guitar and the Piano.” *Merriam Music*, 2017, <https://www.merriammusic.com/school-of-music/piano-lessons/relationship-between-guitar-and-piano/>.

²⁰ Woldendorp, Kees H.; Boonstra, Anne M.; Arendzen, J. Hans; and Reneman, Michiel F. “Variation in occupational exposure associated with musculoskeletal complaints: a cross-sectional study among professional basists.” *International Archives of Occupational and Environmental Health*, 91(2): 2017, pp. 215–223, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5797213/>

²¹ Nielsen, Frederik. *The Pros and Cons of Being a Multi-Instrumentalist*, 2019, <https://www.roadiemusic.com/blog/the-pros-and-cons-of-being-a-multi-instrumentalist/>

²² Ibid.

Music teacher as multi-instrumentalist

The activities of music teacher encompass a lot of different functions. Music teachers not only deliver their lessons but also organize musical events at their school, lead groups of non-formal music education, communicate with the participants of the educational process. Music teacher analyze the environment of school musical and general cultural life, constantly develop professional knowledge and competences, participates in cultural life of the society”²³.

It seems that enumeration of these competences remind the activity of multi-instrumentalist: playing different instruments in order to implement several kinds of activities.

Contemporary situation in education and society in general is very dynamic and rapidly changing, therefore the problem of attracting schoolchildren by suggesting various types of activity became a challenge for pedagogues. Multi-instrumental abilities of music teacher open many opportunities to engage pupils in unusual activities. The application of such abilities can be actualized in music lessons and in a very broad range of non-formal musical education activities in all stages of person’s development from pre-school age till adults. However, the number of teachers who can demonstrate their skills in handling several instruments is not large. Also the variety of instruments which music teachers learn to play in teacher education institutions is most often limited.

In higher education institutions future *music teachers for comprehensive schools* often learn to play several instruments but often only on an elementary level. For example, in Šiauliai University, Lithuania (2019 data) music teacher bachelor study programme include an extensive piano course (this discipline is studied in seven out of eight semesters), short course of accordion, acquaintance with a set of Lithuanian folk instruments and with Orff instruments. Students also can choose two semesters of optional guitar course. Future *instrument teachers for specialized music schools* in music academies and conservatoires usually learn to play one instrument on a professional level and also have a course of the second instrument, but this course occupy much less attention and time than the main instrument course. Therefore, their occupation as multi-instrumentalists in most cases depends on a free choice of musicians.

²³ Lasauskienė, Jolanta. *Muzikos mokytojo veikla ir kompetencijos. Mokslo studija (Activities and competences of music teacher. Research study)*. Vilnius: Vilniaus pedagoginio universiteto leidykla, 2010.

Piano occupies a special place in many music teacher study programmes. It is the most common secondary instrument of wind, percussion and string players in music education institutions. And although it is difficult to expect that saxophonist or trombonist would play piano on a high near-professional level, piano skills are nevertheless useful in several fields. Important advantages of this multi-voice instrument include a possibility to use it as a mean for understanding the general structure of music, its theoretical aspects (especially harmony), as well as for creating arrangements, transcriptions and composing music. For music teachers of comprehensive schools piano is most often the main (sometimes the only one) instrument. Yet they often lack knowledge of string and wind instruments. Thus music teachers which are able to handle several instruments of different nature appear more prepared for the multitude of activities which they can encounter in their work. Unfortunately, the possibility to choose another musical instrument as optional in many music education institutions is restricted mostly because of rigid study programmes and financial limitations. Further we present several advantages of music teacher as multi-instrumentalist.

1. Teachers multi-instrumentalists have opportunities to increase their workload (and simultaneously their salary) by teaching several instrumental classes in specialized music schools. Regardless the level of playing their second or third instrument such teachers are usually able to deliver sufficient knowledge and skills for their students as well as to demonstrate playing instruments themselves.

2. Teachers multi-instrumentalists in both music and comprehensive schools can organize different ensembles in which they are able to play the necessary instrument or temporary replace one of the instruments which player is absent in a rehearsal or even concert.

3. Teachers multi-instrumentalists in comprehensive schools are usually more competent to explain peculiarities and character of different musical instruments of symphony orchestra, wind band and instrumental chamber ensembles for schoolchildren in their music lessons than teachers who play only piano.

4. Teachers multi-instrumentalists in both music and comprehensive schools are usually more skilled in writing arrangements or composing music for ensembles and soloists than conventionally trained teachers; they deeply consider the possibilities of each instrument and each player; their scores are usually written more idiomatically than those created by teachers who are not acquainted with instruments. Although theoretical knowledge of instruments is generally sufficient for making arrangements, multi-instrumentalist practice enhances such knowledge to much higher level.

Generalization

The contemporary music education practice would win a lot if it could use the possibilities of teachers who can play several instruments and can teach playing them. Therefore, further research (in physiology, psychology, pedagogy) carried out in different countries would be necessary to disclose the current situation and delineate future possibilities of this practice. The results of such research could help to solve numerous problems in this field, e. g. to evaluate and prefigure the necessity, general principles, and training methods of multi-instrumentalist performers and multi-instrumentalist pedagogues.

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OPPORTUNITIES FOR INCLUSIVE MUSIC EDUCATION IN THE GENERAL EDUCATION SCHOOL: AN ANALYSIS OF TEACHERS' ATTITUDES

DIANA STRAKŠIENĖ¹

SUMMARY. The article presents a qualitative study aimed at revealing the attitude of music educators towards inclusive education opportunities in the general education school. A relatively positive attitude of teachers towards the meaning and purpose of inclusive education has been identified: most music teachers perceive the meaning and purpose of inclusive education as an aspiration, naming the following key principles of inclusive education: accessibility of education, creation of equal opportunities for every learner, a supportive educational atmosphere, positive relationships with pupils and colleagues and the like. On the other hand, it has been found that up until now, for some teachers, the conception of inclusive education is not fully clear: inclusive education is still perceived as a method that helps to serve children who have disabilities in general educational settings. Research data revealed that educators' attitudes towards inclusive education depended on age: older teachers were not only more sceptical than younger, assessing the idea of inclusive education itself, but also avoided collaboration and sharing good practice with colleagues in the educational process.

Keywords: music educators, inclusive education, general education school.

Introduction

Currently, education is recognized as a priority area in many states of the modern world, emphasising striving to ensure equitable quality education for every person and promotion of lifelong learning in the documents regulating education. The features of the classical education paradigm – the pedagogical

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interaction grounded on hierarchical relationships, giving prominence to knowledge, authoritarianism – are rejected, seeking to create conditions for acknowledgment of learners' culture and diversity as an educational and social norm, for the development of lifelong learning skills, and strengthening of positive social interaction between educators and learners, focusing not on the result but on the cognitive process itself (Edwards, Usher, 2002²).

Education of children and adults in international politics is identified as a sector that can make a significant contribution not only to the development of personal, social, educational and professional competencies but also as an area that provides an opportunity for every person to become an active member of the society, successfully acting in it (UNESCO Incheon Declaration 2016³).

It is emphasised in scientific research (D'Alessio, Donnelly, Davies, 2006, Bertran, 2015, Pawlina, Drake, 2016, Wain, 2016, etc.⁴) that namely fulfilment of the needs of learners' self-expression enables to educate a responsible, conscious civil society, successful and happy citizens; emphasis is placed on the fundamentally new model of education in sociocultural terms – *inclusive education*, which aims at pupils' full-fledged participation in the educational process, taking into account the needs and potentialities of pupils themselves rather than common standards. In international politics, the concept of inclusive education is related to democratic values and ideals and is based on the principles of equality, justice and accessibility in order to ensure that no person is excluded, irrespective of the child's or his/her parents' or legal guardians' race, religion, political views, nationality, health, status or any other circumstances, such as physical, mental, natural capabilities, etc. (Convention on the Rights of the Child, 2003⁵).

² Edwards, Richard and Usher, Robin. *Postmodernism and Education: Different Voices, Different Worlds*. Routledge, 2002.

³ "Goal 4: Quality Education". *Sustainable Development Goals*, United Nations, <http://www.un.org/sustainabledevelopment/education/>.

⁴ D'Alessio, Simona; Donnelly, Verity, and Watkins, Amanda. "Inclusive education across Europe: the move in thinking from integration for inclusion." *Revista de Psicología y Educación*, Vol. 1, Núm. 5, 2010, pp. 109-126.

Bertran, Marta. "Factors That Influence Friendship Choices in Children Under 3 in Two Schools: An Approach Towards Child Culture in Formal Settings in Barcelona." *Childhood*, 22 (2), 2015, pp. 187–200.

Pawlina, Wojciech, and Drake, Richard, L. "Authentic Learning in Anatomy: a Primer on Pragmatism". *Anatomical sciences education*, 9 (1), 2016, pp. 5–7.

Wain, Kenneth, *Philosophy of lifelong education*. Routledge, 2016.

⁵ Convention on the Rights of the Child Article 2, 2003, https://www.unicef-irc.org/portfolios/general_comments/GC5_en.doc.html

According to M. Ainscow⁶, in the international context, inclusive education is seen as a striving to recognize learners' diversity. In principal, changes must take place not only in the teaching/learning style, lesson structure, settings, etc. but also in teachers' attitude towards children's diversity. *Inclusive education* is understood as education requiring the creation of the school *for all*, but not so much by integrating various minorities into the school of the majority but by creating a fundamentally new school that is diverse in sociocultural terms and aims at pupils' full-fledged participation in the educational process, considering the very pupils' needs and capabilities rather than common standards (Simoniukštytė, 2015⁷).

In education, *inclusion* is seen as an advanced form of education that can be developed particularly effectively in arts disciplines. It is namely the specificity of arts education, and, more specifically, that of music education, and the system of positive impact measures provided by it that can positively affect and purposively develop the progress of the modern inclusive society. The object of music education grounded on the ideas of inclusive education is the harmoniously developed human personality; i.e., not only intellectual, creative, emotional, physical powers, value approaches, fulfilment of the self-expression need but also every pupil's tantamount and active participation in the educational process in order to create the educational environment favourable to every pupil's success, because failures in the educational process are treated not as the child's personal problem but as the lack of educational professionalism to act together (Florinan and Spratt, 2013⁸). Thus, naturally, the greatest challenge in seeking to develop the inclusive education policy through art/music measures falls on the teacher who needs to constantly change, be ready to take up new activities, who is able to acknowledge, accept and act in the pupils' diversity, be an independent, creative, critical personality that is able to reflect on his/her activities⁹. Recognizing that the teacher's value approaches, knowledge, and abilities determine his/her

⁶ Ainscow, Mel, *Education for All: Making it Happen. Support for learning*, 10 (4), 2004, p. 147–155.

⁷ Simoniukštytė, Aušra. "Apie inkluzinį ugdymą, pedagogų nuostatas ir tarpkultūrinę kompetenciją" („On Inclusive Education, Teacher Attitudes and Intercultural Competence“). *Mano teisės*, 14 Jan. 2015, <http://manoteises.lt/straipsnis/apie-inkluzini-ugdyma-pedagogu-nuostatas-ir-tarpkulturine-kompetencija/>.

⁸ Florian, Lani, and Spratt, Jennifer. "Enacting inclusion: a framework for interrogating inclusive practice." *European Journal of Special Needs Education*, 28(2), 2013, pp. 119–135.

⁹ "Teacher Education for Inclusion". *Profile of inclusive teachers*, European Agency for Development in Special Needs Education, 2012, <https://www.inclusive-education-in-action.org/resources/teacher-education-inclusion-profile-inclusive-teachers>

performance, classroom activities, and, finally, success of inclusion, there appears a natural need to conduct a study in order to identify music educators' attitude towards the importance of inclusive education, outlining the *problem of this research*.

The research object: opportunities of manifestation of inclusive music education in the general education school.

The research aim: to reveal the music teachers' attitude towards inclusive education opportunities in the general education school.

Research methodology

The study involved 19 music educators working in Lithuanian general education schools: 7 men and 12 women. The age of selected respondents ranges from 25 to 60 years (the mean is 40,8 years). The longest seniority of the teacher involved in the pilot study is 39 years; and the shortest, 1,5 years. Twelve of the teachers involved in the study are engaged in the pedagogical practice in the city; five, in the town; and two teachers work in the rural school.

Collection of data. Research data were collected using a semi-structured interview method. Conducting qualitative social research, interviewing is one of the most commonly employed methods of data collection, because it fully responds to the assumptions of the qualitative methodology, allows to collect exhaustive data enabling the researcher to understand the depth of conveyed meanings about the studied object (Kvale, Brinkmann, 2009; Alvesson, 2011¹⁰).

The interview method used aims to find out the informants' views on inclusive education issues. Teachers were asked¹¹:

1. *What is inclusive education for you personally? How do you understand it?*

2. *What, in your opinion, are the key factors that influence the manifestation of successful inclusive education?*

¹⁰ Kvale, Steina, and Brinkmann, Svend. *InterViews: Learning the Craft of Qualitative Research Interviewing*. USA, 2009.

Alvesson, Mats, *Interpreting Interviews*, 2011, Los Angeles: Sage Publications

¹¹ The article presents a small share of the more significant findings of the qualitative research.

Data analysis. Conducting the research, the traditional method of qualitative content analysis based on inductive logic was chosen, deriving categories from data during the analysis and combining individual, separate cases illustrating respondents' perceptions into one whole. Specific procedures for inductive qualitative content analysis were followed (Elo, Kyngäs, 2008¹²): (1) selecting the notional units of analysis, (2) comprehension of data and the totality, (3) open coding, (4) creating categories, (5) abstraction, (6) conceptual categorization.

Research ethics. Music teachers who participated in the study were given all the information about the research and its publication they were interested in, following the ethics of the qualitative research, related to autonomy, well-being and rights of research participants. Before beginning the interview, the informant is asked whether he/she does not object to recording the interview. The informant is asked to briefly introduce himself/herself. He/she tells about himself/herself as much as he wants. Conducting the research, the following fundamental principles of ethics characteristic of the qualitative research were fulfilled (Bitinas, Rupšienė, Žydžiūnaitė, 2008¹³): respect to the person's dignity, the right not to be offended, confidentiality, anonymity.

Research result

The conception of inclusive education. In order to analyse how research participants understand the concept *inclusive education* in as much detail as possible, teachers were asked to *explain what inclusive education was for them personally, how they understood it*. Respondents presented their reasoning about both the phenomenon of inclusive education and the peculiarities of manifestation of inclusive education. Therefore, analysing teachers' ideas by the number of semantic units, they were grouped into 3 categories: *accessibility of education for all; education as assurance of meeting the child's needs; inclusive education is identified with integrated education* (Table 1).

¹² Elo, Satu, and Kyngäs, Helvi. "The Qualitative Content Analysis Process". *Journal of Advanced Nursing*, 62 (1), 2008, pp. 107-115.

¹³ Bitinas, Bronislavas, Rupšienė, Liudmila, and Žydžiūnaitė, Vilma. *Kokybinių tyrimų metodologija (Qualitative Research Methodology)*. Klaipėda, 2008.

Table 1

Category	Subcategory	Illustrative statement ¹⁴
ACCESSIBILITY OF EDUCATION FOR ALL	Recognition of differences and equal opportunities for all	<i>I think it is very important that all children are involved in the (self-) educational process because all children are equal, even though they have differences too (T1).</i>
	Adaptation and individualization of education	<i>First and foremost, everyone has different capabilities, so, in music lessons, all kinds of activities can be individualised <...> and you can offer that child who finds it difficult to sing to accompany on some instrument (T4).</i>
EDUCATION AS ASSURANCE OF MEETING THE CHILD'S NEEDS	Adaptation to the child's needs	<i>In inclusive education, it is most important always to attempt to adapt to the child's needs (T9).</i>
	Creation of attractive educational conditions	<i>Lessons must take place without any tensions, without stress (T11).</i>
INCLUSIVE EDUCATION IS IDENTIFIED WITH INTEGRATED EDUCATION	Education adapted to learners who have disabilities	<i>The curriculum is adapted to such pupils who have special educational needs and that's it (T6).</i>
	Integration of pupils who have special educational needs into the educational process	<i>I think that it is such education when it is attempted to integrate children who have special educational needs into the process (T8).</i>

The conception of inclusive education from the music teachers' standpoint

Many statements given by informants highlight the trend to discuss inclusive education as the phenomenon *manifesting itself as accessibility for all*. After analysing data, two subcategories confirming this category were distinguished: 1) *Recognition of differences and equal opportunities for all*, and 2) *Adaptation and individualization of education*, which accentuate principles characteristic to inclusive education.

¹⁴ Only one example is given as an illustration to the formed subcategory.

In teachers' opinion, one of the most important values of inclusive education is respect to diversity. Informants state that inclusive education means the school's preparation to accept all learners despite any individual peculiarities, to create such learning environment in which everyone could successfully learn: *"Inclusive education means acceptance of the diversity of all children's needs without discrimination on any ground such as race, language, etc."* (T14); *"In my opinion, the priority of inclusive education is the opportunity to involve all pupils into the musical education process; after all, music education has very broad opportunities"* (T19). Informants' speeches also reveal the attitude towards assurance of equal opportunities in the educational process, emphasising the anti-discriminatory aspect: *"I have to try really hard – everything happens in music lessons, because pupils in our school are from very different social strata <...>, so, I try to create equal opportunities for all to play music according to their abilities"* (T5); *"Inclusive education is when there is no discrimination, all must be equal, but sometimes it is difficult to manage these humiliations and remarks <...> then we all speak, analyse..."* (T2).

Sharing their ideas about the conception of inclusive education, informants acknowledge the existence of learner differences, tolerate them, and strive for assurance of equal opportunities in the education process; thus, it is natural that, perceiving learner differences and seeking full-fledged educational process, teachers tend to individualise the curriculum according to learners' capabilities: *"It's important that every child could be involved in musical activities according to his/her capabilities"* (T3); *"It's very easy to individualise the curriculum in the musical activity, especially playing music, then all children start feeling very important because everyone has his/her part"* (T7).

The second category – *Inclusive education as assurance of meeting the pupil's needs* – identifies teachers' attitude towards inclusive education and is like a continuation of the first category. It was distinguished as independent because due to two sub-categories that came to prominence (*adaptation to the child's needs; creation of attractive educational conditions*), it reveals inclusive education as the phenomenon of meeting the pupil's needs. This category is probably most consistent with the true conception of inclusive education, which focuses on meeting the pupil's individual needs through adaptation of the environment and creation of conditions for each pupil to feel important in the educational process: *"I think, it is very important that every child should feel important in the lesson <...> to know that he/she is noticed by the teacher"* (T12). Informants state that in the educational process, they recognize pupils' changing needs with regard to the curriculum, which, in the informants' opinion, must be close to children's lives: *"Music education loses its meaning if it doesn't correspond to pupils' needs"* (T13); *"I noticed that pupils liked listening to contemporary music; for example, film music, so, we try to listen to such music"*

in the lessons and improvise at the same time” (T18); “Now, I myself work differently too, I try to take into account pupils, their needs, their capabilities, but it is sometimes difficult to balance this with curriculum requirements” (T16). Teachers who participated in the study emphasized that by focusing on pupils’ individual needs they strived to create attractive educational conditions, to maintain a cosy atmosphere in the lessons, and sought to cooperate with pupils: “It is necessary to be able to arouse interest, make lessons interesting, with jokes and joint activities” (T3); “Sometimes, playing the musical game, we create various roles so that lessons are fun, so that pupils are not bored with them” (T17).

The qualitative content analysis of the research data very clearly revealed the third category showing that informants tended to identify the phenomenon of inclusive education with integrated education. This was not unexpected because, according to Ainscow¹⁵ (2007), in many countries, inclusive education is still perceived as the method that helps to serve children who have disabilities in the general education settings. The fact that inclusive education is often associated with education of pupils who have special needs is illustrated by the following statements of teachers: *“This is education for children who have special needs” (T16); “I think that inclusive education is work with persons who have disabilities, applying special methods for them” (T8); “Education that provides opportunities for self-education of pupils who have special needs” (T6); “In our school, there are few children who have special needs, that’s why it makes no sense to apply inclusive education in music lessons ...” (T15). Some respondents stated that it was important for the teacher to recognize different forms of the disability in order to convey knowledge and implement the curriculum: “I can’t catch up with novelties, I try to work according to the well-established methodology <...> it’s just important for me so that I can reach the result <...> then I have to know which children have problems” (T10).*

Based on the analysis of the collected material, one more identification of inclusive education was distinguished, revealing that research participants tended to identify the phenomenon under analysis with integrated education: *“Inclusive education is integration of pupils with special needs in general education schools” (T3), “This is education when pupils of general education and pupils who have special needs learn in the same school, but it is unclear whether this is always useful...” (T10).* Such statements of teachers enable to assume that a share of teachers involved in the research (especially the older generation of teachers) misunderstand the concept of inclusive education,

¹⁵ Ainscow, Mel, *Education for All: Making it Happen. Support for learning*, 10 (4), 2004, p. 147–155.

their generation is characterised by stability and passivity. We can assume that these teachers are “stuck” in their long-lived methodologies, tend to apply traditional educational methods in their professional activities, and find it hard to accept what is innovative. Meanwhile, the inclusive education system is not only focused on children who have special needs – this system cares about every pupil experiencing failures at school.

Answering the question “*What, in your opinion, are the key factors that influence the manifestation of successful inclusive education?*” teachers provided specific examples from their pedagogical experience, which were classified into 3 categories: *Lesson microclimate*, *Teacher-pupil relationships*, and *Relationships with colleagues* (see Table 2).

Table 2

Category	Subcategory	Illustrative statement
LESSON MICROCLIMATE	Trust and pupil support	<i>I think that support and trust in pupils are the most important things <...> they are then trying to do their best so sincerely (T2).</i>
	Tolerance of failures	<i>If they have performed the task badly, they will never be punished, the grade will not be lowered, neither they will be treated somehow otherwise (T4).</i>
TEACHER-PUPIL RELATIONSHIPS IN THE MUSIC LESSON	Respect for a different opinion	<i>The child must not be afraid to ask questions, express his/her opinion, be brave ... <...> he/she must be sure that he/she will not be ridiculed or criticized (T12).</i>
	Togetherness	<i>How cosily they all come together when we have to perform some piece of music for the audience, incredible fellowship in the team (T16).</i>
	An innovative self-confident teacher	<i>I came to work not because of my colleagues or something else, I came with a new attitude and my goal is to pass on to the children what I know (T3).</i>
RELATIONSHIPS WITH COLLEAGUES	Dissemination of good practice through collaboration	<i>I and my colleagues are always observing and trying to take over experience from each other, share novelties from trainings or some workshops <...> our colleague went abroad, so she presented so much material on inclusive education <...>so all these novelties were implemented together in collaboration when we were implementing a joint project (T18).</i>

Key factors influencing manifestation of successful inclusive education

The first category, *Lesson microclimate*, consisted of two subcategories: 1) *Trust and pupil support*, 2) *Tolerance to failures*.

Teachers emphasize that it is particularly important to trust and directly support pupils in the educational process: *“It is very important to trust pupils in music lessons, then they reveal themselves and are not afraid to demonstrate their abilities”* (T9); *“I always tell them to work according to their capabilities, not to get upset if they fail to do something”* (T12). According to teachers, not only trust in pupils but also their support is very important for successful involvement of all pupils in music activities: *“It is very important for pupils to feel my support <...>, because there are such pupils who are afraid to sing or play in the lesson, they think they will do something wrong and then the teacher will criticize them”* (T13). In teachers’ opinion, tolerance of failures (sometimes even writing a better mark) is an important segment that also significantly contributes to manifestation of inclusive education in the lesson: *“We all learn from mistakes – I say so that they are not afraid to make a mistake, so that they show what they can”* (T14); *“An encouragement or a higher mark encourages the child straight away <...> the wish to attend music lessons”* (T7).

In the second category that came to prominence while identifying key features of inclusive education from teachers’ perspective, emphasis is placed on *Teacher-pupil relationships in the music lesson*. Assessing teachers’ speeches, three subcategories were distinguished, characterizing: 1) *Respect for a different opinion*; 2) *The feeling of togetherness*; 3) *An innovative, self-confident teacher*.

Teachers who participated in the study emphasized that *Respect for a different opinion* was as if the means of (self-)identifying and understanding the pupil’s self-expression: *“If we are speaking about inclusive education, the pupil must feel that if he/she thinks differently, if he/she perceives these things otherwise than the teacher or other classmates, this is not bad, maybe this affects his/her self-expression ..”* (T1), while for the teacher, this is the means to self-evaluate his/her pedagogical tact: *“Sometimes it is difficult to react calmly to pupils’ remarks in the presence of the class, but I know I need to react to everything calmly”* (T3). According to informants, it is namely hearing of a different opinion and its tolerating that are an important segment of inclusive education: *“Who else if not the teacher should emphasize that often we all have different views”* (T12). According to the data given by informants, togetherness is also an important constituent of inclusive education: *“I believe that such relationships must be benevolent, warm because we all are members of the community”* (T17). According to informants, togetherness especially manifests itself and is revealed in collective activities, during school events,

concert performances: *“These performances when my pupils give concerts to their parents or to the school community just astound you<...> you need to see how they all unite, do their best, support each other, complement, help”* (T19).

Teachers’ self-confidence and constant searches for innovations were identified after studying the statements of the third subcategory. Innovative teachers criticize the system and emphasize that the latter is not changing and is saturated with classical education manifestations (see Table 2), because it is oriented not to the process of music education but to the final result: *“Everything is so interesting to me, but I still lack new winds, new ideas, and yet, the whole system is not child-centred, but to achieve some result”* (T9). Informants also mentioned that the school was still insufficiently open to inclusive education ideas: *“What can the teacher do if the school itself is insufficiently mature for inclusive education”* (T6). On the other hand, innovative teachers act as an example, devote much time to self-education themselves, which, in their opinion, shapes the teacher’s authority and the meaning of learning for pupils: *“I spare a large share of my time namely for seminars on educational novelties, look for literature on innovative methods <...> pupils feel it strongly”* (T7).

The analysis of the third category distinguished by education participants – *Relationships with colleagues* – revealed one significant and rather broad-spectrum subcategory – *Dissemination of good practice through collaboration* (Table 2). According to informants, implementation of inclusive education ideas in the educational process requires collegial collaboration with colleagues, distinguishing itself by open sharing of good educational experience, assistance and support. According to informants, the collaboration process is inconceivable without acknowledgement of parity, different competencies and readiness to learn from each other: *“I get along with other subject teachers, now, we had a joint project with teachers of technologies, art and literature <...> although we all have different competencies, but that is why we learn from each other”* (T1). It is evident that when teachers together identify goals and functions of education, plan joint activities, solve arising problems together, they jointly assume responsibility for the results of joint activities: *“I think that collaboration, experience of others are namely most important, because when I remember how I had to work with a child who spoke only a foreign language, German <...> and then, together with the teacher of the German language we worked for a long time, we discussed how to organize musical activity for that boy”* (T7). It is important for teachers to build emotional connections, not to be afraid to show their weaknesses, help and support each other without waiting until others will do something for you, to get colleagues’

support and use it practically in one's work: *"I feel really good when I can help other teachers <...> most often ask me to choose some music pieces <...> it's not difficult for me really"* (T5). Close and good-willing collaboration results in dissemination of information, sharing possessed knowledge, and self-development of lacking skills: *"It's fun for me when other teachers see what you are doing and take over, continue, improve your idea <...> and even rejoice if you have done something nice"* (T19).

During the study, it was noted that some informants had made critical remarks, indicating not only their colleagues' but also their own reluctance to share experiences: *"I sometimes feel other teachers' strong unwillingness to share experience, maybe due to excessive workload"* (T7), *"I myself notice that they don't want to do this because, it's clear, there will be more work than usual"* (T11), *"I don't like when I have to stop doing my work and help other teachers"* (T3); *"Why do I need this? I can't do everything even without this..."* (T15).

To sum up, it can be stated that inclusive education is a long, complex and not always smooth process whose meaning and purpose is perceived by music educators as an aspiration. Although most teachers try to apply the basic principles of inclusive education – **accessibility of education, assurance of meeting pupils' needs** – in practice, some teachers lack knowledge; therefore, they tend to identify the phenomenon of inclusive education with education of pupils who have special needs. It is evident that the success of inclusive education is largely related to the teacher's preparation – knowledge, abilities, attitudes and the like – **to create a supportive educational atmosphere, positive relationships with pupils and colleagues**. Evaluating teachers' attitude towards inclusive education opportunities in the general education school, it is noted that it is relatively positive but age-dependent: older teachers are more sceptical than younger ones in assessing not only the very idea of inclusive education but also the lack of collaboration and avoid sharing experiences with colleagues in their professional activities.

Conclusions

The conducted study on music educators' attitudes reveals that the conception of inclusive education presented by most music educators in the broad sense reflects essential ideas of inclusive education: accessibility of education for all, recognizing learners' differences, creating equal opportunities for each learner, and adapting and individualising the curriculum. Meeting the pupil's individual needs by adapting the environment and creating conditions

for every learner to feel important in the educational process is another important identified aspect of the conception of inclusive education. Informants state that inclusive education means the school's preparedness to accept all learners, regardless of individual peculiarities, to create such learning environment in which everyone could successfully learn.

However, some (older) teachers find the conception of inclusive education complex and not fully clear (music educators were confusing the concepts of *inclusive, integrated and special education*). These teachers still perceive inclusive education as a method helping to serve children who have disabilities in the general education settings.

The study enabled to reveal the key segments named by music teachers, which influence successful manifestation of inclusive education. Teachers pointed out the importance of supportive atmosphere in the lesson, the creation of which, according to teachers, requires promotion of pupils' activity, support and trust in pupils, tolerating mistakes and failures, and pride in pupils' achievements. In the opinion of most teachers, just as important are teacher-pupil relationships in the music lesson, which unfold emphasising such internal factors as respect for a different opinion and the feeling of togetherness. Some teachers are convinced that the music teacher must seek novelties and be self-confident by all means.

Most of research participants expressed positive approaches towards relationships with their colleagues and *dissemination of good practices through collaboration*. Teachers acknowledge collaboration as the means of professional development through initiation of good practice interactions and provision of peer support. The informants most favourably assess various initiatives, seeking help from other teachers in case of difficulties, the possibility to freely express one's opinion, sharing experience with colleagues. It has been found that young teachers are most satisfied with *the dissemination of good practice through collaboration*, while older teachers are more sceptical about collaboration in sharing experiences.

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A BRIEF HISTORY OF THE SONATA FORM (I) THE BAROQUE SONATA

EMANUELA-FABIOLA PRIP¹

SUMMARY. In this short study, we aim to define the typologies of the sonata form in the music of the Baroque period, alongside the perspective of some well-known authors (Charles Rosen, James Webster or William Newman) and to propose two analyses – the Sonata in G minor, K. 450 composed by D. Scarlatti and part I from the Sonata in A major, Wq. 55/4 by C. Ph. E. Bach. An interesting point of this study is the connection and the transition from the monothematic sonata form to the bithematic sonata form.

Keywords: Baroque, Sonata form, analyses, D. Scarlatti, C. Ph. E. Bach

Introduction.

Genre References in the Music of the Baroque Period

The Sonata form prevalingly refers to the structure of the 1st movement² of a multi-movement genre, such as chamber or symphonic (a solo sonata or a duo sonata – the sense of genre, trio, quartet, quintet, sextet etc., symphony or concert), being developed by the compositions of Domenico Scarlatti (related to the dances of the Baroque suite, with a monothematic character, a two-section structure, a transition to bithematism), of Carl Philipp Emanuel Bach (bithematism, the delineation of the form in three sections), by the works of the Viennese Classical composers (the crystallisation of the form and of the tonal ratio, the emergence of the third theme and of the atypical sonata forms, as well as the combination with other form principles), of the Romantic composers (the recapitulation with a single theme, the concentration

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² Within the monopartite genres, as regards the music of the Classical and Romantic periods, the structure or the reminiscence (the 20th century) of the sonata form can also be found in the movements III and IV (most often juxtaposed over another principle of form).

of the genre in one single movement, the disappearance or the amplification of the distinct nature between the two themes, the outlying tonal ratio, the chromaticization of the musical language and the introduction of the motifs with national ethos, the programmatic nature), and of the music of the 20th century, when the atonal language gives place to a new view on the musical form.

Starting with the end of the 16th century³, when the verb of Italian origin *sonare*⁴ referred to the instrumental playing of a musical work⁵, then the 17th century, when the sonata was perceived as a piece destined to one or several musical instruments, *the sonata (as genre)* has experienced metamorphoses on a conceptual level (relating to the musical content, the genre vs. the form), on a structural level (monopartite and multipartite sonatas), on a quantitative level (the number of instruments), as a writing – for each era in particular, and on a stylistic level.

The first sonatas represented, clearly, transcriptions of vocal works (motets, madrigals, canzone⁶) for various instruments, being influenced by the counterpoint writing and the technique of imitative polyphony. After 1750 the sonatas become independent works consisting of three or four parts, the genre dividing itself depending on the essence of the category (the destination of the issuing): *sonata da Chiesa* – in four parts (slow – fast – slow – fast; an alternation settled by the works of A. Corelli), for a group of instruments (violins, violoncellos, harpsichord, organ – basso continuo), and a sober, ecclesiastic character, and *sonata da camera* – in three parts (fast – slow – fast) up to six dance parts, often preceded by a prelude, with a secular character and similarities with the suite. In late Baroque, the distinctions between the two types of sonatas would disappear, leaving place to the genre itself.

Also within the genre, in the music of the Baroque period, we can identify the *trio-sonata* (or *the sonata a tre*) for two instruments (violins or woodwind instruments) and basso continuo (harpsichord, organ, viola da gamba), the *sonata solo* for the violin or keyboard instruments – a consequence of the development and improvement of musical instruments (Johann Kuhnau, J. S. Bach) or the *duo-sonata* (J. S. Bach – the sonatas for the violin and clavier).

³ From the 13th century, there have been literary sources, that by the term *sonnade* referred to an instrumental work.

⁴ Unlike *cantare* (for the vocal works). In music literature we also find the expression *da cantare e suonare*, for the works performed both vocally and instrumentally.

⁵ ****Dicționar de Termeni Muzicali (The Dictionary of Musical Terms)*, Editura Enciclopedică, București, 2010, p. 516.

⁶ *Canzone da sonar* – a vocal work transposed for instruments, later named sonata (Livia Teodorescu-Ciocănea, *Tratat de Forme și Analize Muzicale (Treaty of Musical Forms and Analyses)*, Grafoart, București, 2014, p. 186, quotation from Douglas M. Green, *Form in tonal Music. An introduction to Analysis*, ed. Holt Reinhart, London, 1965, p. 178).

The Genre-Form Division.

The Sonata in the Baroque period (formal references).

In *Dicționarul de Termeni Muzicali (The Dictionary of Musical Terms)*, as a consequence of the disappearance of the distinctions between the *sonata da chiesa* and the *sonata da camera*, the monothematic sonata form is characterized by a schematization such as: theme A (main key) – modulation towards a close key (repetition) – theme A (main key). Among the composers who used this typology there were A. Corelli, D. Scarlatti, J. S. Bach and G. F. Händel⁷.

Livia Teodorescu-Ciocănea, in her treaty of *Musical Forms and Analyses*, offers another perspective – the composer gives the sonata form the due importance in the development of instrumental music, as well as the contribution to the development of the other movements of the genre. As regards the development of the form, the authoress mentions the role of the Italian composers Andrea Gabrieli (1532/1533-1585) and Giovanni Croce (1557-1609) – writers of sonata forms schematized in 5 up to 10 sections⁸.

The well-known musicologist Charles Rosen, in his work entitled *Sonata Forms*, appeals to the Baroque writing – in the creation of the composers Giovanni Battista Sammartini (1700-1775) and D. Scarlatti (1685-1757), preceding the pre-Classical and Classical sonata: the arrangement of phrases in symmetrical times, groups of phrases of three and four measures each, the sequential accompaniment, the harmonic transition from the tonic to the dominant, as well as the modulation elements specific to Scarlatti's sonata⁹.

The musicologist James Webster, the author of the article *Sonata Form*¹⁰ (published in the encyclopaedic dictionary *The New Grove Dictionary of Music and Musicians*), views the genesis of the sonata form in the context of the stylistic changes of the 18th century and the transition from monothematism towards bithematism (alongside the psychological implications, the development of the musical idea, the accompaniment, the contrasting

⁷ *Op. cit.*, ****Dicționar de termeni muzicali (Dictionary of Musical Terms)*, p. 517.

⁸ Livia Teodorescu-Ciocănea, *Tratat de Forme și Analize Muzicale (Treaty of Musical Forms and Analyses)*, Grafoart, București, 2014, p. 193.

⁹ Charles Rosen, *Sonata Forms*, W. W. Norton & Company (First Edition), New York, London, 1927, p. 127-130.

¹⁰ Electronically-accessed source through The Musical Encyclopaedia *Oxford Music Online*, art. *Sonata form*, by James Webster, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026197>.

aspects and the tonal ratio). The same author appeals to elements that have influenced the sonata form: the French dances, the formal structuring in two sections, the development of the instrumental music and of the keyboard instruments, the development of the form within the genres (the piano sonatas, the quartets, the symphonies), the innovations brought about by D. Scarlatti and C. Ph. E. Bach, as well as the theoretical aspects of the sonata form customized by the theoretician H. Ch. Koch in the third volume of his composition treaty *Versuch einer Anleitung zur Composition (Attempt at a Guide to Composition, 1793)*¹¹.

Last but not least, the final bibliographical source analysed has been the treatise *The Sonata in the Baroque Era*, where the author William Newman refers to the genre of Baroque sonata in Italy, Austria and Germany, in England, France and the Nordic countries (Holland, Denmark, Sweden), through the perspective of their representative composers, of the genre and writing characteristics, of the influences and compositional techniques, as well as of the representative instruments and the timbre combinations.

To conclude this subchapter, we can state that the first formal references of the sonata have been deduced from the instrumental dances and the musical writing, from the polyphonic technique of the motet (G. Gabrielli), from the contrasting elements, the repetitive sections and the first thematic delineations. Afterwards, in the tradition of the musical Baroque, emerge the forms of monothematic and bithematic sonata – both of them representing a transition towards the Classical sonata.

Analyses

The two proposed analyses – the Sonata in *G minor*, K. 450, composed by D. Scarlatti (monopartite opus) and the Sonata in *A major*, Wq. 55/4, by C. Ph. E. Bach (part I), represent a formal example of Baroque and “pre-Classical” sonata. Both sonatas are composed for keyboard instruments – Sonata in *G minor* k. 450 represents an example of one-part genre and form and the Sonata in *A major* Wq. 55/4 is differentiated by the use of a sonata form in both part I and III. We have made both analyses by schematizations and musical examples meant to render a synoptic view over the form. The terminology aspects are correlated with the historical period concerned as well as with the clearest possible delimitation, for the purpose of exemplifying the Baroque sonata form.

¹¹ Idem.

Domenico Scarlatti (1685-1757), Sonata in G minor, K. 450

The Sonata in G minor (K¹². 450, L¹³. 338 or P¹⁴. 422) is one of the approximately 555 monopartite Sonatas for the harpsichord or fortepiano, composed by D. Scarlatti between the years 1711-1784. A monopartite opus, with a monothematic form, this sonata is based upon a four-measure theme, which will generate aspects of rhythmic and harmonic writing in the deployment of the sound picture.

E.g. 1



D. Scarlatti, Sonata in G minor, K. 450, Theme (2+2), bars 1-4

The aspects of pianistic writing can be divided by the two sound macro-plans: that of the left hand, which engages an ostinato plan made of eighths, and that of the right hand, based entirely on dactyls. Made of 42 measures (section I, section II and their reprises), in duple meter, the Sonata in G minor (*Allegro*) can be defined by its lively nature, the accumulating passages of tension and the average contribution of virtuosity.

At the level of the architectural structure, this sonata is built on a monothematic form, subdivided in two repetitive sections. At the terminology level, based upon the treaties of musical forms, this cataloguing could also be called a bipartite form or a rhyming bipartite form. Section I is made up of

¹² Cataloging made by Ralph Kirkpatrick (1953).

¹³ Cataloging made by Alessandro Longo (1906).

¹⁴ Cataloging made by Giorgio Pestelli (1967).

the theme – in the main key, a modulation subsection (two stages) and a conclusive subsection (*D minor*), while section II consists of a varied theme (*G minor V ~ D major*), a modulation subsection (two stages) and a conclusive subsection (*G minor*).

Table 1

D. Scarlatti, Sonata in <i>G minor</i> , K. 450					
Monothematic sonata form					
Section I :			Section II :		
Theme (<i>G minor</i>)	Modulation subsection (bridge)	Conclusive subsection (<i>D major</i>)	Var. theme (<i>G minor V ~ D major</i>)	Modulation subsection	Conclusive subsection (<i>G minor</i>)
bars 1-5	5-16	16-21	22-26	26-37	37-42

Another formal, more detailed interpretation emerges from the characteristic of the monothematic sonata, the forerunner of the bithematic one. In the Sonata in *G minor*, Scarlatti introduces a musical material tangent to the idea of a secondary theme, exposed to the dominant (Section I) and detached from theme I. Thus, the secondary theme (*bars 10-16*) lacks an obvious contrasting ratio, keeping in the same time the rhythmic valences generated from the main theme.

E.g. 2

D. Scarlatti, Sonata in *G minor*, k. 450, Section I, secondary theme,
previous phrase, *bars 10-13*.

The contrasting aspects are rendered by the setting of the new tonality, by the playing of the octaves by the left hand and by the parallel thirds exposed by the right hand.

The new formal interpretation could be detailed as follows: section I (with repetition), theme I (main key, *G minor*) – the modulation bridge (a single stage) – secondary theme, derived from theme I or the main theme (the dominant tonality) and the cadenza alongside the codetta (a confirmation of the cadenza). Section II brings about a synonymous division ratio, but exposed to the variations of theme I and the new tonal profile *D major* – *G minor*. As we notice in the table below, the tonal aspects of this sonata and their connection to the segments of form are built in the aspect of a cupola: the main key (*G minor*) – the dominant key (*D minor*) – the homonym of the dominant key (*D major*), and again, the main key.

Table 2

D. Scarlatti, Sonata in <i>G minor</i>, K. 45 (alternative interpretation)			
Section I : 			
theme I (<i>G minor</i>)	bridge	secondary theme (<i>D minor</i>)	Cadenza codetta (<i>D minor</i>)
<i>bars 1-5</i>	<i>5-9</i>	<i>10-16</i>	<i>16-21</i>
Section II : 			
Var. theme I (<i>G minor</i> V ~ <i>D major</i>)	bridge	secondary theme (<i>G minor</i>)	cadenza+codetta (<i>G minor</i>)
<i>22-26</i>	<i>26-31</i>	<i>31-37</i>	<i>37-42</i>

The Sonata in *G minor* K. 450 represents the first example of a Baroque sonata presented in these article, with a formal-thematic and tonal structure. The aspects of formal interpretation (subsection, cadenza subsection vs. bridge, secondary theme, codetta) are revealed from terminology perspectives (and tonal ones for the secondary theme) related to the Baroque sonata form and its contribution to the crystallisation of the Classical sonata.

C. Ph. E. Bach (1714-1788), Sonata in *A major*, Wq. 55/4

J. S. Bach's second son, C. Ph. E. Bach, stood out in the outline of the sonata genre and form through his compositions and his treatise *Versuch über die wahre Art das Clavier zu spielen* (*The True Art of Piano Playing*, in two volumes – 1753 and 1762) that includes examples of six sonatas composed by the author. Among the several dozens of sonatas that he composed, C. Ph. E. Bach shapes the Classical sonata by dividing its form in three sections (exposition, development and recapitulation), by the thematic contrast and the definition of the genre in more parts.

The Sonata in *A major*, Wq.¹⁵ 55/4 (or H¹⁶. 186) was composed in 1765 and was published during the composer's life in the collection *6 Clavier-Sonaten für Kenner und Liebhaber* (Leipzig, 1779). At the level of the genre, the sonata consists of three parts – *Allegro assai*, *Poco Adagio* and *Allegro*, set between the main key (*A major*) and the relative key (*F minor*).

Table 3

C. Ph. E. Bach, Sonata in <i>A minor</i> , Wq. 55/4		
Genre structure		
Part I (<i>Allegro assai</i>)	Part II (<i>Poco Adagio</i>)	Part III (<i>Allegro</i>)
<i>A major</i>	<i>F minor</i>	<i>A major</i>

Part I (*Allegro assai*) is made up of a form specific to the bithematic sonata, part II (*Poco Adagio*) has a tristrophic form of the type A – B – varied A – Finale, and part III (*Allegro*) is also made up of a form specific to the Baroque sonata, enframed by Charles Rosen in the binary typology. In the analytical breakdown, we will insist upon part I – where the two themes are built with the help of a contrasting effect, the second theme being in tight connection with the bridge section.

Theme I consists of 8 measures, and at a morphological level, of two symmetrical phrases with the role of antecedent and consequent. Without generating a specific writing on the course of the movement (except for the dactyl of the left hand, relevant for the bridge), theme I is characteristic by the poignancy of the rhythmic and melodic structure.

¹⁵ Numbering after the catalogue made by Alfred Wotquenne, *Tematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach* (*Thematic List of Works by Carl Philipp Emanuel Bach*), published in 1904.

¹⁶ After the catalogue made by E. Eugene Helm, *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach*, published by Yale University Press in 1989.

E.g. 3



C. Ph. E. Bach, Sonata in *A minor*, Wq. 55/4, Exposition, Theme I, antecedent + consequent phr. (4+4), bars 1-8

The bridge can be delineated in three segments: segment I (*bars 9-12*) consists of arpeggios on the transitions I, V, VI, III and IV, segment II (*bars 13-26*) begins with a cell material taken from theme I, continuing with an improvisational writing in sixteenths, whereas segment III consists of four measures, with an introductory role for theme II.

Theme II (*bars 31-38*), rendered in *E major* key (Exposition), is representative by its virtuoso character – in opposition with the mainly lyrical character of theme II in the compositions of the Viennese Classical composers. Noticeable in the table below, the secondary theme and the cadenza (*bars 31-42*) could also be included in the typology of theme B (B1 and B2), but, in relation to the stylistic period and the cadenza feature, we chose to delineate them in the following way:

Table 4

C. Ph. E. Bach, Sonata in <i>A major</i> , Wq. 55/4, Part I							
Bithematic sonata form							
Exposition:					Development		
Theme I (<i>A major</i>)	Bridge			Theme II (<i>E major</i>)	Cadenza	St. I	St. II
<i>bars 1-8</i>	Sg. I	Sg. II	Sg. III	31-38	39-42	43-63	64-81
	9-12	13-26	27-30				

Recapitulation:				Finale		
Theme I (A ~ E)	Bridge			Theme II (A major)	Cadenza	122-129
82-89	Sg. I 90-93	Sg. II 94-105	Sg. III 106-109	110-117	118-121	

Structured in two stages, the Development develops the motif and thematic material taken from Theme I and the bridge (stage I), theme I and theme II (stage II), and the Recapitulation keeps the schematic alignment of the Exposition, in the same time changing the tonal relation of the thematic plan.

Being contemporary with J. Haydn, C. Ph. E. Bach significantly contributes to the crystallisation of the Classical sonata form, keeping in some sections, parts or genres, the Baroque valences developed by D. Scarlatti. In the Sonata in *A major* Wq. 55/4, the feature of the Baroque sonata form is representative in part III (*Allegro*), whereas the first movement has classical features by the delineation of the three main sections (exposition, development and recapitulation), by the tonal relation and the announcing of the importance given to theme II by the Viennese Classical composers, as well as the structuring (based on the writing) of the linking sections – the bridge and the development.

Conclusions

After defining the sonata form in the Introduction, this short study aimed at outlining the elements that led to the appearance of the monothematic and bithematic Baroque sonata form, alongside the historical and geographical trajectory, and the analyses made. Starting from the disappearance of the distinctions between the *sonata da chiesa* and the *sonata da camera*, the polyphonic technique of the motet, the dances and the development of the instrumental music, the Baroque writing, the contribution of the composers to the development of the form – the sonata, as a genre-form (for the opuses in a single part) and as a form, has known a development in the period of the Baroque music also through the contribution of the composers D. Scarlatti and C. Ph. E. Bach.

The first work analysed, The Sonata in *G minor*, K.450, composed by D. Scarlatti (monopartite opus) is made on the basis of a monothematic form, subdivided in two sections. In the analysis, we have also offered an

alternative formal interpretation, based upon the form structure of two thematic elements (the main theme and the secondary theme). The second analysed piece, the part I of The Sonata in *A major*, Wq.55/4 by C. Ph. E. Bach, gives us the perspective of a bithematic sonata, contrasting within the thematic articulations, the second theme being in tight connection with the bridge section.

*English translation by
Anami Veleşcu and Emanuela Prip*

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THE EVOLUTION OF ARMENIAN LITURGICAL MUSIC

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SUMMARY. The purpose of this paper is to briefly outline the evolution of Armenian music, from Antiquity to the nineteenth century. The troubled history of the Armenian people defines to a great extent the way the arts have developed, and also the way that vast and rich culture that characterizes the Armenian people, spread throughout the world, has formed. Starting from the earliest roots of music, our study follows the path of the different secular and liturgical genres, which developed in close correlation over the centuries. The paper presents the local traditions and the influences of the peoples with whom the Armenian people came in contact, the reciprocal receptive attitude, the cultural interpenetration that contributed to the development of the musical art. At the same time, we discuss some fragments / texts from the first songs that were preserved from the ancient times, as well as the troubadours of the Armenian Middle Age; we mention the most famous scholars and composers and to the founding of the first universities and present in a concise manner the first attempts of an Armenian music notation system. The paper - as mentioned before - presents only briefly this vast and very interesting topic, and the in-depth study of the problem is to be carried out in the continuation of the doctoral studies.

Keywords: liturgical music, Armenian, sharakan, khaz, Komitas

1. Introduction

In addition to the older heritage of the Indo-European and ancient civilizations of the Armenian Plateau, the Armenian people also came into contact with the Assyrian-Babylonian and Medo-Parthian Persian civilizations, and afterwards with the ancient Greek and Roman culture and civilization, with the Hellenistic and Byzantine, and finally, with Western medieval and

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Arab-Muslim culture. This contact with the prominent and often divergent cultures and civilizations, as well as the desire to study and acquire everything that is most valuable from other peoples, enriched and increased the value of the Armenian spiritual and material culture. The receptive attitude towards the foreign cultures led the Armenians to translate into their national language everything that gave humanity significance in the field of philosophy, science, literature, to assimilate the work and also to acquire the artistic experience of other peoples, and on this basis to develop their philosophical thinking, literature and art, characterized by maturity and depth, humanism and artistic perfection. Like any culture, the Armenian one borrowed and at the same time contributed with impressive values to the human civilization.² Musical concerns in Armenia are as old as the Armenian people themselves. The monk, the peasant, the troubadour, the soldier, the whole population of ancient Armenia participated in the formation of Armenian music, which was an indispensable companion of the daily life of the Armenian people, a trainer of artistic and spiritual values, a defender of the homeland, who was active always with the purpose of uplifting the nation and revitalizing the native culture.

2. Antiquity and the Middle Ages

From the recounts of the Armenian historians of the fifth century, we know that in Antiquity the representatives of the music were the *vipasans* (storytellers or declamators), who sang the poetic text accompanied by the pandir - a musical instrument with strings, characteristic of the period. The chronicler Movses Khorenatsi reports that in pagan Antiquity, in the Goghthn province of eastern Armenia (today Azerbaijan) the *vipasans* sang different ballads and legends, some of which were still circulating in his lifetime (fifth century). A fragment from such a song is the birth of god Vahagn narrative - known from Armenian mythology - a fragment of exceptional artistic beauty, whose melody unfortunately was not preserved:

*“The travail was the heavens, in travail was the earth
And the purple sea too,
In travail was the red reed in the purple sea.
Through the stalk came forth smoke
Through the stalk came forth flame*

² Grigorian, Tigran, *Istoria și cultura poporului armean* (The History and Culture of the Armenian People), Scientific Publishing House, Bucharest, 1993, 361.

*And out of the flame a fair boy ran
He had fiery hair
And a flaming beard
And his eyes were as two suns.”*³

*“This sung poetry, arising from the depths of the centuries, reveals a compelling picture of the poetic level reached by the vipasans of Armenia, over 2000 years ago. The original text in classical Armenian itself has a rhythm and musicality of an outstanding aesthetic”*⁴ – considers the famous researcher, armenologist Tigran Grigorian.

During the early Middle Ages and feudalism, the folk song continued its evolution, developing in the interpretation of the *gusans*, who were not only known in Armenia but also abroad, being often invited to sing in foreign royal courts, such as Sargis, being invited at the beginning of the seventh century to the palace of the Persian Shah, to organize the musical activity at the royal court. During this period the repertoire of the *gusans* was also enriched with songs written by renowned poets, such as the poetry of Davtak Kertog about King Tigran Ervandian from ancient Armenian history.

Following the recognition and acceptance of Christianity as a state religion, at the beginning of the fourth century, the Armenian Church had a repertoire of its own songs, whose nature - unfortunately - until the invention of the Armenian alphabet a century later, is not known, in the absence of written sources. Some researchers, such as *A.G. Arakelian* believe that in the initial stage - given the close ties with the (illegal) Christian churches in Syria and Cappadocia - the Armenian Church not only used the Aramaic and Greek religious language but also the songs of these churches. Other armenologists, like *N.K. Tahmizian* are of the opinion that the Armenian Church could not have been isolated from the Armenian folk song - widespread, due to the activity of the *gusans* - and the national secular musical tradition. Unfortunately, this issue is not and probably will not be elucidated soon.

However, it may be assumed that the invention of the Armenian alphabet – the moment of beginning of the composition of religious hymns in the Armenian language as well – also set the foundations of the national religious music. Music was given special importance, as it became a subject of education in the monastery schools from the earliest times.

³ Grigorian, Tigran, *Istoria și cultura poporului armean* (The History and Culture of the Armenian People), Scientific Publishing House, Bucharest, 1993, 357.

⁴ *Ibid.*, 357.

From this period (fifth century) date the first *sharakans*, written by *Mesrop Mashtots*, and their songs are sung even nowadays within the Armenian Church. They are characterized by a simple, ascetic melodic line.

In the sixth century, the interest in Byzantine religious music increased again, but in the following century a new advance of the Armenian culture was emerging: higher education developed in the Armenian monasteries, where - next to the usual subjects - aesthetics and acoustics were also taught, paying particular attention to the theoretical part of music. Under the patronage of the kings, princes and bishops, the theological seminaries, *Vartabedaran*, flourished under the governance of the boards of professors which comprised philosophers, theologians, historians, astronomers, rhetoricians, prominent musicians.⁵

In the field of aesthetics, the teaching of *Movses Kherthogh* was used, whereas in the field of composition the principles of *Komitas Aghthetsi*. Original Armenian liturgical songs, called *katsurd* or *kondak* (kontakion), were composed, which - according to contemporary sources - were characterized by a greater musicality than the corresponding Byzantine ones of the same era.

National creativity in the field of music extends to the first quarter of the eighth century, notable composers from the previous period being *Sahak Dzorophoretsi*, *Barsegh Cion*, or the mathematician-philosopher *Anania Shirakatsi*.⁶

The first collection of original religious songs was realized under the title of *Cionintir*, after the name of its author (seventh century), and afterwards in the ninth century, at the initiative of the Catholicos⁷ *Mashtots I Iegivardetsi*, one of the main collections of religious hymns of the Armenian Church was compiled, called *Mashtots*.

As early as the eighth century appeared the first attempts of musical notation with specific Armenian signs, called *khaz*.

Regarding the emergence and formation of musical notation, we come across different opinions: "*The first and only Armenian chronicler who makes a special mention and gives us explanations about the old Armenian musical notes is Kirakos from Gandzak (around 1250). He remembers that at that time a great singer from Taron, the monk Khaciatur wandered all over Greater Armenia, teaching and spreading music notation among the Armenians. Judging from this fact, the Armenian notation system probably*

⁵ Ibid., 357.

⁶ Grigorian, Tigran, *Istoria și cultura poporului armean (The History and Culture of the Armenian People)*, Scientific Publishing House, Bucharest, 1993, 358.

⁷ The supreme leader of the Armenian Christian Church, seated in Etchimiadzin.

came into being around the eleventh-twelfth century. This view is also reinforced by the fact that in the Armenian manuscripts until that time there is no trace of musical notation.”

However, experts believe that the Armenian scale system has an older origin. Thus, Professor Velesch from the University of Vienna, who is a specialist in the Eastern musical scales, recently wrote that the Armenian notes are older than the Byzantine (Greek) ones and that the Armenian ones are the basis of the Byzantine scales. According to this theory, the Armenian notes must have existed before the eighth or seventh centuries. In fact, one of the old chroniclers, Lazar of Pharp, seems to want to give us a somewhat confused indication, noting the use of “musical letters”⁸ - considers Father Gr. Hepoian in a writing of 1941.

In the eighth century emerge the first names of Armenian poets and composers, such as Sahakaducht and Chosrovaducht, who wrote liturgical hymns, also called sharakan. They continue the older tradition of the second century Armenian female musicians named *Nazenik* and Princess *Pharandzem* (fourth century), of whom we find only brief information in ancient Armenian historiography. Sahakaducht was known as a performer of the genre of ‘*vardzak*’ singers and dancers, at weddings and public festivals in ancient times, and Chosrovaducht was the initiated performer of funeral mourning.

During the 10th-14th centuries there developed mainly the folk music sung by untrained *gusans*, lacking musical instruction, who created songs spontaneously, and learned these songs orally. This type of music preserved almost unchanged the old national folk background, especially among the peasant population. The lyrical songs sung by the *gusans* were called *ierg*, a term / word used also at present, in modern Armenian, to denote a song.

Folk music mirrored the concerns of the simple people, their daily life, work, family relations, love, pain, the suffering of the wandering times, the longing for the homeland, the social contradictions, the liberation movements of the Armenians, the resistance against foreign invaders, against the oppression and exploitation of the feudal masters, the regime of the sultans and tsarism. From ancient times the Armenian folk songs were related to the practices of field labour, hunting, the suffering caused by wars, to ceremonies such as weddings, funerals, etc. In this category we must also include the cradle songs, the satirical and humorous songs, full of special emotional force.

⁸ Siruni Djololian, Hagop, *Ani. Anuarul culturii armene (Ani. The Annual Journal of Armenian Culture)*, Bucharest, 1941, 206.

Armenian folk songs are characterized by a distinct complexity of intonation, rhythm and harmony, and by the clarity of the exposition, presenting themselves as examples of monodic style. (From the ancient Armenian folk heritage, about the pain of those who lost their home, it is worth mentioning the song entitled *Antuni* [homeless], a pearl of Armenian and universal folklore, adapted at the end of the nineteenth century by Komitas.)

The instruments used for musical accompaniment by the gusans and by the *sazandars* (instrumentalists) are specific to Armenian music since ancient times, but many are common with the instruments used by other peoples of the East or the Balkans, such as the wind instruments called sring (flute), horn, cornet, djnar, zurna (trumpet), tutak and duduk with specific sounds, tik or tikzar (bagpipe). Beside these instruments, we must also mention the five-tube bone flute, discovered during the archaeological excavations at Garni and Dvin. The lyre and the harp were also used on a permanent basis, as well as percussion musical instruments such as the drums, bells and cymbals.

The genre of *dagh* developed during the Middle Ages, denoting poems written to be sung. Among the most beautiful daghs are some by Grigor Narekatsi and more from the 12th-14th centuries. They are characterized by a high degree of emotionality, enthusiasm, and festive character. They were accompanied by free verse songs, polyphonic, complex.

An important representative of cultural life, Hovhannes Sarkavag Imastaser founded in the eleventh century a renowned school in Ani, due to the high level of teaching philosophy, geometry and other sciences. A great cultural figure, Imastaser was a great advocate of music as well. As a poet and musician he proved to be a forerunner of realistic art, given his original ideas in the field of aesthetics. He composed religious music pieces, sharakans, and wrote countless poems of special artistic value.⁹

Music also became one of the main subjects taught at the first Armenian university in Gladzor (founded in 1284) and in other higher education institutions, by musician-philosophers, theorists, the names of many of them being known even today. The establishment of Gladzor University was an important event in the cultural life of the Armenian people. Gladzor, also called "the second Athens" was one of the oldest universities in the world, well recognized at the time, for the high level of knowledge teaching by renowned professors. Like the University of Paris, founded in 1257 by the theologian Robert de Sorbon, the higher education centre at Gladzor functioned on the

⁹ Nersessian, Anais, *Din istoria armenilor (From the History of Armenians)*, Ararat Publishing House, Bucharest, 2006, 199.

basis of the analytical program of teaching the seven liberal arts: trivium (grammar, rhetoric, logic) and quadrivium: arithmetic, geometry, music and astronomy. Structured into three sections: Natural Sciences, Art of Writing and Music, the university trained specialists in natural sciences, philosophers, mathematicians, musicians, architects, miniaturists, teachers, who, after 7-8 years of study, obtained the title of doctor in “sciences” (Vartabet) by defending a thesis, as in other higher education institutions in Europe.¹⁰

*“Gladzor was different from the European universities by way of a few peculiarities. First of all, teaching was carried out in the national language, for the first time in the world, while in Europe the teaching was in Latin and no country had a university in the national language until the fifteenth century. Secondly, lacking a national cultural heritage, the European Universities lacked the care of preserving the inherited values, while at Gladzor University this was a serious concern, and the copying and preservation of Armenian works of centuries took time. The University of Gladzor saved many works of Armenian culture, organizing the struggle for the survival of the Armenian people as an ethnic entity, with a specific culture.”*¹¹

In the 12th-14th centuries Armenian music went through a period of remarkable development in the territory of the Kingdom of Cilician Armenia, being known the names of poets and composers such as *Nerses Snorhali*, *Konstandin Srik*, *Grigor Chul*, *Gevorg Skevratsi*, *Thoros Thaphrots* and others, who were noted especially through their religious hymns, some of great popularity. Snorhali’s chants (Morning of light, The entire world, etc.) represented a novelty in Armenian culture, both through the versification taken from secular poetry and through the use of expressive melodies, as well as through the classical simplicity of the composition. With Frik’s first secular daghs, new perspectives for the Armenian secular music emerged, enriched by the creations of Konstandin Erzinkatsi, Hovhannes Erzinkatsi and others.

3. From the Middle Ages to the 19th century

In the 13th-14th centuries there began to generalize the notation of liturgical hymns with Armenian khazes, of which a considerable number was preserved. However, given that their secret disappeared in the fourteenth

¹⁰ Ibid., 203.

¹¹ Grigorian, Tigran, *Istoria și cultura poporului armean (The History and Culture of the Armenian People)*, Scientific Publishing House, Bucharest, 1993, 322.

century, so far the attempts to decode them have failed. Komitas carried out the most advanced researches, but his manuscripts disappeared during his deportation in 1915.¹²

In the following centuries the influence of Persian-Arab-Turkish music was perceivable, but nonetheless it failed to change the national specificity preserved on the one hand in the gusans and on the other hand in church music.

The Armenian city of Agn and its surroundings (on the upper Euphrates) was one of the regions that remained, for centuries, the keeper of the national musical traditions. (Later in the nineteenth century, Komitas also researched the music of this region, with the help of Hovsep Djanikian, a native of Agn, and afterwards he published a series of authentic folk songs from the area.)

The first collection of *tagharan* Armenian songs was published in 1512-1513, under the care of Hakob Meghapart, in Venice. This work contributed to the preservation of the national traditions of Armenian music.

The country being under foreign occupation, Turkish-Persian, the new musical genres could develop in the following centuries rather in emigration. Thus, even since the seventeenth-eighteenth centuries, there appeared in Nor Djughha, afterwards in Constantinople and Tiflis the new genre of *ashugh* singers (troubadours), doubled by voice singing, who sang accompanying themselves with *saz* or *khamancha* (stringed musical instruments), as well as the *sazandar* genre, players of folk instruments: *khamancha*, *kamani*, *santhur* (triangular dulcimer), *kanun* (a kind of harp), *thar*, *oud* (string instruments), *blul*, *shvi* (two-pipe flute), bagpipes, tambourine, etc. While the songs of ashughs are characterized by the thoughtful, meditative spirit, the lyricism and the love, the feeling of wandering in exile and the patriotic message, in the music of the sazandars the aim is to create an atmosphere of joy and celebration, of the joy of life.

For the perpetuation of Armenian music brought their contribution the well-known poet-composers such as Naghas Hovnathan, Petros Ghaphantsi, and in the 18th century, the brilliant Sayat-Nova, the greatest poet-musician of the Caucasus.

We know with certainty that until the nineteenth century Armenian liturgical music was exclusively vocal, monodic. The liturgy had and still has constant and changing parts - depending on the character of the service

¹² *Komitas – Variațiuni pe aceeași temă (Komitas - Variations on the Same Theme)*, Edited and translated by Sergiu Selian, Ararat Publishing House, Bucharest, 2018, 381.

(wedding, funeral, etc.) or the current feast (Easter, Christmas, etc.). The various parts are sung by the priest, others by the choir or soloists. In the nineteenth century Armenian composers began to harmonize the constant parts of the liturgy, in Romantic style, for 4 voices. The characteristic genres of religious music were: hymns - constant in the liturgy, the canon - consisting of 9 parts, and songs with strophic structure (from well-known authors, or songs invented by the people, paraliturgical).

In order to note the Armenian songs, the cultural centre in Constantinople took the initiative to create its own system, a task that was taken on by the musicologist Hampartsum Limondjian. He managed to develop in 1815 a system that used both the principles of the Armenian khaz and modern European ones, expressing the tones and semitones of the diatonic scale. Although the system was imperfect, being adapted to monodic music and unable to meet the demands of symphonic music and polyphonic choral music, it had the great merit of saving many Armenian musical pieces and especially religious songs and the liturgical, religious music.

The European musical notation system was introduced into Armenian music and schools only towards the end of the nineteenth century and the beginning of the twentieth century.

4. Conclusions

We may consider that from the earliest moments of their existence the Armenian people had their songs and religious, liturgical music, but next to these they also produced secular musical creations, which mirrored the reality - and these two developed in parallel and indispensably over the centuries.

An important stimulating factor in the creation of songs and music in general were the working tasks. The great musicologist himself, Komitas, when talking about his in-depth research into identifying authentic Armenian folklore, stated that:

*“Work is the part that belongs to the Armenian peasant, so through his work songs we must weigh and measure all the songs that are called Armenian.”*¹³

¹³ Komitas – *Variațiuni pe aceeași temă (Komitas - Variations on the Same Theme)*, Edited and translated by Sergiu Selian, Ararat Publishing House, Bucharest, 2018, 17.

Music and its universal values were pervaded by the faith, trust, hope, love and sadness of the Armenian spirit. *Sharakans*, *avedises*, *daghs* and other musical genres represent a specific world, singular, as the culture and art of the Armenian people represent a distinct chapter in the history of universal culture.

Translated by Dora Felicia Barta

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HISTORICAL DATA ON THE MUSIC OF ARMENIANS IN TRANSYLVANIA

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SUMMARY. This paper aims to present the Armenian music - especially the Armenian liturgical music - from Transylvania, based on the scant research conducted so far and also starting from the research carried out by the author, based on some recently discovered musical materials. The troubled history of the Armenian people largely defines the way the arts developed, and moreover how the vast and rich culture that characterizes the Armenian people spread throughout the world. The article briefly presents the historical process of migration and the settling of Armenians on the Transylvanian lands, the founding of cities, and the construction of Armenian churches, followed by the assimilation of this large ethnic group into the Hungarian population, the gradual transformation of religious worship, and the almost forced transition of Armenians to the Catholic rite. The paper also presents the local traditions and the influence of the Hungarian people, with whom the Armenians came into contact, the reciprocal receptive attitude, the cultural interpenetration that contributed to the change of the musical art. References are made to folk music, and afterward a large part of the article is dedicated to information related to Armenian religious music in Transylvania. The article - as mentioned above - presents only briefly this little researched topic, a quite intriguing one, while the in-depth study of the issue and the analysis of the manuscripts discovered will be carried out as part of the doctoral studies of the author.

Keywords: Armenian, Transylvania, Armenian Church, liturgical music, religious folk song

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Introduction

The Armenians arrived in several waves on the territory of Transylvania. Their first settlement took place during the Árpád dynasty, but this colony spread throughout the country and was assimilated into the Hungarian population.

A second wave of migration took place in the seventeenth and eighteenth centuries, when the Armenians previously settled on the territory of Moldova moved to Transylvania for various reasons, political and social. From that moment on the Armenians founded towns, schools and cultural institutions, thus carrying out a very significant activity not only in the field of trade, but also in the cultural-artistic and political field.

The third wave of migration and settlement on the Transylvanian territory was propelled by the Armenian Genocide; thus between the two World Wars the Armenians established associations and published journals in Transylvania, but nevertheless in the aftermath of the Second World War most of them chose to leave the country.

At the moment, the number of inhabitants of Armenian origin in Transylvania is relatively small, and the assimilation into the Hungarian ethnic population is almost complete.

The present study is intended to focus on a particular cultural aspect of Armenians, namely the music of the Armenian population in Transylvania. This domain of Transylvanian Armenian culture is still barely researched, as is the research of worldwide Armenian religious music, which also presents numerous areas that are still unexplored and many problems to unravel.

Before moving on to information about Armenian music in Transylvania, we need to briefly introduce Armenian music. To this end, however, we must first take into consideration some fundamental elements of the matter: the Armenian Church, the specificity of the Armenian Church in Transylvania, and the Armenian religious music.

1. The Armenian Church

The Armenian people are the first Christian nation in history: Armenia was the first country in the world which, at the beginning of the fourth century, adopted Christianity as the official religion.

The year 301 marks the introduction of Christianity in Armenia and its establishment as state religion. From this moment on, the Armenian people preserved their religion despite all the suffering they went through over the

centuries. The church was considered by the Armenians “the mother, guardian and protector of the Armenian nation.”² In 451 the Armenian national Christian church declared itself autocephalous, independent. It therefore did not recognize the authority of Rome nor of the Metropolitan of Caesarea in Cappadocia. Thus, Armenia was both the first state in the world to adopt Christianity as the official religion of the state, and the first state which, through its Church, broke off in its entirety from the universal Christian Church, subordinated to the Pope in Rome, declaring itself “national Armenian, autocephalic and independent.”³

2. The Armenian Church in Transylvania

Until 1672, the organized advancement of the Armenian religion in the Transylvanian territories was possible only in the localities where the number and the commercial power of the Armenian community allowed the construction of churches and the maintenance of the clergy necessary for the religious practice. Such a region was shaped in the area of Tâlmăciu. There is no precise historical data on the reasons for the concentration of Armenians in this place. However, considering that the area was a communication centre, a compulsory crossing point, that is, a very favourable commercial “location” on the great Roman road linking Pannonia with Dacia and Moesia, one can understand the presence of Armenians in the area. Later on Tâlmăciu became a powerful Armenian civic and religious centre, mentioned in the official Hungarian documents of the time under the name of *Terra Armenorum de Transilvaniae*. These Armenians brought with them from their mother country their ancient religion and were the first foreign nation who received the consent of the Hungarian rulers for the construction of their own churches and monasteries and for the practice of their own religion. Following the decrease in the number of Armenians in the area, in the fifteenth century, the Armenian bishopric in Tâlmăciu ceased its activity.⁴ During the period in question, in the other areas of Transylvania the Armenian communities were still too small and at great distances from each other, so they did not have the opportunity to build churches. Thus, the practice of religion was possible only in the communities where an Armenian priest resided.

² Gazdovits, Nicolae: *Istoria armenilor din Transilvania (History of Armenians in Transylvania)*, Ed. Ararat, Bucharest, 1996, p. 247.

³ *Idem*, pag. 251.

⁴ Albinetz, Constantin: *Armenia și armenii din Transilvania (Armenia and Armenians from Transylvania)*, Ed. Ararat, Bucharest, 2012, p. 85.

After 1672 substantial transformations took place within the religious life of the Armenians in Transylvania. During this period, the country entered among the regions with great religious confrontations. The non-Catholic populations in Transylvania were subjected to a forced process of Catholicization initiated by the Pope in Rome and supported by the Emperor of Austria out of political reasons.

In this process an important role was played by the Armenian-Catholic missionary priest, from Botosani, Oxendio Virziresco, who arrived in 1684 in the Armenian community in Bistrita (Virziresco attended the seminary at the mission college of the Sacred Congregation de Propaganda Fide in Rome, beginning in 1678. The school records of the institution mention that he spoke Armenian, Turkish, Hungarian, Latin, Polish and the Romanian dialect of Moldova). At first, his attempts at Catholicization were countered by the strong opposition of the Armenian community, causing numerous scandals, when he barely managed to save his life.⁵

In spite of this opposition, Virziresco continued his activity, which - among the Armenians from the Sekler county - bore fruit relatively quickly: in 1689 the documents already note about 2000 Armenians who want to embrace the Roman-Catholic rite. Virziresco was named bishop of Armenians in Transylvania following the death of Bishop Minas Eudoxiensis Zilifdar. The latter initially opposed these attempts at Catholicization, then, in 1686 – despite the violent political and ecclesiastical conviction - he took an oath for the new faith, in Lemberg, in the presence of the apostolic nuncio. In the autumn of 1690, Pope Alexander VIII issued two breves, in which he named Oxendio Virziresco Archbishop and officially sent him to Transylvania. Following his appointment, he continued to work in Transylvania, but was faced with many difficulties. From a document in the Archive of the Nunciature in Vienna, we find out that Armenians accused Oxendio of acting like a tyrant, a despot with the Armenian community. The case was investigated by the officials in Rome and, as a result, Oxendio was negatively characterized, and accused for making the religious life of Armenians in Transylvania difficult.⁶ Despite all the hardships, a few years later Oxendio reported to Vatican officials that nearly 30,000 Armenians converted to the Catholic religion of Armenian rite.

It is very likely that this forced Catholicization was the reason for the return of some Armenian groups to Moldova at the end of the seventeenth century. For a brief period Oxendio tried to extend his activity to Moldova

⁵ Nagy Kornél: *Az erdélyi örmények katolizációja (1685-1715) (The Catholicization of Armenians in Transylvania)*, Editura MTA, Budapest, 2012, p. 95.

⁶ Gazdovits, Nicolae, *op. cit.*, p. 297.

and Wallachia, but without success, because the Armenians in Moldova opposed all his attempts.⁷

In 1696 he left for Vienna, taking steps to obtain the necessary funds for the establishment of cities and the construction of Armenian churches. As can be seen from the monograph of Szongott Kristóf, as a result of this trip the city of Gherla was founded in 1700.⁸

After the founding of the two Armenian cities, Gherla and Dumbrăveni, both the economic and cultural life and the religious activity of the Armenians in Transylvania reached a climax. The proof of this effervescent religious life is the construction of several churches in these cities:

- ten chapels and churches were built in Gherla, of which today we can admire the Solomon Church (1729) and the Armenian Cathedral (dedicated in 1804).
- In Dumbrăveni there were also built several places of worship, of which today remains only the great Cathedral, a monumental building, of European dimensions, consecrated in 1791.
- in Gheorgheni and in Frumoasa an Armenian church of special beauty was built, which is still in use today.⁹

Virziresco died in 1715, and after his death - more precisely, from 1735 - the religious leadership of the Armenians in Transylvania belonged to the bishop of Catholic rite.

Immediately after the death of Oxendio, missionaries from Erzurum arrived in Transylvania, but we also have data on the activity of Transylvanian Armenian-Catholic priests who went abroad. It appears from the ecclesiastical documents that there was an interregional spiritual connection between the different Armenian colonies in the world, and that the Armenians in Transylvania played an active role in supporting this network. Armenian priests and missionaries were, in fact, persons of Armenian identity, and they were meant to link the distant colonies. However, from the second half of the eighteenth century, there is an intense Latinization of the Armenian rite in Transylvania. The links between the Transylvanian Armenians and the Armenian communities in the world were gradually abolished, being limited to the relations between the Transylvanian colonies and the Mekhitarist congregation with their motherhouses in Vienna and Venice.

⁷ Nagy Kornél, *op. cit.*, p. 179.

⁸ Gazdovits, Nicolae, *op. cit.*, p. 298.

⁹ Albinetz, Constantin, *op. cit.*, pp. 92-93.

As for the monks of the Mekhitarist order, their role within the Armenian society in Transylvania is of major importance. The Mekhitarist priest-monk, Fogolyán Miklós, who activated in Gheorgheni in the second part of the twentieth century, researched their church and cultural activity in depth.¹⁰ From these investigations we find that their mission in Dumbrăveni began around 1719-1720, being invited by the city officials in order to lay the foundations of the school, and to organize the educational process on European models, but in the spirit of Armenian traditions. Their activity continued in the city until the fall of the Austro-Hungarian Empire.¹¹

In the twentieth century, the see of the Catholic Armenian Ordinariate was established in Romania, which incorporated six areas: the four old Armenian-Catholic parishes, and the territories beyond the Carpathians: the region of Moldova and the regions of Oltenia, Muntenia, Basarabia, Dobrogea, seated in Bucharest. The Mekhitarist monk Sahag Khogian was appointed Ordinary. He wanted to save the Armenians in Transylvania from a definitive assimilation, so he started preaching in Armenian instead of Hungarian. Unfortunately, the parishioners of Armenian origin, who did not speak the language, were unable to understand him. The monk moved to Bucharest, and beginning in 1939 he permanently ceased his missionary work.¹²

Following the Second World War, the situation of the Armenians changed again. The Transylvanian Armenians declared themselves Roman-Catholics, not wanting the state power to incorporate them into the Orthodox Church or the Armenian-Apostolic Church seated in Bucharest. However, in 1951 the communist state abolished the Armenian-Catholic Ordinance, and - starting in 1953 - the Armenian parishes were placed under the jurisdiction of the Roman-Catholic Diocese of Alba Iulia.¹³

3. Armenian religious music

Armenian music represents a very little known and researched area in the history of music. As a consequence, the data available to us regarding the evolution of Armenian music is also scarce.

Regarding the religious music of the Armenians, we know, however, that it has developed - during the troubled history of the Armenian people - in close connection with the music of the people around the territories inhabited

¹⁰ <http://www.gyergyoiormenyek.ro/index.php/lekipasztor/85-korabban-szolgalt-lekipasztorok.html>

¹¹ Albinetz, Constantin, *op. cit.*, p. 128.

¹² Gazdovits, Nicolae, *op. cit.*, pp. 324-325.

¹³ Nagy Kornél, *op. cit.*, p. 201.

by the Armenians, but retaining its national specificity - as it appears from the researches performed by the great composer-musicologist, Komitas.

We also know that from the eighth century, the first attempts at musical notation also appeared with some specifically Armenian signs, called *khaz*. Regarding the emergence and formation of this musical notation we have encountered opinions: *“The first and only Armenian chronicler who makes special mention and gives us explanations about the old Armenian musical notes, is Kirakos of Gantzak (around 1250). He recalls that, at that time a great singer in Taron, the monk Khaciatur wandered all over Greater Armenia, teaching them and spreading the notes among the Armenians. Judging from here, the Armenian notation system probably emerged around the eleventh or twelfth century. This view is also reinforced by the fact that in the Armenian manuscripts prior to that date there is no trace of musical signs.*

However, experts believe that the Armenian scale system has an older origin. Thus, Professor Velesch from the University of Vienna, who is a specialist in Eastern scales, recently wrote that the Armenian notes are older than the Byzantine ones (Greek) and that the Armenian ones form the basis of the Byzantine scales. According to this theory, the Armenian notes must have existed before the eighth or seventh century. In fact, one of the old chroniclers, Lazarus of Pharp, seems to impart a somewhat confused indication, mentioning the use of “musical letters”¹⁴ - considers Father Gr. Hepoian in his 1941 writing.

In the thirteenth-fourteenth centuries the notation of songs with Armenian *khaz* began to be widespread, of which we have a considerable number left. However, given that their secret disappeared in the fourteenth century, there are only attempts to understand and unravel them. The most advanced research was done by Komitas, but his manuscripts disappeared during his deportation in 1915.

We know for sure, that until the nineteenth century, Armenian liturgical music was exclusively vocal, monodic. The liturgy had and has constant and changing parts - depending on the character of the service (wedding, funeral, etc.) or the current holiday (Easter, Christmas, etc.). The various parts were sung by the priest, others by the choir or soloists.

In the nineteenth century Armenian composers began to harmonize for 4 voices the constant parts of the liturgy, in Romantic style. It is worth mentioning here the activity and importance of the composer Kara-Murza (professor at the seminary in Echmiadzin, conductor, renowned scholar of the

¹⁴ Siruni Djololian, Hagop: *Ani, anuarul culturii armene (Ani. The Annual Journal of Armenian Culture)*, 1941, Bucharest, p. 206.

period), the first musician who introduced the writing for several voices in Armenian liturgical music.

The genres characteristic of religious music were: hymns - constant in the liturgy, the canon - consisting of 9 parts, songs with strophic structure (composed by well-known authors, or songs invented by the people, paraliturgical).

In order to note the Armenian songs, the Cultural Centre of Constantinople took the initiative to create its own system, a task that was left to the musicologist Hampartzum Limondjian. He succeeded in developing in 1815 a system that used both the principles of the Armenian *khaz* and the modern, European ones, expressing the tones and semitones of the diatonic scale. Although the system was imperfect, being adapted to monody and unable to meet the demands of symphonic music and polyphonic choral music, it had the great merit of saving many Armenian musical pieces and especially the liturgical, religious music and songs.

4. The Armenian music from Transylvania

Before presenting data on Armenian religious music in Transylvania, we must briefly review some features of the Armenian folk music as well.

Folk music

The term folk music generally refers to the music of the peasant strata of the society. Considering that, regarding the Armenians in Transylvania - for the historical reasons outlined above - this part of society was completely missing, we may consider that the Armenian folklore in Transylvania actually belongs entirely to the urban folklore. Despite this fact, it carries within the Armenian emotional substrate, probably based on the ancient musical roots, brought from the mother country and preserved despite centuries of wandering.

The much cited monograph by Szongott Kristof is currently the only written source from which we trace find some information on the secular music of Armenians in Transylvania. The Armenian historian mentions: "*Many researchers of the Armenian culture from Transylvania considered that any attempt to collect the Armenian folk songs would be in vain. However, after a long research - and to the delight of ethnographers - I managed to pick up a few folk songs, of which I also noted four.*"¹⁵

¹⁵ Szongott Kristóf: *Monografia oraşului liber regal, Gherla (Monograph of the Royal Free City Gherla)*, Aurora Press, Gherla, 1903, p. 368.

The song of merchants – about the burdensome life of merchants, Armenian traders. In the text composed of 35 stanzas we find details about the journeys of the Armenian traders, about the difficulties encountered on their occasion, about taxes and marriage. According to the quoted source, the interpretation of this song was *parlando-rubato*, resembling a lament.

E.g. 1

Kereskedők dala
Tenor vagy Bariton.

Lassan.

A - men ti - hósz the or ná - jász,
As - chár - hósz po - lot - man thár - thász :
Ná e - go or him - big le - szász
Bai - xér gen - nun pá - né oxhá - vész.

Song on the politics of the world - formulates a critique of society and the politics of the time in 27 stanzas. As the text shows, the song originates from Bukovina. It presents the interethnic and social problems characteristic for Transylvania in the seventeenth-eighteenth centuries. The song presents similarities with the Hungarian folklore.

Song on the town - presents the ache of the Armenian who is preparing to leave his hometown, Gherla, and narrates all the problems, sufferings and reasons for leaving. The melody of this song dates from the nineteenth century, it has similarities with Hungarian folk music, *csárdás*:

Song on dalauzi¹⁶ - presents the *dalauzi*, the traditional New Year's sweet dish of Armenians from Transylvania. Although it is sweet and tasty, it cannot cure the pain of the soul.

¹⁶ *Dalauzi* = Armenian jam made from honey, nuts and poppy seeds.

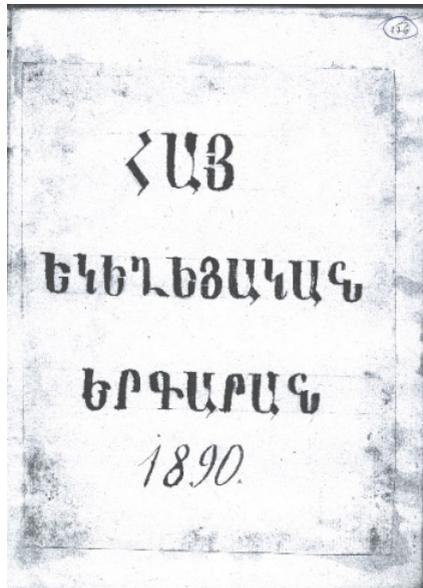
Religious music

Regarding Armenian religious music from Transylvania we have information from several sources:

Manuscript sources

The Manuscript from Frumoasa: a fragmentary manuscript comprising a collection of liturgical hymns, dated to the nineteenth century. It has 18 pages in quill pen writing. The following text can be read on the inner page of the title, with Armenian letters: “*Haj jegjeghecagan jerkaran,*” that is: “Collection of Armenian religious songs.” Below, in Arabic numerals is written the year to which the manuscript is dated: 1890.

E.g. 2



The author of the manuscript is unknown, we know for a fact only that at that time the Armenian priest of the Armenian community in Frumoasa was Fáraó Simon, originally from Gherla - but we have no precise data to confirm that he was the author of the book. We find the actual musical material from page no. 3 to 18. The collection contains 17 hymns, each with 1-4 stanzas.

The special importance of this document lies in the fact that it contains not only the text, but also the melodies of the hymns, thus becoming the most important written source known today regarding the melodic of Armenian Church music in Transylvania.

Based on the analysis of the existing sources, we can certainly ascertain that in the Armenian liturgy in Transylvania the community church songs - and those noted in the Frumoasa Manuscript - had the following functions: *introitus*, *hymn during the burning of incense*, *gloria*, *hymn after the Gospel reading*, *offertorio*, *Sanctus*, *Eucharistic hymn*, *communion hymn*, *thanksgiving hymn*.

E.g. 3

Predikació előtt.

1. Jeg szurp ha-k'i ch'a-gh'a-ghutyán, hájác s i nyéz
2. Jeg szurp ha-k'i sz'jéchi zogh medicz, k'ho jérg ná in

1. vaghar mutyámp, ásá-vadzajin k'ho ok-nutyámp, jér
2. dsara- háj thicz, másn ag'ajéczo z'saghor szerdicz, verh

1. án-pávje-li ke-thutyámp, j'athen snar ház b'arkje
2. ásá kovémh den ámjénicz, varav djésczuk ez ház

1. vutyámpex szúrces mjór lix mák'vutyámp
2. b'ardicz, dsá-ná-éjér czuk ez mjécsz áchdíz

The text of the hymns can be of several types:

- Old Armenian language with Transylvanian pronunciation;
- Old Armenian language with Armenian words from Transylvania, or
- mixed language.

The hymns are noted as follows:

Title-verse: Before each song we find a title-verse, which indicates either the *function* of the song (its place in the liturgy), or the *holiday* to which it is linked. The title-verse may even stand between certain stanzas because some of these Armenian church hymns “span” through their stanzas over several parts of the liturgy, like some Hungarian hymns.

Notation: The songs have a tonal-functional character, use the European notation system, characteristic of cultivated music. The treble clef is followed by the alteration, respectively the measure indication, which - in the case of 15 hymns out of 17 - is C (4/4). However, the anonymous “music writer” does not always use it consistently, so that there are songs in which the measure framing caused obvious difficulties to the author, but, however, we find the C sign at the beginning of the song. In general, it can be stated that determining the duration and noting the rhythm were not the strengths of the person who wrote the songs.

Melody: Some hymns seem to have features of the melodic characteristic of the Viennese classicism, others are borrowed from the repertoire of church songs from the Hungarian community.

Text: The text in Armenian appears according to the Armenian pronunciation in Transylvania, with Hungarian transcription. In some hymns, all the stanzas are placed immediately under the musical notes, and if the following stanzas are to be sung with another function, in the following moments of the liturgy, these stanzas or groups of stanzas receive separate titles.¹⁷

The legacy of the teacher-church singer Bálint Ákos (1893-1983).

This music treasure was accidentally discovered during the summer of 2019 and is to be processed by the author of the present paper. The find amounts to 7 volumes in manuscript, containing Hungarian and Armenian religious songs, the ordinary of the Armenian-Roman Catholic Mass etc.

Printed sources

“**Directorium officii divini**” (1842-Venice) - collection of songs, printed by the Mekhitarist order, in order to preserve the traditions in the Transylvanian diaspora. It contains liturgical songs in Old Armenian, as well as Latin hymns and translations of Hungarian religious songs.

¹⁷ https://www.sulinet.hu/oroksegtar/data/magyarorszagi_nemzetisegek/ormenyek/ormeny_diaszpora_a_karpat_medenceben_II/pages/magyar/017_zsigmond_benedek.htm, accessed May 2, 2019.

Another collection, published at the centre of the Mekhitarists in Vienna in the nineteenth century, entitled “**Armenian Church Songs for the Use of Armenians in Transylvania,**” contains the text of Armenian songs from Transylvania, with Armenian letters and also phonetically written, according to the Armenian pronunciation in Transylvania.

Oral tradition

Currently there are still very few people who can sing fragments from the Armenian liturgy in Transylvania. With their help and through the choirs of the Armenian churches from Transylvania, the reimplementation of the songs in the Armenian language within the liturgy is being attempted.

Folklore of the diaspora, of other Armenian colonies in the world: according to the researcher Zsigmond Benedek, the results of ethnographers and musicologists from Armenia, carried out in other regions, or on the territory of Armenia can also provide us with information in this regard.¹⁸

The settling of Armenians in Transylvania and their affiliation with the Roman Catholic Church since the 1600s led to the emergence of new forms in the Armenian liturgy. The structure of the Armenian liturgy changed and a species which was previously practiced less often, the community church song, took over the primary role in the singing parts of the liturgy. Thus, some of the texts in the *ordarium missae* of the Armenian liturgy have been replaced by it, as well as - in part - the repertoire used in the *proprium missae* of the liturgy.

The language of the Armenian liturgy in Transylvania became the Old Armenian, spoken according to the rules of the Transylvanian Armenian language, which can be considered a natural phenomenon, because in other Armenian diaspora the old liturgical Armenian language is spoken according to the language spoken by local Armenians. The novelty consists in the fact that in Transylvania, through the new community church songs introduced in the religious practice, the language of the people gained place in the liturgy, thus being transformed into literary language.¹⁹

According to the research in the field, it is assumed that these songs, or much of them, were known and sung in several Armenian Catholic communities in Transylvania. This finding is supported by the following arguments:

¹⁸ *Ibid.*

¹⁹ Nagy Kornél, *op. cit.*, p. 88.

- "Directorium officii divini" of 1824, published in Venice - containing several songs, certainly of Hungarian and / or Latin origin - was published for the use of all Armenian communities in Transylvania (this fact appears both in the subtitle and the preface);
- The Manuscript from Frumoasa, whose place of origin is not known, is preserved in the library of the Armenian-Catholic church in Frumoasa: it is assumed that either it was created there or it was taken there for the purpose of use (although in the case of a collection, of which only half was realized, the first assumption is probably more plausible);
- Among the collections gathered so far there are some songs, which are certainly translations of church songs of the Catholic Hungarian community and could be collected in three locations: Gherla, Gheorgheni, Frumoasa - where they were sung almost the same;
- Several of the songs appearing in the Manuscript from Frumoasa were also sung at Gherla with the same melody; they are community church songs translated from Hungarian.

It is therefore very likely that in all the Armenian Catholic communities in Transylvania the same practice of the use of community church songs was widespread, as can be seen from the musical material included in the 1824 Directorium.

Conclusions

According to the sources studied it can be stated that the Armenian-Catholic liturgical musical material used in the Armenian cultural centres on the territory of Transylvania was largely identical.

The appearance of songs in the style of Viennese classicism and their adaptation to Armenian texts is interesting and requires further study. In this case, we cannot be sure that the songs in question were performed everywhere with the melody that appears in the Frumoasa Manuscript.

Being in possession of these songs, it is imperative to find and ask the elders of Armenian nationality - very few in number - about the Armenian musical practice in Transylvania, thus receiving new information on the area of song dissemination, and at the same time on the authenticity of the written sources.

Translated by Dora Felicia Barta

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REFERENCES FOR THE DEVELOPMENT OF THE CLUJ-NAPOCA SCHOOL OF COMPOSITION IN THE CONTEXT OF ROMANIAN CHORAL MUSIC

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SUMMARY. In this article, we have emphasized the premises that led to the birth of the Cluj-Napoca school of composition belonging to the Music Academy, a place where great musical personalities will be shaped, both for the Romanian and universal artistic-musical context. One of the most important composers of the interwar years is Sigismund Toduță, a former student of this institution, who later became leader of the Cluj-Napoca school of composition. The stylistic coordinates used in his compositional approach will be featured, based on the triad of inspiration sources – the folk melos, the Byzantine song and the Gregorian chant. Through his musical, pedagogical and human qualities, Toduță will be able to guide, in the composition class, a generation of musicians that will prevail in the Romanian cultural space through a musical language that has as its starting point the orientations and conceptions of the master, enriched, along the way, with their own conquests and principles.

Keywords: stylistics, Sigismund Toduță, Cluj-Napoca, choral music.

Introduction

From the musical point of view, the twentieth century represents a period of research and experimentation, in order to enrich the choral repertoire with original works, of great expressiveness and popularity. In European music there are on the one hand, the composers of the Second Viennese School, whose compositions are highlighted by a series of innovative elements, and on the other hand, the neoclassical composers, such as Shostakovich,

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Bartók, Enescu and others. This heterogeneity of western music has inspired some Romanian post-war musical creations, which are defined by the combination of visually opposing ideas that coexist and tolerate one another.

The musical-historical context regarding the crystallization of the Cluj school of composition

In our country, the musical evolution follows the path drawn by Enescu, in terms of composition techniques or cultivated forms, there being „a whole series of nuances”³ of neoclassicism. Thus, some Romanian composers combine the modalism specific to the popular melos with neoclassicism, neo-romanticism, neo-baroque, neo-impressionism. Other times, composers such as Paul Constantinescu, Sigismund Toduță, Zeno Vancea, Marțian Negrea, George Enescu, Sabin Drăgoi, are oriented towards bringing modal Byzantine music into a classical context, with „attempts to adapt the psaltic themes to the European tradition”⁴.

The styles of the post-war Romanian composers are diverse and translate into music, on the one hand, through a multitude of means of expression found in Western music, and on the other hand, by means of capitalizing on Romanian folk music, resulting in a stylized and even musical approach, which is (at times) extremely original. This osmosis between the music of Western Europe and that of Eastern Europe is beneficial for the evolution of cult music, and according to Doru Popovici, the Romanian school represents „a substantial contribution in the context of European music art, alongside the Russian, Hungarian, Bulgarian, Greek and other national schools”.⁵

The Romanian choral creation is expressed through the prism of various musical forms and genres, improving continuously from the point of view of the compositional techniques used: choral miniatures, madrigals, choral poems, hymns with or without orchestral accompaniment, choral suites, folkloric adaptations, a cappella pieces or with instrumental accompaniment, cantatas, oratorios, operas etc.

³ Irinel Anghel, *Orientări, direcții, curente ale muzicii românești din a doua jumătate a secolului XX (Developments, Ways and Trends in Romanian Music during the Second Half of the 20th Century)*, Musical Publishing House, Bucharest, 1997, p. 20.

⁴ Valentina Sandu-Dediu, *Muzica românească între 1944-2000 (Romanian Music between 1944-2000)*, Musical Publishing House, Bucharest, 2002, p. 75.

⁵ Doru Popovici, *Muzica românească contemporană (Contemporary Romanian Music)*, Albatros, Bucharest, 1970, p. 329.

The composers born around 1900, who approach folklore as a source of inspiration in the choral works are: Augustin Bena, Marțian Negrea, Nicolae Oancea, Sabin Drăgoi, Gheorghe Danga, Nicolae Lungu, Tudor Ciortea, Nicolae Ursu, Paul Constantinescu, Sigismund Toduță. After 1950, a new generation of composers assert themselves in the sphere of choral music, which resides on an aesthetic plane in which tradition and innovation coexist: Tudor Jarda, Anatol Vieru, Zoltan Aladár, Vasile Herman, Miriam Marbé, Dan Voiculescu, Costin Miereanu etc . This new generation aims to recognize and enhance the fame of Romanian music abroad.

In the first half of the 20th century the composers of choral art highlight in their works the folk melos, especially in quotes or in processed form, using a choral language that does not suppress the beauty and authenticity of the folk song. The harmonization of popular songs, respecting the modal functions and the rhythmic-melodic specificity of the folk song, leads to the crystallization of a compositional approach that preserves the sensitivity of folk music. The accomplishment of the Great Union of 1918 raises strong feelings of patriotism, and Romanian composers will approach topics that reflect the sensitivity and value of the Romanian people. They did not reproduce the compositional techniques of the foreign authors, but preferred to deepen the national specific, using the Romanian folk melos.

The evolution of musical language during the twentieth century was achieved through the intermingling of processes, techniques and means of expression in the compositional process. Main aspects defining the Romanian cult creation appear in the publications of important musicologists such as Clemansa Firca or Ede Terényi, but also of other musicians who had concerns in this field.

In the first part of the twentieth century some composers use as a source of inspiration the folkloric modalism, and among the procedures used by them we find:⁶

- Thorough research of *tension characters* regarding popular modal scales;
- Exploration of complex and ambiguous harmonic profiles from a functional point of view;
- Interweaving modes;
- Pedal type harmonizations, which highlight the popular quote;
- The composer's use of the *concluded harmonies* found in the modal parts of the songs;

⁶ See Clemansa Liliana Firca, *Direcții în muzica românească 1900-1930 (Directions in Romanian Music 1900-1930)*, Academy Press, Bucharest, 1974, p. 110.

- The practice of descending chromaticization, like *passus duriusculus*;
- Linearization of voice management within the modal harmonization;
- Application of chords based on fourths;
- The predominance of subdominant harmonic relationships, of the plagal type.

In the second half of the twentieth century, the modern Romanian school is in close connection with the avant-garde means of expression, reaching aleatoric music, serialism, punctualism, but without departing from folklore. The new generation of composers, a generation that manifests especially after 1950-1960 (Ștefan Niculescu, Vasile Herman, Cornel Țăranu, Alexandru Pașcanu, Anatol Vieru, Tiberiu Olah, Liviu Glodeanu, Ede Terényi, Nicolae Brânduș, Cornelia Tăutu, Miriam Marbé, Aurel Stroe, Hans Peter Türk, Octavian Nemescu, Dan Voiculescu, Adrian Iorgulescu, Șerban Nichifor, Sorin Lerescu etc.) boldly approach the new techniques used by currents and trends, such as:

- the archetypal current;
- minimalism;
- spectral music;
- heterophonic music;
- morphogenetic music;
- imaginary music.

Among the compositional processes practiced by the Romanian composers of the interwar years and those after 1950, the following examples can be distinguished⁷:

- The rich presence of modulations and chromatisms;
- Exploration of polytonality;
- The use of popular modal scales consisting of a variable number of sounds (from 5 to 8 sounds);
- Increasing frequency of the use of dissonant chords composed of 5, 6 or 7 sounds, of chromatic chords, of chords with altered sounds etc.

The exploitation of the specific expressions belonging to the Romanian folk music takes place in several stages⁸, in which they will be followed:

- Transfiguration of popular harmonic elements in compositions, using musical quotation;

⁷ See Eduard Terényi, „Problema polivalenței în armonizarea modernă” (The problem of polyvalence in modern harmonisation), in *Lucrări de muzicologie (Musicology Papers)*, Cluj-Napoca, 1965/1, p. 95.

⁸ See Maria Marina Simionescu, *Sisteme tonale în creația corală a compozitorilor clujeni în secolele XIX-XX (Tonal systems in the choral creation of the Cluj composers in the 19th-20th centuries)*, MediaMusica, Cluj-Napoca, 2016, p. 11.

- The preponderance of the treatment of the folkloric quotation through various compositional techniques: sequencing, transposition, polyphonic, heterophonic imitations and so on;

- Composition of monods with modal, popular or church character;
- Elaboration of own themes, having modal substrate.

In conclusion, in the analysis of the Romanian creation there are some essential points that must be examined:

- research of the involvement of the sacred in composition, by taking simpler or more complex elements of Byzantine music;
- investigating the possibilities of exploiting the sources of folklore – Romanian or extra-European, archaic or new;
- examining the acquisition of modern techniques from the European and American creation of the 20th century, some Romanian composers reaching the stage of developing their own compositional style according to the writing models based on certain criteria found here;
- the correlation of the above points with a given political situation.

According to Dan Buciu⁹, the choral composition school in our country will go through a period of height during 1945-1985, contributing to this various factors such as the emergence of prestigious choral ensembles or the increasing demands of an increasingly specialized audience.

The choral genre is one of the most approached by Romanian music composers throughout the twentieth century. It should be mentioned that some of the choral works composed after 1950 are written out of ideological obligations (music for and about the communist party, homeland, *Song to Romania Festival* etc.). At the same time, with the emergence of large choral ensembles (*Madrigal, Radio* etc.), important works for the history of Romanian choral music are born.

From the thematic point of view, there is a classification of the a cappella choral genres by Valentina Sandu-Dediu¹⁰, which highlights four different creative directions:

- The revolutionary, patriotic song, which includes:
 - Song of mass, in marching character: Ioan D. Chirescu, Matei Socor, Hilda Jerea, Anatol Vieru, Alfred Mendelsohn, Mircea Neagu, Vicinius Grefiens, Irina Odăgescu, Radu Paladi, Teodor Bratu, Gheorghe Dumitrescu, Vasile Timiș, Vasile Spătărelu, Dumitru D. Botez, Laurențiu Profeta, Gheorghe Bazavan et al.;

⁹ Dan Buciu, „Muzica corală” (Choral Music), in *Muzica (Muzica Magazine)*, Bucharest, 1984/9, p. 11.

¹⁰ Valentina Sandu-Dediu, *op.cit.*, p. 140-145.

- Song of mass, in folk character;
- Lyrical mass song: Sergiu Sarchizov, Laurențiu Profeta, Christian Al. Petrescu, Felicia Donceanu;
- Musical adaptations of folklore, sometimes of psaltic music Sabin Drăgoi, Paul Constantinescu, Gheorghe Bazavan, Mircea Neagu, Gheorghe Dumitrescu.
- Songs inspired by popular songs or dances: Tudor Jarda, Alexandru Pascanu, Nicolae Brînduș, Dan Voiculescu, Dan Buciu, Radu Paladi, Vasile Spătărelu, Adrian Pop, Valentin Petculescu, Christian Al. Petrescu.
- Romanian madrigals, in which more or less modern compositional processes are explored: Alexandru Pașcanu, Max Eisikovits, Vicinius Grefiens, Dumitru D. Botez, Liviu Comes, Cornel Țăranu, Anatol Vieru, Tiberiu Olah, Liviu Glodeanu, Mihai Moldovan, Hans Peter Türk, Vasile Herman, Dan Voiculescu, Adrian Pop, Vasile Spătărelu, Christian Alexandru Petrescu, Șerban Nichifor, Felicia Donceanu, Dan Constantinescu, Adrian Rațiu, Anton Dogaru, Dan Buciu, Vasile Timiș, Doru Popovici et al.

The mentioned composers represent important musical individualities, each contributing in the formation of a musical language with a Romanian specificity. They were educated either at the Conservatory in Bucharest or at the one in Iași – these being the oldest Romanian institutions of this profile (1864), or at the Conservatory in Cluj-Napoca, a new school appeared in the Romanian musical landscape (1919), which is gradually becoming one of the most important institutions of this profile in Romania and an „important branch of the Romanian composition”¹¹.

Sigismund Toduță – the father of the compositional and musicological school in Cluj-Napoca

Professor Sigismund Toduță (1908-1991) is considered the most important exponent of the Cluj-Napoca school of composition and its leader, influencing the compositional path of several musicians, such as: Vasile Herman, Cornel Țăranu, Ede Terényi, Emil Simon, Hans Peter Türk, Dan Voiculescu, Valentin Timaru, Adrian Pop etc. Manifesting itself on several levels - both compositionally, pedagogically or musically, demonstrating outstanding filtering capabilities through his own thought of infallible folklore sources, „Sigismund Toduță will manage to reach a maximum level of

¹¹ Dan Voiculescu, Hans Peter Türk, „Sigismund Toduță și școala componistică clujeană” (Sigismund Toduță and the Cluj School of Composition), in *Lucrări de muzicologie (Musicology Papers)*, Cluj-Napoca, 1984/15, p. 97.

musical vision, inaccessible to other musicians. [...] In the last decades he has established himself as a Romanian top composer, as probably, after Enescu, our music has not had"¹².

Toduță provided a solid theoretical and practical musical basis, having as tutors among others Marțian Negrea, Ecaterina Fotino-Negru in Cluj-Napoca or Ildebrando Pizzetti, Alfredo Casella in Rome, culminating in obtaining the title of doctor in Musicology at the *Pontificio Istituto di Musica Sacra* in Rome in 1938. This success represented a first among the Romanian musicians, afterwards the composer contributing to the establishment of the first Romanian Doctoral School in this field (1968). Toduță was, during the period 1971-1983, the scientific leader of fifteen theses¹³, belonging to prominent personalities, known both in the country and abroad for their compositional or musicological achievements: Romeo Ghircoiașiu, Gheorghe Ciobanu, Vasile Herman, Cornel Țăranu, Erwin Junger, Victor Giuleanu, Octavian Nemescu, Anatol Vieru, Hans Peter Türk, Gheorghe Firca, Constantin Rîpă, Nicolae Brânduș, Péter Vermesy, Dan Voiculescu, Ede Terényi.

The development of the cultural-musical life in Cluj-Napoca, during the years 1960-1980, is clearly related to Toduță's personality. He is the rector of the „Gheorghe Dima” Conservatory between 1962-1965 and the director of the „Transilvania” State Philharmonic in Cluj-Napoca, visibly influencing the progress of the two institutions, on the one hand, as the Cluj Conservatory becomes one of the most prestigious and prolific academic schools in this field in our country, and, on the other hand, for the creation of the permanently budgeted philharmonic choir, which will quickly become known, due to its interpretative quality of the symphonic and vocal-symphonic score.

In order to gain a deeper understanding of the way in which Toduță set a mark on his disciples, a brief presentation of his personality and creative style will be made in the following rows, which have represented topics for multiple articles, volumes and doctoral theses. About the way in which the musical parameters (melody, harmony, rhythm, form) are used in the Toduță's compositions, certain conclusions have been drawn from the extensive studies on his creation, to which Romanian renowned musicologists have arrived, based on detailed analyzes of his works.

1. Regarding the **melody**, the following aspects are noticeable:

- The use of popular themes, well-rounded, containing specific modal cells;

¹² *Ibidem*, p. 99.

¹³ See <https://sigismundtoduta.org/biografie/>. (Accesed in 23.01.20).

- In the last period of creation, he will resort to „the infinite melody impregnated with leitmotif cellular idioms”¹⁴;

- Beautifying the melody with *Byzantine-Gregorian melismas and splendors*¹⁵;

- Capitalization of chromatisms, up to the total chromatic.

2. From a **harmonic** point of view, his concerns are related to:

- Exploiting popular folklore and traditional musical formulas;

- The development of the so-called *Toduță's leit-chord*¹⁶, equivalent to a seventh chord with diminished octave, in which there is „always the minor seventh, and each constituent element of the chord can be «doubled» to the lower octave, completing the chord with «ajoutées» sounds (first of all by adding the sounds from the harmonic series of the fundamental sound)”¹⁷;

- Use of the mixture technique;

- The practice of polimodalism.

3. The elements of **metric** and **rhythmic** nature found in Toduță's creation include:

- Applying quasi-free rhythms, asymmetric rhythms;

- Phrases that require measures composed of 6-10 times, sometimes without writing the measuring bars or finding them only periodically, through dotted lines;

- The practice of polymimetry (related to polimodalism), „which brings an added interest through the inner ordinations [...]; Polymetry is also present when it is not digitally marked, but results from a specific spelling”¹⁸.

4. Regarding the principles of **form** applied in the compositions, the following concepts are identified:

- Toduță continues „the great *line* of Renaissance, Baroque and classical European compositions”¹⁹. He inclines towards preclassic forms,

¹⁴ Dan Voiculescu, „O înțelegere superioară a rolului artei” (A better understanding of the role of art), in *Tribuna (Tribune)*, Cluj-Napoca, 1988, p. 6.

¹⁵ See Veturia Dimoftache, „Sigismund Toduță – Evocare” (Sigismund Toduță - Evocation), in *Muzica (Muzica Magazine)*, Bucharest, 2010/3, p. 141.

¹⁶ Ede Terényi, „Conceptul armonic a lui Sigismund Toduță în lumina muzicii sale corale a cappella” (Sigismund Toduță's harmonic concept in the light of his a cappella choral music), in *Lucrări de muzicologie (Musicology Papers)*, Cluj-Napoca, 1979/14, p. 80-86.

¹⁷ *Ibidem*.

¹⁸ Dan Voiculescu, „Polifonia în creația corală a lui Sigismund Toduță” (Polyphony in the choral creation of Sigismund Toduță), in *Lucrări de muzicologie (Musicology Papers)*, Cluj-Napoca, 1979/14, p. 117.

such as: passacaglia, fugue, toccata, baroque concert, madrigal (in which he combines Renaissance elements with elements of Romanian folklore), but also to classical forms: tripartite sonata or rondo-concert.

- After 1965, the composer will treat the forms more and more freely, „even if their names recommend them as traditional patterns. In this context, the freedom of polyphonic writing contribute substantially to the liberalization of formal schemes and these, in turn, are maintained not once in the perimeter of the universal tradition, to which the composer always feels strongly connected”²⁰.

5. Among the **polyphonic** techniques applied in compositions, the following are distinguished:

- Use of popular polyphonic procedures: mixing technique, ison;
- Practicing single, double or multiple counterpoint;
- Imitative writing will occupy „a central place in the palette of the technical methods with which the composer operates.”²¹ They refer to: simple imitations, canon, fugato, augmentation imitations, stretto, ostinato counterpoint;

6. At the level of **heterophony**, we can identify:

- Prefiguration of an own vision on it, considered as „a transient state, of meteoric concealment of the monodic consensus or as a partial, provisional disturbance of the unison state. The contextual hypostases are diverse: from ison to antiphony, passing through the ambiguity of the „delusion” states of voices and/or instruments, to monodies and paraphonies on ison or to more elaborate structures, such as the figured coral”²².

- Heterophony is achieved by Toduță through „the variety of modal processes, recognizable in typical linear-melodic or polyphonic-harmonic forms, but also in other «passing» forms, of mutual intersection, going up to the stages of autonomous chromatic-diatonic structures”²³.

¹⁹ Vasile Herman, „Formă și stil în creația compozitorului Sigismund Toduță” (Form and style in the creation of the composer Sigismund Toduță), in *Studii toduțiene (Studies about Toduță)*, MediaMusica, Cluj-Napoca, 2004, p. 19.

²⁰ *Ibidem*.

²¹ Dan Voiculescu, *op. cit.*, p. 105.

²² Gheorghe Duțică, „O abordare tipologică a invarianților structurali în creația lui Sigismund Toduță (1) Monodia-Heterofonia” (A typological approach to structural invariants in the creation of Sigismund Toduță (1) Monody-Heterophony), in *Lucrări de muzicologie (Musicology Papers)*, MediaMusica, Cluj-Napoca, 2009/22, p. 54.

²³ Gheorghe Firca, „Caracterul modal al muzicii lui Sigismund Toduță” (The modal character of Sigismund Toduță’s music), in *Lucrări de muzicologie (Musicology Papers)*, Cluj-Napoca, 1979/14, p. 64.

Depending on the melodic core / typology of the writing that are the basis of Toduță's choral works, Dan Voiculescu makes a classification of the repertoire, in a 1979 study, being subsequently completed by Hilda Iacob²⁴:

Table 1

Melodic core / Typology of writing	Title of the work
Adaptations of folk songs	<ul style="list-style-type: none"> - Two choral songbooks ➤ <i>20 choral pieces for equal voices</i> (1950-1956), ➤ <i>10 choral pieces for mixed choir</i> (1958-1959); - <i>Six folk songs</i> (1973).
Songs created in the folklore spirit, without using the folklore quote	<ul style="list-style-type: none"> - <i>Doină și Joc / Doina and Dance</i> (1985), for equal voices and piano, on popular lyrics; - <i>Eglogă / Eclogue</i> from the third choir book - <i>15 choral pieces for mixed choir</i> (1969); - <i>10 miniatures for equal voices</i> (1984) on popular lyrics.
Works using stylized folklore	<ul style="list-style-type: none"> - <i>Triptych for equal voices</i> (1951), lyrics by Ana Voileanu-Nicoară: - <i>Arhaisme / Archaisms</i> (1942) - <i>La curțile dorului / At the court of yearning - Three madrigals on verses by Lucian Blaga</i> (1978); - Choirs for equal voices, on lyrics by Lucian Blaga: ➤ <i>Estampă / Print</i> (1986) ➤ <i>Scoici / Shells</i> (1986) - <i>Noapte de mai / Night of May</i> (1991)
Choirs with a Renaissance tone	<ul style="list-style-type: none"> - <i>2 Madrigals on verses by Dante</i> (1965), for mixed choir
Compositions for children, with piano accompaniment	<ul style="list-style-type: none"> - <i>Imn pentru pace / Hymn for Peace</i> (1956), lyrics by Vlaicu Bârna; - <i>Cântec pentru pionieri / Song for pioneers</i> (1976), lyrics by Ana Voileanu-Nicoară;
Religious creations	<ul style="list-style-type: none"> - <i>Psalm 97</i> (1938), for mixed choir and organ; - <i>Psalm 23</i> (1937), for mixed choir; - <i>Psalm 133</i> (1939), for soloists, choir and orchestra; - <i>The liturgy of Saint John Chrysostom – Golden Mouth in the style of the church songs from Blaj for the mixed choir</i> (1937); - <i>Liturgy no. 2</i> (1974); - <i>La râul Babilonului / At the river Babylon</i> (1974), for mixed choir; - <i>Missa</i> (1937), for mixed chorus with orchestral accompaniment.

Classification of the choral creation of S. Toduță

²⁴ Apud Hilda Iacob, *op. cit.*, p. 205-206.

Toduță's choral creation depicts a sonorous world that has evolved in several stages of creation, in which it combines modalism as reflected in the broad directions of Romanian and universal music, extracted from Romanian folk music with Renaissance and neoclassical modal music, which was later filtered through the spectrum of his complex personality and resulting in a unique and original language.

Sigismund Toduță's disciples

The multitude of compositional personalities who graduated from the Conservatory of Cluj is ranked by Mirela Mercean-Țârc²⁵ according to several criteria – the tonal expression, the compositional techniques used and the specific ways of expression:

- The first generation – the romantic generation of composers from Cluj, represented by Gheorghe Dima;

- The second generation – with romantic / impressionist influences preserved and combined with indigenous tonal-modal elements, in the tendency to outline a personal style with a national specific: Augustin Bena, Marțian Negrea, Mihail Andreescu-Skeletty, Iuliu Mureșianu, Celestin Cherebețiu, Eugen Cuteanu, Albert Márkos, Mircea Popa, Nicolae Ursu et al.

- The generation of neoclassical / non-classical composers, with the incorporation of elements of chromatic language, sometimes dodecaphonic series: Sigismund Toduță, Max Eisikovits, Tudor Jarda, Liviu Comes;

- The avant-garde generation, manifested around 1960-1970, aimed at the aesthetics of European currents (archetypal music, randomism, heterophonic music): Vasile Herman, Cornel Țăranu, Ede Terényi, Constantin Râpă, Hans Peter Türk, Dan Voiculescu, Valentin Timaru, Adrian Pop, Szegő Péter;

- The generation of postmodern orientation: Ionică Pop, Iulia Cibisescu, Adrian Borza, Ciprian Pop, Cristian Bence-Muk, Răzvan Metea, Tudor Feraru et al.

Of the personalities listed above, the generation of composers that manifested itself around 1970 had Sigismund Toduță as a teacher in the composition class. In discovering their own and personal language, these musicians experienced several styles and tendencies of European music, treating with great freedom in the choral creation the serial dodecafonism,

²⁵ Mirela Mercean-Țârc, „Stylistic Stages in the Choral Works of the Composers from Cluj-Napoca”, in *Studia UBB Musica*, Cluj-Napoca, 2009/2, p. 95.

which they try to integrate into the Romanian music. Also, the palette of sound effects has widened, there are often (sometimes violent) sound contrasts, and the shapes are fluid. As modern means of expression found in the Cluj musical scores, there are:

- Cluster;
- The whispered sound, the murmured sound;
- Sound with approximate intonation, sound spoken;
- Sound without vibrato;
- Glissando.

In completing the personal creative style, this generation of composers will go through several stages of transformation between 1950-1970, which are presented and explained by Ede Terényi in a study²⁶:

- Establishing the starting point: „The works of the 1950s present - naturally, first of all harmonically - the tendencies of taking over and processing all the elements offered by the music of the first half of the century.”

- The maturation stage: „The creation of the 1960s shows us the emergence of innovative tendencies and in the organization of the vertical dimension of the sound material.”

- Synthesis stage: „In the 1970s we witnessed significant syntactic achievements (including harmonically); the musical character becomes more transparent, simple, more accessible, but at a higher quality level.”

A characteristic aspect of this generation of Cluj composers is the adoption of composing techniques in vogue around 1970, of the dodecaphonic technique and of serialism, handling with great freedom the chromatic totality, and the sonority of the works being inscribed in neomodernism, neoclassicism, neo-impressionism or neo-impressionism.

In certain creations, the composers will use musical scales resulting from the sounds generated by a certain order of the intervals used when the musical cells are subjected to metamorphoses that follow mathematical rules (addition, subtraction, multiplication, division).

The specificity of the music in the Transylvanian area is an inspiration for the Cluj composers, who take as their starting point the rhythmic and melodic formulas, the modal structures or the polyphony of the popular songs of this region.

²⁶ Ede Terényi, *Armonia muzicii moderne (The harmony of the modern music (1900-1950))*, Gheorghe Dima Music Academy, Cluj-Napoca, 1983, p. 175.

Conclusions

The musical language of the Romanian composers that manifests itself during the 20th century has several „layers”, the most important being drawn from the Romanian folk melos, next to which the influence of European romantic music and neoclassical or neo-baroque sounds, the latter being noticeable at the level of harmonic or melodic language.

The level of Romanian cult music increased with the remarkable achievements of some composers educated in Cluj-Napoca, who formed a school of composition that was shaped around Sigismund Toduță. The entire creation of Sigismund Toduță occupies a leading place in the Romanian musical culture, becoming a writing model for a whole multitude of composers who will find in the scores the demands of a compositional thinking aimed at organizing the musical content centered around the modalism, explored at all levels.

The model of exploiting the diatonic modal sources is also followed by his disciples, but in his own and personalized language. The valuing of the sources of inspiration (folkloric or ecclesiastical), regardless of the form of assimilation of the modal language (quotation, adaptation of a folk/church song or a composition written in folkloric spirit, with original themes) has as a priority the preservation of their authenticity and beauty.

As common features extracted from the choral creations of the composers from Cluj, we can mention:

- The concept of polyphonic writing;
- The chromatic mode at the level of the song.
- „The depth of the structuralist orientation” printed by Toduță to most of its representatives, „from Vasile Herman to Dan Voiculescu, from Hans-Peter Türk to Péter Szegő, from Valentin Timaru to Adrian Pop.”²⁷
- Integration in the different context of the inspiration drawn from Transylvanian oral traditions.²⁸

The complexity of the picture of the contemporary choral music school of Cluj is very high, this article wishing to illustrate in broad terms the fundamental qualities of this important landmark of Romanian cult music. Each composer or even some significant works from their creation represents, in part, a living individual phenomenon, with its own universe that deserves to be researched and appreciated due to its special attributes.

Translated by Laura Greavu

²⁷ Valentina Sandu-Dediu, *op. cit.*, p. 129.

²⁸ *Ibidem.*

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MUSIC IN THE PSALM SUPERSCRPTIONS

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SUMMARY. In this paper we study the superscriptions of the Psalms, especially those indications of genre and music that are phonetically transcribed in the Bible translations. Following the introduction, the study is divided into 3 sections. The first section provides some important information on the cult and musical role of the superscriptions: how they were created, what is their role, and why some Psalms have superscriptions, while others don't. The second part etymologically and semantically explores those superscriptions, which, apart from genre, also indicate the way of musical performance, the instrumental accompaniment and the role of music next to singing, in general. A total of seven Hebrew concepts are explored concerning their meaning and etymology. The third part deals with superscriptions indicating musical performance and melody. Before going into a detailed analysis of each concept, however, the meaning of the term LAMŌNACÉAKH is presented. This concept is included in the superscription of 55 Psalms and is translated by Károli with the term “the director of music” each time. This is followed by an analysis of 10 concepts that are specifically related to the melody material, i.e. music. In which tone and accompanied by which instruments should the Psalm be performed, and to the melody of which other song should each be sung. The study concludes by discussing the etymology of the musical term SZELÁH. This musical symbol is not found in the superscriptions, but in the main text of the Psalms.

Keywords: -SIR, MIZMÓR, MIKTÁM, MASZKIL, TÖHILLÁH, TÖFILLÁH, SIGGÁJON, melody, stringed instrument, low pitch, soprano, SZELÁH

The Book of Psalms is one of the most beautiful and one of the richest collections of Old-Testament Hebrew religious lyric poetry. All Psalms were created in the Semitic spirit that never lost its poetic sense, regardless of age or historical endowment, which was always open to aesthetics and

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could transform even the most dramatic reality into wonderful music. The heart of an entire people is in these poems. If the individual utters them, the community stands beside him, and when the congregation raises its voice, there is the individual as a member of the community who fits into the great harmony of the lyrical picture with his issues.

The universal questions of man are uttered in the Psalms in the most perfect orchestration. Pain and suffering, grief and loss, and joy and exaltation, rejoicing and praise interweave poetic imagery and fill specific Hebrew linguistic expressions with content. The pain of the poems, however, is not a closed tragic image, nor is the joy self-serving or artificial. The Old Testament man in these songs always stands before God, always manifests openness towards heaven and is receptive to reflections from heaven. This explains why not only the pre-Christian age, but also Christianity itself, was so keen on the Psalms and incorporated them in its worship, liturgy, singing, prayer and preaching.

Two important things can be stated about every work of the Book of Psalms. Each one is a poem, i.e. a lyric creation, or more precisely a literary work, in which a known or unknown author uses literary methods, formal and stylistic features for expressing content. The second important thing is that all the works of the book are music, in which the aesthetic beauty, height and depth, dynamics of intonation and emotional world of the individual voice and the community voice, i.e. the chorus are intertwined with the melody of the era's instruments.

In this paper, we will study the music of the Psalms. We will take a closer look at the Psalm superscriptions, specifically their musical, artistic references and indications.

I. General Information on Psalm Superscriptions

Not all the 150 Psalms have superscriptions. These psalms are usually called anonymous psalms. In the Hungarian language we also use the term orphan psalms. These psalms are the following: 1, 2, 10, 33, 43, 71, 91, 93, 94, 95, 96, 97, 99, 102, 104, 105, 106, 107, 111, 112, 113, 114, 115, 116, 117, 118, 119, 135, 136, 137, 146, 147, 148, 149, 150. A total of 35 psalms.

However, the lack of superscriptions does not mean that these psalms were not sung and there was no musical accompaniment in their performance. It is probable that the musical presentation of these psalms was well known, thus a separate written record of the musical reminder was not considered important for their inclusion in the temple repertoire.²

² H. J. Kraus, *Psalmen [Psalms]*, Berlin, 1980, p. 15.

The superscriptions usually contain the name of the author, the circumstances under which the psalm was created, the genre or collection it belongs to, and the musical notations we wish to examine in this study.

Nevertheless, before we move on to this, it should be noted that in 18 psalms with superscriptions there are no musical indications whatsoever. Presumably, the musical performance and instrumental accompaniment of these psalms was also well known. These psalms are the following: 11, 14, 17, 25, 26, 27, 28, 34, 35, 36, 37, 70, 72, 86, 90, 103, 138, 144.

II. Genre and Musical Indications

In the psalm superscriptions there are several indications, which are not only musical, but also genre signals. There are 7 such indications in total.

1. The first is the term SIR and its feminine form is SIRÁH. However, the female figure is only found in the superscription of Psalm 18, and in Psalm 42,9, and the female plural form in Am. 8,3.³

The meaning of SIR is song. (Kecskeméthy: word-song, song; Károli: song; according to the new translation as well; LXX=ode) It means, however, a song, or more precisely a cult song, performed in worship accompanied by an instrument. (Am. 6,5 calls the instrument K^oLÉJ – SIR. Cf. 1 Chron. 15, 16; 16, 42; 2 Chron. 5, 5, 13; 23, 13.)

In contrast, according to O. Kaiser, the SIR is a song that has only been sung.⁴ Nevertheless, if we consider the data of 1 Chron. 6, 16 k; 25, 6 k; 2 Chron. 5, 13; 23, 18 on singing, we see that it was performed, sung, singing and music are almost inseparable. In this way, SIR usually means vocal singing as well as the cantillation of song words to music⁵). This is proven by Am. 5,23 by the term HĀMÓN SIRIM, which means the hum, noise, verve of the song. The meaning of the term HĀMÓN is: noise, blare, racket, hum.

The concept is not found only in the Book of Psalms. Apart from the Psalter, it appears in several Bible passages. Its meaning is rich and varied. It can mean cheerful songs (Gen. 31:27; Isa. 24: 9; Am. 8:10; Proverbs 25:20), love songs (Ez. 33, 32) as well as the most beautiful song of all, the Song of Songs (Ēn 1,1) (I 1,1).

³ István Kecskeméthy, *Bevezetés az Ó Testamentumba [Introduction into the Old Testament]*, Cluj-Napoca/Kolozsvár, Teológus Kör, 1909-1910, p. 505.

⁴ O. Kaiser: *Einleitung in das AT. [Introduction into the Old Testament]*, 1975. p. 319.

⁵ H. J. Kraus: *op.cit.* p. 14ff.

It comes up 31 times in the Psalms, and in many cases it stands beside the MIZMÓR inscription (cf. Psalms 30; 48; 65; 66; 68; 75; 76; 83; 87; 88; 92; 108) without there being a concrete demarcation, a separator between them.

Nevertheless, a comparison of some biblical passages suggests that SIR, compared to MIZMÓR, is a specific technical term for temple songs. This is also evidenced by the superscriptions where the SIR is a collection indicator. E.g. SIR HAMMA^oÁLÓT (= A song of ascents is the inscription of Psalms 120-134). Furthermore, the names SIR CIJJON (= Song of Zion) and SIR BÉJT JÁHVÉ (= Song of Jehovah's Temple, 1 Chron. 25, 6), in which SIR refers to the worship songs that praise the abode of the glory of God, Zion and the temple itself.⁶

2. The second indication is MIZMÓR⁷, which means: song (Károli: psalm, New translation likewise; Kecskeméthy: harp song; LXX: psalm).

MIZMÓR appears only in psalm superscriptions 57 times. 34 times by itself: Psalms 3, 13, 15, 19, 20, 21, 23, 24, 29, 31, 38, 39, 40, 41, 47, 49, 50, 51, 62, 63, 64, 73, 77, 79, 82, 85, 98, 101, 109, 110, 139, 140, 141, 143.

In several cases (a total of 35) it appears together with the term L^oDÁVID, and it means a song, which is performed accompanied by a musical instrument similarly to SIR.⁸

The instruments accompanying MIZMÓR should be sought among stringed instruments (Cf. 33, 2; 71, 22; 98, 5; 147, 7; 149, 3). This is confirmed by the etymology of the word, which can be traced back to the verb ZÁMAR.⁹ According to Leviticus 25, 3.4 and Isaiah 5, 6, the original meaning of ZÁMAR is: to pluck off, to cut off, to nip, to cut out grapevine. It is related to the Assyrian word "zamâru", which means: he/she is singing, while the noun "zammern" means: singer. The actual Old-Testament meaning of ZÁMAR can be derived by comparing the original and the Assyrian meaning: playing music (Judges 5, 3; Károli: singing; Isaiah 12, 5; 2 Sam. 22, 50; 2 Chronicles 16, 9), playing an instrument (Károli: sing to Him; 33, 2), playing a stringed instrument (carpere = rip, tear, break), singing a song (47, 8). According to its frequent occurrence with the particle L^o, we can state that it is a song that does not praise the temple like the SIR, but praises Yahweh, the King and the Savior (Cf. 9, 12; 30, 5; 47, 7; 71, 33).

⁶ Klaus Seybold, *Die Psalmen [The Psalms]*, Tübingen, 1996, p. 125.

⁷ H. J. Kraus, *ibid.*, p. 16.

⁸ H. J. Kraus, *ibid.*, p. 17.

⁹ Franz Delitzsch, *Die Psalmen [The Psalms]*, Leipzig, 1894, p. 89.

3. The third indication is MIKTÁM. Its meaning is uncertain, it is a hard-to-define concept (Károli translates it phonetically, or: a song as a precious stone; New translation: testimony; Kecskeméthy: translates it as a musical sign, meaning: blunt, LXX: ejsz sztélográfián.)

MIKTÁM appears only in the superscriptions of the Psalms 16 and 56-60. Gesenius calls it a “dark word,”¹⁰ whose meaning is unclear. In late Jewish philosophical literature it refers to the epigram, but this is not a fitting translation for the Psalms. There is hardly any Psalter researcher, who hasn’t somehow tried to decipher the meaning of the concept. Mowinckel, for example, tries to explain its meaning with the Assyrian verb *Katâmu*=clamp, cover, wrap, arguing that it means atonement, the covering of sin. Thus, MIKTÁM means an atonement song. According to F. Hitzig and R. Tournay, it stems from the verb *KÁTAM*=hide, cover, thus MIKTÁM means an intimate prayer. Others (including Luther) rely on the noun *KETEM*, which means gold. However, Gesenius considers this etymology incorrect.¹¹

The Syrian meaning of the verb *KÁTAM* is: to be filthy, dirty, and its targum translation is: contaminated with blood. In the Old Testament it appears as *hapax legomenon* in Jer. 2,22. Its meaning: to prove to be an indelible stain; according to Károli: to stay recorded. The translations “to stay filthy” or “to stay dirty” are a bit far-fetched. Context-wise, Károli’s translation is more accurate, and when compared to the translation of LXX: stelography and the translation: a song as a precious stone, we can state that MIKTÁM means a song that was carved in stone, recorded, and its message was kept.

According to H.J. Hermisson¹² there was a public scroll in the temple of Jerusalem as well, where the deeds of the praying person were recorded as well as what God had done to him and for him. This is referred to by the scroll in Psalm 40, 8, as the manuscript of the glorifying song that was read in the temple. Based on H.J. Hermisson’s finding, H.J. Kraus concludes that MIKTÁM is an indication referring to the stelographic publication of the song in question.¹³ Therefore, the Psalms 16 and 56-60 were songs recorded in writing in an institutional setting, performed with a musical accompaniment.

¹⁰ Wilhelm Gesenius, *Hebräisches und aramäisches Handwörterbuch über das AT [Hebrew and Aramaic Hand Dictionary of the OT]*, Heidelberg, 1962, p. 423.

¹¹ H. J. Kraus, *ibid.*, p. 18-19.

¹² H.J. Hermisson: *Sprache und Ritus im altisraelitischen Kult [Language and Rite in the Ancient Israelite Cult]*. In *WMANT* 19, 1965. 45.

¹³ H.J. Kraus: *op.cit.* p. 19 and 462.

4. The fourth indication is a MASZKIL¹⁴. It appears 13 times in the Psalms (32; 42; 44; 45; 52; 53; 54; 55; 74; 78; 88; 89; 142). There are many questions regarding its meaning: (Károli translates it as: teaching, Kecskeméthy: teaching poem, but prefers the translation of premeditation, New translation: teaching poem, Lisowsky: hymn; Luther: education; LXX: pause). The concept: its translation as teaching poem, teaching or meditation is based on the meaning Hif'il of the verb SZÁKAL: to be wise, to act wisely, to do right; to make smart; to teach. In this case, MASZKIL means a teaching, educational poem. Its cochmatic features reveal the pedagogical, cautionary, and constructive education system of human wisdom, cleverness, and intellect.

On the other hand, the exegesis of the psalms with the indication MASZKIL proves that not all psalms labelled with MASZKIL are educational poems. The exceptions are Psalms 32 and 78, where the influence of the philosophy school and the pedagogical intent of the psalm are undoubtedly present (Cf. 32,8 and 78, 1-4; MĀSĀL = slogan, metaphor, parable, profound and thought-provoking poem).

We translate the concept quite differently when comparing Psalm 47, 8 and 2 Chronicles 30, 22 (Cf. Gesenius: SZÁKAL Hif 6, meaning: to play, to sing artistically).¹⁵ In Psalm 47, 8 the expression ZAMM^oRU MASZKIL: "chant to him" (New translation), as well as: "sing with wisdom" (Károli), which is not entirely accurate. 2 Chronicles 30, 22 refers to the Levites as: HAMASZKILIM SZÉKEL THÓB L^oJAHVÉ (Károli calls them: wise and good-natured to the Lord; New translation: they performed their duties competently). The expression, according to H. J. Kraus (the same way L. Delekat) refers to the skilful and artistic formulation and form of the songs and poems performed by the Levites. In this sense, 47, 8 refers to an artistic song, and the correct translation is: sing an artistic song. MASZKIL is thus a collection of songs created with a special artistic concern, a love of form and a need for style. If we accept L. Delekat's position that MASZKIL has much to do with the "new song" mentioned in 96, 1, then we can say that these artistically composed songs were created in the spirit of the prophetic charismatic principle and the philosophy school, and became favorite and appreciated poems of the cult repertoire.¹⁶

¹⁴ W. Gesenius, *ibid.*, p. 465.

¹⁵ W. Gesenius, *ibid.*, p. 786.

¹⁶ L. Delekat: *Probleme der Psalmenüberschriften [Problems of Psalm Superscriptions]*. ZAW 76, 1964, p. 282ff.

5. The fifth indication is T^oHILLÁH¹⁷. It appears as a superscription only in 145, 1, and it is not only a concept of collection, but also one of genre. It appears in the following places in the Psalter: 22,4. 26; 33, 1; 34, 2; 40, 4; 48, 11; 65, 2; 66, 8; 71, 8; 71, 14; 100, 4; 106, 12. 47; 109, 1; 119, 171; 145, 1; 147, 1; 148, 14; 149, 1.

Its translation is almost definitely praise, praising song, glory and as a technical term: hymn. As a literary term denoting a genre, it refers to both the individual's praising, glorifying song (22, 26; 65, 2; 71, 8; 119, 171) and the community's hymn of thanksgiving and worship (100, 4). The etymology of T^oHILLÁH can be derived from the meaning Pil'el of the verb II. HÁLAL: to cheer, to exalt, to praise, to glorify. In the context of 100, 4, it is synonymous with TÓDÁH (praise, exaltation; Cf. II. JÁDÁH – in Hif'il: to praise, to exalt with a grateful heart; Cf. 69, 31; 95, 2; 147, 7, etc.). Thus, the T^oHILLÁH represents the totality of songs (hymns, odes) that sing the liberating acts of JAHVÉ in an elevated tone, solemnly, with an almost ecstatic feeling.

6. The sixth indication is T^oFILLAH. It denotes both the individual's prayer due to suffering, distress, and misery (4, 2; 102, 2), and the complaint of the people about their collective emotions and interests (80, 5).

It appears in the Book of Psalms in the following superscriptions: 117, 1; 86, 1; 90, 1; 102, 1; és 142, 1. Etymologically, it can be traced back to the meaning Hitpa'el of the verb II. PÁLAL: to ask, to beseech, to pray for others. Thus, T^oFILLÁH means the songs that represent the requests, prayers, and tragic situations revealed to Yahweh. The term may be a genre indicator as well, but it may also mean the collection itself, as evidenced by 72:20: "This concludes the prayers of David son of Jesse", that is, the collection that includes prayers that are said to come from David.

7. The seventh indication, SIGGÁJON, appears in the Bible only two times:¹⁸ in Psalm 7, 1 as a superscription and in the editorial introduction to Habakkuk's Prayer (Hab 3, 1). The concept is difficult to translate and to interpret. Károli transcribes it phonetically, the New Translation simply translates it with the term song. If we take into account the meaning of the Assyrian verb "səgû": to be angry, to complain fiercely, then the Hebrew SIGGÁJON means: song of complaint. This is also supported by the Aramaic related word, which is used to denote the complaining howling of camels.¹⁹

¹⁷ István Kecskeméthy, *ibid.*, p. 510.

¹⁸ W. Gesenius, *ibid.*, p. 807.

¹⁹ Friedrich Baethgen, *Die Psalmen [The Psalms]*, Göttingen, 1904, p. 15.

However, if the term is derived from the Hebrew word *SÁGÁH* = wandering, rampaging, it is a collection indicator that does not refer to alternating and fluttering rhythms, but to the state of mind of the ridden singer. In this case the correct translation of *SIGGÁJON* is dithyramb (Kecskeméthy), which is “a lyrical genre between the ode and the battle song, which is not always easily distinguishable from the above. It is pervaded by a vehement, exultant cheer, with passion up to ecstasy. This makes its line of thought discursive, fluttering and its rhythm often irregular.”²⁰

III. Indications of Musical Performance and Melody

Before we move on to detailing the above terms, the conceptual clarification of *LAM^oNACÉAKH* is necessary, as all other musical indications are associated with it. The term appears in the superscriptions of 55 psalms, so it can be called a key term. Károli translates it in all psalm superscriptions with the term “for the director of music...”.

Etymologically, the meaning of *NÁCAKH* according to Ezra 3, 8; 1 Chron. 23, 4; 2 Chron. 2, 1; 34, 12: to be outstanding, to excel, to lead, to conduct. Thus, the participle meaning is: supervisor, conductor (Kecskeméthy), music master (H. Seidel)²¹, director of music (Károli), choral conductor. According to 1 Chronicles 15:21, however, the verb means to play an instrument, to play music in a liturgical sense. Accordingly, the term *LAM^oNACÉAKH* is merely a musical expression, meaning the musical presentation of the song in question. According to Kecskeméthy, in 1 Chronicles 15, 21 it is an act of dealing with unnamed temple music, from which he concludes that the term may also mean a solo singer. The translation is acceptable if we consider that almost all the psalms with the superscription *LAM^oNACÉAKH* are suitable for solo singing.

How should we understand the *L^o* particle though? If we look at the views of the representatives of Old-Testament royal ideology (S. Mowinckel, A. Bentzen), the expression *M^oNACÉAKH* (exquisite, excellent) is the attribute of David, or the King David, and, in this sense, the particle is *L^o* -auctoris, because they are songs composed by David, the excellent singer and musician. On the other hand, if we accept the dative meaning (R.F. Edelman), we are dealing with songs that have been added to the repertoire of the temple choir and needed to be practiced. The translations of Aquila: *tó*

²⁰ *Magyar Irodalmi Lexikon [Hungarian Literary Encyclopaedia]*. Bp., 1965. I. p. 257.

²¹ H. Seidel, *Az imádkozók nyomában [Auf den Spuren der Beter]*, Ev. Verlanganstalt, Berlin, p. 91.

nikopójo, Hieronymus: *victori* and LXX: *ejsz to telosz* are almost completely inexplicable to today's Psalm researchers. Therefore, Gesenius proposes an abstract translation of the concept: for liturgical, musical performance.²²

Should we accept any of the interpretations, it is quite clear that the superscription was meant for the conductor, the musical director or the person providing the musical accompaniment. In this case, the superscription was meant to indicate to which melody the psalm was sung to. The melody, however, was not necessarily a cultic musical melody. At least the superscription does not specify this. Thus, we can think of a secular melody as well.

The following indications expressly refer to musical performance and melody:

1. BIN^oGINOT. The term appears in the superscription of 7 psalms²³ (Zsolt 4; 6; 54; 55; 61; 67; 76) and refers to playing stringed instruments (Isa. 38, 20; Hab. 3, 19; Psalm 77, 7), as well as to the stringed instrument itself. Its basic meaning is the verb NÁGAN: to touch strings, to play on them. These are, therefore, songs that were performed with a stringed instrument (The translation of György Komáromi Cs.: „for the main percussion instrument” – is almost inexplicable).²⁴
2. HANN^oKHILOT. As a musical term, it appears only in the superscription of 5, 1 and its translation is uncertain (Károli translates it phonetically). Grammatically speaking, there are two translation possibilities for this term, and Psalm researchers accept the probability of both (Kecskeméthy I., H. J. Kraus, H. Seidel).²⁵ The first translation possibility is from the verb NÁKHAL=to receive a heritage, based on the noun NAKHĀLĀH=inheritance, property. Accordingly, the term means that the Psalm was sung to the melody of another song, beginning with “Inheritance...”. According to the second translation, the term stems from the Pi'el participle of the verb II. KHĀLĀL (Cf. 1 Kings 1, 40: to play the flute) and the noun KHĀLĪL = whistle, flute, which means that HAN^oKHILÓT denotes psalms that were performed with a flute accompaniment (Kecskeméthy: flute, New translation: wind instrument; H. Seidel: oboe).

²² W. Gesenius, *ibid.* p. 517.

²³ Klaus Seybold, *ibid.*, p. 37.

²⁴ György Komáromi Csipkés: Psalm 4,1, *Magyar Biblia, avagy az Ó és Új Testamentum könyveiből álló teljes Szent Írás a Magyar Nyelven... [Hungarian Bible, or the Full Scripture of the Old and New Testament Books in Hungarian language]*, Leiden, 1685.

²⁵ István Kecskeméthy, *ibid.*, p. 508. / H. J. Kraus, *ibid.*, p. 22. / H. Seidel, *ibid.*, p. 94.

3. 'ĀLMĀKHALAT. It is only found in the superscriptions 53, 1 and 88, 1, and if we consider the LXX translation: *hūper maeleth*, the term is a liturgical indication, whose meaning is unknown. Károli transcribes it phonetically. Kecskeméthy merely notes that he is completely uncertain. The New Translation, on the other hand, provides the translation "onto the melody of the song beginning with disease". This translation is based on the meaning QAL of the verb KHĀLĀH: to be weak, powerless, sick, and thus the superscription refers to songs that were sung to the melody beginning with "Disease...". However, if we consider the meaning of the Ethiopian synonym: playing a musical instrument, singing, the superscription indicates psalms that had to be sung with melancholy. This musical tone and mode of presentation corresponds to the contents of both Psalm 53 and 88. Other scholars (e.g. H. Seidel),²⁶ however, associate it with the meaning of the noun MĀKHÓL = dance, circle dance (Cf. Jer. 31, 13; Ps. 30, 12; 149, 3; 150, 4). In this case the translation is: for performing in the way of a circle dance. According to the combination with KHĀLĪL=whistle, flute: it was a song performed accompanied by a wind instrument (See the translation of György Komáromi Cs.: "for singing with blown (wind) instruments".)
4. HAS^oMINIT. It appears in the superscriptions of Psalms 6, 1 and 12, 1. Károli transcribes it phonetically, the New Translation translates it with deep-pitched stringed instrument and deep pitch. The interpretation of the term gives way to two translation possibilities. The first one: eight-stringed instrument (György Komáromi Cs.²⁷: to the eight). For the eighth). This means that it is a poem sung accompanied by a stringed instrument. However, this translation is not correct, because the historical edition of the instrumentation is quite different. Therefore, the second translation is more appropriate.
In 1 Chronicles 15, 20-21, the term stands next to 'AL'ĀLĀMOT (Károli: like virgins), which means that it denotes a high octave sound, that is a soprano. According to Kecskeméthy's translation: bass, it is a deep octave sound, meaning that men sang these poems.
5. 'AL-HAGGITIT. The translation of the concept is questionable. We are actually talking about the superscriptions of 8, 1; 81, 1 and 84, 1, which are phonetically transcribed by Károli. The New Translation provides the version: to the melody of the song that begins with

²⁶ H. Seidel, *ibid.*, p. 98.

²⁷ György Komáromi Csipkés, *ibid.*, Psalm 6, 1.

“those who tread the grapes”. Kecskeméthy²⁸ suggests two translation options. One starts out from the noun GAT, which means a press-house created in a rock, where grapes were squeezed. Thus, the translation of the concept is: song for wine pressing. More likely, however, is the second translation, which traces the etymology to the name of the city of Gath. In other words, they are songs sung in Gathic style, with the performance technique and melodic material from the city of Gath.²⁹

6. - 'AL-'AJJELET HASSAKHAR. This indication appears in 22, 1. 'AJJÁLÁH, in the superscription *status constructus* meaning: female deer, and SAKHAR stands for dawn, flush of dawn, sunrise. It is a psalm that is sung to the melody of the song “The dawn deer” (New Translation) or the song of the deer at the flush of dawn (Kecskeméthy) (Gy. Komáromi Cs.: “the female deer at dawn”).
7. -'ALMÚT- LABBÉN. This indication can be found in the superscription of Psalm 9, 1 and has several translations. If we separate the word ALMUT with a maqqéff, then it is a song sung to the melody of the song beginning with “The death of the boy”.³⁰

On the other hand, if we reposit the consonant material of the term 'ALMÚT (Gesenius, H. J. Kraus), we get a completely different reading: 'ĀLĀMŌT, which is the plural form of 'ĀLMĀH = virgin, maiden, generally: female person until giving birth. This expression is present in the superscription of 46, 1, meaning in the context of 1 Chron. 15, 20: for girls' voices, high pitch, soprano. This is the case in 9, 1 as well, the song was created for a soprano performance (Kecskeméthy's translation is: girlishly).

This translation modifies the meaning of the last word of 48, 15. The last word of the poem is not “to the end,” but “soprano”: “For this God is our God for ever and ever; he will be our guide... Soprano.” In this case, the phrase indicates that after the performance of the Psalm the chorus of the girls will be heard.³¹

8. 'AL-SOSANNIM. The indication appears in the superscriptions of four psalms: 45, 1; 69, 1; as well as 60, 1; 80, 1, where the expression is followed by the word 'ĒDŪT = testimony, law, ordinance. The word

²⁸ István Kecskeméthy, *ibid.*, p. 515.

²⁹ L. Delekat, *Problemen der Psalmenüberschriften [Problems of Psalm Superscriptions]*, ZAW 76, 1964, 293ff.

³⁰ H. J. Kraus, *ibid.*, p. 27.

³¹ Roland de Vaux, *Das Alte Testament und seine Lebensordnungen II [The Old Testament and its Rules of Life II]*, 1962, p. 222.

SÓSANNÁH means lily, but it may be a common denominator of several flower species. Translation of the superscription: “To the melody of the song beginning with lilies” (Kecskeméthy: in the way of lilies). In Psalms 60 and 80, the word 'ÉDÚT may refer to the regular observance of the melody’s accuracy. (New translation: admonition).

9. 'AL-TASKHÉT. The phrase can be found in 57, 1; 58, 1; 59, 1; and 75, 1. For its translation we need to look at Isaiah 65, 8. The marked passage speaks of a song that was sung at wine pressing, and it began with: “Don’t destroy it, there is still a blessing in it.” According to the New Translation, the indicated Psalms were sung to the melody of the song “Don’t destroy it”. It is therefore possible that this was the melody of the song indicated in Isaiah 65: 8. Kecskeméthy translates the Hif'il form of the term SÁKHAT with the verb: to ruin, to destroy and this is more correct. Accordingly, we are talking about the melody of the song “don’t destroy it (because, etc.)”.³²
10. 'AL-JÓNÁT 'ÉLEM R^oKHQIM. It is included in the superscription of 56, 1 as a denotation of the melody of that psalm. If the term is translated literally, it is the melody of the song that begins with the “The quiet dove among strangers” (Gy. Komáromi Cs.: “the dove of the nobleman who is away”).³³ However, the text correction of the word 'ÉLEM = to silence, suppress also provides two other translation options. 'ÉLIM can mean deity, but also oak. Thus, the superscription refers to the song “The dove of the distant oaks” (Kecskeméthy) or the song “The dove of the distant gods.” According to H. Gunkel’s text correction, the correct translation is “According to the Greek mode of the remote islands.”³⁴ Nevertheless, this translation referring to Isaiah 66, 19 is quite debatable.

Musical Indications in the Lyrics

We can find musical indications and references to music not only in the superscriptions of the Psalms, but also in the lyrics themselves. This indication is the term SZELÁH.

³² István Kecskeméthy, *ibid.*, p. 598.

³³ György Komáromi Cs., *ibid.*, Psalm 56, 1.

³⁴ H. Gunkel: *Einleitung in die Psalmen [Introduction into the Psalms]*. Göttingen, 1933. Vol. II., p. 457.

In the Psalter it appears 71 times, and beside the Psalms we can only find it in Hab. 3, 3. 9. 13. It is usually present at the end of a text unit that is consistent both in terms of meaning and content. In Psalms 55, 20; 57, 4, and Hab. 3, 3. 9, however, it is placed in the middle of the poem or at the end of the verse. In 3, 9 and 24, 10 it is placed at the end of the poem. In 9, 17 it stands next to the term HIGGÁJÓN.

György Komáromi Cs.³⁵ translates HIGGÁJÓN as a thig for contemplation. Kecskeméthy translates it as: roaring music, while the New translation simply uses the word interlude.

The verb HÁGÁH, as the basis of the etymology of the term HIGGÁJÓN, can mean the growling of the lion over its prey (Isa. 31, 4), the moaning of the dove (Isa. 38, 14), the lamentation of man (Isa. 16, 7), the meditation on religious issues (Psalm 1, 2), pondering about something (Isa. 33, 18), poetic speaking (Psalm 115, 7), and praise (Psalm 35, 28; 71, 24). Thus, the basic meaning is to meditate, to think. Accordingly, the SZELÁH next to the HIGGÁJON is a signal that calls for a deeper reflection, pondering and thinking about what is said (See: György Komáromi Cs.).

On the other hand, in 92, 4 the term HIGGÁJÓN means the sounding of stringed instruments, from which we can conclude that SZELÁH is a musical or vocal “intermezzo” with a doxological purpose³⁶. (See Kecskeméthy and LXX: the translation *diápszálmá*, which refers to instrumental interlude.)

However, if we consider the verb SZÁLAL = to lift up, to throw high in the air as the etymological basis, then there are two more translation possibilities. The first one is that SZELÁH means raising the tone, that is hitting a higher pitch, and the second one is that it means raising the eyes. In this case, the praying man raises his gaze to reflect on the passages he has heard or read so far. Thus, SZELÁH indicates repetition: *redi sursum cantor*, i.e. *da capo*.³⁷ If we consider the meaning of the Assyrian noun “sullu” = prayer, it may be a cultic indication that calls for prayer, bowing before God.

Overall

By examining the genre and musical symbols in the Psalms in detail, the researcher may draw several conclusions. We shall only mention three.

³⁵ György Komáromi Cs., *ibid.*, Psalm 9, 17.

³⁶ S. Mowinckel: *Offersang og sangoffer*. 1951. p. 494ff.

³⁷ R. Stieb: *Die Versdubletten des Psalters [The Psalter's Verse Duplicates]*. ZAW 57, 1939, 104 and I. Kecskeméthy: *op. cit.*, p. 517.

The first one is that any reference to genre and text, or even poetry is intended to make the lyrics literally, formally and content-wise expressive, artistic, aesthetic and beautiful. The content should be clear and unequivocal, according to the rules of poetry.

The second one is that musical notations and references should make sure at an artistic level that the melody, the music is the carrier and expression of the content. The music should carry the joy, vivaciousness, gratitude, or even the mourning, complaining and screaming cry that is also contained in the lyrics. Therefore, the text is sometimes sung as a solo song, sometimes as a choral work accompanied by instruments, and sometimes it lets only the music play.

The third one is that attention is paid precisely and at an artistic level to harmony and aesthetics, both poetically and musically, so that the lyrics and melody express the Hebrew man's gratitude and praise towards God in perfect harmony. In this context, both poetry and music are the actions of the Hebrew man in glorifying God.

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FRAGMENTE AUS DAVIDS PSALMEN. MUSIKALISCHE FORSCHUNGEN

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SUMMARY. In multidisciplinary research, theology and musicology occupy a special place. In the present scientific research we have corroborated historical data about Jewish Palestine, with special reference to one of the books of the Old Testament, the Psalms of David. In the present academic incursion I proposed a musicological-theological vision regarding one of the most special publications, the psalms. The psalm par excellence is a hymn of adoration, thanksgiving and prayer that the Christian addresses to God.

Keywords: music, history, psalm

Das biblische Palästina, Handlungsort der antiken Geschichte des jüdischen Volkes, liegt an der östlichen Küste des Mittelmeeres. Der Boden Palästinas war schon seit dem Paläolithikum bewohnt. „In der alten Geschichte der Juden kann man drei große Perioden unterscheiden: *die Periode von Abraham bis Samuel, die fast das ganze II. Jahrtausend v. Ch. umfasst; den Königreich (XI.-VI. Jh. v. Ch.) und die Periode zwischem dem Exil und der Zerstörung Jerusalems (597 v. Ch.- 70 n. Ch.)*“².

Abraham verlässt die Stadt Ur und geht auf Kanaan, den zu Jahves Gebot versprochenen Boden zu. So lässt sich das jüdische Volk gegen Ende des XIX. Jhs. v. Ch. auf diesem Boden nieder. Diese Zeitspanne ist in der Geschichte der Juden kaum bekannt. Pfarrer Atanasie Negoită behauptet nach dem französischen Archäologen Andre Parrot, dass, alles, was man über diese Periode aufgrund historischer und archäologischer Dokumentation außerhalb

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² Emilian Vasilescu, *Istoria religiilor (Geschichte der Religionen)*, III. Auflage, Didaktischer und Pädagogischer Verlag, Bukarest, 1998, S. 355.

der Bibel weiß, völlig mit der im Buch des Genesis³ vermerkten biblischen Tradition übereinstimmt. Das wurde in einer anderen Studie desselben Pfarrers Atanasie Negoită⁴ ebenfalls übernommen.

Die wertvollste Quelle für das Studium der Geschichte des jüdischen Volkes stellen zweifelsohne die inspirierten Bücher der Bibel dar⁵. Für uns sind die Bücher des Alten Testaments für die Entdeckung der Geschichte und Religion der Juden⁶ von Interesse. Diese zeugen von der Geschichte des antiken jüdischen Volkes.

Man weiß über die Periode der babylonischen Gefangenschaft sehr wenig, da uns die Bibel darüber sehr wenige berichtet. Eigentlich ist diese Periode fast unbekannt. Die Zahl der Nachrichten von dem Leben und der Tätigkeit des jüdischen Volkes nimmt nach dem Exodus aus Ägypten zu. Den Forschern ist es nach langjährigen Auseinandersetzungen gelungen, sich über das Datum dieses Exodus zu einigen und das scheint irgendwann um 1230 v. Ch., zur Zeit der Herrschaft des Pharaons Menephtah⁷ zu sein. Pfarrer Atanasie Negoită erwähnt das ebenfalls⁸.

Nach dem Exodus aus der babylonischen Gefangenschaft erhalten die Juden die höchste durch den Dekalog dargestellte Lehre⁹. Die gesellschaftliche Moral ist bei den Juden schon zu jenen Zeiten allen, was in den anderen Religionen der Antike aufzufinden ist, überlegen, vor allem durch die moralischen Pflichten dem Nächsten gegenüber, Pflichten, die in anderen antiken Religionen völlig fehlen¹⁰. Die Juden waren davon überzeugt,

³ Atanasie Negoită, *Istoria poporului Bibliei după cercetările mai noi (Die Geschichte des biblischen Volkes nach neueren Forschungen)*, in *Metropolitanamt Banats*, Jahr XI, Nr. 7-12, 1961, S. 22-37.

⁴ Atanasie Negoită, *Cadrul istoric al Bibliei (Der historische Rahmen der Bibel)*, in *Metropolitanamt Banats*, Jahr XIX, Nr. 9-10, 1969, S. 630-641.

⁵ Vladimir Preliceanu, *Inspirația Sfintei Scripturi, (Die Schöpfung der Heiligen Schrift)* in *Ortodoxismul*, Jahr XII, Nr.4, 1962, S. 463-488.

⁶ Vladimir Preliceanu, *Importanța Vechiului Testament (Die Bedeutung des Alten Testaments)*, in *der Kerze*, Nr. 1-2, 1937, S. 116-140.

⁷ Gheorghe Burtan, *Eliberarea poporului evreu din robia egipteană în cercetările istorice și arheologice mai noi, (Befreiung des jüdischen Volkes aus der ägyptischen Gefangenschaft in den neueren historischen und archäologischen Forschungen)* in *Stimme der Kirche*, Jahr XXXIV, Nr 5-6, 1975, S. 551.

⁸ Atansie Negoită, *Cronologia biblică, (Die biblische Chronologie)* in *Stimme der Kirche*, Jahr XXXIII, Nr. 3-4, 1974, S. 262.

⁹ Mircea Chialda, *Îndatoriri moral-sociale după Decalog, (Moralisch-gesellschaftliche Pflichten laut des Dekalogs)* in *Theologischen Studien*, Jahr VIII, Nr. 9-10, 1962, S. 603-621.

¹⁰ Vasile Caloianu, *Datoriile față de aproapele după Legea Mozaică, (Die Pflichten dem Nächsten gegenüber laut mosaischen Gesetzes)* in *Theologischen Studien*, Jahr, XXVII, Nr. 1-2, 1975, S. 109-115.

dass all ihre Taten ins Buch ihres Lebens eingeführt werden und sie über diese Taten beim jüngsten Gericht Rechenschaft geben werden: *„wenn man wissen will, welches eine dem Menschen überlegene Macht ist, wenn man den Sinn des moralischen Geszes erfahren will, sollte man davon überzeugt sein, dass es ständig ein sehendes Auge, ein hörendes Ohr gibt, und dass alle Taten ins Buch des Lebens eingeführt werden“*¹¹.

Die Daten aus der Bibel zeugen uns von der bedeutenden Rolle der Musik im Leben des jüdischen Volkes. Die Schriften einiger Verfasser unserer Zeitrechnung, wie Josephus Flavius und Philo, umfassen einige wertvolle Informationen über die jüdischen musikalischen Gewohnheiten, über die Existenz einer vokalen und instrumentalen religiösen Musik und über die Art der Instrumente.

Die antiken Juden hatten einen originellen Beitrag in den bildenden Künsten geleistet. Die erwähnenswertesten Bauten der Juden im Bereich der Architektur waren die Werke fremder Meister. Figurative Malerei und Skulptur gab es nicht, da es ihnen verboten war, geschnitzte und gemalte Darstellungen zu verfertigen. Angesichts dieses Themas kann man höchstens nur über den Geschmack und die Fähigkeiten der alten jüdischen Meister sprechen, die sich in ihren Schnitzwerken und inneren Dekorationen von fremden (vor allem ägyptischen) Modellen inspirieren ließen. Die Kunst, die sich bei den Juden der höchsten Wertschätzung und Popularität freute, war die Musik. Die konnte von keinem Ereignis fehlen.

Ein Ertrag der einheimischen musikalisch-poetischen Schöpfung des antiken jüdischen Volkes waren die Psalmen. Sie umfassen eine besondere im Alten Testament erschienene Gruppierung von religiösen Gesängen und Gebeten. Die jüdische religiöse Tradition schreibt diese Gesänge König David zu, der sie unter instrumentaler Begleitung mit einem Instrument mit gezwickten Saiten vortrug. Die gesamte Zahl der Psalmen beträgt 150. Man sollte die Psalmen in einer bestimmten Weise lesen. Es war eigentlich ein dem Gesang nahestehender Vortrag, daher hat sich das Prinzip des Psalmengesangs herausentwickelt, der eine Variation des kirchlichen Gesangs vertritt.

Im alten jüdischen Kultus gab es drei Arten von Psalmengesang: der solistische Gesang durch den Sänger, der solistische Gesang durch den Sänger mit choral durchgeführten Antworten der Gemeinschaft und der chorale Gesang der Gemeinschaft, oder der gemeinsame Gesang.

Der musikalisch-poetische Inhalt der Psalmen entspringt in der Volkskunst. Indem sie diese Quellen aufwiesen, haben die Psalmen viele

¹¹ Moses Rosen, *În lumina Torei, (Im Lichte der Tora)* II. Auflage, Bukarest, 1971, S. 13.

fröhliche oder traurige Lebensbilder aufbewahrt. Die Psalmen stellen eine der ältesten Variation von lyrischen Gesängen dar¹².

Das Hohelied schreibt man Salomon zu. Dieses Buch ist nichts Anderes als eine Sammlung von rituellen Hochzeitsgesängen. So ist es klar, dass das Hohelied der Volkskunst entstammt. Aufgrund der gemeinsamen dramatischen Ritualien sind viele andere Gesänge und Tänze entstanden.

Es gibt Ähnlichkeiten zwischen dem Kultus des antiken Ägyptens und Palästinas. In diesem Sinne war der kultische Text nicht nur gesungen, sondern auch vom Tanz begleitet. Während das Tabernakel des Gesetzes herumgeführt war, haben David und das ganze Haus Israels gesungen. Diese Gesänge waren sowohl vokalisches als auch von Zithern, Pauken, Tamburinen oder Zymbalen begleitet vorgetragen. Außerdem weiß man, dass David voller Kraft vor Jahve herumgesprungen ist.

Zwischen dem ersten und zweiten Jahrtausend v. Ch. wurde ein mächtiger sklawistischer Staat aufgebaut, was zur Zentralisierung des Kultes in Jerusalem führte. Das hat die Zunahme in der Zahl der Musiker und Pfarrer verursacht, die von einem besonderen Professionalismus zeugten. In den Tempeln wurde die Liturgie unter musikalischer Begleitung (vokalisches, instrumentales) und mit rituellen Tänzen durchgeführt. Die Psalmen wurden in einer Form von gesungenem Vortrag, Psalmengesang genannt, mit Hilfe einiger über dem Text vermerkten Neumen vorgetragen. Das wurde entweder von einer einzigen Person oder einer von der Gemeinschaft durch ihre Antworten geleiteten Person, oder durch den Chor, den Gesang der ganzen Gemeinschaft also, gemacht. Es gab eine zu beachtende Zahl von professionellen Musikern: unter den 38.000 Leviten waren 4.000 Musiker. Diese waren in 24 Gruppen mit 12 Leitern geteilt. Die Musiker waren Teil einer geschlossenen Kaste und wurden in der Musikschule des Tempels in Jerusalem geschult.

Es gab große vokalisches-instrumentale Truppen sowohl beim großen Tempel als auch im königlichen Hof. Was die Synagogen anbelangt, war hier Musik ausschließlich durch den menschlichen Gesang vertreten, es gab keine Musikinstrumente. Im königlichen Hof von Jerusalem gab es professionelle Musiker schon um 700 v. Ch. Der Ruhm der Juden im Bereich der Musik überschritt die Grenzen Israels. Ein redendes Beispiel gab es dafür, als die Juden von den Assyrern unterjocht wurden. Dann verlangte der assyrische König Senaherib als Teil des Tributs von den Juden jüdische Männer und Frauen, die Musiker waren¹³.

¹² Siehe weiter Stelian Ionașcu, *Gheorghe Cucu – The Composer's Creations in Manuscript. (Creația compozitorului Gheorghe Cucu în manuscris)*, in *STUDIA UBB MUSICA*, LXIII, 1, 2018 (p. 219 – 236)

¹³ Laut Ovidiu Drîmba, ebenda, Band I, S. 264-265.

Einen besonderen Einfluss über die Hof- und Kultmusik wurde von den ägyptischen und assyrisch-babylonischen Traditionen ausgeübt. Dieser Einfluss hat beim Hof und im Kultus zur Existenz einer pompösen Musik geführt. Nach der Entzifferung einiger mit Keilenschrift versehenen Tafeln konnte man die Einzelheiten des antiken babylonischen Rituals rekonstruieren. Das ähnelt dem Jüdischen zur Zeit der Könige¹⁴.

Es sind auch in der Bibel Aspekte der Musik von der Zeit Salomons vorgestellt. Demgemäß nahmen bei der Einweihungsfeier des Tempels von Salomon 120 Pfarrer mit Pauken teil. Laut Zeitgenossen waren nach Palästina mannigfaltige Instrumente gebracht, als Salomon die Tochter des Pharaons heiratete. Die alten Melodien der jüdischen Musik haben besondere Eigenschaften. So sind sie nichts Anderes als die Durchführung einer konsequenten Monodie vokalischer Herkunft; die besonders wichtige Rolle der melismatischen Beschmückung, was mit der mündlichen Verbreitung der Melodien zusammenhängt; die Aufteilung der Melodien in psalmodischen Vortrag und in Melodien hymnischen Charakters. Diese Melodien hymnischen Charakters hatten einen sehr gut vermerkten Rhythmus, sie waren oft durch Klatschen, Tänze und Rhythmusschlag auf kleinen Trommeln begleitet¹⁵.

Der großen Pomp im kultischen Ritual es zu danken, dass sich der Vortrag der Psalmen besonders gut entwickeln konnte. Die hymnischen Melodien haben schrittweise in den Kultus eingedrungen, sowie es später mit den Volksmelodien unter der Form von Hymnen in den christlichen byzantinischen und gregorianischen Gesang geschah. Allem Anschein nach, haben die hymnischen Melodien anfangs den Arbeitsprozess begleitet. Es ist mehr als offensichtlich, dass es vor allem die Psalmen das Eindringen der Volksmusik in den alten hebräischen Kultus ermöglicht haben.

Indem man die numismatischen Materialien und die Basreliefs auf den romanischen Monumenten studiert, kann man ein ganz vollständiges Bild der von den Juden im ersten Jahrtausend v. Ch. verwendeten musikalischen Instrumente rekonstruieren. Es gibt Schlagzeuge und Lautinstrumente, charakteristisch auch für andere antike östliche Musikkulturen. Es gibt ebenfalls eine ganze Serie von Blas- und Saiteninstrumenten. *„Die musikalischen Instrumente der Juden konnte man in drei Familien gliedern, jede davon konnte man mit einer Klasse oder Gesellschaftsschicht verbinden. Die Blasinstrumente – der Horn (Widderhorn, unvollständig bearbeitet, ohne Mundstück) und die Posaune – waren von den Helfern der Geistlichen, den Leviten verwendet, während das Volk Dudelsäcke und Flöten mit Zunge anwendete. Hinzu sollte man noch die Gongs und Glöcken (denen man*

¹⁴ R. I. Gruber, ebenda, S.72.

¹⁵ Ebenda, S. 73.

einen übernatürlichen Sinn zugeschrieben hat), sowie die Pauken zählen, die vor allem dazu dienten, den Rhythmus des rituellen Tanzes anzugeben. Später waren die phönizienische Lyra und das Sistrum ägyptischer Herkunft bedeutende Musikinstrumente.

Laut Geschichten aus dem Alten Testament war die Musik neben der Poesie und der Architektur eine der schönen Künste, die die Juden betrieben. Die Musik hat das biblische Volk in allen trüben Ereignissen seiner Geschichte, sowohl in den individuellen als auch den öffentlichen Äußerungen begleitet. So sind die Lieder für die Lobpreisung Gottes entstanden, als die Juden aus der ägyptischen Gefangenschaft befreit wurden, oder ihre Feinde besiegt haben, oder sie die Hand des Herrn beschützt hat. Das Jammerlied diente in den schweren Zeiten der Gefangenschaft, der Dürre, des Hungers und anderer Erprobungen, bei Unannehmlichkeiten und Ärger, in den Zeiten der Trauer und des Todes.

Die Freudeslieder haben das Alltagsleben der alten Juden an Hochzeiten, beim Auflesen der Ernte und den öffentlichen Festlichkeiten in den königlichen Palästen begleitet. Diese Lieder wurden von Tanz und mannigfaltigen Musikinstrumenten begleitet. So hat die Chor- und Instrumentalmusik eine besondere Entwicklung kennen gelernt.

Ein konkretes von den alten Juden verwendetes Notensystem ist uns nicht bekannt, aber von den Geschichten des Alten Testaments kann man schlussfolgern, dass die von ihnen verwendete Skala nicht chromatisch oder enharmonisch, sondern diatonisch war. Die Musik der alten Juden war der Atemzug eines Volkes, dessen Alltagsleben von der Religion geleitet war.

Die Musik des Alten Testaments konzentriert aber darauf, was unter dem Namen Psalmengesang bekannt ist. Auf ihre Art und Weise bilden die Psalmen eine sonderbare Gruppierung von ins Alte Testament eingegliederten und durch die religiöse Tradition König David zugeschriebenen religiösen Liedern und Gebeten. Dieser Letztere hat sie unter Musikbegleitung auf einem Instrument mit gezwickten Saiten vorgetragen.

Näherer Forschungen gemäß stellte man fest, dass nicht alle Psalmen von David geschaffen wurden, die Mehrheit von ihnen stammt aber von ihm. Es ist merkwürdig, dass die Psalmen in einer bestimmten Weise, einer Art dem Gesang nahen Vortrag vorgelesen wurden, in einem bestimmten Rhythmus und mit einer Melodie also. Daher hat sich das Prinzip des Psalmengesangs herausentwickelt.

Aus musikalischem Gesichtspunkt stellen die Psalmen eine der ältesten Variationen von lyrischen Liedern dar. Die Psalmen drückten die ganze Skala von Gefühlslagen aus und waren von dem tiefen Glauben an Gott und der Liebe Ihm gegenüber durchdrungen. Die Skala der Gefühle reicht von der größten Freude bis hin zur tiefsten Entsetzung.

Der Inhalt der Psalmen wird von einem musikalischen Charakter, von mehreren Musikgattungen; einer spezifischen Musikalität beherrscht, sie umfassen Lobgesänge, Gebete, Danklieder an den Herrn und einen ständigen Ansatz zum Ausdruck des religiösen Gefühls durch Gesang. „*Ich werde meinem ganzen Leben lang dem Herrn singen, ich widme Gott mein lebenslanges Singen*“ (Psalm 103, 34 laut Biblia Orthodoxă/Orthodoxer Bibel, Verlag des Biblischen Instituts, 1982); „*Gut ist es, den Herrn zu loben und Deinen Namen zu besingen, am Morgen Deine Gnade und die ganze Nacht deine Wahrheit zu verkünden*“ (Psalm 91, 1-2); „*Besinget Seinen Namen, denn Er ist gut*“ (Psalm 134, 3); „*Gelobt seist Du, Gott Sions*“ (Psalm 64, 1); „*Singet dem Herrn ein neues Lied, singet auf der ganzen Erde, singet dem Herrn, lobpreist Seinen Namen, verkündet Tag für Tag Seine Erlösung*“ (Psalm 95, 1-2); „*Singet dem Herrn, besinget Seinen Namen, bereitet den Weg für Den vor, Der die Einöde durchquert, Herr ist Sein Name*“ (Psalm 67, 4); „*Ich werde den Namen meines Gottes und Ihn lobpreisen*“ (Psalm 68, 34); „*Besinget Seinen Namen! Denn Gott ist gut; Seine Gnade dauert für Jahrhunderte und Seine Wahrheit wird von einem Geschlecht zum anderen verkündet*“ (Psalm 99, 4); „*Ich werde den Namen Dessen besingen, Der mir Gutes tat, ich werde den Namen des Herrn, Seiner Hochheit, besingen*“ (Psalm 12, 6); „*Besinget und lobpreist Ihn*“ (Psalm 104, 2); „*Ich werde Deinen Ruhm besingen und ihn lobpreisen*“ (Psalm 56, 10); „*Ich werde Dich unter den Völkern lobpreisen, besingen werde ich Dich unter den Völkern*“ (Psalm 107, 3); „*Ich werde Dir ein neues Lied singen, in einem Psalm in zehn Versen werde ich Dich besingen*“ (Psalm 143, 9).

Die Psalmen wurden mit Musikbegleitung gesungen: „*Lobpreist den Herrn mit Geigenspiel, in einem Psalm in zehn Versen*“ (Psalm 32, 2); „*Singet Psalmen und schlagt die Pauke, singet süß im Psalm und mit Geigenspiel*“ (Psalm 80, 2); „*Lobpreist Ihn in Trompetentönen; lobpreist Ihn im Psalm und mit Geigenspiel. Lobpreist Ihn mit Pauke und im Rundtanz; lobpreist Ihn durch Saite und Orgel. Lobpreist Ihn mit tönender Tschinelle; lobpreist Ihn mit Tschinelle*“ (Psalm 150, 3-5).

Das Wort „Psalm“ stammt aus dem griechischen „psalmos“, der Übersetzung des hebräischen Wortes „mizmor“ (von „zamar“ = unter Musikbegleitung singen), das in den Psaltern 57 Male vorkommt.

Im Griechischen war „psaltirion“ die Bezeichnung eines Saiteninstruments, so war der Psalm ein unter Begleitung an einem Saiteninstrument vorzutragendes Gedicht. Eigentlich sind die Melodien der Psalmen und die Instrumente, mit denen man sie begleiten sollte, in einer Art Einführung, auch Überschrift genannt, am Anfang eines jeden Psalmen klar angegeben. Diese Einführungen sind ihrer Art nach: liturgischen, musikalischen, poetischen, historischen oder persönlichen Charakters.

Es gab auch musikalische Hinweise in der Einführung zu den Psalmen, die auf bei der Weinlese gesungene Melodien hinwiesen, wie z. B. in den Psalmen 8, 81 und 84. Eigentlich sind Lieder zur Weinlese auch in anderen Büchern des Alten Testaments bekannt (Richter 9, 27; Jesaja 16, 10; Jeremia 25, 30).

Da diese musikalische Anleitungen auf die Anwendung der Psalmen im Kultus des Alten Testaments hinwiesen, der nach den Vorschriften des mosaischen Gesetzes die Aufopferungsritualien begleitete, ist die Verkündung dieser Hinweise nach der Aufhebung dieser Ritualien und der Verinfachung allerlei Zeremonien beim biblischen Volk nicht mehr berechtigt. Deshalb werden diese Überschriften oder Einführungen zu den Psalmen in einigen Bibelausgaben gar nicht mehr übersetzt. Die Psalmen waren im christlichen Kultus weiterhin im alltäglichen persönlichen oder öffentlichen Gebet verwendet.

Die Musik der biblischen Psalmen bewahrt aber ihren Glanz auf und spielt weiterhin im christlichen Kultus eine bedeutende Rolle, da es fast keine Messe gibt, in der auch Psalmen nicht gesungen wären. Die Musik der biblischen Psalmen übt eine besondere Wirkung auf die Interpreten und Zuhörer aus, sie ist die Quelle von Tugenden und Unruhen.

Der Heilige Niceta de Remesia hat ein Werk mit dem Titel „Über den Nutzen vom Psalmengesang/Despre folosul cântării de psalmi“¹⁶ geschrieben, in dem er unter anderen auch das betont hat, wie Psalmen zu singen sind. So sollte man sie mit nüchternen Sinnen und nüchternem Verstand singen, damit sie Gott gefallen. Denn der Psalmensänger spornt einen an, indem er sagt: „*denn Gott ist Kaiser über der ganzen Erde, besinget Ihn voller Weisheit*“ (Psalm 46, 7). Das deutet darauf an, dass man geschickt singen sollte, nicht nur mit der Stimme, sondern auch mit dem Verstand, man sollte darüber nachdenken, was man singt, damit man vermeidet, dass der von den Wörtern und fremden Gedanken gefangengenommene Verstand nutzlos arbeitet. Der Ton oder die Melodie sollen mit der Religion im Einklang gesungen werden, man sollte nicht im Stil der Tragödiensänger vorsprechen, sondern durch die Wandlung der Stimme selbst den wahren christlichen Geist ausdrücken. Der Gesang sollte nicht ins Theatrales rutschen, sondern in den Seelen der Zuhörer Buße für die Sünden hervorrufen. Was die Stimme anbelangt, sollte diese harmonisch sein. Man sollte vermeiden, dass einer dümmlicherweise vorsingt und der Andere hinterbleibt, oder der Eine die

¹⁶ Der Heilige Niceta de Remesia, *Despre folosul cântării de psalmi*, (Über den Nutzen vom Psalmengesang), übers.von Ștefan Alexe, in Metropolitentamt des Banats, Nr. 1-3, 1971, S. 135-142.

Stimme hebt und der Andere sie senkt, alle sind dazu eingeladen, ihre Stimmen voller Demut, den Stimmen des gemeinsam singenden Chors anzupassen, nicht dass einer die Stimme hebt, oder vorausgeht, um sich selbst ungehörig in einer dummen Herausforderung hervorzuheben, um das Gefallen der Menschen zu gewinnen. Hinsichtlich der Eintönigkeit der Stimmen sollter man die drei glücklichen Jungen als Muster nehmen, über die Daniel äußert: „dann haben diese drei Jungen wie aus einem Munde Hymnen gesungen und Gott lobgepriesen, indem sie sagten: gesegnet seist Du, Herr, Gott unserer Eltern" (Daniel 3, 21). Diejenigen, die sich den anderen nicht anpassen können, sollten den Psalm am besten leise singen, eher als die anderen mit ihrer schrillen Stimme zu verwirren. Auf diese Weise werden sie ihrer Pflicht zu dienen gerecht, ohne die singende Gemeinschaft zu stören.

Die Musik der biblischen Psalmen bildete zu allen Zeiten ein bedeutendes Ausdruckselement der Seelenzustände des Menschen in Beziehung zum Herrn. Die Psalmen sind zur gleichen Zeit religiöse Lieder und Gebete, die sowohl den Kultus des Alten Testaments als auch den des Christentums schmückten. Man hat sie entweder allein, solistisch, oder unter Musikbegleitung durch unterschiedliche Instrumente gesungen, die Anleitungen diesbezüglich fand man in den Überschriften oder Einführungen musikalischen Charakters zu den Psalmen. Die musikalischen Modelle der Psalmen werden auch auf andere Gesänge des christlichen Kultes übertragen. Sowohl die Basis als auch die poetische Form der Psalmen haben einen musikalischen Charakter, sie erleichtern den Ausdruck einiger grundlegenden Wahrheiten durch eine wohltuende Sensibilisierung im Streben eines Jeden nach Gott.

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VASILE PETRAȘCU. THE TRANSYLVANIAN RELIGIOUS MUSIC BETWEEN STABILITY AND CONTINUITY

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SUMMARY. From a diachronic perspective, the Transylvanian Religious Orthodox music can be defined by two specific and complementary characteristics: stability and dynamics. The stability of religious music is given by the continuity, in time, of some unitary melodic matrixes, and the dynamic is determined by the development of specific melodic patterns under the action of many historical and cultural factors. In the core of the Transylvanian religious music tradition, in a both conservatory and innovative composition process, we could include Professor Vasile Petrașcu's musical creation. By assimilating both ways of religious music, oral and written, he engages in a wide composition and publication process, writing an entire series of religious creations destined to cult performance. Combining in a personal manner the melodic matrixes present in the first musical document by Dimitrie Cunțanu, in 1890, with new melodic patterns which had appeared because of the folk music's interaction, with the cult music and the music of the other co-living cults, manages to enrich the Transylvanian musical religious repertoire with an entire series of musical collection. All his works have multiple purposes: firstly, they have an instructive-educational purpose, being composed as a teaching material for the Theological Academy and the Theological Seminary's students; secondly, they have a practical purpose, many of them being destined for the religious celebrations that were taking place in the ecclesiastic and community space and, moreover, they were composed to enrich the new choirs' repertoire; and last, but not least, we can determine a patrimonial purpose, that of preserving and continuing in an authentic and steady spirit, the Transylvanian religious music tradition.

Keywords: Petrașcu, Cluj, the Transylvanian religious music tradition

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Once the Great Union was accomplished, in all the integrated provinces, there began a wide modernization process of the entire Romanian educational system. In this favorable context from a historical, social and cultural perspective, 1924 shall remain an emblematic year for the theological studies in Cluj. On the 7th of May, 1924, the consistorial act no.2871/1924 was read during the Eparchial Gathering in Cluj, referring to the construction and foundation of the Theological Institute in Cluj².

In this context of founding a theological education in Cluj, on the 30th of September 1924, Vasile Petrașcu received the nomination of temporary tenure teacher at the Theological Institute, for the subjects: *Liturgy Rules/Types and Religious Chant; Constitutional Law; Accounting*³. Accompanying this nomination, he would receive from his hierarch, Bishop Nicolae Ivan, many assignments: to finish the project that Cunțanu had started of gathering and fixation in linear notation of the religious music, to disseminate a uniform style of singing, to lay the foundations of a church choir, that should have the name of the newly founded diocese, and to embark, with this very choir, on missionary tours in different diocese' parishes, on the bishop's visits or with other opportunities⁴. Assuming the entrusted mission, for almost three decades, Vasile Petrașcu would proceed to the shaping of a Cluj musical tradition, based on an academic education, on the foundation of some choir formations and the composition and editing some musical pieces.

Although he dominated the academic space for more than three decades, Vasile Petrașcu's work has not been subjected to keen and meticulous analysis. The present research has the purpose to emphasize Vasile Petrașcu's contribution to the development of the religious music in Transylvanian tradition. To this end, we shall take into consideration the studies, articles and prefaces in his collections, which we will foremost extract his vision on religious music and analyze his most representative papers from. Through this analytic-descriptive approach we want to emphasize on stylistic particularities, which we can find in his musical work.

² Moraru, Alexandru, *Învățământul Teologic Universitar Ortodox din Cluj / The Theological Orthodox University Education in Cluj (1924-1952)*, Presa Universitară Clujeană, Cluj-Napoca, 1996, p. 28.

³ *Academia Teologică Ortodoxă Română Cluj. Anuarul (1924-1930)*, Decizia No.5959-1924.

⁴ Stanciu, Vasile, „Episcopul Nicolae Ivan și compozitorul Dr. Vasile Petrașcu sau roadele unei colaborări de excepție” / “Bishop Nicolae Ivan and composer Dr. Vasile Petrașcu or the fruits of an exceptional collaboration”, în: *Renașterea*, nr. 2 (1996), Cluj-Napoca, p. 4.

Life, activity and work of Vasile Petrașcu

About Vasile Petrașcu's identity, we can find biographical information in Gheorghe C. Ionescu⁵, Viorel Cosma⁶ și Vasile Stanciu's studies⁷. In these we can find only a few data regarding his life, studies, activity and work. We can find many more unique aspects about Petrașcu's life in Daniel Mocanu's paper⁸. Regarding the analysis of Petrașcu's musical work, we have a few papers that only tackle the composition activity partially: Vasile Stanciu⁹, Elena Chircev¹⁰, and Daniel Mocanu¹¹.

To summarize, Vasile Petrașcu was the first teacher of the Religious and Ritual Music Chair, of the newly founded Theological Academy in Cluj. Having followed the courses of the Andreian Theological Institute in Sibiu, had mentors and teachers Dimitrie Cunțanu și Timotei Popovici, which determined his education on the Transylvanian religious music tradition.

However, after having graduated the Institute, between the years 1912-1914, he would follow the courses of the Superior School of Commerce from the Commercial Academy in Budapest. His musical education would come to being from 1915, when he would enroll in the Bucharest Conservatory, following its courses until 1916, which he would continue in Cluj-Napoca.

⁵ Ionescu, Gheorghe C., *Muzica bizantină în România. Dicționar cronologic / The Byzantine Music in Romania. Chronologic Dictionary*, București, Editura Sagittarius, 2003, p. 373-374.

⁶ Cosma, Viorel, *Muzicienii din România. Lexicon / The Musicians in Romania. Lexicon*, vol. VII, Editura Muzicală, București, 2005, p. 363-364.

⁷ Stanciu, Vasile, „Viața, activitatea și opera muzicală a prof. dr. Vasile Petrașcu / Life, activity and musical work of prof. dr. Vasile Petrașcu”, în: *Mitropolia Ardealului*, XXXIII (1988), nr. 2, p. 20-36; Stanciu, Vasile, *Muzica bisericească corală din Transilvania / The Transylvanian religious choral music*, vol. I, Editura Presa Universitară Clujeană, Cluj-Napoca, 2001; Stanciu, Vasile, „Petrașcu Vasile”, în: *Dicționar de muzică bisericească românească / Dictionary Romanian church music*, (coord.): Nicu Moldoveanu; Nicolae Necula; Vasile Stanciu; Sebastian Barbu-Bucur, Basilica, București, 2013, s.v. Petrașcu Vasile.

⁸ Mocanu, Daniel, „Vasile Petrașcu – reperele unui traiect intelectual / The benchmarks of an intellectual direction”, în: *Icoană, mărturie creștină, totalitarism / Icon, Christian Confession and Totalitarianism*, editori: Vasile Stanciu și Cristian Sonea, Cluj-Napoca, Editura Presa Universitară, 2017, p. 597-621. Noile informații sunt preluate din Dosarul de încadrare de la Universitatea „Regele Ferdinand”, Arhivele Naționale Cluj, Fond nr. 798.

⁹ Stanciu, Vasile, *Muzica bisericească corală / The Transylvanian religious choral music ...*, p. 233-238

¹⁰ Chircev, Elena, „Priceasna în colecții de cântări bisericești din Transilvania și Banat / The Spiritual Chant in Collections of Religious Songs in Transylvania and Banat”, în: *Byzantion romanicon, volumul IV*, Academia de Arte Iași, 1998, p. 231-245.

¹¹ Mocanu, Daniel, *Praznicul Cincizecimii – abordare liturgică și muzicală. Analiză de caz: cântări din tradiție ortodoxă românească a secolelor XIX-XXI / The Pentecost Feast-liturgical and musical approach. Case analysis: chants of Romanian Orthodox tradition in the 19th -20th centuries*, Editura Presa Universitară Clujeană, 2020, p. 324.

In Bucharest, he had as teachers Alfonso Castaldi, which he studied harmony with and Dimitrie Kiriac, who taught him Musical Theory. What is more, in 1919, he enrolled in the Faculty of Law, King Ferdinand University in Cluj-Napoca, which he graduated in 1922, and after having sustained the necessary exams, in 1924, on the 13th December, obtained the university degree of “doctor of law”¹².

After obtaining the doctor title, he would also function as lawyer listed in the Bar and the Lawyers’ Union in Romania, on 34, Iuliu Maniu Street, Cluj, pleading in trials, in all courts¹³.

Being opened to all kinds of occupational areas, Petrașcu was involved in many founding and consolidation projects of the theological education in Cluj. Benefiting by an entire series of abilities accumulated in the study years, he managed to be professor, choir conductor, composer, editor, accountant and lawyer.

Consequently, as a teacher he taught at the Theological Academy in Cluj, between the years 1924-1940, and 1945-1950, courses of *Liturgy Rules/Types and Religious Chant; Constitutional Law; Accounting*¹⁴. During his teaching activity (1924-1950), at the Theological Academy there were large missionary campaigns of culturally inform the people living in the countryside, where he involved the Students’ Choir, answering in the Holly Liturgy and sustaining an entire series of educational concerts. The purpose of this campaign was to promote the professional interest through the presentations and choir concerts, to preach the Gospel’s word to the Transylvanian Romanians and to disseminate teaches with a moral, national and economic character. What is more, in addition to the musical and cultural missions that he made in the eparchy, Vasile Petrașcu gave a series of speeches, in the cycle of Conferences at the Cluj Centre for Priests Guidance: *Keeping the Ritualistic Unity and the Religious Orthodox Chant; Notions of Church Administration and Accountancy; The Liturgical Recitative Technique. The Church Choir’s Organization*¹⁵.

Receiving from the Bishop Nicolae Ivan the task of founding a choir to be able to answer to the Holly Liturgy, Petrașcu shall found the Bishop Choir. According to the approved Staff Regulations of the venerated Consistory, with the address no. 822/1922, from the 31st of March and recognized by

¹² Arhivele Naționale Cluj, Fond nr. 798, fila 56: Certificat Oficial. No.996/924-5 la 13/XII.924.

¹³ Arhivele Naționale Cluj, Fond nr. 798, fila 57: *Diploma de avocat*. Nr. 2937, Decizia N°131/928.

¹⁴ *Academia Teologică Ortodoxă Română Cluj. Anuarul (1924-1930)*, Decizia No.5959-1924.

¹⁵ Hașchu, C., „Tabloul conferințelor de la Cluj / The Panel of the Conferences in Cluj”, în: *Renașterea*, XXVII (1 iulie, 1949), 25-26, p. 5.

the by the Great Eparchial Council of Cluj Diocese, then came into legal existence *The Choir Reunion of the Male Choir of the Romanian Orthodox Diocese in Cluj*. It had Bishop Nicolae Ivan as patron, its honorary president being Maestro Gheorghe Dima (1847-1925) and directing president professor Dr. Vasile Petrașcu.

With the present occasion an organization and functioning status was written down of the Choir Reunion, which had specified in article 4 in the Regulation the quality of the reunion's members: active members, helping members, founding members and honorary members¹⁶. In 1925, Petrașcu would retire from the Archdiocese Choir's leadership out of personal reasons and would spend the majority of his time with the Theological Academic Choir, which he would undertake many cultural and missionary projects with.

In addition to the teaching, conducting and missionary part, Vasile Petrașcu also had time to compose. During his teaching activity, but also after its closure, he dedicated a lot of time restoring and fixing in writing the Transylvanian church musical tradition. In this way, all his musical papers are characterized by the use of the strata and melodic structures by the note "in Cuțanău's style". The musical style imposed by Dimitrie Cuțanău was professionally carried on by Vasile Petrașcu, and this thing can be noticed in his melodic formulas and musical discourse in his choir creations.

The Religious music Conception

Vasile Petrașcu made full use of the foreign religious music, integrating into the tradition initiated, in the kingdom, by D.G. Kiriac and then continued by Gheorghe Cucu, I.D. Chirescu and Nicolae Lungu, and in Transylvania, by Dimitrie Cuțanău, Gheorghe Dima, Iacob Mureșianu, Timotei Popovici and Augustin Bena. Starting from the ideas formulated by Petrașcu regarding the religious music in Ardeal, which we found in different periodicals, studies and articles, in the following, we will refer to his vision, which we find reflected in the didactic activity, composing, conducting and publishing. According to Petrașcu, the religious music from Ardeal, Bihor and

¹⁶ *Proces verbal* încheiat în data de 8 III 1922, cu ocazia adunării generale de constituire a reuniunii corale: Corul bărbătesc al Episcopiei Ortodoxe Române din Cluj. Diac. prof. Ioan Brie, „Corul Catedralei Arhiepiscopiei Vadului, Feleacului și Clujului, 58 de ani de la înființare”, Report concluded on 8 III 1922, at the General Assembly meeting establishing the choir: choir male Romanian Orthodox Episcopate of Cluj. Deacon. prof. John Brie, "Cathedral Choir Archdiocese of Vad, Feleac and Cluj 58 anniversary", in: *Îndrumător bisericesc / Religious Guide*, Cluj-Napoca, 1979, p. 194.

Banat carries a characteristic zonal imprint, which makes it unique and gives it an invaluable value, framing it in the national musical heritage. Regarding its origin, in Ardeal and, especially, in the area of Sibiu and Cluj, the religious music is in a great proportion close to the original Greek songs that circulated in a Romanian form, in the old Kingdom, thanks to the efforts made by Macarie Hieromonah and Anton Pann. Moreover, the religious music from the Old Kingdom was borrowed from the Constantinopolitan repertoire and developed under the influence of Byzantine melos¹⁷. Unlike in Transylvania, the songs in the Banat area are very similar to those of the Serbs, because for a long time the Orthodox Church in this area was under the jurisdiction of the Serbian hierarchy¹⁸.

Due to the outline of a religious musical tradition around centers such as Sibiu, Cluj and its enclave, the Transylvanian version was protected from the "influences of Turkish chants"¹⁹ that we find in the songs from Kingdom. Although for several centuries a unique church musical tradition was established in Transylvania, however, after the moment of unification with Rome in 1701, religious music was split into two styles, the orthodox musical style and the Greek-Catholic musical style, both from the same old Byzantine vein. Unlike the orthodox version, "after Cunțanu", the songs of the songs used in the Greek Catholic Church are "much more influenced by the lay songs" and this is due to the late setting in linear notation of a local variant. Until the appearance of Celestin Cherebețiu's work in 1930, the music of the Greek Catholic Church was subjected to "a continuous process of preface and transformation"²⁰.

From a structural point of view, analyzing the two styles of singing, Petrașcu states that "there would not be too obvious differences between these two Churches, because almost all the songs are inspired by the modes and the church melodic phrases inherited and kept from generation to generation, transmitted from elders from father to son, from church singer to church singer"²¹. The differences and small nuances that characterize the two styles are noticeable in the melodies of the eight modes, troparion,

¹⁷ Gheorghită, Nicolae, "The Byzantine Chant in the Romanian Principalities during the Phanariot Period (1711-1821)", in: *Studia UBB Musica*, LIV, 1 (2009), p. 39-83.

¹⁸ Petrașcu, Vasile, *45 pricesne (chinonice) pentru Liturghiile Duminecilor* colectate, notate, compuse sau prelucrate după diferiți autori, cântăreți, și amatori de muzică bisericească pe o singură voce / *45 Spiritual Chants, for Sunday Masses collected, recorded, composed and processed by different authors, singers and church music enthusiasts with one voice* Cluj, Edit. Petrașcu-Ardeleanu, 1938, p. 1.

¹⁹ Petrașcu, Vasile, *45 de Pricesne / 45 Spiritual Chants*, p. 2

²⁰ Idem

²¹ Ibidem

antiphons, idiomelon and other special tunes. Petrașcu is of the opinion that these small differences are due to the lack of a variant fixed in linear notation, due to the changes in the songs performed by the church singers, which were influenced by the lay songs and the songs of other cults²². However, even if some differences are found between the variants performed in the same archbishops, what does not disappear is the “original character and the basic motives of the church echoi”²³.

Regarding the dynamics of Transylvanian music, Petrașcu believes that “the church modes with their troparion, antiphons and podobias, as they were systematized and fixed in notes, will be kept under the present conditions, until their new purification and uniformization, what will be required in the near future”²⁴. Moreover, the Orthodox Church music of the Transylvanian tradition is an original synthesis that has been carried out in this area, for several centuries, between the original Byzantine background and the very strong folk music influences²⁵.

In order to preserve the specific musical character, but also in order to standardize the entire musical liturgical repertoire, Petrașcu, following Cunțanu’s example, will continue to perpetuate, implement and develop church music in full accordance with the two complementary aspects of the Transylvanian tradition: stability and dynamics. These two aspects will be found mainly in his work.

In the wider context of the evolution of the religious music we can detect two main factors on which the two aspects of the Transylvanian tradition are based, namely the orality and the uniformization or “Romanianization” of folkloric invoice of the Byzantine musical repertoire.

When we refer to the orality of religious music in Transylvania, we notice a series of structural features that define and individualize it from the psaltic music in the Kingdom. First of all, all musical creation is anonymous. Often, the paternity of some local variants is placed on the account of the communities and of the “old chant singers” who succeeded in a certain area. Then, the orality assumes the existence of a matrix common to the whole

²² Péter, Éva, “Hymns of Repentance in the Worship Practice of the Reformed Church of Transylvania”, in: *Studia UBB Musica*, LVII, 1 (2012), p. 53-65.

²³ Petrașcu, Vasile, „Importanța muzicii și rolul cântărilor bisericești în cultul divin / The Importance of Music and the part of religious chants in the divine cult”, în: *Zece ani în slujba Bisericii și Neamului 1924-1934*, editor Ioan Vască, Cluj, 1934, p. 181.

²⁴ Petrașcu, Vasile, „Importanța muzicii / The Importance of Music...”, p. 184.

²⁵ Șoima, Gheorghe, „Muzica bisericească și laică în Institutul Teologic din Sibiu / The religious and laic music of the Theological Institute in Sibiu”, în *Mitropolia Ardealului*, VI, 11-12 (1961), p. 798.

area, generating new variants. Moreover, by orality we mean, at the same time, the existence of active, creative musical elements, which in their developments are impregnated with new local musical elements. Finally, it is often stated that simple musical formulas, present in orality, create stereotypes that can cause a monotonous character to appear during the performance²⁶. But, for the most part, it is precisely these so-called stereotypes that characterize the execution of the songs and ensure the active participation by singing of the believers, in the performance of the church services.

In Ardeal, the oral character of the church music was predominant. The lack of educational institutions, the specialized singers, the lack of books with musical notation and the lack of a direct and uninterrupted connection with the Old Kingdom, all of them generated a state of provisionalism and conjunctural subjectivity at the level of local variants. Religious music in its oral form is still characterized today by learning melodic and cadential formulas and intonational formulas that serve as *aide-mémoire*²⁷, when applying the song to a new liturgical text. The cadential typologies, specific to each mode, were applied on any hymnographic text, respecting the appropriate style, (phrenological, sticheraric or papadic).

All these particularities present in the oral variants were included in a scripted form when considering the unitary style of singing. The uniformization of music in Transylvania can be equated with a "Romanianization" imposed by an ecclesiastical authority and elaborated by a specialized person. In this endeavor, the work of Dimitrie Cunțanu, from the year 1890, is inscribed. This is a matrix for future generations of teachers and composers who will depart in their creations from the style imposed by Cunțanu. Among those who continue the process of fixing some church songs in the Transylvanian style is Vasile Petrașcu.

The working method that Petrașcu adopts in his compositions is one in which the static aspect of tradition is combined with the dynamic aspect. Starting from the oldest musical elements, which he finds fixed in the linear notation, he adds new cadential formulas and modal lines that he takes from the oral variants that circulated at that time, within the Archdiocese of Vad, Feleac and Cluj.

Petrașcu's works can be characterized by his desire to set in writing the most successful musical variants he has encountered in the oral

²⁶ Ciobanu, Gh., „Cântarea de cult bănățeană - origine, vechime, specific / The Cult Chant in Banat- origin, legacy, specific”, în: *Studii de etnomuzicologie și bizantinologie*, vol. III, București, 1992, p. 114.

²⁷ Wellesz, Egon, *A history of Byzantine Music and Hymnography*, Oxford at the Clarendon Press, 1998, p. 24.

tradition. Also, they have a stable character, trying to keep the melodic elements in their original unit. Then, Petrașcu's work also carries a dose of conjunctural subjectivism, they respond most of the times to requests from the ecclesiastical authority or from strict cultural needs. The lack of scriptural variants prevented the unitary and academic execution of many responses to the church services, which were most often celebrated outside the church and demanded a tailor-made performance. In one of his works²⁸, Petrașcu specifies the reason that determined him to undertake the extensive compositional process. Thus, he states that the wrong execution of the church chants, the incorrect pronunciation of the words with the reversal of accents, produces on the believers an unpleasant state, depriving them of the beauty of the songs and the state of prayer. Wishing to contribute to the elimination of these shortcomings, he will proceed to elaborate variants destined to the needs of theological schools of all grades and to all amateur and professional church singers²⁹.

Regarding the way in which the song should be played, Petrașcu is of the opinion that the performance must "be clear and prosaic, so that the text or the words of the hymns are understood or, in other words, the melodic or musical accent must coincide with the true Romanian accent of the solitary words, which compose the text contained in the ritual books. Of course, first of all, it is necessary, as well as the ritual texts translated from foreign languages or transcribed with Latin characters after the Cyrillic ones, to be correct and to correspond in a unitary way to the topic and style of our clean Romanian language"³⁰.

At the level of identity between the liturgical text and the melodic line, which we find in the variants composed by Petrașcu, we can spot the author's concern regarding the theological message that the new songs convey. He states that "in church songs, the text is the essential part, and the melody is only their cloth or clothing [...] As the outer garment of the text will be more appropriate as the religious character of the text will have more effect, overwhelming in the captivity of the religious feeling of the believers,

²⁸ Petrașcu, Vasile, *Și acum și pururi / Now and ever... Prea binecuvântată ești* (You are most blessed)... *Doxologia Mare* (Great Doxology), aplicate pe melodia troparelor și a antifoanelor, după indicațiile tipiconale la diferite servicii ale cultului divin din toate duminicile și sărbătorile bisericești de peste an, împreună cu troparele de la sfârșitul Utreniei (Matins) / sing to the mode of tropars and antiphones, according to the typical indications at various services of the divine cult from all Sundays and church holidays over the year, along with the tropars at the end of Matins: *Astăzi mântuirea / Today the atonement ...*, glasul 4 și *Înviat-ai din mormânt / You Rose from the Grave...*, glasul 8, Cluj, p. 2.

²⁹ Petrașcu, Vasile, *Și acum și pururi/Now and ever...*, p. 2.

³⁰ Petrașcu, Vasile, *45 de Privesne / 45 Spiritual Chants ...*, p. 2.

predisposing them to his deepest penetration and elevating them to the heavenly ones". At the same time, in order to avoid the monotony and too dense repetition of a single musical phrase, Petrașcu will use the three-four phrases specific to each mode, to vary the melodic line. Particular importance will be given to the correct and prosodic pronunciation of the liturgical text, synchronizing it with the musical one³¹.

Petrașcu also believes that the decisive role in transmitting the theological message of the song and in creating a liturgical atmosphere that predispose to prayer is the church singer, hence the need for his proper training, but also of adopting a conduct decent. "As far as the possibilities are concerned, we will consider the improvement not only of the song or the musical composition, but also of the performing singer, who must master both the text and the melody, because the beneficial effect of the song depends, to a large extent, on the way and the manner of the executing body, that is to say, the voice, the school and the singer's own outfit. The musical culture and the long practice of the singer will contribute to the good interpretation and the correct execution of the church songs, which must still be done with all the appropriateness and modesty. The executing body, that is, the voice, will use itself in the margins of its natural power, avoiding the unnecessary shouting and forcing of the voice"³². A song within the limits of an authentic church tradition requires, according to the author, a prior musical training, accompanied by vocal qualities and a moral life. "The singer will strive to sing as much as possible, simple, natural, with a clear and praying voice, avoiding the shouts and tones too high or too deep, which he cannot master"³³.

Main papers' analysis

To show the way in which Petrașcu accentuated the lectern chant in Transylvanian tradition present in oral variant and the chant fixed by Dimitrie Cunțanu, as it follows, we shall analyze some of his most important works, specifying the context that generated their appearance, his sources, the structure and the melodic patterns they follow.

To catalogue and divide Vasile Petrașcu's entire musical creations we will use the list in the activity memoir, edited by him³⁴. From the beginning we will make reference to those collections that contain original

³¹ Petrașcu, Vasile, *Și acum și pururi/Now and ever...*, p. 2.

³² Idem, p. 3.

³³ Ibidem, p. 2.

³⁴ Arhivele Naționale Cluj, Fond nr. 798: op. cit., Filele 20-24.

compositions, written for a singular voice, following the musical pattern in Cunțanu's paper.

The first collection that we will tackle is called *Catavasier/Irmologion/Hymn Book*³⁵. The book's complete title is: *Irmologion/ Hymn Book comprising the odes or the chants of the most important canons on the Sundays and Holidays over the entire Church Year*, applied and fixed in linear notation by Dr. Vasile Petrașcu, professor at the Theological Academy in Cluj, 1933³⁶.

The publication of the *Irmologion*, in Cluj, represented an extremely important editorial event in the religious music scene of the time. What is more, from 1890, since the first Dimitrie Cunțanu edition, no chant book for the use of singers had been published in Transylvania.

In the academic scenery of the time, Petrașcu's effort to compose did not pass unnoticed. In one of the cultural chronicles of *Renașterea* magazine of the *Archdiocese of Vad, Feleac and Cluj*, *The Irmologion* was seen as a manual to "unify and correctly apply the Transylvanian music, in which the essential in not only our mouth's musicality but also our heart's musicality, of the idea, of the spirit of the text"³⁷.

The Irmologion published by Petrașcu represents an important moment in the evolution of religious music in Transylvania, and this is proven by the fact that Cunțanu's paper was limited and did not comprise all the chants of the liturgy. The author, forced by economic factors, limited himself to publishing just a few representative chants, meaning to serve as a model for the other hymns which were not written in linear notation.

In Cunțanu's paper were fixed only two ways of singing the hymns³⁸: „Hristos se naște/Christ is born” – 1st hymn of the Birth of the Lord – and

³⁵ *Catavasier / Irmologion*, sau *irmologhion* it is also called the book with psaltic or linear notation, or with both comprising: catavasias for the common days or Saints with polyeleus and for the royal feasts.

³⁶ Reissue: *Catavasier*, cuprinzând Catavasiile cele mai însemnate ale cultului ortodox, aplicate și fixate pe notație liniară de dr. Vasile Petrașcu, fost profesor de Muzică bisericească și ritual la Academia Teologică din Cluj. Ediție revizuită și îngrijită de pr. dr. Vasile Stanciu / *Catavasier* comprising the most significant Catavasias of the Orthodox cult, applied and fixed on linear notation by Dr. Vasile Petrascu, former professor of church music and ritual at the Theological Academy in Cluj. Revised edition by pr. dr. Vasile Stanciu, Editura Buna-Vestire, Beiuș, 1995. *Catavasier*, cuprinzând odele sau pesnele canoanelor (catavasiilor) mai însemnate din duminici și sărbători peste întregul an bisericesc, aplicate și fixate pe notație liniară de Dr. Vasile Petrașcu, ediție îngrijită și revizuită de pr. prof. univ. dr. Vasile Stanciu, Editura Renașterea, Cluj-Napoca, 2016.

³⁷ Fl. M., „Cărți și reviste” / “Books and magazines”, in: *Renașterea*, XII (28 ianuarie, 1934), 4, p. 4.

³⁸ Catavasia (κατάβασις = descent, exit) it is an hymnographic form at the beginning of each song within the 9 ode of the canon, of the saint or the celebrated event, executed during the service of Matins. The catavasias are a summary of the canon to which they belong and represent a prozodic and musical model for all the hymns / tropars of the respective song.

„Ziua Învierii/The Resurrection Day” – 1st hymn of the Resurrection of the Lord – accompanied by the mention that they served as a “model³⁹, and “the other hymns are sung on the line of the antiphon mode or of the shown in the idiomelon”⁴⁰. Therefore, for the modes II, IV and mode plagal IV, there is a special chant in the antiphon’s singing, which is the model for all the hymns written in the mode. For the idiomelon written on the mode that do not have an antiphon, the modes I, III, and modes plagal I, II, III, in application, the song of the hymn or the idiomelon shall be used, written in the cult book and indicated by Cunțanu.

In this context, in which there was not a fixed musical form to norm a correct execution of the idiomelon, we can appreciate at the right pace the contribution that Vasile Petrașcu had in writing in linear notation the idiomelon of the most important great feasts, applied and fixed by Dimitrie Cunțanu. In the preface of *his Irmologion*, Petrașcu has a contribution in the continuity of the church musical tradition noted by his teacher in Sibiu, foreseeing that: “in the prosodic application of the church songs, the formulas were kept, the the characters and main phrases, and the main cadences of the songs used nowadays in the Sibiu Archdiocese and the *Archdiocese of Vad, Feleac and Cluj*. I had as a base the fixed models of Dimitrie Cunțanu, who, in his turn, adapted from his antecessors, professors P. Ioan Bobeș and Ioan Dragomir, but also other older singers from the 1st half of the 19th century”⁴¹.

From the contents of these collections we can deduce that this collection is not complete. It comprises the songs of the idiomelon for the following great feasts: the Birth of the Lord, the Baptism of the Lord, with the mention “on the mode II antiphon”, The Greeting of the Lord, with the mention “on the mode III troparion”, Annunciation Day with the mention “on the mode IV antiphon”, the Palm Sunday, the Holy Easter, the Rising and the Pentecost, The Mother of God’s Dormition, The Rising of the Holy Cross, with the mention “on the mode plagal IV idiomelon”.

The source that Petrașcu started from in the hymns composition is Cunțanu’s collection. From this he would take the model chants for the hymns of the Birth of the Lord and the Holy Easter, composing the other songs on the melodic patters by Cunțanu. Regarding the way in which the other hymns were composed and the sources of inspiration, we have to

³⁹ *Cântările bisericesci după melodiile celor opt glasuri ale Sfintei Biserici Ortodoxe, culese, puse pe note și arangate de / The Religious Chants by the melodies of the eight modes of the Saint Othodox Church, collected, noted and aranged by Dimitrie Cunțanu, profesor la Seminarul „Andreian” Archdiecesan, Sibiu, Editura autorului, 1890, p. 40.*

⁴⁰ *Cântările bisericesci / The Religious Chants...*, p. 53.

⁴¹ Petrașcu, Vasile, *Catavasier / Irmologion...*, p. 2.

mention that Petrașcu used the troparion and antiphons noted by Cunțanu, valorizing each modes modal structure.

Referring to the novelty degree of each collection, we can determine that at each cadence formula's pattern, which we can find in the oral tradition and that are to be noted in the model chants forwarded by Cunțanu. This proves Petrașcu's declared passion to develop the traditional religious chants in the imposed limits of the local musical anon, but with strong influences from the oral tradition areal. What is more, the novelty stands in the imposition in musical script of an academic repertoire, destined to answer all the structural and aesthetic requests.

Another important original paper for the Transylvanian religious space is: *Și acum și pururi/ Now and ever... Prea binecuvântată ești/ Too blessed are you... Doxologia Mare/ The Great Doxology*, applied on the rhythm of the troparion and antiphons, by the indications of the tipicons of the different services of the divine cult in all the Sundays and religious feasts over the year, together with the end of the Matins' troparion: *Astăzi mântuirea/ Today the salvation*, mode IV and *Înviat-ai din mormânt/ Resurrected Thee from the Grave*, (troparion mode plagal IV), Cluj⁴².

This original paper is presented by the form of an essential contribution which Petrașcu brings to the systematization in linear note of some hymns which are sung so often in the Orthodox services. The chant "*The Great Doxology*"⁴³ is a hymn which is sung each Sunday or during feast days, at the end of the morning service, of the Matins. According to the liturgical order, the mode on which *The Great Doxology* is sung is noted in the Orthodox calendar. In the rubrics of the calendar for each week is written the mode sung in the given week. Because he did not have a musical example written down in Dimitrie Cunțanu's paper, this hymn is usually sung, on the mode the singer used to know best, not taking into consideration the calendar notation. The most used mode in practical application of the *Great Doxology* is the mode IV, antiphon formula.

⁴² Due amount, the melody simple and affordable, these compositions have been reprinted by Vasile Stanciu in his: *Anastasimatarul sau Cântările vecerniei de Sâmbătă seara și ale utreniei de Duminică dimineața, compuse și fixate pe notație liniară după melodiile celor opt glasuri bisericesti, notate de preotul Dimitrie Cunțanu / Anastasimatar or Vespers Songs of Saturday evening and of Matins Sunday morning, composed and fixed on linear notation according to the songs of the eight Church modes, noted by priest Dimitrie Cunțanu*, Editura Reîntregirea, Alba Iulia, 2010¹; Editura Renașterea, Cluj-Napoca, 2016².

⁴³ *Doxologie* (δοξολογία, from δόξα = glory and λόγος = word) sau *slavoslovie*, it is also called the angelic hymn Because its first stih: "Glory to God in those above..." It is the hymn which the angels sang at the Nativity of Christ (Luke 2, 14). This song is the oldest part of the service of Matins. When it is sung on Sundays and holidays it is called large doxology, and when it is read in the rest of the days, it is called small doxology.

Vasile Petrașcu realized that the lack of a scripted variant leads to an amateur improvisation, and therefore he fixed in linear notation „Doxologia Mare/ *Great Doxology*” on the eight modes. Regarding the utilized sources of inspiration, from the variants’ analysis we notice that he was inspired by the songs of the troparion modes I, III, and modes plagal I, II, III and the songs of the antiphons modes II, IV, and mode plagal IV. Starting from the melodic structures and the cadential formulas noted by Cunțanu, he composes in the spirit of the Transylvanian music the *Great Doxology’s* songs for the eight modes.

From the degree of difficulty point of view, the variants can be placed in a medium difficulty registry for those with minimum theoretical knowledge of linear music. The melodic lines are simple and calm, with a range from step to step, without great intervals’ jumps.

Moreover, it is composed by eight church modes for the chant *Most-blessed*, which is sung at *And now...*, at the end of Matins.

With the above mentioned musical papers, Vasile Petrașcu used his harmonics knowledge from the maestros Alfonso Castaldi și Dimitrie Kiriac, to compose a few musical pieces on four voices. Due to the fact that the Theological Academy members were asked to answer to multiple events solicitations organized for feasts and local and national celebrations. Petrașcu was to be confronted with the lack of a harmonized repertoire adapted for such moments; therefore, he would compose, in the Transylvanian church style, many more chants destined for: *Te-Deum and Sfințirii celei mici a apei/ The Blessing of the Holy Water*.

Therefore, using the melodic pattern of the modes fixed by Cunțanu he would compose the following mini-collections of chants:

Coral answers to Te-Deum, 10th November 1926. In the entire paper, he writes for four male voices: *Rugăciunile începătoare/ Starting prayers, Doamne miluiește/ God Bless* in La major; *Dumnezeu este Domnul/ God is the Lord, Mântuiește Doamne/ God Bless* (the harmonization of the troparion composed by Dimitrie Cunțanu) in Si minor; *Doxologia Mare/ The Great Doxology* in La major, after the chants of the antiphon mode IV.

Sfințirea Apei mici/ The Blessing of the Holy Water, is as a whole addition to the “Te-Deum”. This mass’s chants were firstly executed by the Orthodox Theological Academy Choir in Cluj, under the author’s lead, at the inauguration of the building laboratories of the Academy of High Agronomical Studies in Cluj, on the 23rd of October 1932. The chants for the blessing of the Holy Water were adapted in oral variant that circulated in the Cluj area.

The purpose of this collection was a practical one, the author having taken into account the liturgical necessities of these prayers. Consequently, apart from the beginnings prayers written as if being recited on four voices, he composed the song of the troparion: *To the Mother of God*, in Do Major, according to the song of the troparion mode IV. This song is sung predominantly in Ardeal, at the *Paraklesis of the Holy Mother of God* during the *Lent of her Dormition*. What is more, he harmonizes the local variant of the troparion: *Now the Time Has Come*, in La Major, after the song of the idiomelon mode plagal II. The melodic line cannot be found in Cunțanu's collection, it is original from the oral tradition and it can be found all over Transylvania.

Also out of liturgical necessities of the Theological Academy's Male Choir, Petrașcu composes the following chants, destined to be performed both during mass at Church, and outside it.

Our Master (archiery chant composed by an original melodic line), *The Lord of the Skies* (on the mode plagal IV melody), *He is Worthy* (answers to ordinations by an original song), the works are accompanied by a dedication to His Holiness Nicolae Ivan, Bishop of Vad, Feleac and Cluj, 10 XI 1926. *Lăudați pe Domnul/ Bless the Lord* (Priceasnă/ spiritual chant) and *Axionul/ The Axion* (2nd variant, mode plagal I), dedicated to His Holiness Dr. Grigorie Comșa, Bishop of Arad, Ienopole and Hălmagi, Cluj, 1926; *Axionul/ The Axion* (1st November 1926) for a male choir adapted and harmonized with motives taken from psaltic music.

Bine ești cuvântat/ Blessed are Thee (the troparion of the Pentecost on the mode plagal IV, adapted and harmonized by a song fixed by Dimitrie Cunțanu), *Înconjurați popoarelor/ Surround the Peoples* (on the song of the troparion first mode), *Luminează-te Ierusalime/ Lighten up, thee Jerusalem* (on motives taken from the troparion first mode), Cluj, 1929. *Al Domnului este/ Our Lord's is*, Ps. XXIII, Cluj, 1929. *Cântări la mormântul (prohodul) Mântuitorului, ce se cântă în Vinerea mare la Priveghere/ Chants at the Savior's Tomb (requiem) that is sung in the Great Friday since Rising* (written and adapted from ancient church songs), Cluj, 10 III, 1934. *Învierea Ta, Hristoase/ Your Rising, Christ* (on the song of the idiomelon on mode plagal II).

Troparul Adormirii/ The Dormition Troparion (composed at the Sanctification of The Episcopal Cathedral in 1933, on the song of the troparion mode I), *Cântarea arhierescă/ The Bishop's Chant* (adapted by Petrașcu), *Hristos a înviat/ Christ is Risen*, (on an ancient church song, adapted and harmonized by Petrașcu), Cluj, 13 X 1933. *Să se îndrepteze/ Let it atone* (answer to the Liturgy of Saint Gregory the Dialogist, harmonization

by Cunțanu), *Mărire/ Grace* (the answers given in the Great Thursday after each Gospel is read), *Aliluia/ Halleluiah* (that is sung after each short hymn of the Friday Matins' mass, in the 5th week of the Great Lent), *Dimineața auzi glasul meu/ In the morning hear my voice* (chant that is sung in the 1st Hour Mass, in the Great Lent) and *Învieerea Ta/ Your Resurrection* (Chant that is sung at Easter after the church is circled, on the song of the idiomelon on the mode plagal II), 12 III 1934, Cluj.

These coral harmonization and adaptations had a great echo in the Transylvanian musical space. They were said to uniform the chant and cultivate a musical style adapted to the celebrated moments, having a great spiritual and social plan. As a review states: "They are a series of religious chants, founded on our religious music base, beautifully harmonized, that can be easily learnt and sung by church choirs, some at the Holy Masses, others at the Te-Deum and some of them at churches sanctifications. The Axion and spiritual chants, till now, had not been harmonized, so even were a church choir existed, were allowed to be sung by church singers or others, in unison, spoiling the magic of choir singing, in the solemn key of the divine service. The same thing happened at the churches sanctification, where the special chants, sang in unison, because many mixed in the chant-being an occasion of demonstration of voice's strength- always spoil their beauty. The harmonized choir singing preserves this outstanding beauty, tenfold rising the feast's solemnity"⁴⁴.

Another paper of great value for the Transylvanian church music is *Saint John Chrysostom's Liturgy in La Major*, composed in 1936 for a male choir on four voices. From a content perspective, the chants of the Holy Mass begin with *Come all to Worship*, jumping the introductory part of the Great Litany and the Antiphons.

At the melodic discourse level, we can establish that Petrașcu's paper is written in an easy manner, active, often with a cursive melodic line, that does not integrate in a melodic structure of a religious mode. The seaming simplicity gives a wide auditive and interpretative accessibility. In the compound Liturgy, given into circulation, a musical material of religious origin searches to emphasize the liturgical text's meaning. From a stylistic perspective, the paper can be added to the compositions that glorify the lectern chant, generating a personal composition style, which holds all the premises, through which this creation is destined to be performed during the cult.

⁴⁴ D.A., „Bibliografie/Bibliography”, în: *Renașterea*, VII (28 aprilie, 1929), 17, p. 7-8.

Regarding this Liturgy, we could read this in the media: “Dr. Vasile Petrașcu make possible in our Churches, to rhythmically undulate, the same authentic, Byzantine melos, but adapted to the Romanian soul, enables that the tender troparion and the rhythmic liturgical answers, to follow a well establish chant, in which content we can find an adequate form of expression. In the musical composition, the author took into consideration firstly the singing style in Sibiu, (where he studied Theology, with chant maestro Cunțanu) and starting from this deserved area, he modeled it in some places, so as to form a harmonic unity. In our Church a phenomenon can be observed (nevertheless very natural) of differences in singing according to regions. Professor Petrașcu tries to pass areal borders, to contribute to the uniformity of the religious chant”⁴⁵.

Moreover, he composes melodies for a three voices choir and a mixt choir. For a three equal voices choir: *The Axion*, with solo and duet, 28 IV 1938 – Cluj. *Pe Tine te lăudăm/ We Praise You*, a three equal voices, 28 IV 1938 – Cluj; *Axionul/ The Axion*, for three equal voices. Chants for a mixed choir: *Cuvine-se cu adevărat/ It Is Truly Meet* (with solo and duet), 25 I 1940 – Cluj; *Ridica-voi ochii mei/ Shall I Raise My Eyes to the Skies* (Spiritual Chant with solo tenor and bas), 25 I 1940 – Cluj.

Another important collection that is worth mentioning is a mini liturgical repertoire destined to the Spiritual Chant’s performance in the Holy Mass. The collection *45 pricesne (chinonice) pentru Liturghiile Duminecilor/ 45 Spiritual Chants (koinonikon) for the Sundays Liturgies collected, noted, composed and adapted by the different authors, singers and religious music amateurs on a single voice*, Cluj, Petrașcu-Ardeleanu Publishing House, 1938.

From its content we can notice that Vasile Petrașcu gathers the most popular spiritual chants not only in Transylvania and Banat, but also in the Old Kingdom. Consequently, we can find spiritual chants taken from the collections of Dimitrie Cunțanu, Atanasie Lipovan, Celestin Cherebețiu, Augustin Bena, Trifon Lugojan, Davidof, Gheorghe Muzicescu, T Roșu, I. Vorobchievici, I. Cart, G.N. Mugur.

From a structural perspective, the spiritual chants are written for a solo voice, valorizing the melodic resorts of the lectern music in different areas of the country. Regarding the innographic content of these spiritual chants, they respect the celebrated moment, being in accordance with the church tipic’s rules. Due to their positioning in an authentic religious music tradition and having text from the Holy Scripture, the spiritual chants comprised

⁴⁵ I.E.N., „Bibliografie / Bibliography”, în: *Renașterea*, XIV (8 martie, 1936), 10, p. 4.

in the present collection are parted from the sentimentalist and heterodox side of the pious chants, taken and sung often in Orthodox Community, from the Lord's Troops or other alike cults. Petrașcu's collection was considered at the time, a valuable paper that replaces the older songs and offers to the singers "a vademecum", starting from an "artistic resonance of the religious melos"⁴⁶.

Moreover, we remind that the compositional endeavors of Vasile Petrașcu found their place in the folkloric preoccupations. Even though they were composed for various occasions they were performed by the Theological Academy Choir. *Nepoții lui Horea/ Horea's Gradchildren*, 1934. Folk songs on three equal voices. The folk poem is found in 1920 in Luncoiul de jos village, Hunedoara County by Emul Fugătă, Brad. *Imn de urare Prea Sfinției Sale Nicolae Colan, din prilejul instalării Sale în scaunul de Episcop al Eparhiei Vadului, Feleacului și Clujului de către I.P.S. Sa Dr. Nicolae Bălan, Mitropolitul Ardealului/ Wishing Hymn to His Holiness Nicolae Colan, for His institution on the throne of Bishop of Vad, Feleac and Cluj by His Holiness Dr. Nicolae Bălan, the Metropolitan of Ardeal*, 1936. The lines and song were composed by de Vasile Petrașcu. *Imnul Cooperăției/ The Cooperation Hymn*, text by Pavel Beraru, Dedication to madam and prof. dr. Victor Jinga from the Commerce Academy Cluj, 1934. *Imn jubiliar din prilejul aniversării a 10 ani de existență a Academiei Teologice Ortodoxe Române din Cluj-Napoca/ Jubilee Hymn for the 10 year anniversary of the existence of the Romanian Orthodox Theological Academy (1924-1934). Text and music by Dr. Vasile Petrașcu*. 1934. *Mic putpuriu coral/ Little choral Mix* (composed by popular songs). I. *Iată că vine/ Here it Comes...*; II. *Foaie verde, foaie rară/ Green leaf, rare leaf...*; III. *Du-te bade/ You can go bade...*, 1934.

Seen as a whole, the musical work of Vasile Petrașcu completes the sight of the Transylvanian liturgical musical repertoire, continuing the work began by Dimitrie Cunțanu. What is more, he carries on the "after Cunțanu" style, adding new melodic elements from the oral religious tradition of the Archdiocese of Vad, Feleac and Cluj.

Summing Considerations

Through his composing effort, Vasile Petrașcu has a valuable place in the composers' constellation that promoted the valorizing of the autochthonous religious music as a part of a special musical culture. In this way, the melodic resorts of the Transylvanian church music, in oral and scriptic variant, were fully developed and conserved in his musical compositions.

⁴⁶ I.E.N., „Bibliografie / Bibliography”, în: *Renașterea*, XVI (16 octombrie, 1938), 42, p. 4.

Regarding the Transylvanian church music tradition vision, Petrașcu is convinced that it has to be kept, valorized and developed. This belief was confirmed in his thirty years of didactic, conducting, composing and editorial activity. As a result, from his vision of the church music, the following ideas can be deduced: a uniform Transylvanian musical style, validated by an academic institution and based on the existence of a noted musical basis in different collections; the valorizing of the melodic elements of the areal ethos; the identity of the liturgical and musical text and the care in emphasizing the word through melodic lines.

On the other hand, Vasile Petrașcu's entire composing work can be regarded as a punctual musical answer to liturgical needs of the newly founded *Archdiocese of Vad, Feleac and Cluj*. The lack of music books, of specialized singers and the state of temporary and amateurism of the Transylvanian religious music, was what determined Petrașcu to begin this wide compositic process to enrich the musical liturgical repertoire.

Thanks to his sustained effort, in the Cluj Diocese he founded an autochthonous musical tradition that combines harmoniously Cunțanu's variant with the zonal ethos. That is the reason why, through his originality, this Transylvanian religious musical treasure constitutes an important identity mark in the Romanian and European context phenomenon.

Through the actions that he undertook in the religious musical domain in the Cluj Archdiocese, Petrașcu can be rightly considered, the founder of the religious music school in Cluj.

Translated from Romanian by Marcela Stan

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THE SEMANTICS OF FRANZ LISZT'S PIANO *THRENODIES* WITHIN THE CONCEPT OF PASSION

ALONA BORSHULIAK¹

SUMMARY. The interpretation of a musical work in modern performance arises as an acute problem that causes discussion. Thanks to the theory of analysis, it is possible to obtain a variety of analytical interpretations of a musical text. Semantic analysis appears as one of the main and most promising methods of decoding the semantic structures of the works of later Franz Liszt's period. The composer creates a new genre – a mournful piece or a threnody, through which he was able to express painful feelings about tragic events. Liszt most actively uses the symbols of passion in the late period of creative life. Passion is interpreted as a phenomenon that takes over the properties of the genre of passions and transforms them into the principle of thinking, reasoning and dramatic art. In piano threnodies, musical-rhetorical pieces of passion express something secret, sacred, and sometimes tragic, and the symbols of the passion nature of the threnodies reflect Liszt's tragic outlook in his late years. Consequently, immersion in the semantic depth of the threnodies in the context of the concept of passion allows both instrumentalist performers and teachers to reveal the multidimensionality of the complex of eternal problems in a new way that contribute to the birth of a new meaning.

Keywords: threnody, phenomenon of passion, musical symbols, principle of thinking, semantic perspective.

The current stage in the development of musical art makes it imperative to seek innovative methods of interpreting the musical text. Thanks to the functional method based on semantic analysis one can solve a number of problems related to semantic structures and content. Introducing

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this innovative approach to Franz Liszt's piano pieces, in particular, to threnody pieces, the performer will be able to feel the semantic perspective of his work in a new way. The later period of Franz Liszt's work is characterized by innovative search in the composer's style, bold experimentation, and active use of symbolic-rhetorical means. At this time, Franz Liszt is actively turning to the genre of a mournful piece-lament – threnody, through which he expresses mournful feelings that overwhelm him. In a piano miniature of the last period, the composer expresses a wide range of emotions and feelings of passion, which has become a function of the principle of symbolic thinking. The urgency of the topic is due to the practical need to search the semantic depth of Liszt's piano mourning pieces, which have been actively used in the performing practice of contemporary musicians.

There is a large number of research works and studies of the romanticism era in contemporary art, in particular those dealing with the creative personality of Franz Liszt and his musical heritage. Yakov Milstein's fundamental work² in two volumes is still important; it is the result of more than thirty-five years of research on the life and creative work of Franz Liszt in a wide range of problems including philosophic and aesthetic views of the composer in connection with modernity and social conditions. Bence Szabolcsi's book is an important contribution to the issue,³ the author tries to reveal the reasons that led to the composer's disappointment in life and changed his style of writing in final years. Considerable scientific value is represented by fundamental works of Alan Walker, including "Franz Liszt: "Franz Liszt: The final years, 1861-1886".⁴ Researcher Konstantin Zenkin⁵ in his dissertation explores ways of developing musical romanticism in the mirror of a piano miniature.

Michael Saffle (professor of Music and Humanities at Virginia Tech) makes an important contribution to the modern understanding of Liszt style. He represents Liszt's work "not only as a master of Romanticism and an early Impressionist, but as a precursor of Postmodern "pop".⁶

² Yakov Milshtein, *Franz Liszt*, Muzyka, Moscow, 1971.

³ Bence Szabolcsi, *The last years of Franz Liszt*, AN Vengrii, Budapest 1959.

⁴ Alan Walker, *Franz Liszt: The final years, 1861-1886*, Cornell University Press, 1987.

⁵ Konstantin Zenkin, "Piano Miniature and Ways of Musical Romanticism", Thesis of Dissertation for the Degree of Doctor of Arts, Moscow, 1996.

⁶ Michael Saffle, *The Music of Franz Liszt: Stylistic Development and Cultural Synthesis*, Routledge, London and New York, 2018.

Considerable attention is paid to various aspects of creativity by contemporary Ukrainian musicologists. Professor Olena Roschenko⁷ is actively investigating Liszt's relation to the mythology and mythologization of various plots, in particular, Dante and Danteism, and approaches the interpretation of these images in a rather unorthodox way. Ganna Koval⁸ also devotes her dissertation to the theme of Dante in the work of Liszt and the problem of synthesis of arts. Musicologists Luba Kyyanovska,⁹ Natalia Kashkadamova¹⁰ and others explore the issue of Liszt and Ukraine. However, the consideration of Liszt's piano works from the point of view of semiotics has not yet found a thorough reflection in scientific literature, and still remains an inexhaustible sphere of symbolic-rhetorical means used by the composer in piano threnodies. The purpose of the study is to analyze Franz Liszt's piano threnodies, discover and reveal their semantic depth in line with the concept of passion.

The symbolism of Liszt's passion is especially prominent in his late creative period, which can be characterized as a combination of certainty and doubt, hope and hopelessness. This is a difficult time in Franz Liszt's life – death of his beloved daughter Blandina, son Daniel, loss of hope to marry Carolyne Wittgenstein. Sad thoughts are increasing and haunting the composer. This is what Liszt writes in a letter to Lina Ramann: "Ever since I was young, I have been thinking that to die is simpler than to live."¹¹ Liszt is disappointed in life, in people and he is smitten with worries. Let's mention the piano pieces: "Unstern", "Gray Clouds", "Funeral Prelude", "The Mourning Gondola", "Laszlo Teleki" from the cycle "Hungarian Historical Portraits" and others. All of them relate to the genre of a mournful piece created by Liszt, which the composer often called elegy or "funeral chant", i.e. threnodies. Szabolcsi defines this genre as a lamentation piece, and writes that "the forms of "tombeau", "epitaph", or "lament" have found deeply dramatic sounds to pour out grief over the death of famous people or great tragic events."¹² Liszt seems to be "speaking" in a strange language not understood by his contemporaries. According to the just remark made by Thomas Hoi-Ning Lee:

⁷ Olena Roschenko, *Number and name in the new mythology of musical romanticism (numerological and onomatological methods of music analysis)*, KhNURE, Kharkiv, 2007.

⁸ Ganna Koval, "Liszt and Dante: the regarding the issue of synthesis of arts", Thesis of Dissertation for the Degree of Candidate of Arts, Kyiv, 1998.

⁹ Luba Kyyanovska, *Perception of Franz Liszt's Works of in Lviv*, in: Journal of Tchaikovsky National Music Academy of Ukraine, vol. 4, 2011 (p. 3–9).

¹⁰ Natalia Kashkadamova, *Piano art in Lviv. Articles. Reviews. Materials*, SMT "Aston", Ternopil, 2001.

¹¹ Bence Szabolcsi, op. cit., p. 42.

¹² Bence Szabolcsi, op. cit., p. 45.

“His unparalleled pianistic acumen, coupled with his belief in the symphonic resources of instrument, led him to invent new ways to effect pictorial description through the instrument and to discover a new evocative language that the Impressionists would draw on many decades later.”¹³

The composer’s quest for “music of the future”, which for a long time remained outside the discourse of both performers and art critics, was vividly embodied in the late opuses. With the help of the symbols of passion, Liszt sends a mournful, disconsolate image of lament.

Michael Saffle gives seven arguments about Liszt’s music and in the later he says, that “much of Liszt’s tone-poetry expresses or suggests an archetypal spiritual experience: that of sin or suffering followed or alleviated by redemption or triumph. Seventh and last, I argue that Liszt can finally be understood as a fantasist, re-composer, collaborator, and tone poet only if we acknowledge his Catholic faith.”¹⁴

It should be mentioned that passion images occupy a significant place in the history of art, ranging from the genre of passion and to our time. Two polar sides – joy and sorrow are the artistic expression of the sound-intonation image of the world, which Alexander Sokol defines as a semantic field (lecton), “the set of meanings, representations, characteristics that we impart to one or another sound-intonation manifestations of things and phenomena of the world, including (inner sobbing, laughter...)”¹⁵ These opposing images permeate the creative path of many composers and, for some, become the major essentials of philosophical views.

Passion comes from the genre of passion (from Latin *passio* – “passion”). But the concept of *passio* and passion are not identical in content, because all the properties of the original pre-concept are passed on to the next derivative. The traditions of the Passion genre are rooted in ancient times, they became part of Catholic church use in the fourth century and were dedicated to the pre-Easter, so-called, passionate week. These were musical works on the Gospel text about the betrayal of Judas, the captivity and crucifixion of Jesus.

¹³ Thomas Hoi-Ning Lee, “Evocations of Nature in the Piano Music of Franz Liszt and the Seeds of Impressionism”, Thesis of Dissertation for the Degree of Doctor of Musical Arts, *Washington*, 2016, p. 21.

¹⁴ Michael Saffle, op. cit., p. 16.

¹⁵ Alexander Sokol, *Performing remarks, image of the world and musical style*, Odessa, 2007. p. 27.

Passion is interpreted in accordance with the definition of Vladimir Dahl, namely: suffering, anguish, torment, bodily pain, mental sorrow, anxiety, conscious acceptance of burden and martyrdom.¹⁶

Having delved into a large number of interpreters and encyclopedias, not only secular but also spiritual, we can see their common position on the interpretation of *passio* as passion and suffering. The etymology of the word *passion* is associated with suffering, grief and sadness. Theological vocabularies and encyclopedias, both Orthodox and Catholic, also interpret passions as suffering.

But taking over the properties of the genre of passions and constructive features, passion is transformed from the genre into the principle of thinking, reasoning, shaping and dramaturgy. Applying the Christian meaningful ideology of understanding passions, Liszt builds the drama of many of his works by passing from “darkness to light”.

The symbolic phenomenon of passion is a unique complex of symbols embedded in a single system and is the vehicle of artistic and symbolic imagery. Extending the essence and content of this phenomenon, we proceed from the fact that it is a complex of symbols that express different emotional shades of one of the possible (polar) sides of the sound intonational image of the world – sorrow.

The image is represented quite broadly as a semantic field: from lamentation sighs, anguish and high tragedy to redemption and state of grace. Due to this phenomenon, the works possess significant representativeness and symbolic.

The functioning of the symbolism of passion can be represented as a progressive meaningful series of feelings of this image: sighing – sadness – anguish – sorrow – grief – mourning – lamentation – torments – suffering – pain – redemption – grace, expressed by certain musical symbols and rhetorical figures: *lamento* – *suspiratio* – *catabasis* – *pathopoiia* – *passus duriusculus* – theme of the cross – the theme of the cross in reverse – *figura corta*.

¹⁶ Vladimir Dahl, *Large illustrated dictionary of the Russian language: modern spelling*, Astrel, AST, Khranitel, Moscow, 2007, p. 219.

Table 1

symbolism of passion				
musical symbols				
sadness	suffering	passions	redemption	resurgence
lamento		themes		the motive of the resurrection
musical rhetorical figures		theme of the cross	the theme of the cross in reverse	musical rhetorical figures
suspiratio	catabasis; passus duriusculus, saltus duriusculus; pathopoiia;			figura corta

The symbolism of passion dates back to ancient times and goes a long way in history, spreading over many centuries in the work of different composers, different genres, not only spiritual but also secular, and manifested through specific musical motives, rhetorical and ostinato figures, through their development and repeated conduct. Symbolism is understood by us as a collection of characters.

In more detail, the complex of passion symbols is considered in Alona Borshuliak's monograph.¹⁷

Liszt uses the principle of "character of motives" (Milstein's definition) in his work; almost every motive can be traced to the composer's specific symbolic meaning, expressing certain poetic ideas and feelings. It is "melody-characteristic" (Liszt's term) that acts not only a kind of symbol of the main idea underlying a work or protagonist, but also expresses his complex feelings and movements of the soul. Thus, a poetic-figurative meaning is fixed on specific motives. As we see, these motives as understood by Liszt are similar to the meaning of musical and rhetorical figures; peculiar motives with specific semantic meanings. It is common knowledge that Liszt was interested in the laws of musical rhetoric and held oratory in high esteem.

¹⁷ Alona Borshuliak, *The phenomenon of symbolism of passion of the baroque and romanticism*, KPNU, Kamianets-Podilskyi, 2012.

Consequently, the circle of Liszt's passion images is revealed with the help of specific "melody-characteristic" (musical and rhetorical figures) characterized by the absence of large interval leaps, descending semitone moves, more often chromatic, and slow tempo.

The works of the later period are noted for the simplicity of the texture, but in this way the semantic role of almost every note grows acquiring a symbolic meaning. Liszt with his ingenious discoveries laid the foundation for the next centuries. It is at this time that a certain phenomenon appeared in his work that allowed him "to throw a spear farther into the future than Wagner could."¹⁸ One can hardly agree with Yakov Milstein's thought, who suggests that:

"His aging experiments are not always full-fledged artistic works. Rather, these experiments remind us of the fragments, more or less successful, one of the grandiose melancholy confessions of a musician who is struggling with new ways in art and trying to open these paths to others."¹⁹

Liszt's confession is deeply philosophical. Mei Li notes, that "in his old age, the inspirations were from his innermost being: inspirations reflecting the essence of life and the meaning of death."²⁰ The composer himself wrote in his letters to Lina Ramann that his heart was full of deep sorrow, which from time to time had to manifest itself in music. This tension broke out in new forms and genres. In the genre of piano miniatures, the bitter feelings of the composer are symbolically expressed in a concentrated form in threnodies. After all, the miniature of the era of romanticism is based on emotion and is aimed at the crystallization of one particular state of the soul. Thanks to the powerful momentum of romanticism, the piano miniature reached its heyday at that time and was charged with life force for many years. According to Konstantin Zenkin's poetic expression, the miniature is a "mirror", which reflected the most essential features of the romantic world-view, its concentration, and "artistic formula". Indeed, the miniature of the era of romanticism accumulated not only the peculiarities of the style of

¹⁸ Yakov Milshtein, *Revision and comments to 3 vol. of Franz Liszt's works for piano*, Muzyka, Moscow, 1966, p. 195.

¹⁹ Yakov Milshtein, op. cit., p. 195.

²⁰ Mei Li, *The Key Characteristics of Franz Liszt's Late Piano Works*.

https://kuscholarworks.ku.edu/bitstream/handle/1808/27109/LI_ku_0099D_15942_DATA_1.pdf?sequence=1&isAllowed=y

the individual composer, but also the whole era. Its uniqueness consisted in the fact that the feeling of staying at the moment of the present time is maximally sharpened in it:

“in a miniature there is a time of lyrical experience that psychologically continues into the present ... The organization of the musical time of miniatures is determined by the specificity of the themes, the development of the texture, syntax, composition, etc.”²¹

Many tendencies of romanticism reached completion in the late period of Liszt's work. The composer abandons the concert, virtuoso style, thus creating a transparent texture, in which he lays down only the basic, typifying the expressive and semantic elements of romantic music and often uses symbols. A characteristic phenomenon is the universality of the figurative world of miniatures, which manifested itself in a concise constructive basis of the piece. It led to a modification of the discovery of poemness – which Zenkin draws attention to:

“The procedural nature of the form has turned into its openness; mono motive began to act as a self-dependent factor (hidden primarily in monothematism), which led to motive ostinato. The theme acquires the features of a “procession”, and the motive acquires the function of the modal center.”²²

Note that in the writings of the late period, Liszt is no longer so actively using epigraphs and literary prefaces, because he selects and captures only the main and essential indications, considering them sufficient for those who can penetrate the poetic meaning of the created pieces.

The circle of passion images originated in the earlier period of the composer's work, even in the “Funeral”, “Heroes Cry”, which can be seen as the immediate precursors of the late “laments” and threnodies. Note that already in the introduction (Introduzione) to the “Funeral”, Liszt uses *lamento*, *passus duriusculus*, *suspiratio* to create an image of the mourning procession.

²¹ Konstantin Zenkin, op. cit., pp. 8, 11.

²² Konstantin Zenkin, op. cit., pp. 26, 27.

E.g. 1

Adagio $\text{♩} = 80$

Franz Liszt, “Funeral”, m. 1-3.

“Hungarian Historical Portraits” is an interesting cycle by which Liszt built a monument to his contemporaries. These pieces-laments reveal the tragic part of Hungarian history. At the basis of piece number four, the portrait of Laszlo Teleki, there are four sounds of the theme, ostinato from the famous work of Mihaly Mosonyi “Funeral Sounds”, but offered in a different combination – order.

E.g. 2

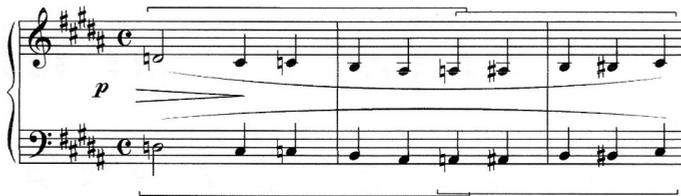
Franz Liszt, “László Teleki”, m. 1-12.

As a counterpoint, the composer uses *passus duriusculus* and creates a burgeoning funeral music. The third counterpoint line is a transformed intonation of sighs – *suspiratio*: formed by semitones, turned into ostinato, which slowly creeps up. Gradually, this intonation turns into an ascending movement of the rhetorical figure of the *passus duriusculus*. The work is finished with the ascending movement of ostinato, which seems to be hanging in the air against the background of tremolo. The initial version of the piece was a funeral march dedicated to Gellerich, published by the later shortly after Liszt's death.

The piano piece “Unstern” is a vivid example of the innovative search of the later period of Liszt's creativity. This work, written in 1885, is a harbinger of the symbolic aspirations of the next century. “Unstern” consists of four parts. Augmented triads resembling entire series, penetrate all of the piece. And only the first and last note of “E” can be considered a unifying element of two distant tonalities.

In the piano piece “Unstern” Liszt uses the symbol – the rhetorical figure of the *passus duriusculus* in two versions: ascending and descending. In the first case, thanks to augmented triads, *passus duriusculus* acquires an ominous character, and in the second – inevitability.

E.g. 3



Franz Liszt, “Unstern”, m. 105-107.

Peter Raabe compares dissonances with a prisoner's fist knocking the wall of his prison; he is perfectly aware that nobody will hear him. The striking effect creates a tremolo of sustained bass for thirteen measures, which leads to the main culmination of the work and a break with the rhetorical figure of the *aposiopesis*, after which you can perceive the sound of a chorus (quasi *Organo* – Liszt's designation) interrupted by *passus duriusculus* and *lamento*. At the end of the piece “Unstern”, the descending movement of the *passus duriusculus* expresses hopelessness. Such an interpretation of this image reveals the idea of tragedy as a world-view (according to Aleksej Losev²³). It is “the world's abyss or fatality”, breaking through the “chaotic space” that

²³ Aleksej Losev, *Form – Style – Expression*, Mysl, Moscow, 1995.

defines the fate of a tragic individual. Thus, the symbols of passion in this work evolve into a symbolic embodiment of the tragic world-view of composer Liszt in the last years of his life.

An interesting analogy is the programmability of “Unstern” with “an evocation of the end of the world” and “moving from darkness into the light of the church”, conducted by Mei Li:

“the first part could be heard as a musical rendering of the apocalypse, trumpets and all; the second part represents the prayers of a terrified humanity. However, given the quasi-transcendent character of the final section, it seems that all is not lost, even if all is not entirely resolved. The simple hymn-like character of the conclusion gives us the feeling that Liszt has found a resolution for his anxiety.”²⁴

Thus, the work embodies the passion principle of thinking Liszt and shows the movement of dramaturgy from darkness into the light.

In “Gray Clouds”, Liszt also uses a set of passion symbols – the lamento intonation and the rhetorical figure of the *passus duriusculus* in the ascending and descending movement. Against the background of *tremolando*, the bass of the *passus duriusculus* in the chord statement slowly descends downward, thereby creating an awe-inspiring impression of the approaching storm clouds.

E.g. 4

The musical score for Franz Liszt's "Gray Clouds" (measures 9-20) is presented in three systems. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Andante" with a metronome marking of quarter note = 80. The score is written for piano, with a treble clef on the right and a bass clef on the left. The right hand features a descending bass line in the lower register, while the left hand plays a tremolando pattern. The first system shows measures 9-12, the second system shows measures 13-16, and the third system shows measures 17-20. The music is characterized by a somber and dramatic atmosphere, with a focus on the descending bass line and the tremolando accompaniment.

Franz Liszt, “Gray Clouds”, m. 9-20.

²⁴ Mei Li, op. cit., p. 25.

Enlightenment comes in the final section of the miniature the *passus duriusculus* octaves ascend, the sound becomes fragile, as if hanging in the air; the clouds disperse. The lamento intonation is stored in the bass. Thus, the “darkness to light” drama is highlighted in the work, which emphasizes the phenomenon of passion.

Raabe writes about the two Liszt’s late piano pieces – “Gray Clouds” and “Unstern” that they, on the one hand, “are very poor in melodic image”, but on the other hand, “they should be attributed to his most touching works”. They say that “it is hopelessness, and the person who lost hope no longer creates works in exquisite ways. He does not confide it anyone, only himself.”²⁵ It is unlikely that this statement should be accepted, as Liszt’s music was addressed to the future generations, although, of course, hopelessness, loss of faith in the future, as temporary feelings, are found in those writings. After all, Liszt had the gift of prediction and presentiment. He is more courageous than any contemporary composer in outlining the contours of music of the 20th century.

Several works of the Liszt’s final years have become a sort of laboratory of expressive means of the next century. The rationally constructive approach to building a musical form, the graphic nature of the writing with the principle of “linearism”, the emphasized scant texture, the general stiffness of the sound structure, which is achieved partly due to the “beat” interpretation of the instrument is inherent in many of his late threnodies.

Liszt gives great value to the brightly sounding atmosphere of music. Emphasizing the four stages in the evolution of Liszt’s methods of using the piano, Milstein defines the fourth as a period of impressionistic pianism, characterized by the division of monumental sound constructions, the predominance of subtle coloristic effects.²⁶

In the final years of Liszt’s creative life, at first glance, the concept of form is given preference, as Szabolcsi puts it “dramatic cycles of paintings”. Liszt’s goal was to construct a cyclic form around one main theme, like “garlands of variations” (that is, to reduce, concentrate). Of course, the form can no longer remain in the old framework, it is influenced by “something of the new, totally different ideas: it leads to a series of paintings that make it possible to express a single basic mood among visions, portraits, landscapes, fate, and feelings.”²⁷

²⁵ Bence Szabolcsi, op. cit., p. 43.

²⁶ Yakov Milshtein, *Franz Liszt*, Muzyka, Moscow, vol. II, 1971, p. 70.

²⁷ Bence Szabolcsi, op. cit., p. 39.

On the basis of the semantic analysis of Liszt's threnodies one can conclude that due to strained living conditions and changes in the philosophical and religious views of the composer, there is revision of musical-rhetorical figures of passion character in his works. They do not so much fascinate and convince, but express something secret, sacred, and sometimes tragic due to being transformed into musical symbols. And although the tragic world-view influenced by the era of romanticism with its pessimistic tones manifested in the late period of the composer's work more clearly, Liszt's main theme of the work still is the idea of humanism (the victory of good over evil), moving from "darkness to light", which clearly demonstrates the phenomenon of passion. As a "passionary", Liszt consistently sought means of solving political, social, and religious problems, trying to penetrate by his work into the very essence of artistic phenomena of the Romantic era and after becoming a Catholic abbot, the composer tried to "reconcile reality with heaven". Thus, Franz Liszt's threnodies reveal the idea of tragedy as a world-view of only one component of character. And the symbolism of passion grows into a symbolic embodiment of the tragic world of Liszt's later years.

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MAURICE RAVEL: *LE TOMBEAU DE COUPERIN* – PART I. THE REMINISCENCE OF BAROQUE COMPOSITIONAL TECHNIQUES

BOGLÁRKA ESZTER OLÁH¹

SUMMARY. According to Alfred Cortot, the suite *Le Tombeau de Couperin* could be divided into two main units: the first part presented below represents the structural arch of the suite. Each analyzed part represents a specific compositional technique of the Baroque era. The fusion between the elements of the French baroque keyboard music and the characteristics of the modern piano music transforms this piece into a real and unique masterpiece. By analyzing the Prelude, the Fugue and the Toccata we have the opportunity to understand the vision about the French baroque music created by the artists of the 20th century.

Keywords: Ravel, Suite, Baroque, Compositional techniques, Piano, Prelude, Fugue, Toccata

“Copy, and if while copying, you remain yourself, that’s because you have something to say.”² – affirmed Ravel countless times, and we often confront with his opinion, studying or just listening to the compositions of the great French composer. Ravel admired Couperin, and the idea of being inspired by him creates the homage to French baroque music.

It was the summer of 1914 when Maurice Ravel first came up with the idea of composing a French suite: “I am still writing music ... this time, I think, I finish *Wien* (Vienna), a symphonic poem. While I’m waiting for a chance to pick up the threads of my old task of *Maeterlinck’s Intérieur* – a touching consequence of the alliance – I’m beginning two series of piano pieces: first, a French Suite – no, it’s not what you think – the Marseillaise

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² Nancy Bricard, *Ravel – Le Tombeau de Couperin*, Alfred Masterwork Edition, New York, 2003, p. 9.

doesn't come into it at all, but there'll be a forlane and a jig; not a tango, though...".³ The composer spent a lot of time in St. Jean de Luz (a small town near Cibourne) composing most of his masterpieces there. In 1914 he worked even more intensely: he wanted to finish his symphonic poem, the suite and the piano trio before joining the French army. None of the works mentioned above was completed before the war, although the composer confessed to his friend Lucien Garban as follows: "In five weeks I have done the work of five months... I wanted to finish my trio before joining up!"⁴

The word *Tombeau* first appeared in French literature in the sixteenth and seventeenth centuries, on the model of Greek epitaphs, being a short funeral inscription, in which the deceased is commemorated in several verses. Its musical equivalent appears only in the middle of the seventeenth century. The first works were written by Ennemond Gaultier, Jacques Gallot, Charles Mouton and John Dowland. Later the genre appears in the harpsichord repertoire thanks to Louis Couperin, Johann Froberger and François Couperin. Although the genre was very popular in the Baroque era, it completely disappears in the Classical era, being rediscovered only in the 20th century by the representative composers of the Neoclassicism. There are countless masterpieces such as the collection *Le Tombeau de Claude Debussy* of Henri Prunieres, *Le Tombeau de Rameau* by François Durand, *Tombeau de Messiaen* by Jonathan Harvey and *Le Tombeau de Ravel* by Arthur Benjamin.

The suite *Le Tombeau de Couperin* is not only a tribute paid to François Couperin but also to the music of the eighteenth century: the tradition of François Couperin, Jean Philippe Rameau, and Louis-Claude Daquin.⁵ Although the title does not refer to the character of the suite, Ravel was repeatedly criticized for it: the dances are too lively, and the sounds are too light and clear to be part of a funeral composition. The connection between the character of the genre and Ravel's piano suite is the most correctly explained by the violinist Héléne Jourdan-Morhange: "Ravel offered his music to his friends in the same spirit that the Juggler of Notre Dame offered his juggling to the Virgin Mary – by giving himself completely"⁶ and by Roy Howat: "The posthumous tribute does not have to be sad."⁷

³ Chih-Yi Chen, *Synthesis of tradition and innovation: A study of Ravel's Le Tombeau de Couperin*, Jacobs School of Music, Indiana, 2013, p. 2.

⁴ Paul Roberts, *Reflections, The Piano Music of Maurice Ravel*, Amadeus Press, USA - Milwaukee, 2012, p. 108.

⁵ *Ibidem*, p. 119.

⁶ Vlado Perlemutter, Héléne Jourdan-Morhange, *Ravel According to Ravel*, Kahn & Averil, London, 2005, p. 65.

⁷ Roy Howat, *Op.cit.*, p. 88.

Le Tombeau de Couperin possesses at the same time the genre of the *Tombeau* and the genre of the *Suite*, which, after the Baroque era loses its popularity, being rediscovered only in the twentieth century by the representatives of neoclassicism, corresponding to the original characteristics of the baroque suite. The tradition of baroque music is appropriately combined with the use of the color potential of the modern instrument.

The form of the suite is cyclical. Following the suggestion of Alfred Cortot⁸, the six movements can be grouped as follows: the first unit would be represented by the Prelude, the Fugue, and the Toccata, using some typical compositional techniques of the Baroque era, forming together a structural arc. The second unit would contain the three contrasting dances, the Forlane, the Rigaudon, and the Menuet.

The work was first performed in 1919 by Marguerite Long, a celebrated pianist in the twentieth century. The suite performed in the hall of the Independent Music Society was so successful that it had to be played once more.

Prélude

The term *Prelude* comes from the Latin word *praeludere*, meaning a short-improvised piece, which anticipates a broader musical work. The prelude achieves great success in the Baroque era, and after the Classicism, it becomes an independent genre, being rediscovered and metamorphosed by the great romantic composers. In the twentieth century, according to the model of Johann Sebastian Bach's *Das Wohltemperierte Klavier*, appears masterpieces like the 24 preludes of Claude Debussy or the 24 preludes and fugues of Dmitri Shostakovich.

The prelude of Ravel's suite respects the French Baroque model, applying at the same time some modern elements such as chromatic ranges, parallel sequences, the used register or the tempo and the meter (12/16 with the indication *Vif*).

The whole part is made up of only three musical motifs: The first one (E.g. 1) appears in the first two measures of the piece. Although it contains only six notes: la-sol-re-mi-sol-si, it represents the core of the part, being present in each motif of the prelude. The fast-repetitive motion of the sixteenth notes is decorated by a mordent, which, according to the French Baroque rule, must be played on the beat. The motif repeated immediately after the first appearance with a perfect fifth below appears in different shapes and tones throughout the piece.

⁸ Alfred Cortot, *La musique française de piano (The French piano music)*, Presses universitaires de France, Paris, 1944, p. 48.

E.g. 1

The second motive, presented in measures 5-6, is based on the same material used before. The composer adds three ascendant sixteenth notes, through which the gradual progression becomes sequential. (E.g. 2)

E.g. 2

This motif undergoes some changes, being accompanied by a descending chromatic scale. (E.g. 3)

E.g. 3

The structure of the third motive is the longest and the most complicated of the three. First, it takes six measures instead of the two measures used earlier, made up of dotted and ornamented quarter notes, accompanied by sixteenth notes in the bass (E.g. 4). Secondly, it contains each component, used before. Vlado Perlemutter recalls Ravel's indication:

“The unpedalled sound evokes the woodwinds of the orchestra ... here Ravel told me to imitate the sound of the oboe”.⁹

E.g. 4



The harmonic palette is very rich. Although the piece is in e minor, the constant avoidance of the leading tone creates an ancient atmosphere. The cadences are well-positioned and highlighted, whereby the musical material modulates in different tones as in G major, D major and A flat major in measures 30, 48 and 67. The whole piece obtains an ancient flavor by using specific baroque ornaments, avoiding the leading tone and by using an improvisational character.

The tradition of non-measured preludes from the Renaissance era defines the evolution of the genre over the centuries. It is one of the most representative musical miniatures, which has retained its original-improvisational appearance, transforming itself according to the stylistic characteristics of the artistic currents.

Ravel's prelude, like most of the improvisational pieces, contains only a few musical motifs, which are repeated and developed throughout the part. The three motifs presented before are related by their rhythmic structure: a repetitive rapid movement of the sixteenth notes, accompanied by a descending chromatic scale. The repeat sign in the middle of the part represents the characteristics of the baroque sonata form.

⁹ Vlado Perlemutter, H el ene Jourdan-Morhange, *Op.cit.*, p. 68.

Fugue

The *Fugue* represents both a genre and a musical form as well as a compositional technique invented in the Middle Age, designating a work in canonical style. During the Renaissance, the Italian master Giovanni Gabrieli extends the base of the polyphonic genre. The *chromatic fantasy* of Jan Pieterszoon Sweelinck and the fugues of Girolamo Frescobaldi are notable examples of the early Baroque. The form crystallizes in the works of Johann Jakob Froberger, Dietrich Buxtehude, Johann Pachelbel, Georg Muffat, later in the works of Johann Sebastian Bach. Ravel's fugue contains each component of the baroque form and genre, being himself one of the greatest fugue-composers of the twentieth century.

By its character and by the use of the identical tonality, together with the first four notes of the subject, the fugue is strictly related to the prelude (E.g. 5). The rhythmic aspect is extremely interesting through the accents, which falls against the natural pulse of the measure.

E.g. 5



The subject of the fugue is first presented in the soprano, being followed by a real response in the alto with a perfect fourth below and immediately after the first two, a third occurrence appears in the bass, one octave lower. The price of the real answer is the avoidance of the leading tone. The counter-subject is based on a smooth melodic line, decorated by some triplets, which highlights the musical material. The first three thematic entries are followed by two additional entries presented in the alto and the soprano.

The development of the fugue represents the body of the work, between measures 15 and 53. The theme always appears accompanied by its counter-subject. In measures 15, 17, 44 and 48 the theme appears in G major, D major, E major in B major. In measures 22 and 24, the theme is reversed in G Major, then in C Major (E.g. 6).

E.g. 6

Starting with measures 35, and 39, the subject appears in *stretto*, building the culmination of the part, which explodes in measures 50-53. The material of the counter-subject appears superimposed on all the voices thus preparing the final part in measure 54. The subject appears in the soprano also accompanied by thematic entries superimposed in alto and the bass. In the last four measures, the tempo gradually narrows, the nuances become extremely pale and the final chord contains only a perfect fifth - which reminds us of the ancient purity of the chords without the third (E.g. 7).

E.g. 7

Toccata

The word *Toccata* comes from the Italian verb *to touch* and designates both a compositional technique and a musical genre, written for keyboard instruments to show the performer's virtuosity and dexterity. Although it appears already in the Renaissance era, the genre reaches its peak in the late Baroque, through the creations of Johann Sebastian Bach (*Toccata and Fugue in d minor* BWV 565, *Seven toccatas for clavichord* BWV 910-916) and Domenico Scarlatti (*555 Sonate per clavicembalo*). The toccata is present

also in Classicism through the final parts of the *Sonatas* op. 26 and 54 of Ludwig van Beethoven, in Romanticism through individual works like the *Toccata in C major* op.7 by Robert Schumann or the *Toccata* of Franz Liszt. In the 20th century appears through masterpieces like the *Toccata* from the suite *Pour le Piano* by Claude Debussy, the *Toccata* of Sergei Prokofiev or the *Toccata* from the suite *Le Tombeau de Couperin* by Maurice Ravel.¹⁰

Isn't at all surprising the use of such a spectacular genre at the end of the suite. First, through its glittering virtuosity, the suite achieves a brilliant ending. Secondly, this *Toccata* is an improvisational piece, forming together with the *Prelude* a structural arc. In addition to the common character and tonal center, both sides being written in sonata form (the prelude, in baroque sonata form).

The main theme of the exposition is based on five types of perpetual movements (repetition of a sound by alternating hands in the first two measures, chords, and intervals grouped two by two in measures 3-4, rhythmic play through the unequal grouping of the sixteen notes in measures 5-7, alternating the chords with a single common sound in measure 8, a single chord followed by a repeated sound in measures 9-10), which represents the nucleus of *Toccata* (E.g. 8).

E.g. 8

The image displays a musical score for a piano piece, likely a toccata, in 2/4 time. The score is written for piano (PIANO) and includes a 'Vivace' tempo marking. The music is in a key with one sharp (F#). The score is divided into two systems. The first system shows the beginning of the piece, with a treble clef and a bass clef. The right hand (treble clef) plays a series of chords and intervals, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. Red boxes highlight specific rhythmic and melodic patterns in both staves. The second system continues the piece with similar patterns, also featuring red boxes highlighting key elements.

¹⁰ *The New Grove Dictionary of Music and Musicians*, Op.cit., Vol. 25., p. 537.

The second theme appears in measure 57, modulating to the dominant tonality with an avoided leading tone. By the tempo *Un peu moins vif*, together with the lyrical melodic line in the soprano, it becomes even more evident (E.g. 9). After the exhaustive processing of the five motifs, combining them in all possible ways and modulating in countless tonalities, the development ends with the reappearance of the fragments of the first and second themes in measures 173, 191 and 222. (E.g. 10)

E.g. 9



E.g. 10



From measure 217 there is an elaborated coda, full of chords and octaves in *forte-fortissimo*. In the last eight measures, the musical material contains arpeggios in E major, loaded with octaves and chords. Although the use of the Picardy third has a pre-classical taste, through the writing and especially through the mass of the nuances, the end of the *Toccata* represents rather the legacy of Franz Liszt or as Ravel confessed: “it’s pure Saint-Saëns”.¹¹

Danis Matthews considers the *Toccata* the apotheosis of Maurice Ravel’s piano writing: “From its first tingling repeated notes to its final flurry of alternating chords, forms a magnificent apotheosis of Ravel’s piano writing.”¹²

¹¹ Vlado Perlemutter, H el ene Jourdan-Morhange, *Op.cit.*, p. 78.

¹² Chih-Yi Chen, *Op.cit.*, p. 38.

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ASPECTS RESULTING FROM THE ANALYSIS OF THE TONE ROW USED IN *DE PROFUNDIS* BY ARNOLD SCHOENBERG

ALEXANDRA BELIBOU¹

SUMMARY. This article presents the tone row used by Arnold Schoenberg in the choral work *De Profundis*, written in twelve – tone technique, in two hypostases: as a grouping of all-combinatorial hexachords (rare quality leading to a deliberate symmetry in the transformation of the note row) and as the sum of two interval dyads (complementary or antithetical). The composer's choices regarding the notes used in the series emphasize a permanent pendulum between the concept of tension and relaxation, between gravitational sound systems (with interval resolutions) and non-gravitational ones. These aspects convince us of the musical maturity at which Schoenberg arrived in his last compositional period, in which he chose to express himself without exclusively choosing one language (tonal or atonal).

Keywords: twelve – tone technique, tone row, atonality, all-combinatorial hexachords, Arnold Schoenberg.

Introduction

Schoenberg's creation is divided into four periods, with different compositional language. The musical scores of the first period have a predominantly tonal language, or they refer to a language with a gravitational center - reminiscent of tonality. In 1908, Schoenberg chose to abandon tonal writing in favour of atonality. He was the first composer to take this step, which is why 20th century music owes its evolution. In the composer's conception, his new approach is in the context of 'pantonal', not atonal. Critics considered the expression of this period as integrating into the expressionist movement. Gradually, Schoenberg's creations became serial, which delimited the third

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compositional period (1920 - 1936). The last period signals a diversity of language, with returns to the tonal principles, through the varied approach of forms of expression.

De profundis (Op. 50B) - 1950- the composer's last completed work, was composed at the invitation of Chemjo Vinaver, a well-known New York singer and choir conductor. At the request of the Jewish Agency for Palestine, *Anthology of Jewish Music* was born as a tribute to the new state of Israel, which had Vinaver as its publisher (Vinaver, 1955). Schoenberg demanded to get involved in this project with an existing work - Kol Nidre or Dreimal Tausand Jahre - but Vinaver insisted on a new composition with a specific ritual text in Hebrew (Moricz, 2008).

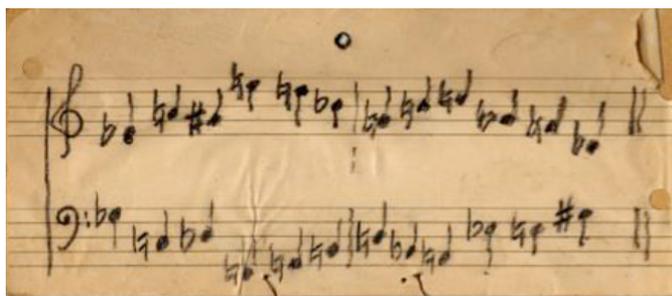
The composer used Psalm 130 (from the Book of Psalms) as the text for his new composition, written in twelve – tone technique, for mixed choir, a cappella - *De Profundis*. The psalm contains eight verses which, grouped into two sections, express a dual hypostasis: the first four verses appear to us as cries for mercy and divine help, and the last four evoke God's salvation and forgiveness. The complementarity between the human state and the divine intervention is pointed out in the music through different means: progressive dynamics, the fusion between the spoken and the sung text (Sprechstimme), tonal-atonal appearances.

Discussion:

1. The series as a group of all-combinatorial hexachords

Arnold Schoenberg's manuscripts and sketches are kept and maintained by the Arnold Schönberg Center in Vienna. In the case of Psalm 130, the notes of the tone row are presented as two sections of six sounds - combinatorial hexachords (Kostka 1999).

E.g. 1



Manuscript of the tone row used in *De profundis*
(Arnold Schönberg Center, online)

As can be seen in the image above, Schoenberg chose to transpose the set at a minor third interval, and - by using inversion - it results in two cross sections, with identical notes to those of the prime series.

E.g. 2

	I ₀	I ₆	I ₅	I ₁	I ₁₁	I ₇	I ₄	I ₈	I ₉	I ₃	I ₂	I ₁₀	
00	E \flat	A	A \flat	E	D	B \sharp	G	B	C	G \flat	F	D \flat	R₀
06	A	E \flat	D	B \flat	A \flat	E	D \flat	F	G \flat	C	B	G	R₆
07	B \flat	E	E \flat	B	A	F	D	G \flat	G	D \flat	C	A \flat	R₇
011	D	A \flat	G	E \flat	D \flat	A	G \flat	B \flat	B	F	E	C	R₁₁
01	E	B \flat	A	F	E \flat	B	A \flat	C	D \flat	G	G \flat	D	R₁
05	A \flat	D	D \flat	A	G	E \flat	C	E	F	B	B \flat	G \flat	R₅
08	B	F	E	C	B \flat	G \flat	E \flat	G	A \flat	D	D \flat	A	R₈
04	G	D \flat	C	A \flat	G \flat	D	B	E \flat	E	B \flat	A	F	R₄
03	G \flat	C	B	G	F	D \flat	B \flat	D	E \flat	A	A \flat	E	R₃
09	C	G \flat	F	D \flat	B	G	E	A \flat	A	E \flat	D	B \flat	R₉
010	D \flat	G	G \flat	D	C	A \flat	F	A	B \flat	E	E \flat	B	R₁₀
02	F	B	B \flat	G \flat	E	C	A	D \flat	D	A \flat	G	E \flat	R₂
	RI₀	RI₆	RI₅	RI₁	RI₁₁	RI₇	RI₄	RI₈	RI₉	RI₃	RI₂	RI₁₀	

The 2 hexachords in Prime form (00) and Inversion at 3th (I3) (Matrix Calculator online). The identical hexachords have the same color.

This characteristic guides us to see the hexachords as all-combinatorial. Hexachordally all-combinatorial sets are rare. There are only six series which fulfill characteristics of the above mentioned subject. Some hexachords are just combinatorial, that means that the aggregates (series with same notes) can be formed with a transformation of itself at only, T n (Transposition at a certain interval), I n (Inversion), R n (Retrograde), or RI n (Retrograde-Inversion), or even a subset of these, but never all four. An all-combinatorial hexachord must form aggregates at each of these transformations. Schoenberg used Second-Order All-Combinatorial Hexachords, meaning that the tone row creates aggregates with itself (or hexachordal complements) at two levels within each of the traditional orderings.

If we use Inversion at a minor 3rd (I 3) for the first hexachord of our prime tone row (noted P a), we get the same notes as in the second hexachord of the Prime tone row (noted P b), as you can see in the images below.

E.g. 3

Inverted P a, with a minor 3rd Transposition:

Although the all combinatorial hexachords support identical sections in two transpositions of each transformation (I, R, RI), Schoenberg limited his composition to only one of them for each occurrence: P0, I3, R0 and RI3 (P - prime form, I - Inversion, R - Retrograde, RI – Retrograde Inversion, and the numbers represent the number of semitones in the transposition). About this option, Rochberg evokes a possible connection with the third-interval - allusion to gravitational systems, the all-combinatorial hexachords inverted at a minor 3rd interval offering multiple harmonic occasions (Rochberg, 1959). As Babbitt mentioned, the second-order all-combinatorial hexachord is one that invites a particular type of polyphony, when two forms of the series overlap. You can see below the tone row and its Inversion transposed at a minor 3rd, as it appears in the composer's manuscript, noting the intervals that are outlined by the overlap of the two forms, to confirm those said by the composer Milton Babbitt - that the intervals in the first hexachord are complementary to the second, "*a real double counterpoint*". (Babbitt, 1987).

E.g. 4

We notice that the intervals arising from the superposition of the two variants of the series are predominantly consonant (perfect and imperfect), except for the major seventh and its complementary interval- the minor second. We should also note that the first section of the original version (located on the upper staff) is identical to the second section of the inverted version (the lower staff), and the second section of the prime series is identical to the first section of the inverted series - proof of the existence of the characteristics of a combinatorial hexachord.

2. The tone row as a sum of 2 dyads

Another feature of Schoenberg's series is the existence of two interval dyads used in an allegorical sense (Klontz, 2015; Couvillon, 2002; Sterne, 1993). This idea reinforces the powerful dual character of the psalm used as textual support by Schoenberg, the text showing a transition from individual prayer to the hope in an universal salvation.

From an analytical point of view, the tone row used in *De Profundis* can be synthesized by the coexistence of two intervals: the major third and the triton (augmented fourth and diminished fifth). Thus, the set has a dual essence - consonant interval next to a dissonant interval.

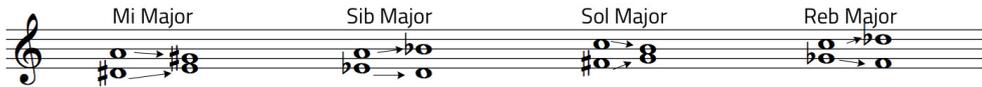
E.g. 5



The 2 intervals in the tone row

The link between these intervals is not random. Stepping further with the analysis of the series, we find that in each hexachord, the dissonant interval has its resolution at any of the accompanying consonant intervals. Therefore, the elements of the series are not individual entities, but are interconnected. The idea of interval resolution not only emphasizes a duality with the sense of tension-relaxation, but also insinuates a gravitational tonal sound character. Below, you can find a figure that proposes the tonal allusions of the interval.

E.g. 6



Resolutions in tonalities of the dissonant intervals of the tone row

The American composer and musicologist George Rochberg, in his work *The Harmonic Tendency of the Hexachord*, insists on the tonal interpretations of the hexachord in the series used by Schoenberg, demonstrating the existence of harmonic progressions in the texture of the *De Profundis* (Rochberg, 1959).

E.g. 7

Harmonic progression – Rochberg (bar 48)

The progression proposed by Rochberg illustrates how the position of the intervals in the hexachords, which make up the series, allow Schoenberg to harmonically guide the entire musical writing. Couvillon notes that the most intense meaning of harmonic progression occurs when the tritone is placed in the center of the hexachord, as in the second segment of the series. Thus, the expressive pattern of consonance - dissonance - consonance is outlined (Couvillon, 2002). The researcher claims that the existence of the tritone at the end of the hexachord cancels the possibility of a harmonic unity.

The 2 dyads that we mentioned were named by researchers the Divine Dyad and AS Dyad - Arnold Schoenberg's dyad. The two contrasting interval constructions complement each other in the musical discourse. The divine dyad corresponds to the interval of the major third, this fact being explained by its overlap with the word Adonai - a name used by the Jews for God. Also, it is notable that this dyad is placed over other words that have sacred meanings. Arnold Schoenberg's dyad comes from the initials of the composer's name - A S, which in musical transcription means nothing more than a tritone interval - A and flat E (es).

De Profundis composition begins suggestively with this interval, a sign of human subjectivity. The entire formal structure of the composition on psalm text seems to be derived organically from the two intervals (dyads). The interval cells in question represent the smallest units that ensure uniformity of the creation.

E.g. 8

Diada umană

ARNOLD SCHOENBERG, OP. 50 B

AS dyad

E.g. 9

Diada divină

Divine dyad

Conclusions

The compositional language that characterizes Schoenberg's last completed creation, *De Profundis*, represents a proposal to reconcile the gravitational and non-gravitational musical systems. Analysing the series as a group of all-combinatorial hexachords, we noticed a certain symmetry, that the composer uses next to another preference – the one for the 3rd interval. Looking at the tone row as a sum of 2 dyads, we noticed the interest of the composer for the relaxation – tension binomial (or dissonant - consonant binomial).

As a mature composition, in which the author wanted to confess his spiritual values, the choices regarding the tone row highlight a desire to experience and reconcile dualities such as consonance - dissonance and atonality- tonality. These aspects convince us of the plenitude at which Schoenberg arrived in his last compositional period, in which he chose to express himself, without exclusively choosing one language.

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AUREL STROE - LE CONCERT POUR ACCORDÉON ET ENSAMBLE DE SOLISTES: CONSIDÉRATIONS SÉMANTIQUES

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SUMMARY. An avant-garde composer, a great thinker on the musical and musicological phenomenon, the possessor of interior images that give birth to music of a particular beauty, Aurel Stroe was also a teacher of the Bucharest Conservatory until he left the country, settling in Germany. His music has a great complexity, bordering on different artistic and conceptual routes, characterized by multidisciplinary and multiculturalism. The concert for accordion and ensemble of soloists is his last major work and concentrates the synthesis of his compositional and semantic resources (especially the third part, Accord-matrice). The matrix accord coagulates the tensions that have occurred in the concert and succeeds with a unique ability to reduce the expressive field of the preceding elements into a single structure.

Keywords: modernity, concerto, semantics, accordion, avant-garde

1. Introduction

Aurel Stroe (5 mai 1932 - 3 octobre 2008) était l'un des compositeurs roumains les plus importants de la seconde moitié du 20^{ème} siècle. Compositeur d'avant-garde, grand penseur du phénomène musical et musicologique, possesseur d'images intérieures qui donnent naissance à une musique d'une beauté particulière, Aurel Stroe a également été professeur au Conservatoire de Bucarest jusqu'à son départ du pays pour s'installer en Allemagne.

C'est une raison de plus pour Aurel Stroe d'être contextualisé et compris grâce à ces multiples congruences de son art et de sa pensée: il

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est un compositeur original, atypique, difficile à classer parmi ses contemporains, sa musique a une grande complexité, à la frontière entre de différentes routes artistiques et conceptuelles, caractérisé par pluridisciplinarité et multiculturalité.

Le musicologue Irinel Anghel situe maître Stroe dans la musique minimale et répétitive et au sein de la musique non évolutive, dans le cadre des "courants anti-sériels et anti-structuralistes des années '60-'70, qui s'opposent aux démarches discontinues et continues évolutives et transformationnelles"².

Le Concert pour accordéon et ensemble de solistes est dédié à un instrument solo avec une tradition de concertation insignifiante - *l'accordéon*, avec *un ensemble de solistes*. Il est déjà bien connu la tendance du compositeur Aurel Stroe à mettre en place des contacts des plus originaux au sein du genre concert, qui ne conserve que le caractère d'une affirmation sonore d'un instrument, mais qui supprime la dimension strictement formelle du genre, accréditée dans l'histoire de la musique.

La formation musicale qui soutient la partie d'ensemble du concert est composée de plusieurs solistes: voici donc suspendu l'activité d'accompagnement de l'orchestre consacré. Ici il s'agit plutôt d'une coparticipation sous forme de concert à l'argument solo de l'accordéon.

2. Discussion: Accord-matrice, la troisième partie du concert – connotations sémantiques

Le concert est l'un des derniers trois concerts de la création d'Aurel Stroe, composés dans la décennie 1990-2001: Concert pour violon et ensemble de solistes, Concert pour saxophone et grand orchestre et Concert pour accordéon et ensemble de solistes. Au sein de la thèse de doctorat, ils nous ont permis de comprendre l'analyse du style et de la dramaturgie de l'écriture de concert dans les œuvres de genre du compositeur roumain, encadrée dans la spécificité de sa pensée symphonique - basée sur des concepts créatifs révolutionnaires dans l'histoire de l'art musical tels que: la composition avec plusieurs paradigmes culturels incommensurables ou la polyphonie complexe de niveaux instrumentaux, le cadre de l'ensemble symphonique (voir *Multimobile*) - qui suit la tension du discours musical à travers des accumulations greffées sur certains archétypes.

² Anghel, I., *Orientări, direcții, curente din a doua jumătate a secolului XX (Orientations, directions et courants de la deuxième moitié du XXème siècle)*, Ed. Muzicală, Buc., 1997.

Le concert se compose de quatre parties, intitulées de manière significative: *Cinq petites chorals (et une invention), en hommage a Erik Satie, Fugue dissipative, Accord-matrice, Multimobile et boucles.*

Du concert nous analyserons dans ce travail la troisième partie, ACCORD-MATRICE, un phénomène symbolique lui-même, aux multiples connotations sémantiques. L'avant-dernière section du concert est connue pour sa petite taille et sa valeur symbolique. Le phénomène de transcendance des données objectives de la composition musicale n'est pas inhabituel pour les ouvrages signés par Aurel Stroe; la mise en valeur symbolique d'un détail particulier peut faire en sorte qu'une section de concert ait les dimensions d'un accord unique - comme on peut le voir dans le cas présent.

Encore une fois, la forme de la performance musicale du concert est affectée, en la concentrant au niveau d'un accord unique. "Dans le processus d'analyse, la forme est autonome, mais dans celui de la création elle dérive comme une réaction naturelle aux avatars de la matière sonore. Mais au cours des dernières décennies, la forme a évolué en passant d'une notion qualitative au statut d'une notion fondamentalement quantitative. L'architecture globale ne force plus le contexte, elle n'est plus complètement contrainte par la substance sonore (peut-être à cause de cette idée, Aurel Stroe place la substantialité sonore d'un accord comme un matériau unique pour toute une section de concert n. n.). Le mathématicien R. Thom a étudié la possibilité de comprendre les processus morphologiques sans rechercher les propriétés particulières du substrat de la forme ou la nature des objets impliqués: l'évolution des formes est régie par des lois distinctes de celles qui décident du comportement de la matière; on a pu constater **l'indépendance de la forme par rapport au substrat.**"³

L'accord matrice coagule les tensions qui se sont produites jusqu'à présent dans le concert et réussit par une capacité unique à réduire le champ expressif des éléments précédents en une seule structure. C'est comme ça que le symbolisme du centre agit, capable à rassembler les efforts d'expression disparates ("puisque'il y a une limite finale, elle se réalise tout autour, comme la masse d'une sphère bien arrondie dans toutes ses parties et en même temps équilibrée par rapport au milieu.)"⁴ " Et le système nerveux possède un mécanisme avancé pour coaguler les différentes énergies informationnelles qui le traversent; «Le système nerveux exécute des mouvements centrifuges et centripètes; seuls ces derniers conduisent à des représentations»⁵ et coagulent la perception, comme cet accord du type matrice.

³ Dănceanu, L., *Eseuri implozive (Essais implosifs)*, Ed. Muzicală, Buc., 1998, p. 136-137.

⁴ Parménide, cité en Vlăduțescu, Gh., *Deschideri către o posibilă ontologie (Ouvertures vers une possible ontologie)*, Ed. științifică și enciclopedică, Buc., 1987, p. 84.

⁵ Bergson, H., *Materie și memorie (Matière et mémoire)*, Ed. Polirom, Iași, 1996, p. 14.

La troisième section est séparée par une pause d'environ cinq secondes de la suivante (et la dernière) section et, contrairement à la quatrième (polyphonique, quasi-aléatoire), a un profil harmonique particulièrement dense. Malgré le fait que la dimension métrorhythmique soit supprimée, l'indication de tempo est présente dans la partition pour diriger la durée des douze secondes environ que le compositeur recommande aux interprètes: **Allegro gioviale**.

L'absence de l'instrument solo dans l'ensemble sonore interprétatif ne sera "corrigée" ni même dans la quatrième section du concert; l'éclipse sonore de l'accordéon est, par conséquent, assurée jusqu'à la fin de l'ouvrage.

L'accord matrice proposé par Aurel Stroe est une structure pluri fonctionnelle, qui condense même les pistes mélodiques, voire les voies rythmiques - tous ces éléments étant contenus - dans une spatialisation différente de celle habituelle – dans l'accord. En fait, il a le rôle de **l'archétype**,⁶ de la substance d'origine, qui est capable de générer. L'accord du type matrice est le centre stylistique à partir duquel rayonnent les événements du concert, c'est le réservoir sonore et expressif de tout cet ouvrage.

La théorie du chaos devient applicable dans le présent moment de l'analyse, elle s'intéresse à l'étude des formes irrégulières et a une provenance liée au terme mathématique de "chaos" qui, selon l'acceptation de James Yorke, désigne "l'étude mathématique des systèmes dynamiques (comme le musical), l'étude des types de turbulence"⁷. Parmi les neuf lignes de force de la pensée de Rudolf Steiner sur l'art, il rappelle également la **tectonique** - "une caractéristique de la forme architecturale" (et non seulement); elle représente "la compréhension de l'action des forces qui se manifestent, sont corrélées, dans différents sens de l'œuvre d'art"⁸.

Aurel Stroe a opté pour que la structure-source de son œuvre concertante soit de type harmonique, considérant que cela peut être accompli - grâce à la relation de complémentarité - dans la première structure polyphonique de début: les petites chorales.

Une première analyse de l'accord formé par la superposition des sons issus de tous les instruments de l'orchestre génère l'idée que l'accord représente un accord de plusieurs ... accords, synthèse de structures sonores verticales qui, pour être reçues et assimilées analytiquement, doivent être séparées par strates et fonctions distinctes.

⁶ Sens figuré du mot "matrice": "origine" Mic dicționar enciclopedic (*Petit dictionnaire encyclopédique*), Ed. științifică și enciclopedică, Buc., 1986, "matrice".

⁷ Boutot, A., Inventarea formelor (*Invention des formes*), Ed. Nemira, Buc., 1996, vol. I, p. 112.

⁸ Andreescu, I., Origini spirituale în arhitectura modernă (*Origines spirituelles dans l'architecture moderne*), Ed. Paideia, Buc., 2000, p. 56.

placée - la marque de la dissociation des autres types d'expression sonore qui lui étaient contemporaines, qui - à notre avis - est précisément due à ces fondements classicisants⁹, qui donnent de la stabilité et de la continuité à ses valeurs musicales.

Ainsi, le problème n'est pas formulé en termes harmoniques proprement dits, mais du point de vue de la spatialisation de cette structure tri sonique majeure (la plus unitaire et la plus impersonnelle en tant qu'expressivité harmonique) sur l'ambitus de quatre octaves.

Les réponses possibles concernent l'assurance d'une base universelle pour le placement ultérieur des structures ajoutées, avec les sons en dehors de cette matrice agrégée. Il essaie ainsi de circonscrire tout l'espace sonore, matérialisé au niveau des quatre octaves - faisant partie à la fois du registre moyen et du registre grave ou aigu. Ce symbolisme peut être déchiffré à partir de la notion de *matrice*.

En tant que terme logique, "matrice" désigne un tableau qui représente la valeur de vérité d'un énoncé basée sur la valeur de vérité de ses éléments composants.¹⁰ Par conséquent, l'indice qui envoie des composants à l'ensemble est évident; la valeur de vérité doit être validée par leurs qualités, par leur rapport à l'essence de l'ensemble. Ainsi, la corrélation entre la partie et l'ensemble au niveau de la valeur de vérité est requise: il s'agit d'une corrélation subtile, idéale et subjective, pas seulement au niveau structurel et formel. Ainsi, les formulations théoriques modernes de la morphogénétique et des fractales sont dépassées - ce qui offre une perspective constructiviste au niveau concret et objectif.

Concernant l'utilisation de l'élément mathématique de la matrice, nous précisons qu'Aurel Stroe approfondit l'application des structures mathématiques au niveau sonore au sein de l'œuvre d'art, mais pas au niveau formel (comme le fait l'avant-garde), mais *au-dessus ou dans la sous-œuvre d'art*, là où les valences de toutes les manifestations humaines fertilisent sa couche superficielle. Il existe un fondement herméneutique de l'œuvre d'art dans lequel subsiste ce composant idéal sélectif qui dirige les énergies qui infusent l'écorce d'apparence sonore et dirige la tension qui émane à l'intérieur du chef-d'œuvre. La tension de l'œuvre d'art musical est une question de substrat, de dissimulation, de direction interne, de dramaturgie.

⁹ Notamment au niveau formel et harmonique. Pour une analyse formelle voir notre mémoire de licence, *La micro - opéra et le principe de la variation* (en Orestia II d'Aurel Stroe), où l'on met en évidence l'utilisation des matrices architecturales triparties.

¹⁰ xxx: *Mic dicționar filozofic (Petit dictionnaire philosophique)*, Ed. Politică, Buc., 1969, p. 239. La matrice est également utilisée dans le calcul proportionnel (la matrice des opérateurs représente justement leurs définitions).

Le calcul matriciel¹¹ a été créé par le mathématicien anglais A. Cayley¹² et est largement utilisé dans tous les domaines des mathématiques fondamentales et appliquées. La matrice est une fonction A définie sur le produit cartésien de *deux ensembles finis* d'éléments, avec des valeurs dans un anneau anonyme. Le concept de matrice doit également être considéré dans cette perspective.

Les meubles et les boucles que nous identifions dans la quatrième section du concert peuvent être une autre manière compositionnelle de synthétiser les coordonnées de l'ouvrage; l'extrême diversité (voir l'annexe du concert pour saxophone et orchestre) a toujours mobilisé l'univers musical d'Aurel Stroe orienté vers la synthèse, vers la valorisation du centre, vers la concentration de la mandala dans son point générateur. Ils peuvent être considérés – en relation avec l'ensemble auquel ils appartiennent – comme des éléments constitutifs en fonction desquels la valeur de vérité de l'ensemble de l'énoncé est approximée.

C'est précisément comme ça que l'on explique la taille apparemment réduite des deux dernières sections du concert; elles condensent la valeur de vérité du concert tout entier. On peut imaginer un parallèle entre ces moments et la formule de clôture de toute prière ou service religieux: "amen". De la même manière, le dernier mot¹³ confirme tout autre acte avant qu'il soit énoncé¹⁴; cette interjection concentre en elle les vertus finalistes de tout phénomène religieux.

La même intention est dissimulée dans les pages de l'opéra "Orestia II", où j'ai souligné à une autre occasion l'existence d'un moment qui concentre toute l'expressivité de l'œuvre (les variations analysées dans l'œuvre "Micro opéra et l'esprit variationnel"). Par *micro-opéra* nous entendons cette île expressive qui – considérée avec un détachement esthétique spécifique par rapport au phénomène – peut être évaluée dans le sens de l'interprétation comme une synthèse de l'ensemble de la création scénique.

Aurel Stroe n'essaye donc pas pour la première fois de dissimuler l'instant synthétique, l'instant le plus important d'une œuvre dans un espace marginal; sa discrétion et une certaine sensibilité troublée par ce monde l'ont probablement amené à toujours chercher le chemin contournant pour

¹¹ Idem, p. 1058.

¹² Arthur Cayley (1821-1895): mathématicien anglais, professeur à l'Université de Cambridge, auteur de la théorie des invariants et un des créateurs du calcul matriciel; il a élaboré des ouvrages de géométrie algébrique, géométrie non euclidienne, algèbre et astronomie; idem, p. 315.

¹³ Ayant multiples réverbérations étymologiques en slave, grec et hébreu.

¹⁴ "Ainsi soit-il ! C'est vrai!"

placer ses idées les plus significatives. L'essentiel n'est pas vu à l'œil nu dans sa musique; dans ses actions de composition nous trouvons cette humilité qui fait que la valeur soit protégée - consciemment - dans la dissimulation, dans la dissimulation créative.

Dans l'opéra "Orestia II" le compositeur procède à casser le discours sonore continu, créant cet espace pour introduire un moment "en dehors de l'œuvre d'art", un moment qui restitue tout le déroulement de l'œuvre devant la conscience de l'auditeur: entière, complète. Il s'agit d'une rencontre paradoxale des deux coordonnées de l'œuvre d'art, qui ne peuvent généralement pas coexister: l'axe syntagmatique et l'axe paradigmatique; synchronie et dia chronicité.

Voici comment la création musicale d'Aurel Stroe - le compositeur qui était (le plus fidèle) gardien de l'être - s'avère capable d'accueillir l'union de ces deux principes, mais avec des conséquences des plus douloureuses (prévisibles, d'ailleurs) sur le parcours de l'œuvre d'art. Elle est influencée non seulement après avoir épuisé cette fissure expressive (toujours masquée), mais aussi avant elle; l'effet est non seulement prospectif, mais a également des conséquences a priori, agissant de manière régressive.

Un phénomène d'une telle ampleur et d'une telle profondeur que la **fissure expressive**¹⁵ ne peut rester sans conséquences dans tout le cadre de la création où il se manifeste.

Comme nous l'avons dit, les petites dimensions des deux dernières sections constituent le cadre qui soutient ces derniers phénomènes synthétiques essentiels; leurs coordonnées objectives sont compensées par la consistance idéationnelle des phénomènes qu'ils hébergent.

Significatif est le placement - prophétique - de la matrice (de l'ouvrage) près du moment de l'achèvement du concert sur lequel elle est basée. La matrice n'apparaît comme telle que lorsqu'elle est parachevée: elle apparaît dans la posture victorieuse, accomplie, ne sortant du secret de la procréation que lorsque le fruit en est déjà visible. Cela devient un aspect important de la modernité, qui ne s'annonce que lorsqu'il s'affirme; c'est aussi la **vulnérabilité de la modernité**, qui trahit une peur cachée (mais non moins atroce!), qui consume la modernité et la jette dans le présent, dans le champ du visible uniquement lorsque toutes les assurances nécessaires ont été prises.

La modernité a entravé l'existence d'oppositions artistiques, de n'importe quel domaine spécialisé elles viendraient; "la crise provoquée par la société anonyme de production et de profit (industrialisation) contre

¹⁵ Les ruptures, les profils morphogénétiques à l'intérieur de l'œuvre d'art.

l'individu abandonné, réprimé, laissé sans intervalle, sans espace culturel, psychologique, spirituel entre les individualités"¹⁶. La simplicité de la matrice (représentée par un accord) contraste fortement avec la décomposition des voies harmoniquement entrelacées (la troisième partie) en voies mélodiques (la quatrième partie), qui prennent, en boucles et mobiles, la tension *enveloppée*¹⁷.

3. Conclusions

Il est également intéressant de noter que pendant le concert, il y a aussi de telles insertions de choral (dénommées ainsi par l'auteur lui-même), qui semblent plutôt arrêter le temps de l'œuvre d'art, son flux inhérent, spécifiquement musical (essentiellement temporel). Ces chorales proposent un timbre longtemps recherché par l'auteur, qui m'a avoué avoir découvert des flûtes chorales dans une foire d'antiquités allemande. Il a préféré ne pas achever son ouvrage jusqu'à ce qu'il découvre le timbre de ces éléments statiques, constitués sur la typologie corallienne.

Ex. 2

Handwritten musical score for six flutes and a choir. The score is titled "lo stesso tempo ♩ = 60". It consists of six staves for flutes (labeled "6 FLAUTI") and one staff for a choir (labeled "CHOROÏ"). The music is in 3/4 time and features sustained notes (tenuto) with dynamic markings of mezzo-forte (mf). The notes are: Flute 1 (G4), Flute 2 (Bb4), Flute 3 (A4), Flute 4 (G4), Flute 5 (A4), Flute 6 (Bb4), and Choir (Bb4).

Aurel Stroe-Concert pour accordéon et orchestre (petit chœur, partie I)

¹⁶ Durand, G. Arte și arhetipuri. Religia artei (*Arts et archétypes. La religion de l'art*), Ed. Meridiane, Buc., 2003, p. 18.

¹⁷ Bohm D. – Plenitudinea lumii (*La plénitude du monde*) cité en Patapievici, H. R., Omul recent (*L'homme récent*), Ed. Humanitas, Buc., 2001.

L'ouvrage analysé à cette occasion est le dernier de sa liste de créations et contient de multiples références à la sémantique baroque, utilisant les idées de choral, fugue, accord et invention. Toute sa musique et toute sa pensée compositionnelle se caractérisent par le polymorphisme de l'œuvre d'art, l'intertextualité: Aurel Stroe a souvent utilisé, comme élément permanent de sa création, la polyphonie des structures compositionnelles (de type palimpseste) - fait visible aussi dans ce dernière création.

Aurel Stroe utilise ce type de stratégie de composition à plusieurs reprises dans sa création, de sorte qu'il crée une préférence pour la multicouche, en interrompant le discours par un statisme chargé de réverbérations sémantiques. Ce travail reflète aussi sa préférence pour la composition avec plusieurs systèmes d'accordage, systèmes influencés par le paradigme culturel dont ils sont issus (systèmes convergents ou différents - ils proviennent de paradigmes culturels incommensurables). Les réponses offertes par Aurel Stroe à chaque auditeur individuel sont plus que les questions posées par sa musique - privilégiée par les images intérieures et sonores avec quelque chose de spécial dans la musique européenne.

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