



STUDIA UNIVERSITATIS
BABEȘ-BOLYAI



MUSICA

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VIOLETA DINESCU UND DER SCHLÜSSEL DER TRÄUME. JUBILÄUMS-PORTRÄT¹

BIANCA ȚIPLEA TEMEȘ²



(Violeta Dinescu. Foto: © Nicolae Manolache)

SUMMARY: Fusing together in her artistic background two utterly contrasting worlds such as Romania and Germany, the composer Violeta Dinescu succeeded to achieve a unique, distinctive voice in contemporary composition. By means of this dialogue, celebrating the musician's 60th anniversary, her portrait will be reconstructed in its multiple components: the composition, the teaching activity as well as her unceasing effort of bringing Romanian culture at the forefront of the international artistic life. Although the article is entirely devoted to Violeta Dinescu's celebration,

¹ Ich danke Violeta Dinescu, dem Pianisten Sorin Petrescu und dem Musikwissenschaftler Roberto Reale für die großzügige Bereitstellung des Informationsmaterials. Der Abdruck aller Partiturseiten erfolgt mit Genehmigung der Komponistin. Die rumänischsprachige Originalfassung dieses Textes wurde in der Zeitschrift „Muzica“, Nr. 4/2013, Bukarest, veröffentlicht (S. 3-24).

² Dozentin dr. an der "Gh. Dima" Musikakademie der Stadt Klausenburg, Rumänien; künstlerische Leiterin der Staatsphilharmonie "Transilvania"- Klausenburg.

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using a Borgesian key to access her musical universe, the name of Dinescu's composition teacher in Bucharest, Myriam Marbe, is often mentioned, marking a pedal point of this dialogue.

Keywords: Violeta Dinescu, Myriam Marbe, composition, Romanian music

B.T.: Mit einer so außergewöhnlichen, immer kreativen und nie formstrengen Gesprächspartnerin wie Violeta Dinescu in einen Dialog zu treten setzt die Bereitschaft voraus, alle festen Schemata und vorgefertigten Strategien zu verlassen und sich auf einen spontanen, offenen Austausch einzustellen. Das gilt umso mehr, wenn es um ein Jubiläum geht: ein Jubiläum von sechs Jahrzehnten im *crescendo* künstlerischen Schaffens. Und deswegen verlassen wir von Anfang an das Schablonenhafte eines gewöhnlichen Interviews und rekonstruieren die außergewöhnliche berufliche Laufbahn von Violeta Dinescu anhand ihrer Kompositionen. Diese nutzen wir als Filter, um in der Manier von Louis Borges die pure Essenz ihres Schaffens freizulegen. Dabei werden wir leitmotivisch einige zentrale Ideen wie "Spiegel", "Labyrinth", "Bibliotheken" und "Träume" verwenden.

Die Überschrift für dieses Gespräch ist inspiriert von einer kürzlich erschienenen CD Violeta Dinescus, *Der Schlüssel der Träume*, und so beginne ich das Gespräch mit der Frage, ob ich den richtigen "Schlüssel" gefunden habe, um mir Zugang zu dem von Violeta Dinescu erschaffenen Musikuniversum zu verschaffen.

V.D.: Selbstverständlich, obwohl ich auch nichts gegen eine systematische oder eine chronologische Vorgehensweise gehabt hätte.

Abbildung 1



CD-Cover *Der Schlüssel der Träume*, Rundfunk Berlin-Brandenburg, 2013

B.T.: Die Ansätze schließen einander nicht aus: Wenn wir das Gespräch auf diese Weise beginnen, so werden die Rückblicke den zeitlichen Ablauf doch nicht verhindern können.

Wenn ich richtig verstanden habe, liegt dir in der Kunst viel an der Idee des Spiels (du hältst es für eine nicht zu verfehlende Lösung, die jedem inspirierten Schöpfer zu eigen ist). Deswegen glaube ich, dass wir mit einem Spiel der Spiegel beginnen sollten, mit Rückblicken – wo wir schon über Chronologie gesprochen haben –, durch die wir einen wichtigen Ausgangspunkt deiner Karriere entdecken können: die Begegnung mit der Komponistin und Professorin Myriam Marbe. Am Konservatorium in Bukarest hast du bei namenhaften Pädagogen studiert (Alexandru Pașcanu, Liviu Comes, Nicolae Beloiu, Aurel Stroe, Ștefan Niculescu, Emilia Comișel, Ioana Ștefănescu u.s.w.); dennoch möchte ich dich fragen, inwiefern du gerade Myriam Marbe auf dein Schicksal als Künstlerin hast Einfluss nehmen lassen und welche die wertvollste Lektion war, die du von ihr erfahren hast.

V.D.: Das Leben eines Klanges zu fühlen, als ob die Klänge Lebewesen wären! Von Myriam Marbe habe ich auch die überzeugende Lektion der Authentizität gelernt, aber nicht durch verbale Hinweise, sondern gemeinsam mit ihr, durch Erlebnisse, die mich ganz selbstverständlich das Authentische im Umgang mit den Menschen und mit dem Leben wahrnehmen ließen. Am Beispiel der Authentizität habe ich gelernt, wie man abwartet, bis sich das, was man zu sagen hat, in einem formt und wie man lernt, auf das zu verzichten, was nicht mehr explizit gesagt werden muss, also, wie man lernt geduldig zu sein ...

B.T.: Also durch eine Ontologie und eine akustische Philosophie, die über das einfache Handwerk hinausgehen - eigentlich im Sinne einer Lektion des kreativen Wartens, klug und nicht weniger fruchtbar ...

V.D.: Du hattest absolut Recht, als du gesagt hast, dass sich die beiden Ansätze zum Umgang mit der Vergangeheit (der systematische Ansatz und das aleatorische Spiel der Spiegel) nicht ausschließen. Tatsächlich würde ich sagen, dass sie sich wie in einem Traum gegenseitig überlagern. Man kann einen einzigen Moment über einen langen Zeitraum hinweg dehnen oder aber viele Jahre in nur einem einzigen Augenblick konzentrieren. Dieser Prozess kann sich in einem angehaltenen Moment ereignen, und in meinem Fall kristallisiert sich dieses Anhalten in Form einer Komposition. Wenn ich versuchen würde, diesen Weg am Ende eines Stückes

rückblickend zu begreifen, so ist es, als ob ich versuchen würde, von einem Flussdelta aus die Quelle zu entdecken, ohne das zu wollen – und ich kann mich nicht daran hindern, in diesem Fall an das Donaudelta zu denken, das ich so stark in Erinnerung habe, als ob ich es erst gestern besucht hätte. Viele Jahre nachdem ich dort gewesen war, sah ich die Donauquelle in Donaueschingen im Schwarzwald, und ich habe mich sofort an das Deltas erinnert. Zu meiner großen Überraschung, aber auch zu meiner Freude erfuhr ich etwas später, dass man eigentlich gar nicht exakt weiß, wo die Donauquelle liegt. Die Assoziation zu dem Entstehungsprozessprozess einer Komposition kann man durch dieses Beispiel besser erklären als mit tausend Worten.

B.T.: Könnte man sagen, dass die Donau innerhalb der Welten, in denen du dich bewegst (Deutschland und Rumänien), ein verbindendes Element darstellt – als ein fließender Korridor der Erinnerungen in doppeltem Sinne, aber auch als eine Metapher für den Weg vom Anfang bis zum Ende einer Komposition?

V.D.: ... und welches in mir auch die Erinnerungen, die ich mit Myriam Marbe verbinde, hervorruft: die Art, wie wir beide angefangen haben, eine musikalische Idee zu entziffern und herauszufinden, inwieweit es sich lohnt, sie zu vertiefen oder auch nicht! Es war eine Art fließenden Hineingleitens in ein Labyrinth. Diese labyrinthische Vorgehensweise hat meine Haltung gegenüber Kompositionen entscheidend geprägt. Man bedenke, wie ausdrucksvoll der Vergleich mit einem Spiegelspiel sein kann! Dieses Spiel besitzt eine Doppelfunktion: Es ermöglicht den Blick nach Innen und erlaubt zugleich die Definition einer Perspektive nach Außen. Das Spiel ist in diesem Kontext nicht mehr einfach nur ein Spiel, es ist ein *ernstes* Spiel.

B.T.: Mehr noch: Wenn wir die Schriften von Gaston Bachelard kennen, sehen wir, dass die Wasseroberfläche (da wir schon über die Donau gesprochen haben) ebenfalls ein Spiegel ist.³ Das unterstreicht unseren Gesprächsansatz, à la Borges vorzugehen.

Wir können eine kalendarische Symmetrie nicht ignorieren: Du befindest dich an einem Punkt deines Lebens, der dieses wie eine in fast perfektem Gleichgewicht befindliche Waage in zwei Teile teilt – nahezu 30 Jahre in Rumänien, weitere 30 Jahre im Ausland. Zu welchen

³ Bachelard, Gaston: *Apa și visele. Eseu asupra imaginației materiei*, Ed. Univers, București 1999, S. 25-26.

Schlussfolgerungen führt das Nachdenken über diese beiden Abschnitte und wie haben sich diese zwei großen Kapitel deines Lebens gegenseitig beeinflusst? Können wir aus künstlerischer, aber auch aus persönlicher Perspektive über eine Kontinuität dieser beiden Universen sprechen, oder handelt es sich um einen Bruch?

V.D.: Der Riss war dramatisch, aber ich habe ihn nicht als solchen empfunden, da ich eigentlich nur für ein paar Tage fortgegangen war (besser gesagt für drei Wochen – entsprechend der Länge des Visums) und die Absicht hatte, nach Hause zurückzukehren – und ich bin bis jetzt geblieben. Lange Zeit habe ich mich mit dem Gedanken getröstet, zurückzukehren. Dadurch habe ich den Riss zunächst nicht gespürt – erst nachdem er wieder zusammengenäht wurde ... Wenn ich es mir recht überlege: Die Zeit, die ich in Rumänien verbracht habe, scheint mir sehr lang zu sein, und die Zeit hier – weit weg von Rumänien – so kurz, als ob ich gerade erst angekommen wäre. Die näherungsweise Symmetrie der zwei Mal 30 Jahre scheint mir nicht relevant, da sich diese Zonen, die ebenso unterschiedlich wie auch getrennt von einander zu sein scheinen, in meiner musikalischen Seele in polyphoner und harmonischer Korrespondenz zueinander befinden.

B.T.: Trotzdem hast du die Distanz zu überwinden gehabt. Lass uns unser Gespräch als Versuch einer Diagnose für deinen unregelmäßig auftretenden Kampf mit der Ferne auffassen. Wie drückt sich das Exil auf dem Notenblatt aus?

V.D.: Die Frage ist sehr suggestiv. Eigentlich kann man nur auf einer oberflächlichen Ebene von einem Gefühl des Exils sprechen. Wenn ich in Rumänien geblieben wäre, mit dem Eindruck einer Last, von der ich mich befreien muss, wäre es mir nicht gelungen, den nächsten Schritt zu machen. Es kann sein, dass ich einen inneren Abwehrmechanismus gehabt habe. Zumindest erinnere ich mich nicht, dass ich je ein Gefühl des Exils gehabt hätte. Ich habe immer auf eine Rückkehr gehofft – oder besser gesagt ich habe nicht konkret daran gedacht, für immer in Deutschland zu bleiben, weil ich auch nie die Zeit dafür gehabt habe. Die Zeit zum Nachdenken habe ich mir selbst nicht gegeben – wahrscheinlich auch eine Form instinktiver Abwehr. Die Wahrheit ist, dass ich mit jedem Werk, das ich geschrieben habe, existentielle Wege gesucht habe, und dadurch habe ich jegliche Fluchtmöglichkeiten, die meinen seelischen Zustand beunruhigt hätten, ausgeschlossen.

B.T.: Mittlerweile sind diese hybriden Topoi des „Hier“ und des „Dort“ nicht nur miteinander verwoben, sondern daraus ist eine fruchtbare Lösung geworden, und seit dem Jahr 1982 hast du dir auch außerhalb Rumäniens einen Namen gemacht – neben einer Reihe anderer Komponisten wie Aurel Stroe, Lucian Mețianu, Costin Mioreanu (der dieses Jahr seinen 70. Geburtstag feiert), Corneliu Dan Georgescu (der dieses Jahr seinen 75. Geburtstag feiert), Eugen Wendel oder Adriana Hölszky (die dieses Jahr ihren 60. Geburtstag feiert). Diese Situation lässt sich perfekt mit der in anderen Ostblockländern vergleichen. Nehmen wir nur Russland als Beispiel: Künstler wie Gubaibulina und Schnittke, beide auch nach Deutschland ausgewandert und dort sesshaft geworden ... Ich spreche also von einem weit verbreiteten Phänomen. Enthülle uns diese labyrinthischen Wege, die zu deiner professionellen Annerkennung und Akzeptanz in der internationalen musikalischen Elite geführt haben!

V.D.: ... Es war ein kontinuierlicher Prozess, den ich nicht als solchen registriert habe, da es mein Hauptanliegen war, Schritt für Schritt meinen eigenen Weg weiterzugehen. Die einfachste Erklärung ist meine kontinuierliche Aktivität: konkrete Ereignisse, die sofort Folgen hatten – angefangen mit den Solostücken, die sich Interpreten von mir gewünscht und dann in ihr Repertoire aufgenommen haben, weil sie Gefallen an ihnen fanden. So war es z. B. im Fall von Barbera Brauckmann: Sie hat die Leistung vollbracht, das Stück, das ich für sie geschrieben habe, über 50 Mal zu spielen: *Intarsien* für Cello. Als ich sie später wieder bei einem Konzert hörte, sah ich überrascht, dass sie sich auf einer Din-A3-Seite eine Spielvorlage gebastelt hatte, welche die ursprünglich zehenseitige Partitur umfasste. Ab und zu warf sie einen kurzen Blick auf diese Seite. Ich habe sie gefragt, warum sie immer noch die Noten benötigt, denn ich hatte bemerkt, dass sie das Stück eigentlich auswendig kann. Sie hat mir gesagt, dass meine Schrift sie beim Spielen inspirieren würde, und deswegen hat sie die Partitur soweit verkleinert, dass sie nur noch aus Konturen besteht, die ihr beim Spielen helfen. Die Freude der Kooperation mit den Interpreten, die meine musikalische Kaligraphie des Manuskripts mögen, ist sehr wertvoll für mich, und ich kann sagen, dass ich fast jeden Tag aufs Neue diese Freude habe.

Tauromaquia

Musikalischer Diskurs für Blockflöte(n), Flöte(n), Fagott,
Zwei Gitarren, Cello und AKKordeon
(mit Schlagwerk *ad lib.*) Violeta Dinescu

T (Vierz die Last....)

Auf der Bühne
Cello und Fagott sind bereits auf Position 1,
die anderen Musiker sind im Raum
oder kommen agierend durch die Eingänge dazu.

Handwritten musical score for "Tauromaquia" by Violeta Dinescu. The score is written on seven staves, each with a different instrument or voice part. The parts are:

- Soprano (Sop.) (voice):** Lyrics: "Tauromaquia BRAVO TORO!". Dynamics: *molto*, *pp*, *con perc. ad lib.*, *simile, ad lib.*
- Alto (Alto) (voice):** Lyrics: "Tauromaquia BRAVO TORO!". Dynamics: *molto*, *pp*, *con perc. ad lib.*, *simile, ad lib.*
- Tenore (Tenor) (voice):** Lyrics: "Tauromaquia BRAVO TORO!". Dynamics: *molto*, *pp*, *con perc. ad lib.*, *simile, ad lib.*
- Violoncello (vc.):** Rhythmic accompaniment. Marking: *≤ 3 mal*.
- Chitarra 1 (Gitarre 1) (voice):** Lyrics: "Tauromaquia BRAVO TORO!". Dynamics: *molto*, *pp*, *p sempre*, *simile, ad lib.*
- Chitarra 2 (Gitarre 2) (voice):** Lyrics: "Tauromaquia BRAVO TORO!". Dynamics: *molto*, *pp*, *simile, ad lib.*
- Accordione (akk.) (voice):** Lyrics: "Tauromaquia BRAVO TORO!". Dynamics: *molto*, *pp*, *simile, ad lib.*

Violeta Dinescu – Tauromaquia

Also: Von Solostücken bis hin zu größeren Werken wie Opern, Balletten und Oratorien – in diesen Fällen mit entsprechenden Aufträgen – habe ich auf alle Anfragen positiv reagiert und die immer wieder von Neuem erscheinenden Herausforderungen mit Überzeugung angenommen. Besonders bei großen Veranstaltern ist es wichtig, das Material rechtzeitig vorzulegen und auf die Aufträge, die man bekommt, entsprechend zu reagieren.

B.T.: Damit wären wir direkt bei dem Bereich des Schreibens angelangt. Wenn wir uns strikt auf deinen Stil beziehen: Gibt es da eine klare Schnittstelle zwischen dem, was du bis 1982 hinter dem Eisernen Vorhang komponiert hast, und dem, was du danach geschrieben hast? Unabhängig von der Tatsache, dass du ein Universum kreiert hast, das die zwei Welten auf eine ideale, vielleicht sogar auf eine utopische Art und Weise miteinander kombiniert?

V.D.: Ich würde nicht sagen, dass es eine klare Schnittstelle gibt. Ich glaube auch nicht, dass ich genauso geschrieben hätte, wenn ich nach 1982 in Rumänien geblieben wäre. Ich glaube, dass es in meinem Leben kein Drama des Weggehens gegeben hat (ich habe auch nicht unter Sehnsucht gelitten), kann man einfach dadurch erklären, dass ich die Musik mit mir mitgenommen habe. Ich habe die Musik nicht hinter mir zurückgelassen, sondern sie hat mich über die Grenzen hinaus begleitet ... Andererseits habe ich wohl oder übel technische Elemente der modernen Schreibweisen assimiliert und habe gelernt, mich in diversen musikalischen Kontexten zu orientieren. Diese Klangabenteuer haben mich aber nicht von meinem musikalischen Zuhause entfernt. Das, was mich am meisten interessiert hat und mich immer noch interessiert, ist, zu entziffern, wie man heutzutage Musik denkt, um mit Pierre Boulez (*Penser la musique aujourd'hui*)⁴ zu sprechen. Ich hatte nicht die Absicht, zu übernehmen, sondern wahrzunehmen. Selbstverständlich habe ich bemerkt, dass es unmöglich ist, einen Assimilationsprozess zu stoppen. Das wäre auch nicht wünschenswert, da niemand sich ehrlich wünschen würde, durch die Welt zu gehen ohne die kleinste Form der Reflektion – wie eine Gänsefeder, die nicht einmal einen einzigen Tropfen Wasser durchlässt. Da ist einerseits das Gepäck, welches wir schon in der Kindheit angefangen haben zu packen – jeder im entsprechenden Kontext. In meinem Fall ist es so, dass ich meine Kindheit bei meinen Großeltern verbracht habe, und sie ist voll starker und prägender Klangerinnerungen: von dem Geräusch des Hofes

⁴ Boulez, Pierre: *Penser la musique aujourd'hui*, Gallimard, Paris 1987.

zu Beginn des Tages bis zu den Beerdigungsprozessionen mit Gesängen und Klageliedern auf dem (einzigen) Dorfweg. Dann folgten die Schule, das Konservatorium, die Hochschule ... Andererseits ist da die Konfrontation mit anderen Klängen und musikalischen Welten, denen wir das ganze Leben lang ausgeliefert sind. Wir befinden uns eigentlich in einem kontinuierlichen klang-chemischen Prozess, und es hängt in starkem Maße von uns selbst ab, in welcher Form wir diesen Prozess kultivieren.

B.T.: Es scheint, als würdest du über eine geschützte Klangkapsel sprechen (die Musik, die du aus Rumänien mitgenommen hast) und von einer klanglichen Alchemie, die dir eigentlich wie eine Schutzhülle die Kraft zur Anpassung gegeben hat. Aber das Schaffen jedes zeitgenössischen Autors absorbiert und filtert Einflüsse, passt Essenzen an und aktualisiert Techniken – mit andern Worten, wir finden darin unterschiedliche Verbindungen zu der Musik anderer Komponisten wie in einem Spiel konvexer und konkaver Spiegel reflektiert. Welche künstlerischen Persönlichkeiten haben dich entscheidend beeinflusst und spiegeln sich mehr oder weniger deutlich in der Musik, die du geschrieben hast, wider?

V.D.: Wenn du dich auf Kompositionslehre an und für sich beziehst, spüre ich nur Myriam Marbe, die mir sehr nahe war, so dass ich mit ihr auf einer essentiellen Ebene der musikalischen Seele kommunizieren konnte. Die Idee der Schutzhülle ist sehr passend. Es geht um eine Art innerer Instanz, von der es gut ist, dass wir sie kultivieren. Wenn wir das schaffen, dann fangen wir Dialoge mit uns selbst an, die immer fruchtbarer und reicher werden können ... Myriam Marbe hat es geschafft, uns allen zu helfen, allen, die das Glück hatten, ihren Rat zu bekommen. Sie hat uns geholfen, diese innere Instanz zu entwickeln, und das geschah, ohne dass wir es so präzise wahrgenommen haben. Vielleicht wäre es sogar viel schwieriger gewesen, wenn wir bewusst darauf aufmerksam gemacht worden wären.

Alle anderen musikalischen Begegnungen hatten für mich einen eher punktuellen Charakter. Wichtig war die Möglichkeit, Musik zu hören, neue Partituren anzuschauen, neue Welten ... Ich habe zahlreiche Gelegenheiten gehabt, Komponisten anderer Generationen und aus anderen Teilen der Welt zu treffen, z. B. aus Südafrika oder den USA, und ich kann sagen, dass sich mir durch jedes Treffen neue Horizonte eröffnen haben, und ich habe immer wieder gelernt, diese neuen Horizonte zu entdecken. Schon seit 1983 unterrichte ich kontinuierlich, und ich kann sagen, dass ich Dank dieser Tätigkeit, die auch die Analyse unterschiedlichster Musiken beinhaltet, wiederentdeckt habe, wie

wunderbar es ist zu verweilen, zurückzukehren und Partituren zu verstehen. Es ist, als ob man eine Reise in die eigene musikalische Seele unternimmt. Selbstverständlich könnte ich einige Titel von Partituren oder Namen von Komponisten nennen, aber das würde jetzt zu weit führen.

B.T.: Trotzdem: Welches waren die essentiellen Partituren, die dir, abgesehen von den privilegierten Treffen mit Myriam Marbe, Impulse in Richtung Avantgarde verliehen haben?

V.D.: Ich könnte über musikalische Welten sprechen, die ich entdeckt habe und wiederentdecke in dem Moment, in dem ich bestimmte Partituren von Neuem betrachte: Enescu – *Rapsodia I*, *Simfonia de cameră*, *Oedipe* ... nicht nur ..., dann Bach, die letzten Quartette von Beethoven, die Lieder von Schubert, Mahlers 5. Sinfonie, Bruckners 3. Sinfonie, *Le Sacre du printemps* und die späten Werke von Strawinsky (in denen er die serielle Technik bis zur Perfektion ausarbeitet und sich dabei gleichzeitig eine eigene Form von Expressivität bewahrt), Ligeti (von der *Passacaglia ungherese* bis zu *Atmosphères*), „Les Spectraux“, und die rumänischen Spektralisten, deren Musik ich an der Universität unterrichtet habe ...

B.T.: Die zuletzt genannten Spektralisten und ihr polychromes Universum stehen im Einklang mit der von dir geäußerten Idee des intimen Lebens eines Klanges, die Myriam Marbe in dir hervorgerufen hat. Wie würdest du deinen Stil (in Schöpfungsetappen) definieren und zu welcher modernen musikästhetischen Strömung findest du Affinitäten, die über die Korrespondenzen mit den Autoren, die du bereits genannt hast, hinausgehen? Sicherlich gibt es doch entlang des Weges von den Stücken der 70er und 80er Jahre⁵, über die der 90er⁶, bis zu den Werken des neuen Jahrtausends⁷ bestimmte Etappen.

⁵ *Akanua* für Klavier (1974), *Sonata für Violine, Viola und Klavier* (1975), *Akrostichon* für Orchester (1983), Kammeroper *Hunger und Durst* (1986), Oper *Der 35. Mai* (1986) etc.

⁶ Kammeroper *Eréndira* (1992), *Pfingstatorium* (1993), Kammeroper *Schachnovelle* (1994), Orchesterwerke *L'ORA X* (1995), *Self-Reflections I/II* für Klavier und live-Elektronik (1996–97), Ballett *Effi Briest* (1998), *Vortex – Wolken I, II und III* (1998; der Titel scheint eine Allusion an *Clocks and Clouds* von György Ligeti zu sein).

⁷ *Rugă* für Klarinette, Kontrabass und Akkordeon (2001), *Herzriss*, Oper *in nuce* (2005), *An den Strömen von Babel* für Solisten, Chor und Orchester und Box/Film ad lib. (2007), *Kristallspiele*, Konzert für Klavier und Streichorchester (2009), Kinderoper *Die versunkene Stadt* (2010), *Schlachtfeld von Marathon* (2011) für Klavier, *Nosferatu*. Musik für den Stummfilm von Friedrich Wilhelm Murnau (2012) etc.

V.D.: Das ist eine sehr schwierige Frage, deren Antwort nicht nur nicht einfach ist, sondern eine Art Objektivität impliziert, die mir schlichtweg unmöglich ist, weil ich und meine Kompositionen direkt betroffen sind. Vielleicht werde ich es zu einem späteren Zeitpunkt versuchen.

B.T.: Während eine Unterteilung deines Werks in Etappen also verfrüht wäre, so lässt sich doch eine generelle Charakteristik deiner Musik konstatieren: Die Fachpresse im Ausland spricht über eine Art „magische Tonwelt“ (Udo Barth)⁸; Gerhard Rode benennt auch eine träumerische Komponente, die deine Werke als Fortsetzung einiger Aspekte der Oper *Atys* von Jean-Baptiste Lully oder der *Wesendonck-Lieder* von Richard Wagner⁹ deutet. Aber dieses Charakteristikum, das auch auf die poetische Welt von Leonid Dinow deuten könnte, schließt in deinen Kompositionen nicht das rigorose Denken aus. Deine verbalen Äußerungen offenbaren in deiner Musik eine andere Ebene der Reflektion: die Verknüpfung mit streng mathematischen Denkweisen sowie freie Inspiration, die zugleich auf die Schichten der traditionellen Musik Bezug nimmt.¹⁰

Du hast mit Leichtigkeit alle Genres bedient; in anderen bist du wiederum nur vereinzelt in Erscheinung getreten, wie z. B. in Stummfilmpartituren: Unvergesslich bleibt die Musik, die du 1988 für den Film *Tabu* von Friedrich Wilhelm Murnau geschrieben hast – ein Experiment, das du 2012 wiederholt hast, als du die Musik zu Murnaus Film *Nosferatu* komponiertest.)

⁸ Barth, Udo: *Imaginärer Bindfaden hält Komposition zusammen*, in „Badisches Tagblatt“, Nr. 242 (19.10.2011).

⁹ Rohde, Gerhard: *Schlüssel zu unseren Seelenräumen*, in „Frankfurter Allgemeine Zeitung“, Nr. 135 (14.06.2013), S. 38: „Dinescu findet für die Übersetzung des Optischen signifikante Klangstrukturen und Lineaments, die in einer Art "Verwandlung" wiederum ins Traumhafte hinüber gleiten. Das alles ist mit faszinierender Imaginationskraft gestaltet. "Le Rocher tremblant" überwältigt geradezu durch die klare Energie, die aus dem Bildraum hervorbricht. Man muss schon in die geheimnisvollen Tiefen der Romantik und ihrer Liedkomponisten zurückblicken, um vergleichbare Wirkungen zu erfahren. Richard Wagners "Träume" aus den *Wesendonck-Liedern* klingen auf. Und wenn man noch weiter zurück in die Musikgeschichte schaut, kommt einem Lullys Oper "Atys" in den Sinn. Hier gibt es eine grandiose Traumscene mit Flötenmusik, narkotisierend fast, als wäre sie zu Sigmund Freuds Psychoanalyse geschrieben. Auch Violeta Dinescus "Träume" finden den Schlüssel in diese Seelenräume“.

¹⁰ Büning, Eleonore: *Violeta Dinescu. Das Leben in Töne fassen*, in „Frankfurter Allgemeine Zeitung“, Nr. 155 (08.07.2013), S. 32: „Die Folklore (und die darin aufgehobene Geschichte), die Mathematik (und deren Ordnungsprinzipien) sowie die musikalische Semantik (Klanglichkeit, Sprachähnlichkeit) wurden zu den drei tragenden Pfeilern der Musik von Violeta Dinescu, die einen ganz persönlichen Stil entwickelt hat, jenseits dessen, was die Westliche Avantgarde für richtig befand“.

T A B U

A STORY OF THE SOUTH SEAS

Music for the silent film of Friedrich Wilhelm Murnau

Andante à piacere

Violeta Dinescu

cl. ≈ 80
mf espressivo
mp
molto

fag. p semplice $poco$ mp

cp. pp ppp pp

p.m. pp p pp p

t-tam pp p pp p

vl. I mf mf mf

vl. II mf mf mf

vla. mf mf mf

vcl. mp mf mf

cb. mp mf mf

Violeta Dinescu – Tabu. A Story of the South Seas

Von Kammermusik, Chormusik, sinfonischer Musik bis hin zu Ballett, Oper und Kammeroper hast du die ganze Palette abgedeckt. Kannst du uns sagen, welche Herausforderung jedes dieser Generes bietet und wie diese Genres im 21. Jahrhundert erneuert werden können?

V.D.: Von einem bestimmten Blickwinkel aus betrachtet impliziert ein Solostück genauso viel Aufwand wie ein Orchesterwerk. Man kann keine Hierarchie nach Anforderungen erstellen. Die Erneuerung ist in allen Gebieten möglich ... egal ob alt ... oder neu.

B.T.: ... und die Rezepte sind so unterschiedlich wie die Autoren. Deine Musik wird bei wichtigen Verlagen gedruckt (aktuell im Selbstverlag), und sie lebt durch die Interpreten. Die Künstler, mit denen du gearbeitet hast, gehören zur Elite der rumänischen und internationalen Musikwelt. Könntest du uns einige Namen und Ensembles nennen?

V.D.: Die rumänischen Musiker liegen mir sehr am Herzen, angefangen bei Aurelian Octav Popa, Sanda Crăciun, den Mitgliedern des Trio Contraste (Sorin Petrescu, Ion Bogdan Ștefănescu, Doru Roman), Bianca und Remus Manoleanu, Remus Georgescu oder der jüngere Radu Popa. Dann die Ensembles: noTABU, Ensemble Modern, die Theater in Freiburg, Freiburg, Ulm, Bonn, Magdeburg, Oldenburg, Luxemburg, Hamburg, Mainz, Zwickau, Plauen, Frankfurt, die Schwetzingen Festspiele ...

B.T.: Das ist eine beeindruckende Auflistung – nicht nur hinsichtlich ihrer Quantität, sondern vor allem durch die künstlerische Qualität.

Versuchen wir ein Gebiet zu betreten, das durch seine Ursprünglichkeit und seine Stellung innerhalb der pianistischen Literatur gleichermaßen gekennzeichnet ist – man denke nur an Bartóks *Mikrokozmosz*, Debussys *Children's corner* und in jüngerer Zeit an Helmut Lachenmanns *Ein Kinderspiel*, Sofia Gubaidulinas *Musical Toys* oder vom Komponisten Dan Voiculescu aus Cluj *Carte fără sfârșit*: Du zählst zu denjenigen Komponisten, die sich sehr der Musik für Kinder widmen. Angefangen bei Chorwerken (*In meinem Garten* auf Verse von Ana Blandiana), gefolgt von Werken für Klavier bis hin zu Kinderoperen (z. B. *Der 35. Mai* nach Erich Kästner). Du hast dich als ideale Partnerin für die musikalischen Spiele der ganz Kleinen entpuppt. Die Ingredienzien sind von der deutschen Presse folgendermaßen beschrieben worden: „ostinates Schlagzeug und viel Poesie, freche[n] Zitate[n], aber auch Folklore und Tonmalerei“¹¹.

¹¹ Büning, Eleonore, *op. cit.*

The image shows a musical score for a piece titled "Flipper, der Berhardiner des Meeres" by Violeta Dinescu. The score is presented in two parts. The upper part is a piano score consisting of five systems of music. It begins with a "Pizzicato" instruction and includes various dynamic markings such as *f*, *mf*, and *p*. The lower part of the image contains a drawing of a white whale wearing dark sunglasses and a small musical score below it.

Violeta Dinescu – Märchen: „Flipper, der Berhardiner des Meeres“

Zwei Zyklen für Klavier sollten wir im gleichen Kontext erwähnen: *Märchen* (*Povești*), und, vielleicht wie ein Echo eines Werkes von Myriam Marbe¹², *Flugbilder und Silhouetten des Vögel im Duett*.

¹² Myriam Marbe: *Les oiseaux artificiels* für Klarinette, Violine, Violoncello, Cembalo und Sprecher (1979) und *Pavană pastorală cu păsări* (*Schäferpavane mit Vögeln*, 1981/1983) für Cembalo, bzw. Orgel.

Beispiel 5

8. Sandregenpfeifen & Birkenhänfling

Violeta Dinescu

8. Sandregenpfeifen & Birkenhänfling

Violeta Dinescu - *Flugbilder und Silhouetten des Vögel im Duett:*
„Sandregenpfeifen & Birkenhänfling“

Ich will dich fragen, wie die Kinder auf neue Musik reagieren und wie es dir gelingt, die musikalischen ABC-Schützen direkt in diese Art von künstlerischem Abenteuer einzubinden.

V.D.: Ich habe mit Freude festgestellt, dass die Kleinen sehr gut reagieren. Z. B. bei der ersten Probe der Oper *Der 35. Mai* mit Orchester konnten die Kinder die Noten schon auswendig, während sich alle anderen Sänger mit Partituren auf der Bühne bewegten ... Auch haben mich die Kinder damals beauftragt, noch 5 weitere Minuten für das Bild „Die verkehrte Welt“ zu schreiben. Das erklärt die fünfseitige Einlage in der Genralpartitur.

B.T.: Und wir müssen anerkennen, dass es nicht leicht ist, mit einer neuen, modernen Klangwelt bei Kindern einen solchen Enthusiasmus auszulösen! Gleichzeitig habe ich aber auch festgestellt, dass diese Stücke organisch in dein Schaffen eingeschlossen und assimiliert sind.

Oft bist du auch die Verfasserin der Libretti, nach Vorlagen z. B. von Ana Blandiana, Eugen Ionescu oder Homer, und du vertonst Texte von Eichendorff, Mörike, Villon, Fontane, García Márquez oder Stefan Zweig. Nach welchen Kriterien suchst du deine literarischen Vorlagen aus?

V.D.: Es sind jedes Mal andere. Im Allgemeinen muss mich das Thema des Textes berühren ...

B.T.: Und wenn das geschehen ist, wie transformierst du die ausgewählten literarischen Werke in ein klangliches Relief?

V.D.: Ein Text kann durch die Musik assimiliert oder auch kontrapunktiert werden, oder die Musik kann parallel laufen. Ich suche immer nach einer Choreografie dieser verschiedenen Typen, die ich dann auf die Texte anwende – jedesmal anders und nach andern Kriterien, jedesmal in Resonanz mit der Substanz des Textes.

B.T.: Wir sprechen über das Abeiten mit Emotionen, und ich komme nicht umhin, zu einem Thema überzuleiten – wenn auch nur vorübergehend –, das par excellence sensibel ist: Schon seit den 80er Jahren bist du Mitglied im Vorstand der Internationalen Vereinigung von Komponistinnen (*International League of Women Composers*). Während bei uns in Rumänien komponierende Frauen und die Art des Umgangs mit ihnen eigentlich eher wenig erwähnenswert sind, wird im Westen die

Aufmerksamkeit auf Frauen in allen Bereichen im Allgemeinen sehr gut gelenkt und mit vertiefenden Untersuchungen belegt. Die moderne Musikwissenschaft kennt immer mehr Bücher und substantielle Studien, die die künstlerisch tätige Frau ans Licht bringen (z. B. von Autorinnen wie Marcia J. Citron, Julie Dunbar oder Karin Anna Pendle – letztere ist den größten Teil ihres Lebens dieser Aktivität nachgegangen¹³). Wem kommt diese Art des Abwiegens der Werte, diese Art der Filteranalyse zu Gute und warum wird das in Rumänien nicht gemacht? Insbesondere da Rumänien stolz darauf sein kann, eine Reihe von Komponistinnen von hohem Rang zu haben (außer dir beispielsweise noch Myriam Marbe, Doina Rotaru, Dora Cojocar, die dieses Jahr ihren 50. Geburtstag feiert, Irinel Anghel, Mihaela Vosganian, Diana Rotaru, Sabina Ulubeanu, Diana Gheorghiu, Elena Apostol) ...

V.D.: *Gender Studies* sind groß in Mode. Noch jetzt entwickelt man auch andere Typen dieser Studien. Das ist ein breites Feld, und es sollte mit einem polyphonen Verständnis behandelt werden ...

B.T.: Das ruft auch intertextuelle Leseweisen hervor, die nach einem feinen psychologischen Kontrapunkt reguliert sind ...

Genauso erfüllend wie deine kompositorischen Aktivitäten ist deine Arbeit als Pädagogin, und die hier gesammelte Erfahrung ist ebenso beeindruckend wie die Anerkennung dafür. Es fing in Bukarest an, wo du Lehrerin am Lyceum „George Enescu“ warst, dann führte dich dein Weg in deiner neuen Heimat Deutschland an die *Hochschule für Evangelische Kirchenmusik* Heidelberg (1986-1991), die *Hochschule für Musik und Darstellende Kunst* Frankfurt (1989-1992) und die *Fachakademie für Evangelische Kirchenmusik* Bayreuth (1990-1994). 1996 folgtest du dem Ruf als Professorin für angewandte Komposition an die Carl von Ossietzky Universität Oldenburg. Erzähl uns etwas über diesen Aspekt und erkläre uns, welche Bedeutung deine Tätigkeit als Pädagogin für deine Laufbahn hat!

V.D.: Ich habe immer die einfachsten Mittel der Kommunikation mit Jugendlichen, die aus ganz unterschiedliche Musikulturen stammen und mit ganz unterschiedlichen Fähigkeiten ausgestattet waren, entdeckt. Das habe ich eher mit psychologischen Mittel geschafft als mit musikalischen. Ich könnte soviel davon erzählen ...

¹³ Pendle, Karin Anna (Hg.): *Women and Music. A History*, Indiana University Press, Bloomington 1991, S. 299-300.

B.T.: Ich bitte dich, tu das! Denn ich weiß, dass du eine Berufung für die pädagogische Arbeit hast und dies eine essentielle Dimension deiner Persönlichkeit ist. Und ich fühle auch, dass die Wurzeln hierfür in der Zusammenarbeit mit Myriam Marbe zu finden sind. Oder irre ich mich?

V.D.: Selbstverständlich. Myriam Marbe war ein Vorbild für mich, auch auf pädagogischer Ebene. Einerseits sie hat mich gelehrt, die Methode ernst zu nehmen (und Unterrichtseinheiten mit großer Aufmerksamkeit vorzubereiten) und andererseits in der Kommunikation mit den Studierenden so sensibel wie möglich vorzugehen. Diese Technik der Kommunikation hat mir enorm geholfen, um mich dieser neuen Welt in Deutschland anzupassen, einer Welt, die komplett anders ist als die, die ich aus meiner Zeit als Schülerin und Studentin kannte.

B.T.: Parallel zu den ganzen Aktivitäten, symmetrisch verteilt zwischen Komposition und Musikpädagogik, hast du eine weitere einmalige Qualität: dein Engagement, um die rumänische Kultur über die Grenzen Rumäniens hinaus bekannt zu machen. Du bist eine geachtete Botschafterin unserer Musik in Deutschland und in der Welt. Erzähl uns etwas zu dem Dokumentationszentrum *Archiv für Osteuropäische Musik*, welches deutschlandweit die größte Sammlung an Partituren, Büchern und Aufnahmen rumänischer Musik beinhaltet. – Eigentlich hast du die Idee der rumänischen Musik neu erschaffen und sie neben andere ewige Werte der westeuropäischen Kultur gerückt.

V.D.: Es gibt viel zu erzählen. Schon 1987 habe ich ein Marbe-Archiv an der Stadtbibliothek Baden-Baden initiiert und einige Jahre später in Mannheim, auch dort Marbe ...

B.T.: Welche schönere Huldigung hättest du deiner Mentorin bringen können!

V.D.: ... Ich habe ein Symposium veranstaltet, in dem es um ihre Musik ging (die Publikation wird demnächst erscheinen), und im vergangenen Semester an der Universität in Oldenburg die Vorstellung einer CD mit ihren Werken organisiert, an der auch ihre Tochter, Nausicaa Marbe, teilnahm. Das war wie eine Art Feuertaufe für die Initiative, die ich schon im Jahr 1996 ergriffen hatte, als ich an der Carl von Ossietzky Universität Oldenburg die Professur für Angewandte Komposition bekommen hatte:

Diesmal war es das *Archiv für Rumänische Musik* (integriert in das *Archiv für Osteuropäische Musik*), das ich ins Leben rief. Inzwischen ist das Archiv enorm gewachsen. Ebenfalls seit dem Jahr 1996 organisiere ich wöchentlich während des Semesters das *Komponisten-Colloquium*, zu dem inzwischen sehr viele MusikerInnen und KomponistInnen auch aus Rumänien eingeladen worden sind; außerdem gibt es seit 2006 die jährlich stattfindende internationale Symposiensreihe *ZwischenZeiten*, die sich mit Themen der rumänischen Musik beschäftigt.

B.T.: Vergessen wir nicht, dass sich das *ZwischenZeiten*-Symposium im Jahr 2010 der Musik von Myriam Marbe und Komponistinnen aus Rumänien, widmete¹⁴.

V.D.: Darüber hinaus behandle ich auch jedes Semester im Rahmen meiner pädagogischen Aktivitäten diverse Themen der rumänischen Musik, u. a. die Gattungen Ballade und Doina, Klagelieder aus Rumänien, die von der traditionellen rumänischen Musik inspirierte Kunstmusik, rumänische SpektralistInnen, die Kammermusik Enescus, seine symphonische Musik, seine Oper *Oedipe* etc. ...

B.T.: Nicht nur das Gründen des *Zentrums für Osteuropäische Musik*, sondern auch alles andere, was du aufgezählt hast, gehört zu deiner Strategie der kulturellen Förderung der rumänischen Musik. Dasselbe Bestreben äußert sich außerdem in deiner Betreuungstätigkeit von Examensarbeiten. Du konntest deine Absolventen für Forschungsthemen faszinieren, die mit rumänischer Musik zu tun haben, und dadurch noch mehr Aufmerksamkeit auf die musikalische Landschaft Rumäniens lenken. Du hast die rumänische Seite an dir nicht nur niemals verloren, du hast sie durch deinen Blick aus der Perspektive des Abendlandes sogar konsolidiert. Wie werden diese Aktivitäten von deinen Kollegen und Studierenden wahrgenommen?

V.D.: Außerordentlich positiv! Ich gebe zu, dass ich Glück gehabt habe: Sie sind interessiert, und sie merken, dass es der Universität gut tut. Ich werde auch einige Dissertationsthemen nennen: Vincent Rastädter schreibt über „*Dans le caractère populaire roumain*“ - *Spuren der traditionellen Musik*

¹⁴ In Delmenhorst (Deutschland) vom 26.-28. November 2010 abgehaltenes Symposium mit dem Titel: *Musik und Kreativität heute. Myriam Marbe und die rumänischen Komponistinnen im europäischen Kontext des 20. und 21. Jahrhunderts.*

Rumäniens in den Sonaten von George Enescu. Martin Kowalewski führt eine phänomenologische Analyse über drei rumänische Komponisten durch – *Strukturierung des Musikalischen Raumes und der Gestaltpsychologie. Eine phänomenologische Analyse von Werken von George Enescu, Ștefan Niculescu und Pascal Bentoiu.* Roberto Reale wiederum konzentriert sich in seiner Arbeit auf die Oper „Oedipe“: *Formen und Elemente musikalischer Klage in der Oper Œdipe von George Enescu.*

B.T.: Wir würden uns sehr freuen wenn diese Arbeiten auch auf Rumänisch übersetzt werden könnten, da alle für uns sehr interessant sind.

Wir sollen noch etwas bei diesem Thema verweilen, denn 2013 ist eine extrem wichtige Publikation erschienen, für die du gemeinsam mit deinen Mitarbeitern sehr intensiv gearbeitet hast: der Band mit Studien über Ștefan Niculescu.¹⁵ In ihm wird das Material präsentiert, das im Rahmen des *ZwischenZeiten*-Symposium 2007 an der Universität Oldenburg präsentiert wurde. Sicher bleibt das nicht der einzige Band, der Materialien der Symposiumsreihe dokumentiert, und ich weiß, dass du vorhast, in Zukunft eine ganze Serie von Publikationen zu realisieren. Wie hoch ist dein Anteil an dieser so mühsamen Arbeit, die viel Zeit verlangt und dir doch wahrscheinlich sehr viel deiner Zeit fürs Komponieren stiehlt?

V.D.: Zuerst möchte ich etwas über den Band *Ștefan Niculescu* sagen, der als Band 1 der Reihe *Archiv für Osteuropäische Musik. Quellen und Forschung* erschienen ist. Diese Reihe gebe ich zusammen mit der Wissenschaftlerin und Komponistin Prof. Dr. Eva-Maria Houben heraus. Dieser Band dokumentiert nicht nur die Beiträge des Symposiums 2007 in Oldenburg, bei dem Niculescu selbst anwesend war, sondern umfasst auch Berichte zu dem Treffen und dem Workshop mit Ștefan Niculescu aus dem Jahr 2006, die wir im Rahmen des Komponisten-Colloquiums, über das wir schon gesprochen haben, veranstaltet hatten. (Ich sage „wir“, weil ich schon seit einigen Jahren eine sehr gute Zusammenarbeit mit meinem Doktoranden und Assistenten Roberto Reale habe, und so organisieren wir inzwischen sowohl die Colloquien als auch die Symposiumsreihe gemeinsam.) Außerdem haben wir auch andere Aufsätze aufgenommen – sowohl von Niculescu selbst (u. a. Analysen, die inzwischen zum musikwissenschaftlichen Kernrepertoire gehören), als auch Untersuchungen seiner Musik aus der

¹⁵ *Ștefan Niculescu.* Herausgegeben von Violeta Dinescu, Eva-Maria Houben, Michael Heinemann (Archiv für Osteuropäische Musik. Quellen und Forschungen, Band 1), BIS-Verlag der Carl von Ossietzky Universität Oldenburg, Oldenburg 2013.

Perspektive der Musikwissenschaft des Abendlandes. Dies ist das Modell für die weiteren Publikationen der Reihe *Quellen und Forschungen* geworden, so dass diese Bände ganz anders sein werden als übliche Tagungsberichte. Diese komplexen Tätigkeiten sind nicht einfach zu bewältigen. Der Grund, es trotzdem zu tun, liegt in der dringlichen Notwendigkeit, die außerhalb der rumänischen Grenzen so gut wie unbekannt rumänische Musik bekannter zu machen und das wertvolle kulturelle Erbe analytisch zu vertiefen.

B.T.: Du hast also deine ganz besonderen Gründe. Vielleicht bist du ja aus deinem Heimatland fortgegangen, um den Traum zu verfolgen, dich in einem kulturell offenen Raum verwirklichen zu können. Als du dann aber „auf der anderen Seite“ angekommen warst, hast du mit Ausdauer und Leidenschaft versucht, eine Brücke zu schlagen zwischen deinem Adoptivland und deiner Heimat Rumänien, die du in Form deiner Musik mit dir genommen hattest. All deine Aktionen zeigen, dass du dich im Labyrinth nicht verlaufen hast, sondern zurück gefunden hast. Mehr noch: Du hast gezeigt, dass dein „Norden“ ein bisschen weiter östlich zu finden ist. Ist Rumänien in allen diesen Jahren ein „*Aleph*“ geblieben – oder, entsprechend dem Titel eines deiner Werke, eine „*Terra Lonhdana*“ (Entferntes Land)?

V.D.: Ich habe mich tatsächlich nicht geirrt: Mein Fortgehen war kein Verlassen. Da ich kontinuierlich in Kommunikation mit meiner Familie, meinen Freunden und dem Musikleben Rumäniens stehe, habe ich gar nicht das Gefühl eines „entfernten Landes“, sondern es ist denkbar nahe, und wenn wir auf die Karte schauen ist es nicht im Osten, sondern geographisch mitten in Europa zu finden.

B.T.: Ein europäisches Zentrum, welches vom Abendland aber als „Osten“ wahrgenommen wird ... Ganz im Sinne von Victor Borges' Ausspruch „Das Leben ist eine Bibliothek“ ist bei dir das Leben eine Bibliothek voller Partituren. Wovon träumst du im Moment und was sind deine Zukunftsprojekte?

V.D.: Wie immer, die Komposition einerseits, die Universität andererseits. Gerade habe ich das Werk *Satya V* vollendet, eine Partitur, die ich 1982 in Bukarest angefangen und erst jetzt zu Ende geschrieben habe. Es wird in Karlsruhe Anfang Dezember dieses Jahres uraufgeführt, wo anlässlich meines 60. Geburtstags auch ein Workshop und ein Konzertporträt mit meinen Werken stattfinden werden.

Für die Stiftung Künstlerhaus Boswil und ihren Präsidenten Willy Hans Rösch

TERRA LONHDANA

SEPTETT

Flöte · Klarinette · Klavier · zwei Violinen · Viola · Violoncello

Rubato Violeta Dinescu

Fl
Kl

Andante libero

Fl
Kl
Vln I
Vla

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Violeta Dinescu – Terra Lonhdana

B.T.: Ein europäisches Zentrum, welches vom Abendland aber als „Osten“ wahrgenommen wird ...

Ganz im Sinne von Victor Borges' Ausspruch „Das Leben ist eine Bibliothek“ ist bei dir das Leben eine Bibliothek voller Partituren. Wovon träumst du im Moment und was sind deine Zukunftsprojekte?

V.D.: Wie immer, die Komposition einerseits, die Universität andererseits. Gerade habe ich das Werk *Satya V* vollendet, eine Partitur, die ich 1982 in Bukarest angefangen und erst jetzt zu Ende geschrieben habe. Es wird in Karlsruhe Anfang Dezember dieses Jahres uraufgeführt, wo anlässlich meines 60. Geburtstags auch ein Workshop und ein Konzertporträt mit meinen Werken stattfinden werden.

B.T.: Eine verdiente Anerkennung seitens der deutschen Kultur, die deine Qualität als Künstlerin und Mensch würdigt!

In Hinblick auf das gerade zu Ende geschriebene Werk glaube ich, wir können es als einen Zeitkorridor zwischen deinen zwei Lebensetappen verstehen, so wie die Donau die zwei geografischen Räume teilt ...

Nach alledem, was du uns über dich in diesem Gespräch anlässlich deines 60. Geburtstags erzählt hast – einem Gespräch, für das ich dir sehr dankbar bin –, kann ich mich nicht enthalten, deine Persönlichkeit in folgender Weise auf den Punkt zu bringen – mit einer Formulierung, in der du dich, wie ich glaube, wiedererkennen wirst: Violeta Dinescu oder die musikalische Kunst als Schicksal. Eine Kunst, die die Entfernung negiert und sich um die Anziehungskraft der Träume wie um eine poetische Achse herum bewegt und uns die Möglichkeit offen lässt, diesen Raum mit mehreren Schlüsseln zu betreten: das Spiel, die Magie, der Traum.

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OPERA AND ITALIAN IDENTITY: THE LONG VIEW

STEFANO CASTELVECCHI¹

SUMMARY. The nineteenth century is generally acknowledged as the period in which modern ideas of nation and nationalism crystallised; it is also seen as the period in which those ideas played a part in the process of Italian unification. The role that opera may have played in that process has been the object of much debate. Here I take a longer view, and begin to explore the more elusive ways in which music and opera may have contributed to the emergence of an Italian identity (an important condition for any thought about political unification) in the *eighteenth* century.

Operatic practice can be seen as an element of social, linguistic and cultural integration across the Italian peninsula. Moreover, when Italian opera predominated throughout Europe, Italy exported an army of people associated with its creation, performance and business. What these Italians did, how others interacted with them, and the widespread association between them and opera — all had an effect on their perceived image, helping to foster the impression that they were indeed a group with shared characteristics. More open and complex ideas of Italian identity may eventually emerge from the exploration of these historical realities.

Keywords: Opera, Eighteenth Century, Italy, National Identity

The nineteenth century is generally acknowledged as the period in which modern ideas of nation and nationalism crystallised; it is also seen as the period in which those ideas played a part in the process of the political unification of Italy.² The role that music, and especially opera, may have

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² This article stems from a paper given at a conference that took place in Paris in 2011, and is forthcoming in the proceedings of that conference: *Suona la tromba: La musique en France et en Italie à l'époque du Risorgimento*, ed. Damien Colas and Alessandro Di Profio (Presses Universitaires François-Rabelais, Tours). In preparing the paper, I profited from exchanges with a number of friends and colleagues, whom it is a pleasure to thank here: Carlo Capra, Andrea Gamberini, Axel Körner, Michel Noiray, Luca Serianni, Ruth Smith and Rosanna Sornicola.

had in that process has for decades been the object of debate among historians and musicologists.³ In this paper, I wish to take a longer view, and begin to explore the more elusive ways in which opera (and music in general) may have contributed to the formation of an Italian identity in the *eighteenth* century.

In so doing, I will no doubt have to brave two familiar forms of scepticism. In the first case, what is doubted is the possibility of attributing certain meanings, in particular political meanings, to certain operas. But this kind of scepticism – which is most often, and more or less legitimately, exercised in relation to Italian operas of the nineteenth century – should not impinge on my argument, as it really applies to matters of thematisation: what is discussed in these cases is whether or not this or that opera can be seen to present among its themes certain ideas, including possible views of Italy as a nation. As far as this aspect is concerned, the situation is pretty much the same whether what is under scrutiny is the work's supposed intentions or its reception,⁴ as in either case the discussion will centre on the meaning of *works*, however this meaning may have been arrived at. And of course Italian operas did not thematise the image of Italy as a unified nation in the eighteenth century. But this first order of objections need not detain us further, given that, as will soon become clear, issues of thematisation are not central to my argument.

The second kind of scepticism, on the other hand, relates to matters of historical scope: if it is true that the modern idea of nation emerges in the nineteenth century, or at the earliest around the time of the French Revolution, then that idea will not be retrospectively applicable to an earlier period. I will dwell upon this second order of questions at greater length, bringing into the discussion scholarly work that has – over the last few decades, and increasingly in very recent years – emphasised the need for a longer-*durée* approach to the study of the emergence of national identities in general, and of Italian identity in particular.⁵

³ An introduction to some of the questions, perspectives and scholarly literature is provided in 'Opera, Risorgimento, and Cultural History', the first section of Sorba (2011).

⁴ The importance of issues of reception is emphasised in Körner (2007), which in turn is one of several contributions to a debate sparked by an influential study, Banti (2000). Banti examined the emergence in nineteenth-century Italy of what he calls 'the morphology of national discourse', and the role played in its construction by recurring themes found in operatic libretti (as well as in works of literature, drama and the visual arts).

⁵ I am of course alluding to the concept of *longue durée* central to the work of the *Annales* school, and explicitly theorised by Fernand Braudel. See Braudel (1958).

In a classic book on the subject, based on a series of lectures from the 1940s, the historian Federico Chabod noted that there is indeed something new in the nineteenth-century idea of nation, going on to mention its political drive and ‘religious pathos’. But even Chabod’s argument was phrased in terms that are relevant to my point: ‘The nation, which earlier was simply “felt”, will now also be “willed”.’⁶ It is the earlier sense that interests me here, that of an Italian identity that may have been ‘sentita’ – felt, or rather experienced or lived. (I say ‘lived’ in the sense in which the literary theorist Jean Molino claims that, in a specific historical context, there are ‘classifications that are lived, practical, before being theorised’.)⁷ That some *sense* of nation must pre-exist the more conscious, political *idea* of nation was also suggested in the late 1970s by the historian Giuseppe Galasso (who made explicit reference to Chabod):

The nation of the nineteenth century presupposes a long process of formation, and cannot be viewed as the sudden result of a specific historical moment, or, more particularly, of the idea of nation and its establishment. [...] When modern Europe did not yet have the idea of nation and the type of nation it posits, it nonetheless had the nationalities, the elements of the nations, the drives and realities that would later move in the direction of the nation [...].⁸

In Galasso’s terms, there is a distinction between the modern ‘nazione’ – with its specific implications, ethical and political – and the earlier ‘nazionalità’, age-old complexes of social and anthropological affinities, a ‘manifold reality’ that emerged in the consciousness of Italians only slowly and gradually.⁹ (In that process, incidentally, Italy and Germany were not necessarily as far behind France, England and Spain as is often assumed:

⁶ Chabod (1961), ²1962, 50 (‘*pathos* religioso’), 45 (‘La nazione, prima semplicemente “sentita”, ora sarà anche “voluta”’).

⁷ Molino (1993), 11 (‘classifications vécues, pratiques, avant d’être théorisées’).

⁸ Galasso (1979), 150 (‘La nazione del secolo XIX postula un lungo processo di formazione e non può essere vista come il prodotto estemporaneo di un momento storico preciso, e più in particolare, dell’idea di nazione e del suo affermarsi. [...] Quando nell’Europa moderna non c’è ancora l’idea di nazione e la nazione come essa la postula, ci sono però le nazionalità, gli elementi delle nazioni, le forze e le realtà che prenderanno poi la via nazionale [...].’)

⁹ Galasso (1979), 174 (‘realtà molteplice’).

in each of the latter three cases the gestation of a sense of nation also took place in different ways and at different times within the various social strata and geographical areas of the country.)¹⁰

It is not necessary to regard Galasso's argument as teleological – as some readers will no doubt be inclined to do: indeed, it is with great cautiousness and theoretical awareness that more recent scholarship has increasingly returned to the idea that a sense of national belonging may develop over a number of centuries. As language historian Paola Gambarota reminds us, '[m]odern theorists of nationalism agree that, in order to be a nation, a group must [first] have an *image* of itself as a nation'.¹¹

A major role in the debate about nations has been played in recent decades by various forms of 'constructivism' (or constructionism), the more or less explicit view that nations are largely recent socio-cultural constructs – that they are fundamentally narrative, rhetorical and symbolic formations (hence the success of formulas such as 'invented traditions' or 'imagined communities').¹² Without denying the fundamental 'constructedness' of nations (which after all are not products of nature), we must note that constructivist attitudes can have dangerous side effects. As the influential scholar of nationalism Anthony D. Smith has observed, constructivists often run the risk of simply turning nations into something non-existent; but nations do exist in the 'will and emotion' of individuals and communities.¹³ (From another perspective, nations are also historical realities that result from material processes.)¹⁴ Moreover, constructivists often appear to be paralysed by 'their concern to avoid [...] "retrospective nationalism"'.¹⁵ The resulting attitude, a refusal to deal with historical periods that precede the nineteenth century, is 'historically shallow', as 'it fails to appreciate the immense cultural networks and resources on which modern nations draw and that make the nation [...] tangible and salient'.¹⁶

¹⁰ Galasso (1979), 179. More generally, Hobsbawm has claimed that national consciousness 'develops unevenly among the social groupings and *regions* of a country': Hobsbawm (1990), ²1992, 12.

¹¹ Gambarota (2011), 10.

¹² These formulas owe their success to two influential books, respectively Hobsbawm and Ranger (1983) and Anderson (1983).

¹³ Smith has returned to (and refined) his theory of nationalism in a great many writings. I will refer to two of them: Smith (2000), here at 59–61: 59, and Smith (2001), ²2010.

¹⁴ The point is made in Musi (2012), 76–77.

¹⁵ Smith (2000), 62.

¹⁶ Smith (2000), 75.

Smith thus invites us to consider ‘over long time spans’ those ‘collective cultural identities’ that are the looser antecedents of modern nations. (The members of such groupings should feel a connection to a homeland without necessarily occupying it, and share at least some cultural elements.) Such an approach, in which the ‘central components [are] sociocultural and symbolic, rather than demographic or political’, should allow us ‘to avoid a retrospective nationalism while doing justice to the widespread presence and significance of collective cultural identities in premodern epochs’.¹⁷

Indeed, political historians of Italy as well as historians of the Italian language and Italian literature have variously observed that the formation of an Italian state has roots that reach deeper than the nineteenth century – that any thought, project or talk about a politically unified Italy must have presupposed some earlier sense of group identity. In a book about Italian identities published in 2012, we read that the last fifteen years have witnessed a ‘strong revival of historiographical interest [...] in the theme of the origins of the nation’ – in ‘the combination of factors that led [...] to the maturing of a shared sense of belonging with regard to a supra-regional political community’.¹⁸ In particular, it is a process by which a community such as the Italian – one that ‘had never had any juridico-institutional substance’ – managed, ‘within a few decades, to attain such a degree of emotional density and “truth” that it could be successfully proposed as the basis for a new state’.¹⁹

Thus, in recent years it has been not unusual for historians to turn upside down the familiar comment on the political unification of 1861, ‘We’ve made Italy, we must now make Italians.’²⁰ Rather, Italians had begun to perceive themselves, and to be perceived by others, as ‘endowed with an identity of their own’ long before 1861.²¹ They were ‘a nation that had for a long time lacked the right combination of circumstances’²² for

¹⁷ Smith (2000), 63, 66, 76, and 2001, ²2010, *passim*.

¹⁸ Mannori (2012), 7 (‘forte ritorno d’interesse storiografico [...] per il tema delle origini della nazione’; ‘il complesso di fattori che hanno portato [...] alla maturazione di un senso di appartenenza condiviso nei confronti di una comunità politica di carattere sovraregionale’). Carlo Capra had expressed himself similarly a few years earlier: Capra (2008), 126.

¹⁹ Mannori (2012), 8 (‘da sempre priva di qualunque sostanza giuridico-istituzionale [...] nel giro di pochi decenni, assurse a un grado tale di densità e di ‘verità’ emotiva da poter essere vittoriosamente proposta come base di un nuovo Stato’).

²⁰ The traditional attribution of this comment to the nineteenth-century statesman Massimo D’Azeglio is incorrect: see Procacci (2003), 191.

²¹ Procacci (2003), 191 (‘titolari di una propria identità’).

²² Thus the mediaeval historian Gabriella Rossetti in 2000, as quoted in Bruni (2010), 11 (‘una nazione cui è mancata a lungo la congiuntura favorevole’).

‘making Italy’ – an idea recently elaborated on by the linguist Francesco Bruni, who claims that ‘the society-nation precedes the nation state’:

The society-nation emerged before and outside the context of politics and state, and is therefore compatible with the many political formations that developed in Italy between the Middle Ages and the Risorgimento. [...] The political aspect became integrated into the society-nation in the course of time [...]. *A community in search of a state, then, and not a state in search of a community.*²³

The substratum for such a sense of communal identity, however, was not ethnic (it was far from the primordial *Volk* that can imply an essence or substance based in nature and even presumed to be permanent) but rather cultural.²⁴ In the eighteenth century, an important aspect of that substratum was the idea of an Italian intellectual community, *letterati* from Ludovico Antonio Muratori to Girolamo Tiraboschi writing of a ‘letteratura italiana’, and of an ideal ‘Repubblica letteraria d’Italia’. Only in a very narrow sense could eighteenth-century Italy be said to have had such a republic in the form of the Accademia dell’Arcadia, in that the focus of the academy was fundamentally literary, whereas the intellectual community of the ‘Repubblica letteraria d’Italia’ was also meant to embrace the arts, the sciences and jurisprudence.²⁵

This sense of a cultural community seems to go hand in hand with that of an identity more broadly defined. By the mid-eighteenth century, Muratori uses the word ‘patria’ not only in the older, more local sense (the city or region of one’s birth or upbringing), but also to mean a ‘personified nation’ that covers the entire territory of Italy²⁶ (though of course not yet to mean a self-determined political association of free citizens).²⁷ And in the writings of men of culture of the Settecento from Muratori to Tiraboschi, from Apostolo Zeno to

²³ Bruni (2010), 15 (‘La nazione-società precede lo stato-nazione’) and 11, emphasis mine (‘La nazione-società si è affermata prima e al di fuori della dimensione politica e statale, ed è perciò compatibile con le molte formazioni politiche svoltesi in Italia dal Medioevo al Risorgimento. [...] La dimensione politica si è integrata in processo di tempo con la nazione-società [...]. *Una comunità in cerca di uno stato, insomma, e non uno stato in cerca di una comunità*’).

²⁴ Cfr. Bruni (2010), 22, and Gambarota (2011), 228.

²⁵ See Bruni (2010), 445 ff. See also Folena (1983), 21.

²⁶ Gambarota (2011), 97.

²⁷ On the shift towards later, political senses of ‘patria’ and ‘nation’, see, for instance, Meriggi (1988), 205–207, Lyttelton (1993), esp. at 63–65, and Capra (2008), 132.

Francesco Algarotti, we find innumerable references not only to the ‘nazione italiana’ and ‘lingua italiana’, but also, importantly, to ‘italiani’ (explicitly opposed to ‘stranieri’ or ‘altre nazioni’) as a ‘popolo’ endowed with its own ‘carattere nazionale’ or ‘genio’.

Because of its intrinsic historicity, no such sense of group belonging can ever be an absolute or unmediated phenomenon, and the Italians’ model of identity was bound to be an especially flexible one. Indeed, recent studies have increasingly emphasised the complex, layered nature of that model. While we *can* detect in it the long-standing awareness of what Bruni calls an ‘orizzonte unitario’, such a nationwide perspective does not contradict but rather complements and enriches the other perspectives, both the broader, transnational one – even cosmopolitan, especially in the case of eighteenth-century intellectuals – and the narrower, more local one. And I should emphasise that ‘local’ applies here not only to the various states into which Italy was divided politically, but also to the cities and towns within them – an urban dimension that is crucial to Italian history, and most crucial to opera, primarily an urban business. These layers (the city, the local state, Italy, Europe) are not necessarily incompatible. That these nested or variously overlapping identities could co-exist is signalled, for instance, by Carlo Goldoni’s linguistic practice: he used Venetian dialect for his Venetian ‘nation’, Italian (Tuscan) for his Italian ‘nation’, and French not so much (or not only) for France as for a more universal arena (French being at the time the main language of enlightened cosmopolitanism – ‘a language now so widespread that there isn’t in Europe a well-bred man who hasn’t mastered it almost as well as his native one’).²⁸ It was in French that Goldoni wrote his late *Mémoires*; there, though it is not always possible to be sure of his meaning, the expression ‘patrie’ (especially as ‘ma patrie’) generally seems to refer to Venice (perhaps more the city than the Republic), whereas ‘nation’ refers sometimes to Venice and sometimes to Italy.²⁹

This state of affairs is made explicit in a later testimony from a still politically divided Italy: in the early 1830s, the statesman Count Cesare Balbo would write,

²⁸ Algarotti, *Saggio* (1755), 26 (‘lingua fatta oramai tanto comune, che non vi è in Europa uomo gentile che non la possessa quasi al pari della propria’).

²⁹ Goldoni, *Mémoires* (1787), *passim*. My impression is based on a cursory survey of Goldoni’s text. For different observations on the various uses of ‘patria’ and ‘nazione’, see Folena (1983), 21–23, Fido (2001), 207, and Woolf (2005), 299.

The term 'patria' is sometimes synonymous with town or province, sometimes with state, sometimes with nation. If you ask a native of Florence what country he is from, he may answer that he is Florentine, Tuscan or Italian.³⁰

Count Balbo went on to show that these various forms of belonging do not contradict each other, functioning rather like Russian dolls:

'Patria', like 'family', is an indefinite word whose meaning can be more or less extended [...] someone can have several of them – of different degrees, as it were – each contained inside the next.³¹

It is important to note that, of these various levels, that of the political state was generally treated as culturally less relevant than either the higher level (Italy) or the lower (the urban context). By the first half of the eighteenth century, learned periodicals in France grouped their literary news from south of the Alps under the rubric 'Italy'; if any further subdivision was required, it would be by city rather than by state.³² Moreover, the fragmentation of Italy was perceived by a number of eighteenth-century intellectuals as a problem, which is the reason for the emergence of their 'unitary' projects. (Needless to say, both the problem and the projects were seen as cultural rather than political.)³³

But what of opera? It is hard to imagine that some role in the formation of an Italian identity should not have been played by the endless eighteenth-century debates about the relative merits of the music and opera of the Italians and the French: at least as far as such debates were concerned, a politically divided Italy and a unified France were routinely put on the same plane. Of course this could be seen as just a chapter,

³⁰ Balbo, 'Della patria' (1857), 72 ('Il nome di patria è talor sinonimo di città o provincia, talora di Stato, talora di nazione. Se tu domandi a uno nativo di Firenze di che paese egli è, ei ti può rispondere: Fiorentino, Toscano o Italiano').

³¹ Balbo, 'Della patria' (1857), 75 ('La patria è, come la famiglia, un nome indeterminato che può estendersi più o meno [...] taluno ne può avere diverse, per così dire, di diverso grado, comprese l'una nell'altra').

³² Waquet (1989), 22–23, n. 73. As any musicologist working on eighteenth-century Italy will know, the situation is hardly different in the world of opera.

³³ See Waquet (1989), esp. 369–388.

perhaps even a secondary one, in the history of the cultural unification of Italy – a process that by the eighteenth century was already centuries old, and primarily based on a literary canon and the language associated with it;³⁴ in other words, there would not be anything particularly special about eighteenth-century music and opera. But a number of considerations are in order.

First, if it is true that an Italian identity is historically inseparable from its specifically linguistic component, it is no less true that in the eighteenth century the idea of the Italian language appears inseparable from that of Italian music. In a letter of 1777, commenting on the appearance on German stages of operas in an Italian style but with librettos in German, Pietro Metastasio expressed strong doubts that Italianate music could show its beauties in association with languages other than Italian.³⁵ But if the music of the Italians was thought to profit from its association with their language, then the benefits were mutual: in Algarotti's words, the Italian language 'has some currency north of the Alps mainly thanks to Metastasio, opera buffa, and our music'.³⁶ And when the Italian language was praised for its 'musicalità' (meant in a general sense, as its intrinsic harmoniousness), this was often associated with its 'musicabilità' (its suitability to being set to music), of which the international success of Italian opera was considered an obvious proof.³⁷

Secondly, the world of opera should be seen as an element of integration across the Italian peninsula. Historian Carlotta Sorba has noted that, through opera, Italy developed a unified cultural system long before it attained any political unity. The Italian operatic public, however diversified within itself, shared a culture of production and consumption, with its social practices, its artistic conventions and its vocabulary:

³⁴ Linguistic considerations are often used to weaken the case for Italianness in the eighteenth century, in that Italy was still fragmented linguistically at that time into dialectal areas (especially so when it came to the lower classes), while 'high' Italian was rather a Europe-wide phenomenon. Interestingly, the linguistic fragmentation of Spain and the cosmopolitan diffusion of French do not seem to similarly undermine the perception of a unified cultural identity for those countries.

³⁵ Letter to Mattia Verazi (Vienna, 29 March 1777), in Metastasio, *Opere postume* (1795), vol. 3, 239–241. According to Bonomi (1998), 230, this is Metastasio's only explicit statement about Italian as a language for music.

³⁶ Algarotti, 'Pensieri diversi' (1775), 180 ('ha qualche corso di là dall'Alpi, mercè principalmente il Metastasio, delle Opere Buffe, e della nostra musica').

³⁷ See Bonomi (1998), 219 and *passim*.

Nothing like this linguistic homogeneity emerged [in other fields of activity] on a national scale within the fragmentary and divided culture of pre-Unification Italy. The national operatic system was an exception in this respect; a unified theatrical Italy preceded a unified political one.³⁸

Although Sorba largely refers to nineteenth-century Italy, much of this shared culture was already in place in the eighteenth century, when successful operas circulated from state to state – as did singers and impresarios. Historians write of the emergence in eighteenth-century Italy of a ‘public-nation’ corresponding to a ‘vast audience of secular readers of books and periodicals’,³⁹ and the vast audience of opera-goers should be seen as a comparable phenomenon. Though a politically unified Italy was not a theme in the operatic imagination, the operatic public could begin to constitute something of an imagined cross-state community – to the extent allowed by its relatively limited social reach.⁴⁰ (One might add that opera promoted integration in Italy not only across political boundaries, but also across social ranks: if it is true that the Risorgimento was set in motion by members of that social grey area in which the aristocracy and middle classes mixed, it was arguably the opera house that had, since the eighteenth century, provided that mixed group with its main opportunity for social exchange.)

More specifically, we should consider that opera may have worked as a factor of linguistic unification. Successful librettos *in Italian* travelled across the political borders of Italian states (on their own, or on the backs of successful musical settings), and indeed Metastasio was viewed by some *letterati* as the genius through whom Italian could establish itself as a living language of general use in the peninsula.⁴¹ In recent years, historians

³⁸ Sorba (2006), 606.

³⁹ Mannori (2012), 10 (‘nazione-pubblico’, ‘vasta platea di lettori laici di libri e giornali’).

⁴⁰ That theatre more generally could have a unifying role in Italy was expressly stated in 1784 by the polygraph Matteo Borsa: ‘Because we are so divided in different governments and provinces, so restricted in the mutual exchange of books and ideas [...] I cannot see any connections that may unite us other than the actors. In their hands a few plays travel through Italy [...]’. Borsa, *Del gusto presente* (1784), 79 (‘Così divisi, come siamo, in governi, e in provincie diverse; così interrotti nel commercio vicendevol di libri, e d’idee [...] io non veggo altri vincoli, che riunire ci possano fuori dei Commedianti. Pochi pezzi in man loro viaggian l’Italia [...]').

⁴¹ Thus, for instance, Bettinelli (who was at least initially a supporter of Metastasio) and Baretti. See Bettinelli, *Dell’entusiasmo delle belle arti* (1769), 337; Baretti is discussed in Bonomi (1998), 191, 197.

of the Italian language have increasingly acknowledged that varieties of supra-regional Italian must have been at least understandable to a higher number of people than was traditionally assumed.⁴² Among the ‘extra-literary factors that [...] favoured the circulation of Italian’ were travel, commerce and – importantly – the Church; through sermons, for instance, some kind of median, colloquial Italian reached vast numbers of people across different social strata.⁴³ The theatre, spoken and sung, has also been recognised as a vehicle for the diffusion of a common language in Italy, and opera libretti as a medium for experimentation with a median form of Italian.⁴⁴

A third set of considerations has to do with the pan-European success of opera, and its strong association with Italianness. Opera was seen by the Grand Tourists as ‘one of the major attractions of the peninsula, and the leading glory of modern, as opposed to ancient, Italy’.⁴⁵ And of course there is the extraordinary diffusion of Italian opera abroad,⁴⁶ where – however cosmopolitan a phenomenon – it was always regarded as a specifically Italian export. That diffusion reached its peak in the eighteenth century: Italian opera was ‘by about 1700–1720 [...] the regular and foremost entertainment of the upper classes in much of Western and central Europe (but for France)’.⁴⁷ In other words, if a language is, as is often quipped, simply a dialect with an army and a navy, then we could say that in the eighteenth century, while French and English maintained their status as languages by having armies and navies (but also cultural-administrative capitals), Italian attained much of that status through its powerfully cosmopolitan operatic life. Long before European capitals had embassies that they could call ‘Italian’, they hosted and maintained substantial groups (and networks) of people explicitly acknowledged as ‘Italians’ – much of the phenomenon being more or less directly related to opera. By considering the question of Italian identity in relation to that of the diffusion

⁴² See, for instance, Matarrese (1993), esp. 11, 97–105, 113; Serianni (2002); Serianni (2007), 11–13.

⁴³ Matarrese (1993), 97–100; Serianni (2007), 11–12 (‘agenti extra-letterari che [...] hanno favorito la circolazione dell’italiano’).

⁴⁴ Matarrese (1993), 100–105. Another linguistic historian, Vittorio Coletti, has suggested that it was through the opera houses that literary Italian began to reach beyond the elite of erudites and men of letters: Coletti (1993), 198–199.

⁴⁵ Black (2003), 175.

⁴⁶ On the general question of the dissemination of Italian music and musicians in eighteenth-century Europe, see Strohm (2001).

⁴⁷ Rosselli (1999), 161. On the varying degrees of ‘authority’ enjoyed by Italian opera in different European contexts, see Weber (2011).

of Italian opera, we begin to move from a predominantly linguistic-literary sphere to a more anthropological one – that of a living community, its practices, and the way it perceived itself and was perceived by others.

Indeed, throughout a period in which Italian opera predominated in Europe, Italy exported not only a musico-literary genre and a production system, but also an army of breathing people. The emigration of actors, singers and artists from Italy, already noticeable in the seventeenth century, reached new proportions in the eighteenth (much of it concomitant with the explosion of Italian opera as an international phenomenon), when there are ‘numerous instances of clear subcultures of Italians at European courts and cities’.⁴⁸ Because of its theatrical life, for example, eighteenth-century Vienna imported not only Italian librettists and composers, but also a host of Italian artists, actors, singers, architects, artisans and decorators (stuccoists), theatre engineers, carpenters, choreographers and dancers (it has been estimated that in Maria Theresa’s Vienna 90 per cent of ballet dancers were Italian).⁴⁹

What Italians did as a numerous community abroad, how others interacted with them, had distinct effects on their perceived image, effects both positive and negative – a process in which a major role must have been played by opera, with which they were widely associated. Thus, what interests me here is not so much ideas of national identity as they may take shape in the writings of historians and political theorists, or in association with a linguistic-literary tradition. I am rather interested in looking for traces of a deeper and longer-term phenomenon – that of a sense of identity that may have emerged through everyday practices, and may have been, at least initially, not entirely conscious: in the formation of any group identity, practices are historical agents no less than ideas. (Notice how far we have come from the Germanic ‘metaphysics’ of national identity.)

Identifying those traces will require sifting through a variety of sources (letters, diaries, theatrical contracts, but also printed materials). I will mention only a few examples, and will begin with the clues that we can derive from one particular repertoire (one admittedly unlikely to yield the most interesting results), that of references to opera in texts that hand down stereotypical images of Italians. In the eighteenth century, Italy and Italians generally enjoyed a very mixed reception among foreigners: whereas the country could be valued for its climate and the beauty of its landscape, or for

⁴⁸ West (1999), 10. See also Herr (2008).

⁴⁹ See Ricaldone (1987), *passim*.

its association with antiquity and the Renaissance, living Italians were likelier to arise suspicion, irony or scorn. The phenomenon was palpable, for instance, in London, where Italians were often suspected either politically (as Catholics they were all perceived as possible agents of the Pope, whatever their state of provenance) or morally (they were regarded as promiscuous hedonists – a reputation that applied to the castrati as well).⁵⁰

Whereas the Italian language was generally described as singing, sonorous and expressive (as against French, the rational language most suited to science and philosophy),⁵¹ Italian opera was often seen as a noisy, irrational, frivolous and sensual form of entertainment.⁵² But so were Italians – noisy, irrational, frivolous, sensual: in other words, a human category of their own (much as is suggested by the list of characters printed at the beginning of Samuel Richardson's novel *Sir Charles Grandison*, which is divided into three categories – 'Men', 'Women' and 'Italians').⁵³ The negative image of Italians in association with opera is documented very early in the century: in 1706, the English critic John Dennis published in London a tract significantly entitled *An essay on the opera's [sic] after the Italian manner, which are about to be establish'd on the English stage: with some reflections on the damage which they may bring to the publick*. Having made reference to Italian singers and French dancers, Dennis claimed that

an Englishman is deservedly scorned by Englishmen, when he descends so far beneath himself, as to Sing or to Dance in publick, because by doing so he practises Arts which Nature has bestow'd upon effeminate Nations, but denied to him, as below the Dignity of his Country, and the Majesty of the British Genius.⁵⁴

⁵⁰ Ruth Smith, for instance, writes of the recurring 'suspicion that opera personnel, being Italian, might be spies for the Pope', and that in eighteenth-century London '[e]veryone connected with Italian music is suspect'; as for the castrati, 'women became infatuated with them', while it was alleged that they 'damagingly encouraged effeminacy among their British male admirers': see Smith (1995), 206, 207 and 72.

⁵¹ A good sample of eighteenth-century assessments of the relative merits of Italian and French is offered and discussed in Bonomi (1998), *passim*.

⁵² Examples of this attitude are legion, the most quoted probably being Dr Johnson's 'the Italian opera, an exotick and irrational entertainment': Johnson, *The Lives of the Most Eminent English Poets* (1783), vol. 3, 39.

⁵³ Richardson, *Grandison* (1753–1754), viii.

⁵⁴ Dennis (1706), 13. On the English perception of Italian opera as 'effeminating', see Redford (1996), 22–24; Redford quotes from John Dennis's later *Essay upon Publick Spirit* (1711): 'Men are enervated and emasculated by the Softness of the *Italian* Musick.'

Stereotypical images such as this were of course myriad, whether positive or negative; either way, they must have helped to foster the impression that there was indeed a group of people out there named 'Italians', one whose members shared a number of characteristics.

Italian actors and artists living abroad reinforced the perception that they constituted a community by frequently marrying among themselves, or importing relatives from Italy.⁵⁵ What is more important is that whereas a musician or an artisan living in Venice or Naples may have felt no particular need to define himself as Italian, that same person was likelier to take on such a label – and certainly to have it applied to him by foreigners – once living and working abroad. (One has only to think of the cases in which the Mozarts, father and son, or Lorenzo Da Ponte, refer to 'the Italians' as a group – or even as a network.)

Noting that the diaspora of the Italian arts increases in the second half of the eighteenth century, historian Franco Venturi writes,

The frame of mind of the Italians scattered throughout mid-eighteenth-century Europe was extraordinarily varied, ranging from pride in a great artistic tradition to a determination to achieve success through everyday skills, from an awareness of what they represented in the world of the arts to the inescapable, wretched and cruel afflictions of exile.⁵⁶

Indeed, for many Italians any sense of identity at this stage centred less on an ideal future (the 'national destiny' of later ideologies) than on the present and its practicalities – who Italians were, their capabilities, their success – or on the past, especially in the case of intellectuals.

In a book published in 1752 in London, where he was then living, the Tuscan Vincenzo Martinelli pointed out that France was the only nation that could challenge Italy's musical primacy:

⁵⁵ Bruni (2010), 457.

⁵⁶ Venturi (1973), 1035 ('Lo stato d'animo degli italiani sparsi per l'Europa della metà del Settecento fu straordinariamente vario, passando dall'orgoglio di una grande tradizione artistica all'abilità spicciola, tutta intesa al successo, dalla coscienza di quel che essi effettivamente rappresentavano nel mondo dell'arte alle inevitabili meschine e crudeli amarezze dell'esilio').

All other European nations have taken our side, which must surely be a necessary effect of the truth of the matter [...]. Italian operas are staged all over Germany, in England, in Spain, in Denmark, in Russia, whereas in none of these regions are national operas performed.⁵⁷

Having rehearsed some well-worn arguments (the linguistic roots of the musical pre-eminence of Italians, the significance of Metastasio), Martinelli expanded on rather more practical matters:

This profession of music – which, especially in the vocal realm, is an art monopolised by Italians (vis-à-vis the entire rest of Europe) – brings to Italy possibly as much benefit (in the monetary sense) as in past centuries did sculpture, painting and architecture together, rendering our tributaries all other parts of Europe, which pay an excellent (and sometimes a mediocre) musician better than a lieutenant, or even a general [...].⁵⁸

The association between Italy and opera remains strong, even when it surfaces in passages that lament the decadence of the nation. The Marchese Domenico Caracciolo, Neapolitan ambassador to Paris, writes to Padre Martini in 1777, 'I pray you turn your eyes to wretched Italy, stripped naked by the foreigners, who now also want to take from her this only rag that is left to her, theatrical music.'⁵⁹ Five years later, the great *illuminista*

⁵⁷ Martinelli, *Istoria critica* (1752), 83–84 ('Tutte le altre Nazioni Europee hanno preso il nostro partito, il quale bisogna che sia veramente un effetto necessario della verità [...]. Si rappresentano Opere Musicali Italiane in tutta la Germania, in Inghilterra, in Ispagna, in Danimarca, in Moscovia, e in niuna di queste regioni se ne rappresentano in Musica delle Nazionali').

⁵⁸ *Ibid.*, 87 ('Questa professione della Musica, che specialmente per la vocale, è un'arte privativa (rispetto a tutta l'Europa insieme) degli Italiani, porta all'Italia forse tanto utile (parlando del denaro) quanto ve ne portavano ne i secoli passati la Scultura, la Pittura, e l'Architettura insieme, avendoci rese tributarie tutte le altre regioni Europee, le quali pagano più uno eccellente, e talvolta mediocre Professore di Musica, che un Tenente, e anche Capitano Generale').

⁵⁹ Quoted in Vatielli (1914), 651 ('La prego rivolgere uno sguardo alla povera Italia spogliata nuda dagli oltramontani, i quali ora vogliono anche toglierle d'indosso questo solo cencio rimastole della musica teatrale').

Pietro Verri would write of Italy to his brother Alessandro, ‘a nation that once dominated and inspired is now humiliated, and has no reputation save for blessings, castrati, and a few paintings even when produced by some foreigner’.⁶⁰

Historians have repeatedly warned us that earlier ideas of Italianness are emphatically different from those of nineteenth-century nationalism. Once we agree on that, we should not feel exempted from looking at the question in eighteenth-century terms: while avoiding old teleological models (such as the retrospective view that took for granted the inexorable march towards a national destiny), we should equally avoid the risks implicit in more recent, anti-teleological approaches – most notably, the risk of erasing the history of the nation (as opposed to the history of the unified nation-state). We should not, in other words, feel exempted from observing the historical *realities* of Italianness in the eighteenth century (including those of music and opera); and perhaps only in the second analysis will we be able to assess the extent to which these realities may have created the conditions for nineteenth-century phenomena. The two historical phases may eventually appear less disjointed than they are in current descriptions. At the same time, we may gain a sense of Italian identity that is both more complex and more open.

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⁶⁰ Letter of 11 May 1782, quoted in Capra (2008), 132 (‘una nazione, che è stata la padrona e la maestra, ora avvilita non ha più nome che per le benedizioni, i castrati, e qualche quadro composto anche da un forestiere’).

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HISTORICAL MELODIES IN GALLUS HUSZÁR'S HYMNAL OF 1560

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SUMMARY. Gallus Huszár's hymnal is the first Hungarian Protestant congregational hymnbook. The origin of its melodies is mainly from European sources: Luther's songs, odes, Gregorian chants, other mediaeval melodies and their variations can be found in this cantional. The Hungarian melodies are represented by some special Gregorian variations but mostly with historical songs. The two historical song collections, Tinódi's *Cronica* and the Hoffgreff Cantional printed in Kolozsvár, give model for some congregational songs in Huszár's hymnal. In Gallus Huszár's hymnal the group of the historical songs contains 10 songs, for 5 of which there are melodies, although all of the melodies are known from chant notes. Some of them were new variations or new melodies for well-known poems but one of them was a newly discovered historical melody. This new melody is András Szegedi's historia "De expugnatione urbis Ierusalem".

Keywords: Gallus Huszár, Tinódi Lantos Sebestyén, *Cronica*, Hoffgreff Cantional, historical songs

In the 16th century the words *cronica*, *historia* and *historical song* are synonymous and they mean a story described in every poem. The *historical songs* are part of the genre epic poetry and they can be subdivided into three categories regarding their themes: love songs, laudations of God, and songs about military courage. The functions of the individual themes are different although they mix. The love stories amuse us, the Biblical ones educate us, meanwhile the others which conclude different stories inform and encourage with their examples. Their content always aims to be authentic therefore generally they mark the sources as

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well: their author was present when the event occurred or they rely on the reports of eyewitnesses. Even in the cases of *love poems* there are written sources accounted for, which are rather the type of *res ficta*. The *res gesta* references are the most authentic ones with their roots being in the Bible because its text and moral is unquestionable.

The most notable feature of the 16th literature is singing performance. The singing of multiple stanza lyrics alone bears the possibility of musical variety and improvisation and the flexible adaption of the lines to the length of the text as the poem and its performer is the same: Tinódi, Ilosvai, Enyedi György, Moldovai Mihály etc. This means that the personal tone and the suggestiveness of the performance provides the audience with an extra which the poems might lack: the polished rhymes and forms or the artistic expression.

In practice the *historical songs* must have had instrumental accompaniment like the chronicle songs in other countries. No written form refers to the usage of instruments but we have confirmation of instrumental accompaniment from other sources. The practice of the accompaniment and its appearance is undeniably an effect of art music against the monophonic folk rendering.

The fame of the historical songs is justified primarily by Hungary's historical situation. A country which lived under Turkish and Habsburg pressure needed encouragement, the strengthened nationalism and a spiritual handle. The war against the Turks did not only mean the defence of the country but also that of Christianity against the Islam assault. It is evident from the perspective of Hungary's historical situation that the encouraging fight against the Turks can be put in parallel with the struggle between Christianity and evil (evil = the arch enemy = the Turkish), therefore the physical fight is nothing but the metaphor of the spiritual brawl.

The first period of the historical songs can be placed between 1476 and 1540. The prosodically beautifully crafted *The battle of Szabács* could appear the earliest in 1476 and our first Biblical history was published in Cracow (1538), *Farkas András's Scythian - Hungarian history*. The Franciscan's *Csáti Demeter's song on the Defence of Pannonia* (1526) also needs to be mentioned here just as *Pálfi István's love tale* (1539) on the basis of the 100th canto in Petrarca's Decameron.

The second period of the historical songs is closely connected to the print in Kolozsvár (Cluj-Napoca). No other compilation was published besides *The Cronica of Tinódi* (1554) and Hoffgreff's Cantional (1554) containing

altogether 47 songs. The two works were almost published at the same time completing each other: The Cronica writes about historical events, the Hoffgreff Cancional recites stories from the Old Testament.

Table 1
TINÓDI'S MELODIES²

Sok bölcseket írnak az meglőtt dolgokról (cca.1537)	a-eol	12(6+6) ♪♪♪♪ ♪♪	♪♪♪♪ ♪♪	ABCD
Sokat szólhatok az meglőtt dolgokról (cca.1540)	a-fríg	11(8+3) ♪♪♪	♪♪♪♪ ♪♪♪	ABCD
Cronica (1554):				
Síralom adaték sok rendbéli népek	g-dór	12(6+6) ♪♪♪♪ ♪♪	♪♪♪♪ ♪♪	ABCD
Sírva veszíkel mast szegín Magyarország	a-eol	12(6+6) ♪♪♪♪ ♪♪	♪♪♪♪ ♪♪	ABCD
Ti szegín magyarok nagy öröm tinektek	a-eol	12(6+6) ♪♪♪♪ ♪♪	♪♪♪♪ ♪♪	ABCD
Támaszta az Isten az keresztyén népre	F-ion	inarticulated 12 ♪♪♪♪♪	♪♪♪♪♪	ABCD
Sok kirárlól, császáról emléköztem	d-eol	11(8+3) ♪♪♪	♪♪♪♪ ♪♪♪	ABCD
Sok részögös hallgassátok erkölcsötöket	d-eol	13(4+4+5) izotrochaic		ABC
Sokat szóltam én az régi dolgokról	d-dór	11(8+3) ♪♪♪	♪♪♪♪ ♪♪♪	ABCD
Leszön beszédöm itten ez országról	e-fríg	11(8+3) ♪♪♪	♪♪♪♪ ♪♪♪	ABCD
Siess keresztyén lelki jót hallani	g-eol	metrical sapphic		ABCD
Saxonia vala Némötországba	e-fríg	11(8+3) ♪♪♪	♪♪♪♪ ♪♪♪	ABCD
Sok rendbéli nép vagyon ez világba	F-ion	11(8+3) ♪♪♪	♪♪♪♪ ♪♪♪	ABCD
Seregek közt kik vagytok hadnagyok	e-eol	11(8+3) ♪♪♪ ♪♪ ♪	♪♪♪ ♪	ABCD

² Szabolcsi, Bence – *A magyar zene évszázadai (The Centuries of the Hungarian Music)*, Ed. Zeneműkiadó Vállalat, Budapest, 1959, pg. 61.

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Szertelen vesződelm lám gyakran érközik	F-ion	12(6+6) ♩♩♩ ♩♩ ♩♩♩ ♩♩	♩♩♩ ♩♩	ABCD
Sok csudák közzül halljatok egy csudát	C-ion	11(5+6) ♩♩ ♩♩ ♩ ♩♩ ♩♩ ♩	♩♩ ♩♩	ABCD
Sok csudák voltak jó Magyarországba	G-mixolid	3X12 (6+6) + 13 (6+7) ♩♩♩ ♩♩ ♩♩♩ ♩♩ ♩♩♩ ♩♩♩	♩♩♩ ♩♩	ABCD
Fráter György halálát immár hallgassátok	B-ion	3X12 (6+6) + 13 (6+7) ♩♩♩ ♩♩ ♩♩♩ ♩♩ ♩♩♩ ♩♩♩	♩♩♩ ♩♩	ABCD
Ti magyarok már Istent imádjátok	e-eol	11(8+3) ♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩	♩♩♩	ABCD
Immár léssen vártáknak elosztása	C-mixolid	11(8+3) ♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩	♩♩♩	ABCD
Mégis halljatok szép viadalokat	a-eol	11(8+3) ♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩	♩♩♩	ABCD
Summáját íróm Egör várának	F-ion	3X10 (5+5) + 11 (5+6) ♩♩ ♩♩ ♩♩ ♩♩ ♩♩ ♩♩♩	♩♩ ♩♩	ABCD
Szereteből ajánlom szolgálomat	F-ion	11(6+5) ♩♩♩ ♩ ♩♩♩ ♩	♩♩♩ ♩♩	ABCD
Halljátok már Ali basa bölcsességét	d-eol	12(6+6) ♩♩♩ ♩♩ ♩♩♩ ♩♩	♩♩♩ ♩♩	ABCD

*Tinódi Lantos Sebastyén's*³ work *Cronica*, which was published in March, 1554 in the Hoffgreff print in Kolozsvár, is considered to be the first Hungarian edited poem book by the literary historians. Among the genres of the age the poems are unequivocally *historia* because their lines in the volume are the accurate chronicle of the historical events of the 16th century Hungary. Amongst the 22 “reports” there are only three which are not based on actual event, instead, they have an educational tone.

However, the *Cronica's* significance in music history is far greater than its place in literature. Tinódi's 22 melodies are really a small figure compared to the vast number of printed compilations of songs and published canzons, chansons, madrigals, motets, masses in other war free European

³ Sebastyén Tinódi Lantos (cca.1510-1554) representative of the 16.century Hungarian epic poetry, chant composer, lute player.

countries. Still, Tinódi is the first Hungarian composer whose work, though in small number, is “the first voice of the Hungarian music”. The poems alone are not particularly of high standard, they cannot always stand by themselves but the tones carrying them are colourful, vivid and cover the text’s deficiencies. It is not the texts but the melodies that survive; actually they were carried over to the liturgy with poems of new and current lyrics.

Taking into account Szabolcsi Bence’s interpretation the songs are very diverse regarding their tonality: besides 10 Aeolian, 2 Dorian, 3 Phrygian, 2 Mixolydian we also meet 7 Ionian in the volume taking the not entirely Lydian ones to the latter category. The Ionian melodies touch the subdominant, the Aeolians the relative key while the modal ones touch other modals.

The melodies by Tinódi are isometric and isorhythmic and they are in baritone part all in all between A and g_1 . Its lines are marked with letter AB+CD, where B most generally remains open with a demi-cadence. The melody composition typically utilizes the entire ambitus, varies and repeats the motif, there are a distinguishably high number of scalar passages and it is common to have a sequence-like arrangement. The majority of Tinódi’s work shows a well-formed, turned-out form which favours the melody over the lyrics, providing a way of changing the melodies of such lyrics which have a similar form.

From a metrical point of view usually isometric lines create a stanza. The most frequent from the 12 (6+6) and 11 lines are those of 12+1 and 8+3 syllables, among which only one is a three-line form and another one is a Sapphic form.

In his work Bence Szabolcsi provides a detailed description of the Tinódi melody forms. The lines of Tinódi’s melodies consist of different combinations of $\text{ddd d}\circ$ and the $\text{ddd d}\circ\circ$. pentapodic rhythm patterns upon which Szabolcsi distinguished 9 form types¹. He regards such formula to be of Slovakian origin because it is fairly common in the Slovakian-Moravian melody heritage. In the Hungarian literature such class is also popular, actually it appears from time to time in the Hungarian folk as well. According to Szabolcsi’s assortment there are several lyrics attached to the 15th -16th century melodies both in the Catholic and the Protestant practice and later they vary even further. Among the heterometric melodies you can find the Balassi-stanza and the metric Sapphic-stanza.

Table 2

The melodies of the Hoffgreff Cantional

	COMPOSER	TONALITY	COMPOSITION OF THE LINES	FORM
Jersze emlékezzünk	Farkas András (1538)	d-eol	12(6+6)+13(6+7) 	ABC
Régen ez vala	Batizi András (1540)	d-dór	12(6+6) "virgulálás"	ABCD
Dániel ezt írta	Batizi András (1541)	C-ion	12(6+6)	ABBC
Sok királyoknak halálok után	Csúkei István (1542)	a-eol	10(5+5) and pentapodic	ABCD
Krónikákat régiekről	Biai Gáspár (1544?)	d-dór?	13 (3x4+1)	AAB (bar form)
Régen ez vala (Asvérus)	Kákonyi Péter (1544)	a-eol	11 (2x4+3)	ABCD
Sok erős vitézek voltak	Kákonyi Péter	a-eol	11 (6+5) heterorhythmic	ABCB
Jersze emlékezzünk (Tóbiás)	Székel Balázs (1546)	a-eol	inarticulated 12	ABCD
Régi nagy üdőben (Izsák)	Batizi András (1546)	e-fríg	12(6+6) and 13 (6+7) and	ABCD
Régen ő törvényben (Eleázár)	Névtelen (1546)	a-fríg	2x13 (6+7) + 19(6+6+7)	Balassi-type
Rettenetes ez világnak	Szkhárosi András (1547)	fríg?	14 (4+4+6) heterorhythmic	ABCD
Ímak vala ezerötszázötven esztendőben	Ormprust Kristóf	C-ion	14 (4+4+6) ionic	ABCD
Nagy sok szent írásokat	Dési András (1549)	e-fríg	11+13+11+11" virgulálás"	ABCD
Rettenetes Istennek	Anonym (before 1553)	G-mixilíd	11 (8+3)	ABCD
Emlékezzünk mi történék	Anonym (before 1553)	d-dór	13 (12+1)	ABCD
Illik emlékeznünk	Anonym (before 1553)	a-eol	12 (6+6)	AAB (bar form)
Régen ez vala	fragment (before 1553)	?	text and melody diverges	AABC

In the Hoffgreff cantional there are less such well-formed melodies. Generally the melodies of the Hoffgreff hymnal consist of 4 lines but there can be found 2 bar forms and the so called Ballasi strophe as well. Looking at the Cantional's music material the returning line pattern is represented by one melody (A B C A) but the most stanzas are consistently A B C D, and some melodies are A A B C, A B C B and A B B C or A B C and A A B.

The most common is the 12(6+6), the two type composition 11 (8+3 and 6+5), while there are far less stanzas which comprise of 13 and 14 syllables, a stanza having lines of 8 syllables diverges with the melody. The ambitus of the chants is authentic, subtonal expanded to the 7th degree, in

all it expends to the VII-9, and among the modal keys the minor thirds are preferred.

Bence Szabolcsi created the table for the historical lyrics written between 1460 and 1641 along with the melodies which are connected to them directly or indirectly. In this table he also deals with the rhythm patterns at large⁴. According to this we only know about 42 melodies directly for 246 lyrics, 38 from chant notions and the literature is enriched by a plethora of verse forms. It lists 39 different form types: from the Middle Ages the Latin hymn and the bar form, from later the metric melodies and then some verse forms of Balassi. It determines that the most popular form is the 11 (4+4+3), then the symmetrical 12 (6+6), followed by the 13 (3x4+1; 7+6) and the 14, 10 and finally by the Balassi strophe.

The second age of the historical songs ends with the publishing of the Hoffgreff hymnal and after that less and less Biblical historical songs came into existence. Many of them received new lyrics and they survived as congregational songs. For his songs published in 1582 Péter Bornemissza found proper melodies from the 1540s and the 50s and a lot of songs were found in Gallus Huszár's hymnal with historical origins or relations.

This hymnbook is Gallus Huszár's cantional from 1560, which for a long time was unknown for the the musicologists and the literary scholars and later meant a contraversial issue among them. The only intact copy that we know was discovered by Gedeon Borsa in 1975 in the ex-royal library Württembergische Landesbibliothek in Stuttgart. The found hymnal added precious information to the research about the music and literature of the 16th century. Gallus Huszár's hymnbook is the first Hungarian Protestant hymnbook from which all the later Reformed and Evangelical publications arise from till today: and this makes it so significant from a musical point of view. Until the XVIII century there had been none that would have presented the national melodies among the congregational songs. The scores of almost half a dozen melodies had been known from the Protestant hymnbook publications from the XVIII century.

The hymnbook contains 109 songs, among which we only know 2 from before. Besides these 2 melodies we can find 107 melodies in it which were published for the first time. In his study Gedeon Borsa followed the further 16th century publications of the songs, and came to the conclusion that the later hymnals passed on 92,4 % of Gallus Huszár's collection on average.

⁴ Szabolcsi, Bence – *A magyar zene évszázadai (The Centuries of the Hungarian Music)*, Ed. Zeneműkiadó Vállalat, Budapest, 1959, pg.118-135.

Regarding their origins the cantio melodies in Gallus Huszár's hymnbook can be classified into the following groups:

- Luther and the melodies of the German Reformation
- Melodic patterns of antic odes
- Mediaeval melodies and variants
- Epic poems

The acquisition of the foreign sample melody sounds and lyrics and the variant implementations into the congregational songs were natural in the era of Protestantism. The urging demand for singing in the native tongue in the congregation provided a great opportunity for the translations and for the implementation of foreign melodies. The number of the original Hungarian melodies with Hungarian lyrics is quite small.

In Gallus Huszár's hymnal the group of the historical songs contains 10 songs, for 5 of which there are melodies, although all of the melodies are known from chant notes.

Table 3

GALLUS HUSZÁR	SAMPLE MELODIES	FORM	
♪ Felséges Isten mennynek, földnek Ura	Tinódi: Dávid és Góliát	Sapphic	
♪ Dávid prófétának imádkozásáról	Tinódi: Jázon	12(6+6)	new?
• Irgalmazz Úr Isten immáran énnékem	Kákonyi: Cyrus	12(6+6)	
♪ Hálaadásunkban rólad emlékezünk	Székel: Tóbiás	12(6+6)	
♪ Régen ó törvényben	Elezeár históriája	Balassi-verse	variated
• Megszabadultam már én az testi haláltól	Elezeár históriája	Balassi-strófa	variated (other)
♪ Minden embernek illik ezt megtudni	Szegedi: Historia	alkaioszi (11)	new
Jer dicsérjük az Istennek Fiát	Minden embernek	redukált alkaioszi10(4+6)	new <i>ad notam</i>
Fényességes tengernek csillaga	Minden embernek	reduced alkaios 10(4+6)	new <i>ad notam</i>
• Mind ez világnak im esze veszett	nj. Jámbor házasok / Sok királyoknak	10(5+5)	

♪ *Felséges Isten mennynek, földnek Ura* (RPHA 0411, RMDT I.138)

Tinódi's melody about David and Goliath, with a difference of 2 notes, is one of our oldest Sapphic melodies.

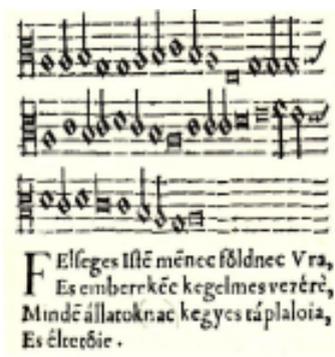
Ex.1



S les keresztien lelki ior hallani
SO törueből hadakozni tanulni
Az igaz hír mellett mint kel bait vívni
Christusban bízni.

Pattern melody: Tinodi's melody from the Cronica:

Ex. 2



Tinodi's melody in Huszár's hymnbook

♪ *Dávid prófétának imádkozásáról* (RPHA 0242, RMDTI.23.)

Bence Szabolcsi thought about the chant notes of the latter hymnal that the melody attached to this lyric is the unknown melody of Tinódi's *Jázon and Médea* love historical song. He allocates his source to be Illyés Soltári's *Songs* compilation from 1693.

The chant notes of *On the prayers of Prophet David* is also "ad notam Iasonis" in the 1566 Hymnal from Várad. The model of the Várad hymnal, although it does not contain any of its melodies, is Gallus Huszár's

Hymnal from 1560. The psalm melody in Gallus Huszár's hymnal is entirely different from the one to which Bence Szabolcsi refers. When Szabolcsi's studies appeared Gallus Huszár's hymnbook was still unknown, so they discovered the original melody only after it was found. The versification of this melody is also symmetric 12⁵, mostly isosyllabic, isorhythm. It is very probable that we find Tinodi's unknown melody in Gallus Huszár's hymnal due to the closeness of the date of the chant notes from 1566.

Ex. 3

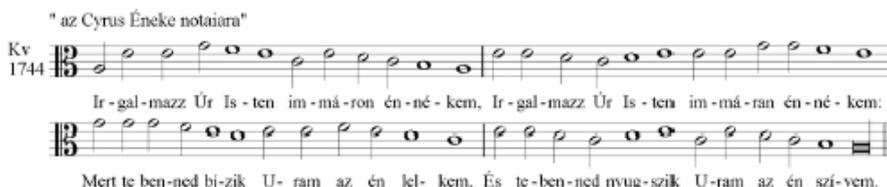


Tinodi: Jazon and Medea – the unknown melody for this time in Huszár's hymnbook

♪ Irgalmazz Úr Isten immáran énnékem (RPHA0590,RMDTI.23.)

Its melody refers to Péter Kákonyi's "The song of Cyrus" history written in 1549. We know its melody from 1744 in a noted form.

Ex. 4



⁵ The first stanza of the history of Jason and Medea: „Sok bölchiek Irttanak az meg lőtt dolgokról, / lelefben Troianak w nag' Romlafarol / ennis ßolok Romlafanak fundamenttomarol / hog' kettfeg ne légien enny fok Irafro”

♪ *Hálaadásunkban rólad emlékezünk* (RPHA, 0478, RMDTI.15.)

The pattern of its melody is the history about St. Tobias by Balázs Székel (1546). Although the historical melody's rhythm found in Hoffgreff's hymnal is 12 (6+6) and without articulation. From the above types we can find in the folk music as a declamating 12-syllable line. Such line types are examined extensively in Zolán Kodály's study about Árgirus's melody. This 12-syllable folk line has a type without caesura in which the lyric is continuous and declamating rendering is typical.

From the historical melodies the Tobias one is a good example for it:

Ex. 5

Ier - be em - le - kez - zűnc mo[- tan mij nagy dol - gok - rol,
 I[- ten fi - a - ij - nac nagy be - ke[- sé - gek - ről, es mij a - tya - inknac
 ő e - rős hi - tők - ről, hogye fe - let - kez - zinc fo - ha mij e - zek - ről.

Pattern melody: Székel Balázs's historical song in the Hoffgreff Cantional:

Ex. 6

HALA adafunkban neked
 emlékezűnc, kegyelmes Iste-
 nűnc tegedet tűbelűnc, te nagy
 io voltodert el fel magasztalűnc,
 hasonralan foglac mert ezzel tar-
 tozzűnc.

The St. Tobias melody in Huszár's hymnbook – articulated form

♩ *Régen ó törvényben* (RPHA 1193, RMDTI.18.)

Megszabadultam már én az testi haláltól (RPHA 0870, RMDTI.18.)

The Hoffgreff's hymnal contains the varied form of the history of Elezear's melody. The paraphrase of the 8th psalm's melody enriches the number of historical songs with a new melody.

Ex. 7

Névtelen: Re - gen Ó tör - ueny - ben va - la Ie - ru - sa - lem - ben,
 Sztárai: Re - gi nagy ú - dő - ben va - la Af - sy - ri - a - ban,
 egy ha - talmas ki - raly ő nagy kevel - sé - gé - ben, hogy ki az fi - do - kat
 egy ha - talmas ki - raly oly nagy gazdagfa - ga - ban ki mind ez vi - la - got
 mind ő - le - tij va - la ő nagy ke - men - sé - gé - ben.
 ho - dol - tat - tya va - la, nagy ha - tal - ma - fa - ga - ban.

Pattern melody: Elezeár's melody in the Hoffgreff Cantional:

Ex. 8

REGEN ó törvényben Moí -
 sefnec könyvében, diczerűc
 az Istenű ép lelki enekben, hálat
 adtat neki az ő io voltárol min -
 den nemzetsegekben.

The varied Elezear's melody in Huszár's hymnal

♪ **Mind ez világnak ím esze veszett** (RPHA,0948)
(ad Jámbor házasok meghallgassátok)

Unfortunately, we don't know the melody of András Szkhárosi Horváth' paraphrase for the 2nd psalm. Following the labyrinthine and tangling *ad notam* and melody variants Csomasz Tóth assumes that the chant note is actually Csükei István Elijah prophet's historical song and its variant⁶.

Ex. 9

Sok ki-ra-lyoknak ha-la-loc v-tan, Ac-kab ki-raly lón ki-raly az v-tan,
 ki az I[-ten-necnem ja-ra ú-tan, de Baal I[-ten-nec föl-ga-la nyíl-van.

Pattern melody: Elijah prophet's history from the Cronica:

Ex. 10

Mind ez vi-lág-nak ím e-sze ve-szett, az i-gaz-ság-tól el-té-ve-lye-dett,
 az go-nosz-ság-ba el bé-me-rü-lött, az hit-len-ség-ben meg-gyó-ke-re-zett.

The 2nd psalm in Huszár's Hymnal

♪ **Minden embernek illik ezt megtudni** (RPHA 0957,RMDTI.755.lap)
Jer dicsérjük az Istennek Fiát (RPHA 0639, RMDTI.46.)
Fényességes tengernek csillaga (RPHA 0417, RMDTI.46.)

In the frequent changing of the *ad notam* it is hard to follow the appearances and the migration of the melodies. The appearance of a so far unknown melody in Gallus Huszár's hymnal, which regards a later chant note, unveils new melody-lyrics relations in the realm of historical songs.

In the Bártfa hymnal of 1593 by Mátyás Dévai Bíró "*Minden embernek illik ezt megtudni*" chant note is „*Ím egy szép históriát*”. Behind the lyrics there stands Szegedi András' history which was published in

⁶ RMDT I. note no.12.

1574 in Debrecen⁷. The original title of the poem which educates about the Jewish-Hungarian parallel in their destiny is: “De expugnatione urbis Ierusalimitanae”⁸. According to the last stanza its originating place and time is Telekd (Bihar County), 1553.

The lyrics of the historical songs were born along with their melodies, thus it is probable that the appeal from 1560 was also originally a historical song. For András Szegedi’s song there is no known source in other chant notes, therefore Gallus Huszár’s hymnal contains the so far unknown melody of András Szegedi’s historical song.

Its music material A B C D is one of the most frequent forms among historical songs. The appeal consists of the isosyllable lines of 11 syllables, punctuation are after 4 syllable. (The last lines of the appeal’s other stanzas also consist of 11 syllables.) Examining the composition of the melody, tone extension is also a common practice. In Gallus Huszár’s hymnal „Faelix namque decoris notaiara” there is a direction, and indeed getting rid of the tone excess we can clearly identify the modified alkaios basic formula. In Gallus Huszár’s hymnal after the appeal “azon notara *Jer dicsérjük az Istennek Fiát* and *Fényességes tengernek csillaga*” follows, the metrum of which is 10(4+6) with a reducing line composition. This modified Alcaic formula comprises the melody of Tinódi’s *Hadnagyoknak tanuság* historical song as well.

The melody of *Minden embernek illik ezt* megtudni appeals with a varied melody and 10(4+6) composition lines in the Protestant hymnals. The third line of the 1777 Kolozsvár hymnal clearly shows that Gallus Huszár should have used tenor key. The possibility of diesis changing tones makes the singing of this song natural. Therefore András Szegedi’s historical song was most probably sung as follows:

Ex. 11

Kv.
1774

Jer dicsérjük az Istennek Fiát...

HG.
1560

1553 Im egy szép his tó - ri át mos tan mon dok,
1560 Min den em ber nek il lik ezt meg - tud ni,

⁷ There is no more details about Szegedi András. Probable he was a learned student poets, his source was J. Flavius De bello Judaico c. műve. In: http://www.arcanum.hu/oszk/lpext.dll/ERMK/1f0f/2167/236b#JD_RMNY0345

⁸ RMKT V.(1545-1559), 153.

HISTORICAL MELODIES IN GALLUS HUSZÁR'S HYMNAL OF 1560

Ki - re - kér - lek jól re - á hall - gas - sa - tok.
 és szí - vé - ben e - ró - sen ezt úgy hin - ni,

Él - te - tek - ben le - gyen nek - tek pél - dá - tok,
 menny - or - szág - nak ka - pu - ját meg nem nyil - ni,

Hogy ti ma - ga - to - kat meg - job - bít - sát - tok.
 csak a - zok - nak kik Is - ten - ben tud - nak biz - ni.

After the death of Hoffgreff from Kolozsvár the true publishers of the historical songs are Gáspár Heltai and András Komlós from Debrecen, who, even if in a different way, served the requests of the audience. Heltai started publishing cheap small brochures of only 1-2 sheets, which comprised only some songs. The central themes of these songs were based on the heroic periods of the Hungarian history, several times adapted from Tinódi. The popular publications were collected and published as a historical hymnal under the title "Cancionale" collection⁹. András Komlós, in contrast with Heltai, did not adhere to the historical topics; he published almost everything that can be of any interest. The huge popularity of the brochures further inspired the authors to write more stories. The national, Biblical topics became neglected, and epic poems took their places.

The appearance of the printed form of the historical songs had a great impact on the receptive audience. Besides the intellectual, close to the court and the noble elements now new members were able to join such territory of literacy that was only able to obtain such knowledge so far through oral culture. In the love historical poem the reader could find the generally treated topics of Europe or antic culture and mythology as well as

⁹ BHA,V.

historical references and literary archetypes. Nevertheless the genre remained provincial and by the end of the century could not offer any new to its audience. Its place was taken over by the love lyrics. Although they were still printed and published in the form of pulp fiction and in this way they could find their way to the audience, still, they could get back to the roads of oral culture making their way towards the folk. The lyrics of Tinódi's and Hoffgreff's hymnal melodies were changed to religious song verses and through them some of these melodies still exist today.

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ABBREVIATION

RMDT I.: Régi magyar dallamok tára I. A 16.század magyar dallamai (The Hungarian melodies of the 16. century)

RPHA: Repertoire de la poésie hongroise ancienne

RMKT: Régi magyar költők tára VI. (Ancient Hungarian Poet's Treasury VI)

INNOVATIVE SOUND EFFECTS AND ELEMENTS OF MUSIC NOTATION IN GEORGE CRUMB'S "BLACK ANGELS" FOR ELECTRIC STRING QUARTET

TUDOR FERARU¹

SUMMARY. The article discusses the revolutionary compositional ideas and the extremely innovative music notation elements employed by George Crumb in his unique string quartet. The study focuses on the unconventional performance techniques that singularize this particular work. As a musical-theatrical composition, "Black Angels" reflects the spirit of American avant-garde, while at the same time representing an artistic manifest against war and terror. Finally yet importantly, the article attempts to familiarize the reader with a bizarre sound universe, bordering achievements in electronic music, and to promote the work of a highly original author.

Keywords: Crumb, quartet, composition, notation, electric, modernism, American, avant-garde, contemporary.

American composer George Crumb was born in 1929, in Charleston, West Virginia. His development as a musician was shaped by the post-war North American artistic environment. After graduating from several important universities in the United States, Crumb completed his studies in Berlin, under the supervision of composer Boris Blacher. His musical aesthetic was primarily influenced by the concision and austerity of Anton Webern's music, as well as by the ritual and mystical aspects of several oriental traditions. Crumb's output has later been internationally recognized, and he has received a number of important awards. The uniqueness of his work owes much to the bizarre sounds that emerged from the author's ambition always to test new performance techniques. In his view, constantly extending these techniques would assure novel timbral effects and, consequently, a particular appeal to his music. At the same

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time, this new approach to performance practice required unconventional and very subtle ways of notating the music.

“Black Angels” is probably the only string quartet inspired by the Vietnam War. Its music is made up of a collection of strange sounds, including shouting, screaming, whistling, whispering, incantation, as well as all kinds of noise caused by a combination of percussion effects. The percussion instruments utilized are more or less traditional. The manuscript bears two important notes: *in tempore belli* (in time of war), and *finished on Friday the Thirteenth, March 1970*.

The work nevertheless includes a series of traditional devices for musical expression, alluding sometimes to the tonal universe, by quoting from Schubert’s “Death and the Maiden” Quartet, from Tartini’s “Devil’s Trill” Sonata, and by employing a phrase similar to the Medieval Latin sequence *Dies Irae* (Day of Wrath). Apart from all these, the unconventional strategy of mixing sound languages is meant to create a surrealistic atmosphere. For example, the players are often required to bow the strings on the wrong side of the bridge, to use metal thimbles when plucking, and to speak or shout words in several different languages, such as English, German, French, Russian, Hungarian, Japanese, and Swahili. They are also asked to play various percussion instruments. The string instruments themselves are amplified according to very thorough directions from the composer, in order to capture certain effects, or to emphasize specific segments of the harmonic spectre. For this reason, the piece is also entitled “Thirteen Images from the Dark Land” for Electric String Quartet.

Before providing further insight into a chosen fragment of this work, we find it necessary to reproduce and explain briefly the performance notes that precede the music:

« All players read from the score.

Each note is preceded by an accidental, except in the case(s) of an immediate repetition of a pitch or a pattern of pitches. N.B.: the tonal passages are notated in the traditional manner.

The amplification of the instruments is of critical importance in “Black Angels”. Ideally, one should use genuine electric instruments (with a built-in pick-up). Otherwise, fine-quality contact microphones can be attached (by rubber bands) to the belly of the instrument. The player should find the best position for the microphone in order to avoid distortion of the tone. If the amplifier is equipped with a reverberation control, this should be set on “high” to create a more surrealistic effect. The dynamic level should

also be extremely loud (for the *forte* passages) and the level should not be adjusted during the performance.

The following percussion instruments and special equipment will be needed:

Violin I: maraca, 7 crystal glasses, solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter), 2 metal thimbles, metal plectrum (e.g. paper clip);

Violin II: tam-tam (suspended) – about 15 inches in diameter, soft beater for the tam-tam, contrabass bow (for bowing tam-tam), 7 crystal glasses, solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter), 2 metal thimbles, metal plectrum (e.g. paper clip);

Viola: 6 crystal glasses, solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter), 2 metal thimbles, metal plectrum (e.g. paper clip);

Cello: maraca, tam-tam (suspended) – about 24 inches in diameter, soft beater for the tam-tam, very hard beater for the tam-tam (this should produce a percussive, metallic sound), contrabass bow (for bowing tam-tam).

The crystal glasses (used for the “glass-harmonica” effect in God-music) should be goblet-shaped (like wine glasses, with a stem). A fine grade of crystal will produce a truly beautiful effect. The glasses should be securely mounted on a board (by taping). The glasses can be tuned by adding water, although the tone loses in purity if too much water is used. The following pitches are required (N.B. the glasses sound one octave higher than written):

Ex. 1

Violin I: 

Violin II: 

Viola: 

The tam-tam harmonics are variable in pitch. The player should bow the “lip” of the tam-tam with a well-rosined contrabass bow.

All *glissandi* occupy the total duration of the note to which they are affixed. Use *portamento* only where indicated in the score.

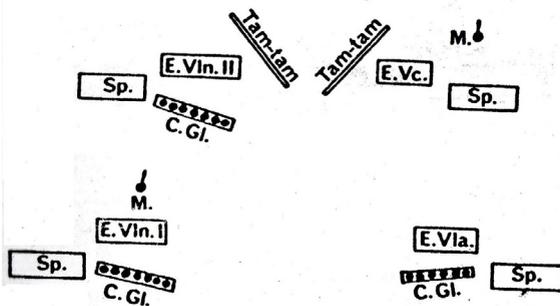
All spoken sounds (whispering, shouting) must project! The whispered passages can be slightly voiced if the acoustics of the hall require this. The tongue clicks [...] are percussive clicks off the upper palate (not clucking sounds).

Ex. 2

- ↑ = a quarter tone higher than written pitch
- ↓ = a quarter tone lower than written pitch
- $\left(\begin{array}{c} \square \\ 3 \end{array} \right)$ = three seconds $\overbrace{\quad\quad\quad}^5$ = five seconds
- \square = fermata lunga
- \circ = normal fermata
- \circ = slight pause or "breath"
- \circ = extremely short pause or "breath"
- $tr(\frac{1}{2})$ = trill a half step above principal note



Ex. 3



(Sp. = Speaker, C. Gl. = Crystal Glasses, M. = Maraca)

The performance notes also indicate the exact stage positioning of the musicians, as illustrated above. »²

² George Crumb, *Black Angels*, Music Score, Edition Peters, New York, 1971, cover.

The titles of the quartet's movements establish a "good versus evil" polarity, with the fourth movement being "Devil-music" and the tenth movement "God-music".³ The author states that "the numerous quasi-programmatic allusions in the work are therefore symbolic although the essential polarity—God versus Devil—implies more than a purely metaphysical reality."⁴

The excerpt chosen for our in-detail analysis is image number four, "Devil-music" (third page of the score; see illustration at the end of the study). It displays an astonishing variety of extended performance techniques, applied to both the strings and the percussion instruments. This movement is an accompanied cadenza for solo violin, named *vox diabolo* (voice of the devil). The very use of electronics and distortion makes this violin cadenza sound devilish. Crumb indicates that he wants the violin to increase bow pressure until the pitch becomes pure noise. When the solo music is not saturated with tritones, it is being distorted to reveal its evil connotations. The quotation of *Dies Irae* occurs in this movement, played by the violin and viola in pedal-tones.⁵ The composer includes a short commentary on virtually every unconventional attack mode he employs (e.g. "in romantic – phantastic style!", "ugly, obscene", "ferocious", etc.). One can notice a multitude of tasks that the players must perform – they need to be prepared to react promptly and be flexible to the sheer number of musical and theatrical requirements. The rapid shifts from playing *ordinario* to playing non-traditionally, as well as permanently using both hands in order to manipulate the percussion instruments, places an incredible burden on the quartet, which means that, for satisfactory results, the work needs to be memorized, at least in part.

It is worth mentioning a few of the notation particularities and the extended techniques identified in "Black Angels". The score is structured in systems with a mosaic of cut-up staves, emphasizing a particular musical dramaturgy. Each instrumental part is frequently assigned more than just one staff – corresponding to different simultaneous tasks, or simply meant to clarify the desired sound effect. The multitasking aspect involves various combinations, such as left hand playing *pizzicato* and right hand using a percussion beater, or right hand bowing the tam-tam. These *pizzicati* might involve double or even triple stops, which is highly unusual and quite difficult. Artificial harmonic tones (*flaggioleto*), various slides (*portamento*), bowing directly on the bridge (*sul ponticello*) are very common techniques

³ Melissa West, *A Deconstructive Reading of George Crumb's Black Angels*, Essay, McMaster University, Canada, 1997, p. 2.

⁴ Crumb, cover.

⁵ Crumb, p. 3.

in the quartet. They are not just groundless ornaments, but rather serve a precise timbral and dramaturgical purpose. Vibrato is sometimes amplified to the point it becomes up-and-down *glissando*. This might involve double or triple stops, too.

The dynamics' range of the piece is expanded to the extremes, from virtually inaudible murmur to sheer noise obtained by means of ferocious *crescendi*, or by exerting brutal bow pressure on the strings. An interesting effect is achieved when pedal-tones are played very loudly with very slow bowing, a technique that produces sounds with a high distortion component, resonating as lower harmonics (an octave below the real notes). Bowing direction is always indicated strictly, even when it refers to the percussion instruments, such as the tam-tam. A startling effect frequently employed by Crumb derives from a combination of *tremolo*, *sul ponticello* and *portamento*. Bowing both above and below the fingers is also common, as are quarter-tone trills. The gradual movement of the bow from the fingerboard to the bridge and back generates a strange sound environment that is idiomatic to the piece. It confuses the listener into believing this is electronic music. Although not a completely novel technique, *col legno battuto* is utilized by the composer in unconventional ways as well. Thus, the players are supposed to strike the stick of the bow against the strings very close to the pegbox, which creates an eerie and frightening percussive sound. Finally, the focal point of the entire sound universe of this work is probably the tam-tam hit. It is carefully prepared and comes only at moments of climax, by a violent blow with the hard mallet, which makes it sound like a terrible crash. An immediate rub with the contrabass bow on the tam-tam's rim amplifies the vibration, and helps to sustain it longer.

The use of amplification, electronic controls and distortion is significant to Crumb's notion of reaching out to the unworldly. In many instances, especially in obvious electronic instances, the electrified sections of "Black Angels" represent evil.⁶

Many of these strange effects require meticulous explanation; therefore, the composer felt the need to introduce detailed footnotes in the score. A variety of suggestive graphical elements is also present along with textual directions.

The overwhelming diversity of extended performance techniques and novel sound effects showcased by "Black Angels" make the piece an accurate reflection of the musical avant-garde of the 1970's. At the same time, the descriptive, image-oriented nature of this quartet places it among the most theatrical and recognizable works of chamber music in history.

⁶ West, *A Deconstructive Reading...*, p. 2.

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TEXTURALISM¹

ANDREI C. COZMA²

SUMMARY. Although identifying and defining texture as a specific sound organization in sound mass compositions³ comes about frequently in contemporary musicology, only a handful of researchers regard this as a tendency of what turns out to be a large number of composers towards an aesthetic with underlying principles of composition. A delimitation of a notion that includes such a diversity of compositional methods into a stylistic unity still tapped into by composers is achieved by analysing some particular characteristics of a few textural pieces and other attributes that are common to various other pieces. The suggested theory of texturalism thus systemizes an important part of the 20th century music in which compositional techniques of other style defining musical practices are grouped together with singular technical features.

Keywords: texturalism, texture, sound mass, Varèse, Xenakis, Ligeti

The elaboration of a terminology specific to the sound phenomena is achieved, especially in case of yet unorganized tendencies in music, either by taking into consideration certain correspondences with extra musical elements or by taking into account technical peculiarities of the musical language. Even though subsequently to the first musical manifestations derived or associated with extra musical elements the prevailing technical characteristics can be determined, their degree of generalization always exceeds the specificity of the terms originated directly from the technical level.

Thus there is a need of restricting the semantic meaning of the notions with an extensive nature to their inherent technical aspects and

¹ This paper is a further elaboration of the theory presented in the dissertation *Origins, evolutions and contemporary examples of texturalism*, coordinated by lect.dr. Cristian Bence-Muk within the master's degree program of the „Gheorghe Dima” Music Academy, Cluj-Napoca.

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³ thus narrowing its semantic meaning from one that encompasses the quality of all possible combinations of musical elements to that of a singular type of structure. Texture and textural, its lexical derivative, will share this meaning throughout the paper.

also of generalizing compositional techniques towards the same common ground. Also, as long as the conventional musical language is being used, and not technology as the language of electronic music, the various compositional and notational methods need completion so that they can determine a musical discourse that is particular to texturalism.

Defining texture as a sound organization in which the sounds and the relations between them lose their heterogeneous identity into an unitary structure entails the theoretical and analytical elaboration of some occurrences found both in the first materializations and in the later stages of cognizance. Analysing these occurrences is what substantiates the consideration that texturalism is a clearly defined system with specific compositional methods and organizational patterns.

The scientific dissociation of music into its primary components frames the premise of conceiving music as a combination of its constituent elements into monody, homophony, polyphony or heterophony⁴. To this combinatorial process the composer Horațiu Rădulescu (1942-2008) opposes the phenomenon that is particular to the 20th century in which the spectral components of sound determine the structuring of different sound organizations. The same combination of elements into structures can be found even here, but the formative level, the frequencies and the pulsatory rhythms are all derived from spectral analysis and amplify a musical form with identical features. The compositional methods that are typical to spectral resynthesis and the resulting *sound beings* stem from the textural compositions of Iannis Xenakis (1922-2001) and György Ligeti (1923-2006). Even though these compositions are not based on spectral analysis and resynthesis, the fluctuation of higher overtones can be perceived as epiphenomena or auricular overtones (created by differential tones⁵). Rădulescu points out that in compositions like *Atmosphères* (1961) by Ligeti or *Stimmung* (1968) by Karlheinz Stockhausen (1928-2007), the intrinsic discontinuity of the conventional combination of the elements that are the base of the musical language is replaced by the continuity that is specific to some new sound manifestations⁶. But *Atmosphères* and *Stimmung* differ almost completely.

Besides the gradual rhythmic subtractions, the mosaication of various rhythmic entries or the dynamic variation of clusters or prolonged

⁴ „for millennia we made music treating the sound from its outside, i.e. combining sounds more or less into monody, homophony, polyphony and heterophony” – Rădulescu, Horațiu, *Sound Plasma: Music of the Future Sign or My D High opus 19 ∞*, Edition Modern, München, 1975.

⁵ Urmă, Dem, *Acustică și muzică (Acoustics and Music)*, Editura Științifică și Enciclopedică, București, 1982, p. 218.

⁶ Rădulescu, Horațiu, op. cit..

notes, the primary compositional method used in *Atmosphères* is the polyphonic gradation that is imperceptible in detail, called micropolyphony, which by hyperbolising both the disparity between the rhythmic variations of some short melodic imitations and the constant alternation of thirds and seconds at the cellular level of each individual voice offers textural consistency to an instrumental musical discourse whose temporality derives from internal fluctuations that are sustained by perceptible external limits. Rădulescu uses Ligeti's method of creating macrostructures by processing formative elements in conjunction with different untempered tunings that are specific to spectral music⁷.

Unlike *Atmosphères*, *Stimmung* is composed for six vocalists who sing only the first harmonics of an imagined fundamental frequency. The form of the piece is not defined. The score consists of 51 sections that actually are simple phonetic rhythmic models called „moments”. These rhythmic models must be applied to a sequence of frequencies that represents the scheme of the form. The performers follow a few rules that regard the rhythmical model's number of repetitions but more importantly they have to modify the tempo and the actual rhythm of the models so that they can synchronise with the ensemble.

The influence of a music that is based on natural harmonics together with some of the compositional methods found in *Atmosphères* foreshadow the musical language of spectralism. But even though in *Stimmung* the timbre variation predominates over the perception of pitch and the rhythmic models are not overall synchronised, the musical discourse is not textural because it is determined by still perceptible correlations between the sound frequencies. In spectral compositions like *Partiels* (1975) by Gérard Grisey (1946-1998), different combinations of instruments and the variation of rhythmic entries or voice endings that configure the sound web synthesize compact textural forms that cannot be perceptively deconstructed into their constituent elements (Ex. 1).

The open (moment) forms found in Stockhausen, realized by more or less freely arranging detachable sections, are not typical to texturalism's structuring, but when these sections' stratification is achieved without seeking a rhythmical synchronisation of the ensemble and the slow amalgamation of a large number of voices dilutes the musical discourse, even minimal compositions like *In C* (1964) by Terry Riley (b. 1935) attain textural status.

The process of formal homogenization of the compositions into continuous structures is also present in the work and writings of Xenakis.

⁷ des filtres micro-formels se déplacent pour décrire la trajectoire registrale macro-formelle” – Rădulescu, Horațiu, *Musique De Mes Univers, Silences 1*, 1985, p. 50-56.

He distinguishes as texture's structuring guidelines the two divergent perspectives that are applicable to any reasoning on the nature of existence: from specific to general and vice versa. Thus, on the one hand we have the possibility of iterating and superposing elementary formative units, and on the other we have the concept of a macrostructure that materializes through a reduction towards its constituent elements⁸.

Ex. 1

Gérard Grisey – *Partiels* (1975), page 2

Although in the context of tonal music form is like an often preconceived mould into which the musical content is poured, the essence of this music consists in processing the detail in such a way that the melodic, rhythmic and harmonic variations are perceptible. Even polyphonic

⁸ Xenakis, Iannis, *Formalized Music, Thought and Mathematics in Composition*, Indiana University Press, Bloomington, 1972, p. 246.

forms are constructed through an elaboration of their detail, but most of them, especially in the Renaissance, do not follow a preset formal pattern. The superimposition of more than two polyphonic voices is generally reduced perceptively to homophonic structures by combining similar voices. This is true not only with regard to sound perception, but also as a technical aspect of counterpoint, and that is because the polyphonic structures of tonal and modal music are directed by the vertical harmony. When rhythm and the melodic intervals lose their functional significance in complex structures, the correlations between harmonic intervals take over as the coordinating elements of the musical discourse. Tertian harmonic chords and other verticalized harmonic formations in which the relations between sounds persist perceptively do not allow the sound manifestations to become textures, especially when they are subordinated to a temporal harmonic hierarchy, but when instead there is a tendency towards the full verticalized chromatic scale, the various components are not functionally differentiated and for most of the times the horizontal moments lose their identity into a temporal flow. But when chords of chromatic conglomerates appear within the context of tonal harmony they are usually related to the neighbouring chords with defined functions. One such conglomerate that functions as a dominant chord can be found in the first movement of Gustav Mahler's (1860-1911) *Tenth Symphony* (1910)⁹ (Ex. 2).

The first violins' A natural in measure 203 separates a distinct aggregative structure from the clear tonal discourse that preceded. The same A natural, played by the trumpets, appears in measure 206 and is left solo in the next bar only to be reintegrated in measure 208 into an identical chord that concludes the structure. Although there can be found functional equivalences for each note as added dissonances to a dominant chord, the accumulation that can be traced from a single pitch to formations of five, then seven and finally nine different pitches loses its tonal function to the perception of a dissonant homogenous agglomeration, especially considering that the nine pitches are distributed between instruments with individual timbres that cover many registers.

It can be concluded that the components of the musical discourse are invested with syntactic functions that depend on the structural context that they are part of. Although in the Renaissance period composers like Luca Marenzio (cca. 1553-1599) or Carlo Gesualdo (1566-1613) used all twelve notes of the chromatic scale within a single polyphonic progression, they chromatically altered the melodic lines following the principle of

⁹ Although the sketches of the symphony were practically finished at the time of Mahler's death, only the first movement, *Adagio*, is considered to be fully elaborated and scored by the composer.

polyphonic consonance. The same principle facilitates the realization of some monumental Renaissance compositions in which, despite the impressive number of distinct voices, the effect of an harmonic progression becomes means of articulation and a mark of perception, even if the variation in sound density overshadows this effect. In the pre-tonal music literature there can be found many compositions that adhere to the rules of strict counterpoint but which, because of the great number of polyphonic imitations, become non-textural sound masses. These sound masses can be conceived by maintaining the same harmony on the same modal degrees for extended periods of time. The structural melodic nodes will therefore sustain different scale degrees and thus the polyphonic density can be thickened without negating the rules of counterpoint.

Ex. 2

Gustav Mahler – *Symphony No. 10, I. Andante*, m. 200-206

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Some of the most suggestive such compositions are: *Deo Gratia*, a canon for 36 voices that is attributed to Johannes Ockeghem (1410/1425-1497), in which the unique form of the work is determined by the continuous flow of polyphony; the immense motet for five choruses of eight voices each, *Ecce beatam lucem*, composed by Alessandro Striggio (1536/1537-1592), where stretto imitations are pulverized on every beat; *Spem in alium nunquam habui* for 40 voices, composed by Thomas Tallis (cca.1505-1585), characterized by antiphonies, emergences of isorhythmic blocks and spatial explorations of the music through the distribution of sound between the different voices of a specially positioned choir.

When the function of harmony in composition is suppressed, together with that of the interval, rhythm and other relations which can be established at a detailed level between the various elements of the musical language, new specifically textural structures will become the formative elements that articulate the temporal unfolding through superpositions, juxtapositions or transformations of different sound objects. Generative units such as the musical interval or rhythm, which are the indelible cornerstones of any assertion through sound, are morphologically reduced to simple elements within these complex structures that now gain syntactic functions. The sound parameter's properties are masked and generalized at the sound mass level. Pitch is perceived not as an individual characteristic of each sound, but as a frequency band, and duration delimits segments of the sound mass or becomes a pulsation of it. Intensity also becomes a global characteristic but its function of dynamic articulation is emphasized because of a proportional decrease in importance of pitch and rhythm.

From a particular aspect that denotes the quality of musical sounds that allows the differentiation between sound sources, timbre becomes a spectral synthesis of the vibrations and temporality that are characteristic to each constituent sound of a musical manifestation. Timbre is conventionally determined by the number and intensity of overtones, the pitch and intensity of the actual sound and the transient processes like the attack and decay time or the dynamic variation of a sustained tone. While spectralism is an instrumental amplification of such features with its compositional methods derived from them, texturalism shares its perceived outcome but subsumes more complex and varied structuring methods. The analogy between these features and certain aspects of texturalism can be nevertheless identified. The number and intensity of individual voices in a composition substitutes the number and intensity of overtones, the frequency band of each sound object and its intensity replace the pitch and

the intensity of a single sound and the compositional and structural methods become the equivalent of the transient processes.

These metonymical correspondences are various facets of an homogenization of the musical space that together with the attempt to surpass the functional irreversibility and invertibility of tonal music constitute the premises of textural music. The emancipation of dissonance predicted by Arnold Schönberg (1874-1951) in his *Harmonielehre* is founded on such an attempt and on the vision that the horizontal and vertical dimensions of music can share equivalent functions. Before publishing his harmony treatise in 1911, Schönberg already assigned the role of temporal variation to timbre by using the timbre (sound-color) melody¹⁰. In the third piece of *Fünf Orchesterstücke* Op. 16 (1909), Schönberg minimizes the melodic, rhythmic and harmonic progression so that the timbral qualities of various combinations of instruments can be highlighted. Different groups of instruments will thus play the notes of some gradually changing chords in a sequence linked by superpositions controlled by varied or constant dynamics.

Ex. 3

*) Mäßige Viertel.

Arnold Schönberg – *Fünf Orchesterstücke*, Op. 16, III. *Farben*, the beginning

¹⁰ which he later called *Klangfarbenmelodie* in the same treatise. The physicist and physiologist Hermann von Helmholtz (1821-1894) created the term *Klangfarbe* (sound-color) besides the already existing *Metalklang* (general timbre) and *Metallstimme* (voice timbre) – Urmă, Dem., op. cit., p. 242.

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The premises of texturalism can also be found in the increase in complexity of functional tonality or in the excessive division into separate voices that are specific to the end of the 19th century¹¹ and later in the use of polytonality, polymodality and polyrhythmy. In compositions such as *The unanswered question* (1906) by Charles Ives (1874-1954), the atonal stratum that contrasts with the consonant choral played by the strings is built through successive entries of the voices on fractions of the beat so that the discordance of an incipient polytonality is accentuated by the waning of the metrical pulsation.

Ex. 4

The image shows a page of a musical score for Charles Ives' 'The unanswered question', page 5. The score is for a full orchestra and includes parts for Flutes (I, II, III, IV), Trumpet (or English Horn, or Oboe, or Clarinet), Violin I, Violin II, Viola, and Violoncello (or Contrabass). The tempo is marked 'Adagio'. The score shows a complex texture with multiple voices and instruments playing simultaneously, characteristic of texturalism. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'p' (piano). The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

Charles Ives – *The unanswered question*, page 5

Starting with Edgard Varèse (1883-1965), this method of eschewing the metrical sense becomes a typical device in the structuring of harmonically functionless sound blocks that have an autonomous quality and which the ear cannot analyse as distinct superpositions of sounds¹². These sort of sound blocks, which are the seed of texturalism¹³, can be

¹¹ Voiculescu, Dan, *Polifonia secolului XX (20th century polyphony)*, Editura Muzicală, București, 2005, p. 137.

¹² Niculescu, Ștefan, *Reflecții despre muzică (Thoughts on music)*, Editura Muzicală, București, 1980, p. 224.

¹³ *ibid*, p. 238.

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The complex webbing of the percussion instruments becomes a stylistic element of the varèsian musical language that in some cases, together with other instruments, forms discontinuous moments without any harmonic, melodic, and because of the agglomeration, not even rhythmical sense (Ex. 6). These tonal discontinuities are substantiations towards the creation of what Rădulescu identified as the new and continuous sound manifestations of the 20th century.

Ex. 6

Edgard Varèse - *Amérique*, figure 3

Varèse's technique of transforming a complex and compact sound block into another through a new grouping of its constituent elements¹⁴ is

¹⁴ called „the transmutation technique” – Iliuț, Vasile, *De la Wagner la contemporani, Volumul V, Culturi muzicale naționale eterogene în secolul XX (From Wagner to contemporaries, Volume V, Heterogeneous national musical cultures in the 20th century)*, Editura Universității naționale de muzică, București, 2001, p. 75.

the outcome of his consideration that music is an objective space centered on sounds and not on melody or harmony. However, these sounds are not singularities, but an heterogeneous part of a mobile sound mass that varies in radiance, density and volume¹⁵.

Beginning with the appearance of the first textures, one of the elements that becomes a compositional principle, advanced through a variety of diversification methods, is the cluster. The cluster will be brought to the forefront as a structural element starting with the works of Joseph Humfrey Anger (1862-1913), Leo Ornstein (1893-2002) and Charles Ives, yet Henry Cowell (1897-1965) will be the one to exploit, theorize and popularize it as a formative unit. The intertwinement of the cluster with glissandos will outline the concept of movement in sound mass compositions. The derivation of some new sonorities through the use of polyphonic clusters led to the concept of mobile clusters and thereafter, in Stockhausen's works, to certain methods of variation like the perforation of the sound fabric with rests.

Preceding the tendency to spectrally synthesize continuous structures is Cowell's attempt to compose two atonal quartets in which the durations of the sounds are derived from the proportions found between the first harmonics. In his book, *New Musical Resources*, Cowell published the idea that harmony and rhythm can be interdependent because these proportions can be guidelines in the composition of rhythm¹⁶. Cowell's method consists in correlating the fundamental frequency of a specific sound with a whole note and every successive harmonic that follows with an equally proportional duration. When changing the fundamental he calculated the proportions between its harmonics and the last fundamental, thus obtaining fractions that require special notations like the triangular or square note heads for the partition of the duration in various ratios.

¹⁵ „taking the place of the old fixed linear counterpoint, you will find in my works the movement of masses, varying in radiance, and of different densities and volumes. When these masses come into collision, the phenomena of penetration or repulsion will result. Certain transmutations taking place on one plane, by projecting themselves on other planes which move at different speeds and are placed at different angles, should create the impression of prismatic aural (auditory) deformations.” – Ouellette, Fernand, *Edgard Varèse: A Musical Biography*, trans. D. Coltman (London, 1973), 178, quoted in Whittall, Arnold, *Musical Composition in the Twentieth Century*, Oxford University Press, 2010, p. 269.

¹⁶ Ross, Alex, *The rest is noise: Listening to the twentieth century*, Picador, New York, 2008, p. 360.

Henry Cowell – *Quartet Romantic* (1915-1917), m. 4-6

While many of the structuring methods of texturalism were elaborated gradually and afterwards generalized and appropriated as means of creating „vast ensembles of sound events”¹⁷, some composers, noticing the impossibility to actually perceive any detail in serial music, developed genuine-textural musical languages. Xenakis resorted to specific compositional methods derived from the introduction of certain mathematical functions¹⁸. Most of the xenakian formalizations result in textures and even if the musical discourse is the outcome of a logical process of structural elaboration and therefore the relations between sounds are predetermined, the in-time perception of these relations is virtually impossible. The various formalizations implemented by Xenakis in his compositions starting with *Pithoprakta* (1955-1956) emphasize different aspects of the notation, extended instrumental techniques and new musical architectures. Already in *Pithoprakta* we come across the intertwining of glissandos with pizzicati, staccati or percussive sounds, and the different sound blocks combine or succeed with or without pause into a continuous metamorphosis. A wood block articulates the textures in *Pithoprakta* through signals and, together with the xylophone and the two trombones, adds colour to the music. The opening of the piece, where the strings play quavers, triplets and quintuplets on the body of the instrument, forms a special texture in which the rhythmic agglomeration and stratification is highlighted as a structuring method. A new texture with determinable sound pitches and familiar timbral characteristics germinates in measure 16 underlining the continuous process of sound metamorphosis (Ex. 8).

¹⁷ Xenakis, Iannis, *Muzica – Arhitectura (Music – Architecture)*, Editura Muzicală, București, 1984, p. 36.

¹⁸ *ibid*, p. 135.

The image displays a page of a musical score for Iannis Xenakis's *Pithoprakta*, measures 13-19. The score is arranged in a multi-staff format, grouped into sections: W. Bl. (Woodwinds), V. I (Violins), V. II (Violas), A. (Alto Saxophones), Vc. (Violoncellos), and C.B. (Cymbals/Drums). Each section contains multiple staves, with measures 13-19 indicated by a box at the top. The notation is dense and complex, featuring various rhythmic patterns, dynamic markings (e.g., *f*, *mf*, *pp*), and performance instructions such as *arco* and *pizz.* (pizzicato). The score is set in a key signature of one sharp (F#) and a 4/4 time signature.

Iannis Xenakis – *Pithoprakta*, m. 13-19

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Even though texturalism implies some characteristics as massiveness, mainly because the compositions that initiated this tendency are all, like *Pithoprakta*, composed for a great number of distinct voices, and even if the denomination of its sound organizations as textures was a result of the comparison with the density of the written score, the textural structures in which the sounds and the relations between them lose their heterogeneous identity can nevertheless be smaller in dimensions. While sound mass will keep its meaning, associated with an agglomeration of voices, texturalism, and in its context texture as well, will denominate sound manifestations with clearly defined particularities. The small sound organizations in which the processing of the detail cannot be perceived represent rarefied states of texturalism.

The importance of the imperceptibility of detail in the textural stratification is underlined in any theorization dedicated to texturalism but more than often the only method of composition associated to its definition is the agglomeration, argued by the similarity with the massive character of the most representative compositions. The agglomerations and hyperbolisations permit the textural processing of some sound manifestations that are reducible to compositional methods which, in other circumstances, are not specifically textural. However, the rarefied structures of texturalism do not imply the agglomeration and have, as formative means, other technical procedures.

Even though the extension of the spectral quality of sounds through the instrumentality of the new playing techniques, so that the resulting sonorities gravitate towards the manifestation field of noise, can be seen as an analogy between noise and texture, which is reinforced by the similarly high complexities of their spectral components, this analogy requires an appropriate elaboration of the compositional plan in order for it to determine textures. In *Charisma* (1971) for clarinet and cello, Xenakis configures a microtonal discourse with sound effects that are the result of extended instrumental techniques and acoustic phenomena like the beats that occur when two sounds of slightly different frequencies interfere¹⁹ (Ex. 9).

Ex. 9

Iannis Xenakis – *Charisma*, page 2, third system

¹⁹ Urmă, Dem., op. cit., p. 39.

Although in most of the moments of the piece the detail is irrelevant, the form and the compositional plan are not particularly textural.

In the same author's *Nomos alpha* (1965-1966) for cello solo, even if the musical discourse is the outcome of certain formalizations through which permutations of some sound complexes that were devised as collections of heterogeneous elements will determine the piece's macrostructure²⁰, and although the sound effects and microtonal stratifications on different strings of the instrument constitute similarities with texturalism (Ex. 10), the temporal unfolding of the compositional plan is not meant to be an homogeneous structure with textural characteristics.

Ex. 10

Iannis Xenakis – *Nomos Alpha*, page 2, fourth system

While presenting a continuous sound manifestation, for the most part formed through accumulations of resonances, *The Banshee* (1925) by Henry Cowell, composed to be played only on the strings of the piano, does not have a vertical sound organization as a basis and argument of its continuity.

Ex. 11

Henry Cowell – *The Banshee*, penultimate system

When the predilection for continuity is reflected in the overall form of the piece and there is more than one instrument to add colour and vary the spectral consistency of the music, the sound organization becomes explicitly textural. While disregarding the electronic part in Iancu Dumitrescu's (b. 1944) *Ursa Mare* (1983), the interplay between harmonically rich sound effects and different other instances will still prevail as a textural structuring method.

²⁰ Xenakis, Iannis, *Formalized Music, Thought and Mathematics in Composition*, p. 219-222.

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Ex. 12

The score is divided into several sections for different instruments:

- PERCUSSION (legno):** Includes 7 BONGOS and 9 TOM-TOMS. It features complex rhythmic patterns with accents and dynamic markings like *marcatissimo* and *secco*. There are also rests of 5, 7, and 12 measures.
- GRAVE HIERATICO:** Features 2 BASSONS with a *ben sonoro* (well-sounding) instruction. The notation is dense with many notes and rests.
- PIANO (PRÉPARÉ):** Includes *harmoniques* and *marcatissimo* sections. It has rests of 7, 9, and 12 measures, and a *sonoro* (sonorous) instruction.
- 7 PLAQUES METALLIQUES:** Features *arco* (arco) markings and dynamic markings like *ppp* and *pp*.
- BANDE MAGNETIQUE:** Includes an *eco* (echo) effect, with overlapping lines representing the tape's playback.

Iancu Dumitrescu – *Ursa Mare*, page 9

The imperceptibility of detail does not suffice as a definition of texturalism because it must be the consequence of a typical sound organization and not of a sole acoustic phenomenon. The sound organizations that are specific to texturalism always imply the vertical plane, therefore the simultaneity or superposition of elements, but do not necessarily have to reach the level of agglomeration. Examples of such organizations that are only focused on a few sounds can be found in the microtonal pieces of Giacinto Scelsi (1905-1988), which are based on slow glidings through the sound spectrum. Using a separate staff for each string of the four instruments Scelsi creates in *Quartetto No. 4* (1964) a continuously changing compact fabric, like a sound object that repeatedly reveals new parts²¹ or new timbral facets.

²¹ Griffiths, Paul, *Modern Music and After*, 3rd edition, Oxford University Press, New York, 2010, p. 143.

Ex. 13

The musical score for Giacinto Scelsi's *Quartetto No. 4, m. 5* is presented for three instruments: Violin I (V. NO I), Violin II (V. NO II), and Viola (V. LA). The score is written in treble clef for the violins and alto clef for the viola. It features complex textures with multiple voices per instrument. Key performance instructions include *NAT.* (natural), *PIZZ.* (pizzicato), and *ARCO* (arco). Dynamic markings range from *ppp* to *mp*. A circled '5' is present in the Violin II part, likely indicating a fingering or measure number. The score shows intricate phrasing and dynamic fluctuations across the measures.

Giacinto Scelsi – *Quartetto No. 4, m. 5*

As long as texture is regarded, if not as another organizational paradigm besides monophony, homophony, heterophony and polyphony, then as a synthesized next stage, from the various theorizations on these paradigms there can be made assumptions about some of texturalism's particularities. In most of its manifestations texturalism means the superposition of these elementary paradigms that lose their functional and normative frames in the general context, but because in a monodic sound organization there is just one vertical layer and in homophony the horizontal plane predominates, only heterophony and polyphony are of special interest.

Based on the characteristics of the processed melodic lines and on the involved verticalization principles or syntactic archetypes, the polyphonic technique will configure diverse structures, some stylistically defining texturalism. The infinitesimal phasing between the superposed polyphonic voices and also the eschewal of any temporal marks accentuates the multifariously perceived timbral and dynamic fluctuations of these structures²². Polyphony's melodic lines can be replaced with distinctive sound configurations according to the dictum: „complexum

²² *Musiques: Un Encyclopédie pour le XXIe siècle*, vol. 1 – *Musiques du XXe siècle*, sous la direction de Jean-Jacques Nattiez, ACTES SUD, Paris, 2003. Dujka Smoje – *L'audible et l'in audible*, p. 302.

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contra complexum²³. Such a distinctive configuration can be found in Krzysztof Penderecki's (b. 1933) *Tren ofiarom Hiroszimy* (1960) in the form of a pointillist texture which is developed as a canon and is made out of an aggregation of playing techniques, isolated sounds and harmonics.

Ex. 14

The image shows a page of a musical score for a string quartet. At the top left, there is a circled number '26'. The score is divided into three main sections, labeled 13, 14, and 15 at the bottom. The instruments are listed on the left: 4Vn (Violins), 3VI (Violas), 3Vc (Violas), and 2Cb (Cellos). The score includes various performance instructions such as 'con sord.', 'pizz.', 'arco', 'sul C', 'c.l.', 'mp', 'mf', 'ff', 'pp', 'ppp', 's.p.', and 'f'. The notation is complex, featuring many accidentals and dynamic markings.

Krzysztof Penderecki – *Tren ofiarom Hiroszimy*, figure 26

The heterophonic syntax can also be one of the means of structuring textures. A textural discourse can be entirely elaborated through heterophony by placing it in the field of agglomeration²⁴, or typically varèsian sound blocks can be formed through a gradual accumulation of timbre, with little rhythmical deviations, on an intervallic pattern (Ex. 15).

²³ Vítányi, Iván, *A zenei szépség (The beauty of music)*, Zeneműkiadó, Budapest, 1971, p. 210, quoted in: Angi, Ștefan, *Prelegeri de estetică muzicală (Lectures on musical aesthetics)*, vol. II, Tom 1, Editura Universității din Oradea, 2004, p. 458.

²⁴ Niculescu, Ștefan, op. cit. p. 285.

Edgard Varèse – *Déserts* (1950-1954), m. 30-34

However, texturalism cannot be limited to these four organizational paradigms because textures can be generated through other syntactic structures as well. Through the multiplication of each voice's developing plane so that the sound space is filled with dispersed elements without any syntactic relation to monophony, homophony, heterophony or polyphony, the already identified pointillism of *Tren ofiarom Hiroszimy* can configure compact webbings in which the perception of the detail is redundant. Sustained sounds can also be used as means of eschewing the sense of temporality and to dilate or converge the musical discourse into an uniform texture because the impulses needed to sustain a constant amplitude inevitably produce timbre and dynamic variations, thus enriching the sound spectrum²⁵. A good example of such a texture appears in Ligeti's *Fragment* (1961), in which a four-note chord is sustained between two and four minutes by three double basses. The bowing must be rare and imperceptible because the timbral transformation is rendered by the gradual change in playing from sul ponticello to sul tasto (Ex. 16).

Other types of textures that do not imply monophony, homophony, heterophony or polyphony, are those realized using the graphic notation.

²⁵ „Even a single interval, sustained through long periods of time by instrumentalists whose bowing or breathing inevitably varies the timbre and intensity of that interval, can acquire a rich multiplicity of overtones, harmonic spectra that draw the listener into a subtle, fascinating sound-world.” – Whittall, Arnold, op. cit., p. 326.

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Graphic notation enables the creation of special sonorities, but because graphism is only a substituent of the traditional semiotics, textures can only be configured through specific sound organizations.

Ex. 16

The score for 'Fragment, m. 3' by György Ligeti features graphic notation for several instruments. At the top, a circled '3' indicates a triplet. A horizontal line above the staves is labeled '2' - 4'', indicating a duration. The instruments and their specific markings are as follows:

- Kfg. (Kornett):** A horizontal line with a small circle at the end.
- Ktb. (Kornett):** A horizontal line with the instruction 'Dämpfer ab' (mute off) and a small circle at the end.
- Gr. Tr. (Großtrommel):** A horizontal line with a small circle at the end.
- Tamtam:** A horizontal line with the instruction 'klingen lassen' (let ring) and a small circle at the end.
- Hrf. (Horn):** A horizontal line with a small circle at the end.
- Cemb. (Cembalo):** A horizontal line with a small circle at the end.
- Klav. (Klavier):** A horizontal line with a small circle at the end.
- 1. Kb. (Violin 1):** A horizontal line with the instruction 'sul pont.' (sul ponticello), 'allmählich ord.' (all gradually ordered), and 'allmählich sul tasto' (all gradually sul tasto). It also includes the instruction 'Bogenwechsel selten und unmerklich (sempre ppp)' (bow change rare and unnoticeable, always ppp).
- 2. Kb. (Violin 2):** A horizontal line with the instruction 'sul pont.', 'allmählich ord.', and 'allmählich sul tasto'. It also includes the instruction 'Bogenwechsel selten und unmerklich ppp'.
- 3. Kb. (Violin 3):** A horizontal line with the instruction 'sul pont.', 'allmählich ord.', and 'allmählich sul tasto'. It also includes the instruction 'Bogenwechsel selten und unmerklich ppp'.

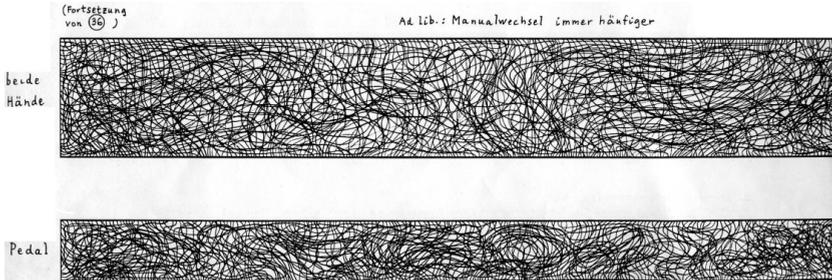
At the bottom right of the string parts, there is a dynamic marking: 'dim. . . . pppp'.

György Ligeti – *Fragment, m. 3*

When horizontal black beams are used as signifiers of sustained clusters that determine the entire musical discourse, the composition's sound organization may be reduced to these cluster's actual structures. Ligeti's *Volumina* (1961-1962) for organ displays precisely such a particular situation. In one of the piece's sections Ligeti marks the inner undulating

movement of the clusters as a dense fabric, thus making a graphic analogy to texture (Ex. 17).

Ex. 17



György Ligeti – *Volumina*, page 19

Epitaph for Moonlight (1968) by R. Murray Schafer (b. 1933) is an example in which clusters are varied polyphonically through gradual changes of structure (Ex. 18). Each horizontal line represents a voice of a semitonal cluster that is diversified through structural pauses and irregular oscillations of its voice's individual frequencies so that most of the graphic configurations can be nevertheless associated to polyphony.

Ex. 18

6

The conductor beats. The voices veer when their line is cut away, when the line becomes wavy (wavy) they may improvise freely, at first using rough hounding notes then more rounded notes. The total effect, which must never be too loud, should resemble moonlight on water...

Sopranos (very softly)
Altos
Tenors
Basses

1'' 2'' 3'' 4'' 5'' 6'' 7'' 8'' 9'' 10'' 11'' 12'' 13'' 14'' 15'' 16''

R. Murray Schafer – *Epitaph for Moonlight*, page 6

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In Penderecki's avant-garde period, the graphic notation is used to indicate the contour of clusters or melodic lines but the sound organizations are typical to the polyphonic aspects of texturalism.

Ex. 19

Krzysztof Penderecki - *Polymorphia* (1961), page 4

A different way of transcending beyond the limit of individually perceiving each sound is playing in a very fast tempo. Psychological research shows that the limit of discerning individual sounds is about twenty events per second, which means a duration of 0,05 seconds for each event. This temporal threshold²⁶ determines sounds that succeed in a time interval smaller than 0,05 seconds not to be perceived separately. Although in *Continuum* (1968) for harpsichord Ligeti manages to confer an undetailed contour to an isorhythmic discourse played in a fast as possible tempo, the sound organization is improper to texturalism because in every moment of the piece the vertical plane has as a constituent a single harmonic interval (Ex. 20). The harpsichord's rich timbre and the fast tempo both influence the perception in this case more than the sound organization.

²⁶ Urmă, Dem., op. cit., p. 113.



György Ligeti – *Continuum*, beginning

While the tempo acceleration and unsynchronized superposition of voices affects the discrete perception of duration, the indetermination of pitch, sometimes the result of extended techniques, contributes to the homogenization of the musical discourse. A special case of uncertainty in the determination of both frequency and duration can be found in the execution of glissandi²⁷. The brief duration of the sound in each parametric phase of its acoustical envelope disperses its oscillations in a frequency band²⁸. The indetermination of any particular pitch or duration catalyzes their undifferentiation in the structural level. In Xenakis' *Metastaseis B* (1953-54), this indetermination of the sound parameters is intensified by rendering curved graphic planes as massive stratifications of glissandi, as if the orchestra was emulating an architectural plane with every line drawn by an individual instrument (Ex. 21).

Intensity is also related to pitch and thus contributes to the blurring of detail. The fainter a sound is, the finer the differentiation of its pitch becomes²⁹. If the pitches are close enough to each other, like in clusters, they cannot be precisely perceived save when they are loud enough³⁰. On the other hand, prolonged intense tones make the pitch of their neighbouring sounds seem higher³¹.

Although the rarefied states of texturalism can be exemplified through sound organizations in which the detail is perceptively undifferentiated,

²⁷ *ibid*, p. 348.

²⁸ *ibid*.

²⁹ *ibid*, p. 109.

³⁰ *ibid*.

³¹ because „a prolonged deformation of the tectorial membrane in the stimulated region produces a distortion of the neighbouring sounds” – *ibid*, p. 355.

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isolated sounds can appear in a typically textural discourse when they represent the temporal extremities of certain progressive structures³².

Ex. 21

The image displays a page of musical notation for Iannis Xenakis's *Metastaseis B*, specifically the penultimate page. The score is organized into five systems, each containing multiple staves. The systems are labeled with Roman numerals: VI, VII, A, IC, and CB. The notation is dense, with many notes appearing as isolated sounds. The page number 336 is visible at the end of the score.

Iannis Xenakis - *Metastaseis B*, penultimate page

³² „because density is the basic measure of texture, it makes sense to conclude that the greatest number of notes with different timbres occurring as fast as possible represents the thickest texture. With this as the extreme and a single note as its opposite, concepts of texture progression emerge” – Cope, David, *Techniques of the contemporary composer*, Schirmer Thomson Learning, p. 99.

Besides the inner fluctuations of the sound mass, such progressive structures exemplify another way of attaining the temporality of the musical discourse, and by focusing the sound manifestation on a compact group of frequencies, the sound mass can be redirected through the sound space³³ both vertically and horizontally.

The textural agglomeration appears to be limited by the aleatoric superpositions of some sound waves with incongruous frequencies, thus by an analogy with noise. Only in the presence of a compositional plan and a structural coordination does the sound mass achieve a discursive effect. The multitude of specifically textural sound organizations determines the classification of some compositions with common characteristics into an elaborated and defined system, namely texturalism.

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³³ *ibid*, p. 35.

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SYNESTHESIA BETWEEN SOUND AND COLOUR

GEORGE APOSTOLESCU¹

SUMMARY. Synesthesia is a syndrome or better said a psychological state that became manifest in music, art and literature. Mainly in the 20th century it takes a different shape as a result of scientific progress and especially of the effects it has generated. Synesthesia in music is recognized due to the effects created by Alexander Scriabin in *Prometheus – The Poem of Fire* as well as "the painting" on the score of Hartmann's pictures in his famous work *Pictures at an Exhibition* by Modest Mussorgsky. At the opposite pole we come across synesthetic episodes in pop-rock music or in disco dance music. The Avant-garde is a decisive factor of synesthetic development due to the synergy between music and visual art. The appearance and diversification of synesthesia creates new effects that influence all the people who interact with music and colours directly or indirectly.

Keywords: synesthesia, music, colour, Avant-garde, Scriabin, Mussorgsky

Synesthesia is a psychological state that is common to certain categories of people. In terms of terminology, synesthesia has several meanings. This state appears under the form of a mix of the senses (sight, hearing, smell, touch) the sense of sight and hearing being the most asked for.

In terms of etymology, synesthesia comes from two Greek words: *syn* (together) and *aisthesis* (perception).

Most certainly the syndrome called synesthesia appeared from ancient times, but in the 20th century it takes a different shape.

Some medical studies conducted by different research centres both in Europe and in USA confirm the fact that synesthesia manifests itself most often among artists, musicians or writers.

The factors that lead to synesthesia can be of a pathological nature or can be caused by means of different external factors: alcohol, drugs, medicine. These types of synesthesia will be referred to below.

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Synesthesia in music

Music is a decisive factor in generating and supporting synesthesia. In an incursion in the history of music, one of the most eloquent synesthete composers is the Russian origin composer Alexander Scriabin, who composed *The 5th Symphony*, also called *Prometheus – The Poem of Fire*, the work that best illustrates this phenomenon. At the same time, the Impressionist composers – Claude Debussy or Maurice Ravel, as well as other representatives of Romanticism or Avant-garde in music - Modest Mussorgsky, Franz Liszt, Hector Berlioz, Edgar Varèse, Olivier Messiaen or Iannis Xenakis would be suspected of episodes of synesthesia that are present in their work.

In the field of jazz, pop, rock or disco – dance music, we come across a series of artists that rely on synesthesia. Some of them even admit this fact in different interviews, others are only suspected of synesthesia without any convincing proof to show that we are dealing with a certain type of synesthesia.

Syd Barrett, singer, composer, painter and founder member of the rock band Pink Floyd is one of the artists who had several episodes of synesthesia. They were expressed by means of music and painting generated with external influences – drugs and alcohol. Barrett's biographer Tim Willis said: "... he wanted to say that a sound represented a colour for him". At the same time, while he was working for the recording of his first solo album, Barrett experienced certain episodes of synesthesia: "maybe we can make the middle more closed, and the end a little bit more grey, at the moment, there's too much wind and ice" (Willis 2002, p. 106). His biographer said that Barrett "lured" his songs. In Syd Barrett's case the episodes of synesthesia were not isolated. Synesthesia as an experience was part of the band's stage performance at that moment, one of their concerts in 1967 being called "Music in colour".

The profile of people with episodes of synesthesia is frequent even today. Amongst the musicians who publicly admit it, is the famous singer Lady Gaga. She stated in an interview taken by a TV station in Singapore that she is "obsessed with the 70s, Andy Warhol and Studio 54". At the same time she says: "...I design the show simultaneously with the music (...), as I was writing (...) I was always performing live in New York, so the show was sort of designing itself as I was making the album. (...) When I write songs I hear melodies, and I hear lyrics but I also see colours ... I see sounds like a wall of colours. Like, for example Pokerface is a deep amber colour"².

² Lady Gaga interview

http://www.youtube.com/watch?feature=player_embedded&v=SOynq06e_CQ#

Another famous artist of the 20th century is the actress and singer Marilyn Monroe who experienced synesthesia episodes³ perhaps also due to the influence of LSD, an extremely dangerous synthetic drug that can cause different reactions, including death.

Case study 1

Alexander Scriabin - Prometheus – The Poem of Fire

The 5th Symphony also called *Prometheus – The Poem of Fire* is an extremely emotional work that I had the pleasure to play together with Banat Philharmonic Orchestra from Timișoara on 23rd April, 2010. The symphony op.60 was composed in 1910 for piano, choir, orchestra and *clavier à lumières*, (colour organ), an instrument built by Preston Millan, which, unfortunately is rarely used in concerts. The concert in which this instrument was used in order to follow Scriabin's score, was given in 2010 by the Yale Symphonic Orchestra (Fig.2).

The colour organ used in Scriabin's music which appeared at the beginning of the 20th century undergoes a major development around the 60s and 70s when it starts to be used in electronic music, due to the light shows it creates. Even so, we come across it in different contexts starting from the 16th century, when the Mannerist painter Arcimboldo created a system of music and colour based on the contrast light – darkness.

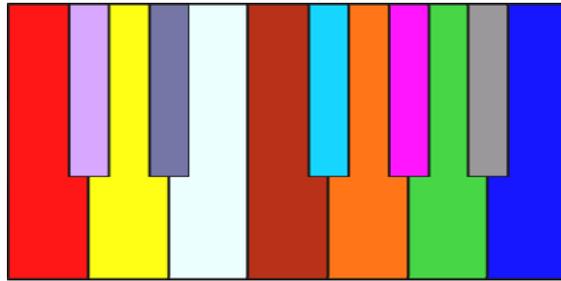
In 1725 a Jesuit monk talks about constructing a harpsichord for the eyes made up of 60 pieces of stained glass, each of them being revealed when one key is touched, similar to the church organ principle made up of air pipes.

In 1916 the futuristic painter Vladimir Baranoff Rossiné builds up the optophonic piano which sends out sounds and projects colours on a wall. The colours changed depending on the sounds that were sent out and were formed on different pieces of stained glass painted by the artist himself. This piano was used by the artist to give different performances, but it was also used by the Bolshoi Theatre in 1924.

The British painter Alexander Wallace Rimington is in fact the real inventor of the *clavier à lumières* (1895) (Fig. 1), instrument that drew the attention of many composers of the time, including Richard Wagner.

³ Daily Mail, Rob Waugh, 23.11.2011

Fig. 1



colour organ

The colour organ used in Scriabin's work produces both colour and sound, so that each key on the keyboard is associated with a colour that the composer associates with a sound (Fig. 2).

Fig. 2



Scriabin, *Prometheus* - Yale Philharmonic Orchestra

The score (Fig.3) does not offer details about the meaning and role of this instrument in the work, and this is the reason why several opinions were expressed on the matter. It is thought that Scriabin wanted each colour pertaining to each note to be projected on a screen during the musical interpretation similarly to a performance, so that the generated colours floods the hall, or even better, the mind and the perception of each

viewer. The colour organ appears on the first line of the score, above the flutes which gives the colour organ more importance than the soloist instrument (Fig. 3). According to the general score rules, even the soloist instrument appears somewhere in the middle of the score among the orchestra groups of instruments. We can thus easily deduce the importance that Scriabin gave to this colour instrument both visually and sonorously.

Fig. 3

The image shows a page from a musical score for 'Prometheus, The Poem of Fire' by Alexander Scriabin. The title 'PROMETHEUS' is prominently displayed at the top center, with the subtitle 'The Poem of Fire' below it. The composer's name 'Alexander Scriabin, Op. 60 (1912-1913)' is on the right. The score is arranged in a standard orchestral format with multiple staves. At the very top, there is a staff labeled 'Colour Organ'. Below it are staves for various instruments: Flutes (I, II, III), Oboes (I, II), Clarinet in Bb, Bassoon, Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Percussion (Cymbals, Snare, Bass Drum, Tom-toms, Triangle), Piano, Violins (I, II), Viola, Violoncello, and Double Bass. The notation is dense and complex, characteristic of Scriabin's style, with many accidentals and dynamic markings. The page number '11' is visible in the top right corner.

A. Scriabin – Prometheus, The Poem of Fire – general score

The harmony used by Scriabin in this symphony is dissonant, being based on the chord A D# G C# F# B, which is the chord of Prometheus, and it also represents the chord at the beginning of this sonorously eerie work. This work has a historical connotation, Prometheus being the character who stole the fire from the gods in order to give it to the people thus annoying Zeus who constantly tried to avenge on him. From this point of view Prometheus is a humanitarian. This is the reason why the work begins with this mystic chord, and ends with an F-sharp major chord.

In order to better and more realistically express the action of this symphonic poem, Scriabin uses a generous orchestra: 4 players for each woodwind instruments, 8 horns, brass, a large variety of percussion instruments, 2 harps, celesta, piano solo, organ, strings, mixed chorus and, as previously mentioned, *clavier à lumières*.

Case study 2

Modest Mussorgsky – Pictures at an exhibition Synesthesia or just coincidence?

Pictures at an Exhibition is a composition for piano solo composed by Modest Mussorgsky in 1874, one year after the death of the Russian architect and painter Viktor Hartmann. The artist's death, aged only 39, came as a result of his aneurysm shaking the entire Russian art world. Together with V. Stasov, Mussorgsky organizes an exhibition of over 400 Hartmann works at the Art Academy in Moscow. This exhibition made the composer compose *Pictures at an Exhibition* in six weeks. This work for piano evokes 10 of Hartmann's pictures. Although it is a programmatic work, structured on 10 pictures, the composer is the one who is in an art gallery and each picture he sees is transposed on the score. The name of each movement of the composition corresponds to a picture from the exhibition and the message of each picture is musically rendered by an instrument, actually the contents of each picture is transposed on music. One should not forget the composer's *Promenade* which is played by trumpet, horn, woodwind instruments or the entire orchestra.

The entrance in the exhibition is made by the trumpet which opens the way towards the first picture – *Gnomus* which represents the nutcracker in Hartmann's view. Unfortunately the sketch was lost. The *Promenade* in a different tone colour (horn) represents the artist's walk to one of Hartmann's water paintings, which represents a medieval Italian castle – this one also lost - *Il vecchio castello*. The following movement, or better said the next display, leads us to the Parisian gardens - *Jardins des Tuileries* – where a

swarm of children playing is represented. *Bydło*, which according to the Polish dictionary means „cattle”, is represented in Hartmann’s painting by a cart drawn by oxen. The *Ballet of the Unhatched Chicks* was created in order to design the décor for the ballet Trilby. *Samuel Goldenberg and Schmuyle* are two Jews one of them rich and the other poor, this being the only movement of the composition where Modest Mussorgsky refers to two of Viktor Hartmann’s pictures. *Limoges*, a well-known French city represents another plastic arts attraction depicting a typical marketplace of the century. From the market atmosphere the composer transposes the listener in the *Parisian Catacombs* using the entire brass instruments ammunition in the orchestra as well as closed sonority and B minor. In Mussorgsky’s view this picture reminds the viewer of a character who took part in mortuary scenes “Con mortuis in lingua mortua”. In fact, this picture is used by the composer to bring homage to Viktor Hartmann, this being the only painting that has no real correspondent in the dead Russian painter’s collection of works. From the catacombs we get to the witch, *Baba Yaga*, being in fact a clock that represents Baba Yaga’s hut who, in Slavonic literature leads to a negative character. The tour of Hartmann and Mussorgsky’s pictures achieves apotheosis with the Great Gate of Kiev. It was conceived by Hartmann for Tsar Alexander II in 1866, who had a narrow escape from an assassination attempt. Hartmann considered this picture his greatest achievement both architecturally and visually, although the structure was not built in the end.

Unfortunately only a few of Hartmann’s paintings still exist today:

- A sketch of theatre costumes for the ballet Trilby, Fig. 4
- Sandomierz Jew and the Jew in a fur cap, Fig. 5, Fig. 6
- The Parisian Catacombs, Fig. 7
- Baba Yaga’s hut, Fig. 8
- The Great Gate of Kiev, Fig. 9

Fig. 4



A sketch of some costumes for the ballet Trilby

Fig. 5



Sandomierz Jew

Fig. 6



Jew in a fur cap

Fig. 7



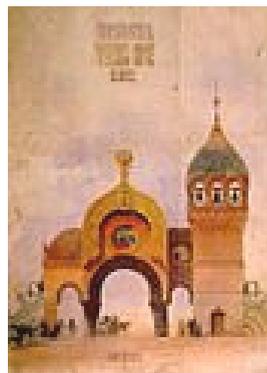
The Parisian Catacombs

Fig. 8



Baba Yaga's hut

Fig. 9



The Great Gate of Kiev

Synesthesia or coincidence? – a question that is very difficult to answer. Personally, I tend to believe that Mussorgsky's work has a synesthetic value due to its visual implications, being the composer's source of inspiration. The tour of the exhibition by the composer and the rendition of some of his late friend's paintings and sketches follow certain dynamic and stylistic coordinates, leading to a phenomenon of synesthesia that is poles apart from Scriabin's synesthesia.

Mussorgsky has the capacity to induce the listener to a complex synesthesia by means of his music so that each of us has the ability to see colours, even similar scenes and images.

Conclusions

The appearance of numerous types of synesthetic symbioses that appear both voluntarily and involuntarily, natively or under the influence of some external factors, raise a lot of questions both medically and evolutionary. Designing some performances with strong synesthetic influences (Al. Scriabin – Prometheus – The Poem of Fire, to Lady Gaga's cosmopolitan songs), or the making of some works of art that belong to Avant-garde and that concentrate sight, hearing, smell and touch lead to an archetype area that is still full of mystery.

The synesthetic syndrome, if we can call it that way, has infinite effects in the 20th century leading to the development of some domains, especially in arts. On the other hand, I tend to believe that in one way or another each of us benefits to a certain extent, from a synesthetic influence, depending on the circles we frequent. An eloquent example is the atmosphere that is created during the concerts of different artists held on stadiums, where music harmoniously interweaves with light, creating a particular state to each participant. The same thing can be said about the clubs or discos that are frequented by youngsters nowadays, where the show generated by sound and colour is the main attraction.

We are in the position to interact with different types of synesthesia, without realising or without knowing for sure what this means, what role it plays in our life and in what way it could influence our way of life.

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OPERA AND FILM – AN UNLIKELY MARRIAGE

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SUMMARY. The aim of the following study is to analyze the manner in which opera music influenced film and became a crucial building block of certain cinematic narratives, in such films as Jonathan Demme's *Philadelphia* (USA, 1993), Luc Besson's *The Fifth Element* (France, 1997) and Liliana Cavani's *Il portiere di notte / The Night Porter* (Italy, 1974). By revealing the correspondence between these audiovisual mediums and examining the common language used by them we intent to reveal numerous facets of this symbiotic relationship, all put in the service of lending meaning to the film, thus making the viewer's escapist adventure truly unique.

Keywords: opera, film, music, narrative, correspondence, meaning, audiovisual medium.

Nowadays, the common perception of people regarding opera is that it is an inaccessible art form, pertaining to high culture and that one necessarily has to be an 'elitist' and possess 'refined taste' in order to be able to enjoy it. Still, it is interesting to observe that this 'elitist art form' is often associated with one of the most popular as well as accessible mediums for today's mass-culture phenomenon – film. The symbiotic relationship between the two comes naturally and is due to the audiovisual features of both art forms. Thus, however unlikely, opera – or at least certain fragments of opera works, used wisely within the context of the film-plot – has contributed to the great success of mainstream Hollywood movies, but also films of great importance in the field of film studies, such as Jonathan Demme's *Philadelphia* (1993), Luc Besson's *The Fifth Element* (1997) or Francis Ford Coppola's *The Godfather* (1972), just to name a few.

One might be tempted to ask: why should opera music be featured in film at all? Why should a director decide to combine these two different mediums and to what purpose? The answer is a rather simple one, for it is

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enough to take into account the impact music – one might argue that classical music and opera especially – has on the human psyche. On the other hand, film – being an imaginative art form – also has the power of engaging viewers on an emotional level, while stimulating them intellectually, not unlike a unique opera performance. Thus, the marriage of the two seems to be not only appropriate, but even desired, for it results in a collaborative effort to heighten the effect a certain film has on its audience.

According to musicologist Marcia J. Citron “*opera can reveal something fundamental about a film, and film can do the same for an opera*”.² By having a major influence upon the narrative, opera helps shape the character of a film and affects the end result of the cinematic process as well as the manner in which the film is received by audiences.³ Hence, not only the symbiosis of opera and film, but also the way in which opera ‘inhabits’ certain movie scenes, impacts the film plot, and offers meaning to the film is crucial.

Our intention is to reveal the role of opera music and its impact on the film narrative within the following three works: Jonathan Demme’s *Philadelphia* (USA, 1993), Luc Besson’s *The Fifth Element* (France, 1997) and Liliana Cavani’s *Il portiere di notte/The Night Porter* (Italy, 1974).

It would be rather foolish to assert that one could propose a unitary approach by which the relationship between opera music and film could be analyzed, for each movie represents a unique world of elements in which every single one – opera excerpts included – has a particular role to play. This is the reason why we would propose to analyze the scenes relevant for this paper – those that are based on the interaction of opera and film – in the particular context of each of the three aforementioned films.

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Philadelphia, Jonathan Demme’s drama, released in 1993, was one of the first mainstream Hollywood films that openly acknowledged the controversial issues of homosexuality and homophobia, and explicitly revealed the shame, stigma and discrimination of people infected with HIV/AIDS. The impact of the film was significant. Tom Hanks, the actor who portrayed the main protagonist Andrew Beckett, the HIV infected gay attorney, received an Academy Award for Best Actor, while Bruce Springsteen’s song - *Streets of Philadelphia* - received the Academy Award for Best Original Song.

The film focuses on the manner in which people infected with HIV/AIDS are discriminated at their workplace. It tells the story of Andrew

² Marcia J. Citron: *When Opera Meets Film*, New York, Cambridge University Press, 2010, p. 1.

³ Ibidem, p. 2

Beckett, who – although the senior associate at the largest corporate law firm in Philadelphia – was fired from his job, because one of the firm’s partners noticed a small lesion on Beckett’s forehead, recognizing it as a symptom of the terrible disease. Beckett sues the firm and with the help of attorney Joe Miller, played by Denzel Washington, in the end proves that his firing was due to discrimination and not to the incompetence previously claimed by his former employers.

The movie’s most powerful scene – and the climax of the film itself, in our opinion - is the one in which the two main protagonists, Andrew Beckett and Joe Miller, sit down at Beckett’s house after a party to discuss his testimony scheduled for the following day. Miller is an admittedly homophobic African-American attorney, who initially declined Beckett’s request to represent him in the trial. During that time, the common perception regarding this illness was based on the prejudice that only ‘deviants’ could be affected by it because of their lifestyles, so it is easy to understand why even Miller – a law-school graduate - went to see his doctor after meeting Beckett, because he feared he could have been infected with HIV/AIDS just by shaking his hand. The scene itself starts after a costume party at Beckett’s house, also attended by Miller and his wife. Still visibly shocked by the details of what he witnessed regarding Beckett’s lifestyle, Miller sits down to go over Beckett’s testimony.⁴ Beckett acknowledges Miller’s efforts to overcome his own prejudices and congratulates him for attending his first ‘risqué party’. In order to defend himself and his position, Miller responds by depicting the manner in which gay people were (and in some places in the world still are) perceived by society, thus voicing the common prejudices of the average American regarding “homosexuality” or “alternate lifestyles”, which serve as a source of fear and hatred directed towards them: “as a kid, you are taught that queers are funny, queers are weird; queers dress up like their mother, they are afraid to fight, they are danger to little kids, and that all they want to do is to get into your pants”.

Beckett, who during the trial has underwent chemotherapy, is noticeably exhausted after the party, and is reluctant to focus on the task at hand. Instead, while opera music is heard in the background, his mind wanders off as he poses a few rather interesting questions to his lawyer: “Miller, do you ever pray?” and “What do you pray for?”... And suddenly, just by asking these two seemingly simple questions, the main protagonist closes the gap between him and his lawyer, for although they could not be more different from the standpoint of their origins and ‘lifestyles’ – as in

⁴ Ian Conrich, Estella Tincknell (eds.): *Film’s Musical Moments*, Edinburgh, Edinburgh University Press, 2006, p. 159.

race, color, class, sexual orientation, etc. –, the answer to these questions reveal certain essential common traits of human beings – the fact that they pray for the health and happiness of people they care for, and that they will all – sooner or later – face death, the ultimate leveler... The opera music suddenly gets louder, as the solo cello introduces *La mamma morta*, Maddalena's aria from Umberto Giordano's opera *Andrea Chenier*. During the aria Andrew Beckett seems to get transfigured by the opera fragment, as he is almost reliving Maddalena's memory, while at the same time emotionally conveying the message of the aria to Miller. The great impact of this diegetic music comes from the interpretation given by the main protagonist himself, who not only translates almost verbatim the Italian libretto of the aria, but also 'lives' it in a surreal way. Interestingly and with great cinematic craftsmanship, we might add, everything within the scene changes, so that the viewer cannot help but be drawn into this surreal world, where it would seem that time and space have lost their normal parameters.

Suddenly, the components of *mise-en-scène* take center stage and help create the wanted effect. Beckett's face is unexpectedly shot with a high angle close-up as we see him from above in constant slow movement, suggesting the inner turmoil he goes through during his unique experience. The lighting changes also, but this will be a multiple-fold change. As he walks around in the room holding his portable intravenous therapy pole, he explains Maddalena's story, who remembers the time when during the French Revolution the mob burnt down her house, and the sorrow and despair she felt knowing that she was all alone in the world, while there was only hunger and misery around her.⁵ During this sad portrayal of the historic atmosphere, the grey, almost cold lighting also conveys the misery depicted. The parallel of the story and the despair of Beckett's situation is continued also externally with the help of the composition, camera as well as figure movement and placement. The shot angle which changes from eye-level shot to a high-angle close-up tries to emphasize Beckett's trance-like state, in which he entered as soon as the aria began. Maddalena's story continues on a more hopeful note, for she talks about her faithful nurse, Bersi, who took care of her when she was ill. The hopeful image is mirrored not only within the string section of the musical material, but also in the lighting, for Beckett's face is slowly lit with a warmer shade of pink, only to be dimmed again almost completely when – not unlike a revelation –, Maddalena talks about a voice full of harmony that spoke to her. Interestingly, the viewer is led to believe – both from an audio standpoint, by the manner

⁵ Burton D. Fisher (ed.): *Andrea Chénier – Opera Journeys Mini Guide Series*, Opera Journeys Publishing, 2002, p. 4.

of interpretation of Maria Callas, as well as a visual one, based on the mimicry of Tom Hanks – that the voice Maddalena was referring to was of divine origin. This voice appears and speaks to Maddalena in her hour of despair as it encourages her to live, to hope and to love. The tension built along the scene has reached its climax, as everything unfolds into a sort of fluid emotion, unleashing the all-consuming power of love. From a visual standpoint, it is quite fascinating the manner in which this message was reinforced: at the moment when Beckett makes reference to the will to live and ability to feel love, the lighting in the entire room changes again, as it seems to be a very powerful pulsating reddish light, that apparently would come from the reflection of the fire burning in the fireplace. The color red, however, especially associated with life and love suggests in our view blood as it travels through our bodies; as in the ‘life’ that literally runs through our veins.

The frame narration ends at the same time the aria does, as both Beckett and Miller are ‘dropped’ back into reality. However, the impact of the scene and the effect of the opera excerpt does not end there, for from a diegetic music – heard by both male leads in the same time – the aria becomes non-diegetic, as it is used as a soundtrack after Miller leaves Beckett’s apartment and goes home to hold his new-born baby and hug and kiss his wife.

Our argument regarding this scene would be that through music – in this case opera music – the two characters have discovered certain values, which are universal. By invoking the traits common to all people, intrinsic to human nature itself, namely hope, love, faith, people can more easily overcome the differences that divide them, and perhaps prejudice and discrimination would eventually become a thing of the past.

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The second operatic scene analysis within a movie will be based on Luc Besson’s 1997 science fiction film *The Fifth Element*. Although it is hard to imagine that opera music and the realm of science fiction would have anything in common, it is somewhat comforting – for opera fans, at least – to know that one might be able to listen to opera music also in the futuristic 23rd century, as in the time the movie plot takes place. While the characters are all dressed in ultramodern Jean-Paul Gaultier costumes and the film is dripping with computer-generated imagery, the plot itself is in fact a simple one, of good versus evil. In short, the lead male protagonist – Maj. Corben Dallas, played by Bruce Willis – has to stop the Great Evil from exterminating all humanity with the help of Leeloo, the “Fifth Element”, played by Milla Jovovich. The two have to travel to a luxury cruise in space, where they would meet the opera singer Diva Plavalaguna, who was

entrusted with the four mystical elements that together with the fifth one would bring about the salvation of the entire human race.

It is quite interesting that a great part of the movie – more than half of the 180 minutes, actually - deals with establishing the characters and their motivations and that the explicit physical conflict between good and evil does not unfold overtly until the concert of the Diva. The opera insert is used here to build tension and let the audience know that a crucial scene will take place. The Diva's concert scene has two parts in our view: the first, where we see mostly the Diva singing the aria "*Il dolce suono*", from Gaetano Donizetti's opera *Lucia di Lammermoore*,⁶ and the second part, where she sings a more energetic, up-beat music in the same concert hall.

The first segment of the concert would in fact represent the hallucinatory state Lucia had succumbed to after murdering her husband. However, the Diva uses this particular atmosphere to convey a different situation. The sense of impending doom is felt by her, for she knows that both Leeloo and Corben are in great danger. She tries to express this with the aria. Lucia, in her madness, hears the voice of her beloved Edgardo, and sees him as a ghost that comes to her, takes her before the altar and vows his love for her. For the Diva, this 'phantom' will be the menace of evil approaching. The way in which the scene is cut is most interesting. Although it starts out with the Diva singing with her ethereal voice, mesmerizing the audience, as the music becomes faster in tempo and more agitated, depicting Lucia's confusion, the scene of the Diva singing is cross-cut with scenes happening behind the stage, where Leeloo is fighting with the Mangalores who want to take the four elements from the Diva's room. This tries to suggest that the Diva has a special connection with Leeloo and senses the suffering that is going to take place backstage.

From the standpoint of imagery we believe one backdrop in particular should be emphasized – the background of the Diva as she commences to sing is an image of a light-blue planet slowly moving. The lyrical style of this part of the aria and the slow movement of the planet – showed as if it were 'outside the window' – suggests a sense of calmness, peaceful harmony.

⁶ Lucia is forced by her brother to marry a man she does not love. When she refuses, her brother fabricates evidence, which proves that Lucia's love, Edgardo, has planned to marry another woman. Confronted with the evidence, Lucia finally agrees to go through the wedding with Lord Arthur. As they sign the marriage certificate, Edgardo appears, accusing Lucia of being unfaithful and curses her entire family. After the newly wedded couple retire for the night, Lucia becomes insane and murders her husband. The aria "*Il dolce suono*" is sang by her as she hallucinates in a state of delirium of her beloved Edgardo and of their marriage. - Burton D. Fisher (ed.): *Lucia di Lammermoore – Opera Journeys Mini Guide Series*, Opera Journeys Publishing, 2002, p. 2.

Nevertheless, this would be only a temporary feel, for the audience soon will come to realize it had been only the calm before the storm. Things rapidly unfold, and for the second part of the scene we witness a violent turn, both in music and action. An energetic electronic-type opera music which has a very lively beat takes over for the opera excerpt,⁷ while instead of a calming background we see action-packed fighting going on backstage. Thus, the transition from ‘non-action’ to action has been made without the use of clever dialogue or 23rd century car-chases. This scene represents a crucial turning point of the plot, making the power of the Fifth Element obvious and contributing to the further escalation of the physical clash between the multiple sides of the conflict.

In contrast with the previous film analyzed, where the opera fragment helped build the climax of the entire narrative, in *The Fifth Element* we see how opera has been used to make the transition between two important parts of the movie. It had the role of providing meaning and subtext to the plot by way of metaphors.

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The third and final film analyzed is Liliana Cavani's *The Night Porter*. The Italian film released in 1974 is set in Vienna, 1957, and deals with the aftermath of World War II, namely the way in which certain former members of the Third Reich have escaped prosecution by eliminating people and evidences which could incriminate them, and living secluded lives out of the spotlight. The main protagonist, Max (portrayed by Dirk Bogarde), is a former member of the Third Reich and works as the night porter of a hotel. In the initial scenes of the film, we see him meeting with other former Nazi officers to discuss his ‘trial’, as in to analyze his past and find out if there were still people who could turn him in to the police for the crimes he committed during World War II. Max seems reluctant to obey to the scrutiny and expresses anger toward the group for not leaving him to “live like a church mouse”. In the meantime, just as they prepare for the ‘trial’, the only witness who could possibly testify against Max and his crimes – for she herself was a prisoner during the war - walks into the hotel, checking into a room with her husband. Max and Lucia both recognize each other instantly and, for a moment, the audience feels something catastrophic will happen, and she will blow Max's cover and reveal his true identity. We are kept in suspense for several minutes, not knowing where this all will lead. It is quite obvious – not only by her own physical reactions but also by the flashbacks she experiences - that Lucia is afraid of him and is haunted by his image. However, it is not until the opera scene that we find out that

⁷ Paul Tonks: *Film Music*, Great Britain, Cox & Wyman, 2003, p. 83.

they have a shared history beyond that of prisoner and captor. We soon find out that they had a mutual obsession for each other manifested in a sadomasochistic relationship while she was a prisoner during the war and he was one of the commanding officers of the facility. The details of the relationship – depicted vividly by the flashbacks they both experience – portray the way in which each of the two perceived this very unusual love-hate relationship. The flashback scenes detailing their affair make clear the fact that Max is indeed a person who suffers from a sort of mental imbalance that relishes the idea of physical and sexual dominance and finds pleasure in pain. Still, this characterization of a former SS officer is somewhat consistent with the common perception of them being ‘cruel monsters’, who inflict pain and suffering without even a second thought. Conversely, the portrayal of the prisoner is most unusual. The public perception commands that a WWII prisoner is a victim, taken into the custody of the Nazis against their will, in order to be exterminated based on an entirely misguided notion of ‘racial supremacy’. However, the character of Lucia defies that logic, as she is depicted not only taking part willingly in whatever sexual dominance game Max would initiate, but even drawing pleasure from that experience. Her characterization is even more shocking by the fact that she is more than prepared to continue her relationship with Max years after the war has ended, and she gladly leaves her husband to do so. It would seem that from the moment they met up again more than a decade after the war has ended, they forsake their lives only to fall back into their pathological pattern of behavior. The obsession they have for each other will ultimately lead to their deaths, for they would rather starve to death or be killed in the street than to give up their codependent relationship, the only source of ‘happiness’ they ever truly felt.

In contrast with the aforementioned films, opera is not used within *The Night Porter* in a single scene in order to emphasize a crucial moment in the plot, but it acts as a motif. Initially, the opera-motif appears as we see the name of the hotel where Max works as being ‘Hotel zur Oper’. The second reference to the motif will be made by several posters in the lobby of the hotel first advertising *The Magic Flute*, and then other events – all connected to Mozart, who had spent his most prodigious years living in Vienna, the great majority of his works from his mature period being composed there. We believe this was meant not only to link the plot of the movie to classical music and Mozart, but also to revive the old glory and particular atmosphere of 19th century Vienna in contrast with the Vienna of 1957, a city struggling to remove the mark left on it by WWII. This standpoint is illustrated in our view also by the half-way renovated Hotel zur Oper, with one half of the building being restored to its old time glory (gold ornaments on the facade of the construction), while the other side of it is still grey and ruined, with scaffolds awaiting for the renovation to continue.

Another interesting facet that emphasizes the leitmotif of the opera is the fact that Lucia's husband is actually an opera conductor, who came to Vienna to conduct *The Magic Flute*.

However, not only visual or metaphorical references point to the leitmotif of the opera, but also opera music itself. The first interaction between Max and Lucia takes place during the opera performance of *The Magic Flute*. As we see those exchanging glances, we hear the duet between Pamina and Papageno from act I. The scene is cut in the way that it would suggest a parallel between what goes on between Max and Lucia in the audience and what actually happens on stage. The duet speaks about the divine origin of love between a man and a woman:

“Bey Männern, welche Liebe fühlen,
Fehlt auch ein gutes Herze nicht.
Die süßen Triebe mit zu fühlen,
Ist dann der Weiber erste Pflicht.
Wir wollen uns der Liebe freu'n,
Wir leben durch die Lieb allein.
Die Lieb' versüßet jede Plage,
Ihr opfert jede Kreatur.
Sie würzet unsre Lebenstage,
Sie wirkt im Kreise der Natur.
Ihr hoher Zweck zeigt deutlich an,
Nichts edlers sey, als Weib und Mann.
Mann und Weib, und Weib und Mann,
Reichen an die Götter an.”⁸

Interestingly, the duet within the singspiel⁹ makes reference to the plot of the opera, where as in a fairy tale, the brave, valiant Prince (Tamino) has to overcome certain obstacles to win the heart and hand of his beloved, the pure Princess (Pamina). Nevertheless, in our view, the original meaning and intent of the text is distorted to fit the paradigm of the relationship

⁸ “In men who feel love, / a good heart, too, is never lacking. / Sharing these sweet urges / is then women's first duty. / We want to enjoy love; / it is through love alone that we live. / Love sweetens every sorrow; / every creature pays homage to it. / It gives relish to the days of our life, / it acts in the cycle of nature. / Its high purpose clearly proclaims: / there is nothing nobler than woman and man. / Man and woman, and woman and man, / reach towards the deity.” Wolfgang Amadeus Mozart: *Die Zauberflöte (Full Score)*, Leipzig, C. F. Peters Edition, 1954, p. 56-58.

⁹ (Ger.: 'sung play'). An opera, usually comic and in German with spoken dialogue. Sadie, Stanley (ed.): *The New Grove History of Music and Musicians*, Second Edition, Macmillan Publishers Limited, 2001.

between the two protagonists, which has nothing to do with bravery, valiance, purity or noble feelings, but feeds itself from the tainted fountain of sadomasochistic pleasure. For during the time Max listens to this serene, ethereal music, he has a flashback with some disturbing images of an inmate being forced to engage in sexual intercourse with a guard, while the other prisoners watch quietly from the corner of the same room.

The opera scene continues with Tamino's aria, in which he praises the sound of a flute that could tame even the wildest animals.¹⁰ The shot cuts then to another flashback, in which Lucia is chained – not unlike a wild animal – to the bed, while Max takes advantage of her.

The third and final opera excerpt in this film – the only non-diegetic one - is played while Lucia goes for a walk in Vienna, and ends up buying a similar pink dress to the one she wore for Max back when they first met. Another flashback emerges as she remembers the way in which Max tended to her wounds back then. The musical fragment that accompanies her journey – both physical as well as that of her memory – represents one of the final scenes of the opera, where the Prince and Princess had overcome every obstacle put before them and can finally be with each other. The text of the duet between Tamino and Pamina refers to the fire they walked into and came out of together, thus surviving the ultimate challenge.¹¹ A parallel can be drawn easily between the symbolic flames of Mozart's singspiel, and the actual ones that were used to exterminate human beings in the Holocaust. Also, it makes reference to the relationship between Max and Lucia, whose bond has survived the flames of war – both literally as well as symbolically.

In *The Night Porter*, opera was used to emphasize the peculiar relationship between the two protagonists by contrasting the two ends of a spectrum – true, innocent, noble love on one hand and perverted, pathological obsession on the other.

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In conclusion, opera and film – even if it would seem unlikely at first – can merge beautifully into a harmonious duet, in which all the elements of each art form assist the other to create meaning. Thus, the message of the film is conveyed not only through words and dialogue, but also using a

¹⁰ "How powerful your magic sound is,/ sweet flute, since your playing / brings joy even to wild animals./ Yet only Pamina stays away!/ Pamina! Listen, listen to me!/In vain! /Where? Oh, where shall I find you?" Wolfgang Amadeus Mozart: *Die Zauberflöte (Full Score)*, Leipzig, C. F. Peters Edition, 1954, p. 70.

¹¹ "We have walked through flames,/ fought the danger bravely./ May your sound protect us in the floods / as it has in the fire." Wolfgang Amadeus Mozart: *Die Zauberflöte (Full Score)*, Leipzig, C. F. Peters Edition, 1954, p. 153-155

different medium. May it be to build tension, to emphasize a detail, to act as a symbol or to draw a parallel, opera lends additional meaning to a film by way of its own plot and raises the level of communication between the film and its audience. Hence, the impact of a film on its audience becomes much greater and the escapist adventure is enhanced, offering the viewer a truly entertaining experience.

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“THE HUNGARIAN FOLK-SONG ... ECHO OF THE ENTIRE HUNGARIAN SOUL” – THOUGHTS UPON A QUOTATION FROM ZOLTÁN KODÁLY¹

ZOLTÁN SZALAY²

SUMMARY. “... it is false method to start out from the diatonicism and then later turn back to the pentatony as if to an exceptional oddity.” Zoltán Kodály writes these lines in 1943, after he ascertains that pentatonic tunes constitute the Hungarians most ancient music. Thus the pentatonic scale is very important in Hungarian music in general. The pentatonic scale mirrors the Hungarian characteristic: the pentatony is that which receives into, and accepts. It is open to foreign elements (and the pen notes which are often very characteristic of the Hungarian pentatony, represent the foreign elements). It models that spirit, in which he lives his life in its entirety. However, that entirety is formed from many tiny little parts. Therefore it receives the foreign elements without changing its own pentatonic character. Nevertheless the diatonic scales are closed. In them, folk-songs only very rarely use the foreign notes in their system. They represent a spirit which takes itself out of unity, and in most cases it is unable to accept the strange difference, the mentality and the world view in which it finds itself quite foreign. The pentatonic scale is a separate system, independent of the heptatonic. There is no direct kinship between the pentatony and the diatonicism. In the same way as there is no kinship amongst the people who use these two different systems basically. The only people are the Hungarians who use both scales in an exceptional way.

Keywords: pentatonic, diatonic, folk-song, Hungarian, nations, ethnic groups, mentality, spirituality

Our pentatonic folk-songs are several thousands of years old. This fact, widely known and accepted in our days, was thus supported by Kodály

¹ Transcription of the lecture held at the scientific conference organized by the Hungarian Kodály Society in respect of the anniversary of 130 years of Zoltán Kodály's birth (Budapest, 15th-16th December 2012).

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in 1939: “If ... from the songs of our nation we select and put aside all the tunes that are common with the songs of the neighbouring nations, or those that originate in the art music of our own or another country’s, or those traceable back to any other European influence, what we will be left with can hardly be anything other than the ancient and natural music of the early Hungarian settlement.

A direct proof is that in the regions inhabited by Magyars before the settlement, whose ancestors they were in touch with or perhaps even with whom they mixed, we always find similar music.”³

Furthermore: “But just as the unified language had been formed, so might have the unified music, perhaps with the reconciling of originally contradictory formal principles. Two such principles are a living reality in our folk-songs, either regarded separately or together: the principle of pentatony and the principle of the parallel structure”⁴

Both principles reflect such a mentality and spirituality, such forgotten frames of mind that – if we stir just a little bit the dormant embers of our folk music – present us with an ancient message from old times: The Hungarians have been lost on their way to complete their divine mission! It can function as a torch lighting the way to lead us out from the spiritual crisis for today’s Hungarian society. In 1943 Kodály expressed his opinion as follows: “If we want our monumental folk-song to cast its ancient light upon the whole nation we have to prepare our children for it in the structure and spirit of that ... Otherwise, growing up on the music material used today, he will experience the most ancient music of the nation with some strange peculiarity. Not to mention that there are still schoolbooks in use that do not even acknowledge the pentatonic scale. This could be only our natural foundation.”⁵

Pentatonic and diatonic scales are two completely separate musical tonal systems. In the music of the different people there is no direct evolutionary route from the pentatony to the diatonicism.⁶ It is possible to distinguish the people or groups of people whose fundamental scale is the pentatonic, from those whose music is based on the diatonic scale. The Encyclopedia of Music defines the pentatony as follows: “The ~’s ancient

³ Kodály Zoltán: *Néphagyomány és zenekultúra (Folk customs and musical culture)*, Selected, provided with foreword and footnotes: Ádám Katona, Kriterion, Bucharest, 1974, 76.

⁴ Kodály Zoltán: *Néphagyomány és zenekultúra (Folk customs and musical culture)*, Selected, provided with foreword and footnotes: Ádám Katona, Kriterion, Bucharest, 1974, 77.

⁵ Kodály Zoltán: *333 Olvasógyakorlat. Bevezető a magyar népzenebe (333 Reading practice. Introduction to Hungarian folk music)*, Editio Musica, Budapest, 1943, 63.

⁶ There are theories that presume an evolutionary continuity between the anhemitonic pentatonic scale and the diatonic scales.

river-head was probably Middle and Eastern Asia (Tibet and ancient China) before written history; from there it radiated around on the one hand to Indo-China and the East Indies, Indonesia, Melanesia and Micronesia, as well as towards Western Polynesia, on the other hand to Eastern- and Middle Europe, its preserver is in fact the old style of the Hungarian folk music. The other territory of radiation is on the coast of the Mediterranean region: its remnants can be found in the Berber music, in the South-Italian and Sardinian folk music and in the music of Celtic ethnic groups. The ~ also dispersed among the African planters (as a matter of fact Bantus) and also the American Indian peasants. The fact that the ~ got through to different hunter and pastoral groups of people (e.g. to the Lapps, the Turkish tribes, the Mongols, the Middle Californian gatherers and the Mid-Australian primitive hunter tribes), in all conscience owes its origins to the existence of secondary pervasion with the coverage of the cultural contacts.”⁷ Many other nations use the pentatony in addition to the above mentioned, but the importance of this is much less significant for them.

The music of other nations and ethnic groups is determined by the diatonic scales. These are the Indo-Europeans, the Semites, partially the Arabs⁸ etc. As well as the people who use the pentatonic scale, in this group the above mentioned musical particularities mirror certain spiritual and mental characteristics which – if I can say it in this way – are totally contradictory to the earlier, above mentioned groups’. I am going to come back to these topics later.

In an interesting way those groups of people, in whose folk music pentatony plays an essential role, are linked not only by the tonal system of their music. Other research domains show a kind of kinship between them. For example genetic research and palaeontology can show similarities.

⁷ Brockhaus – Riemann: *Zenei Lexikon III. (The Encyclopedia of Music III.)*, Redacted by Carl Dahlhaus and Hans Heinrich Eggebrecht, The editor of the Hungarian issue: Antal Boronkay, Editio Musica, Budapest, 1985, 97. In my lecture I presented audio materials, recording pentatonic melodies from these regions. (in order: Hungarian folk song from Gyimes, American Indian folk song, Cheremis soldiers’ song, Uighur lullaby, Irish folk song) Thus the feeling of the different pentatonic songs, the similarities and differences could be well sensed. (Unfortunately I haven’t yet found any recorded pentatonic material from Central Africa).

⁸ In Arabian and Indian music there are diatonic melodies as well, which differ from the European. These tonalities are different from the classical diatonic scales that can be derived from the circle of fifth.

László Árkay points to the relationship between certain nations and ethnic groups.⁹ He tells us about the research of the excellent professor of the McGill University of Montreal, Wilder Penfield and his work group. Interestingly, genetic research points out certain geographical regions as the home of genetically related nations. These spots, “quite mystically” are identical with the regions, where the pentatony can be found on Earth. Árkay also quotes from his telephone conversation with Professor Tibor Baráth: “And then Tibor tells me: he does not know folk-songs, not being a musician. He has a world map where he marked the places, where any kinds of decipherable inscriptions in ancient Hungarian or in other language were found since the Prehistory. But he admits that he does not understand this because these inscriptions are completely dispersed in 5 places on Earth. I perked up at this: ‘Which five places?’ I asked. ‘Well, Tibor said:

1. In Hungary and the Ural region of Middle Asia but not in the Slavic areas,
2. In the Far East in China and Japan
3. In Middle Africa
4. In the American Indian regions and
5. In Scotland.’

Well, I almost had to sit down! As these places are precisely identical with the 5 major places of pentatonic music and the blood group places of The Penfield Committee! This information brings the data proof of three perfectly distinct research fields: that of folk music, that of the ethnic group research and palaeontology under one common denominator!”¹⁰

Linguistics are also of help in proving the above mentioned relationship. Linguistic examples tell us that – with a few exceptions – all

⁹ Árkay László: *Monográfork no. 5. (Monographs no. 5.)*, <http://www.magtudin.org/Arkay%20Laszlo.htm> (looked up on 7th December 2013). László Árkay was born on 12th April 1921 in Budapest. He was an ordained priest, later he quit the priesthood. Probably in 1949 he emigrated to Canada and settled in Montreal. In March, 1990 he moved home to Hungary and died on 26th February 1992 in Budapest. He cared deeply for the Hungarian cause. He gave lectures, left manuscripts behind that dealt mainly with Hungarian cultural science.

¹⁰ As a matter of fact we should talk of 6 such “patches” (places): of The Carpathian Basin, Middle Asia (more precisely of the regions inhabited by the people related to us), The Far East, Middle Africa, The American Indian Regions, The Region of The Mediterranean Sea and The regions of The Celtic people in Europe. Although the Encyclopedia of Music mentions other regions where pentatony was primarily spread (Indo-China and the East Indies, Indonesia, Melanesia and Micronesia and Western-Polynesia), in Árkay’s report they are not mentioned from the point of view of genetic research and archeology.

the nations and ethnic groups in whose music the pentatony has a determining role speak an agglutinative language (Hungarian in the Carpathian Basin, the Altaic languages in Middle Asia, the Uighur¹¹ and Japanese in the Far East, The Bantu languages in Middle Africa, Maya, Dakota, Quechua etc. in the American continent. Though perhaps none of the Celtic languages is agglutinative, there are theories that the Basques are of Celtic origin. Who, in turn, are our close relatives, regarding their culture and the structures and inherent regularities of their language.¹²

See, the results of four different research areas coinciding with these people. True, that the pentatony can also be found in other ethnic groups and that people speaking agglutinative languages are present in larger proportions than the people using the pentatony on a basic level, but in our study the emphasis falls on who are the nations where both are together. I would like to note that among the areas where the pentatony is secondarily spread we can also find agglutinative languages: the Dravida or Tamil in India, the Mali in Indonesia and Polynesia. The latter geographical areas are not mentioned in Árkay's writing. It may be that from the aspect of genetic research and palaeontology these "patches" don't show relationships with the others, though we cannot be completely sure.

¹¹ A few years ago Duna Television broadcast a documentary of a Hungarian expedition made in the Land of the Uyghurs (in the North-West of China). The film pointed out the close relationship between the Hungarians and the Uighurs. This relationship manifests itself in the structure of the spoken language, words identical in meaning and sound, but the kinship is shown also in the folk music, the folk customs, the ornamental motives, in architecture, and gastronomy.

¹² I had two occasions to visit the Basque Country. First, in 2005 a Basque dance group in Spain invited my wife and I, to Bilbao to teach Hungarian dances. Later, in 2010 through the exchange partnership of our Borsika youth dance group we were the guests of Basques in France. It turned out that there are many linking points between the Hungarians and the Basques. Their language is agglutinative like Hungarian. They use the possessive suffix as we do. Root words are followed by: suffixes, affixes, signifiers. In the sentence structure of the Basque language the most important words come in the front, just as in Hungarian and the signifier of the plural is *k*, just like in Hungarian. True, that the words are different and the two people would hardly understand one another's language, but the structure and the system are identical. There is a theory according to which they also came to Europe from Asia. Before converting to Christianity they also used to believe in one Mother God who later was replaced with Mary, Jesus's mother. See the Boldogasszony – Blissful Mother – belief of Hungarians. The Basques also kept their Catholic belief as with the more traditional Hungarian regions (e.g. the inhabitants of Csík, Gyergyó, Gyimes and the Csángó's of Moldavia). In their capital on French territory, in the Basque museum of Bayonne we watched a documentary made in the 1930's about the Basques. We discovered customs, melodies, and shepherd-hoops similar to those of our Eastern regions. Finally: curious that the colours of their national flag are red, white and green.

Comparing the two tonal systems certain differences will show. Let us first look at these sequences composed of descending musical cells of 3 notes in a diatonic and a pentatonic scale (*1st score example*):

Ex. 1

diatonic system

pentatonic system

diatonic system

pentatonic system

Sequences in diatonic and pentatonic systems

An outstanding difference is the register manifested in the two systems. The same musical phenomenon requires a larger space in the pentatonic scale. The melodic lines that use all the seven notes of the diatonic scales, can only be displayed in a register that exceeds an octave in the case of pentatonic scales. We often meet such melodies in the ancient pentatonic strata of Hungarian music and the songs of our related nations in Asia. See one example from the Cheremis ethnic group, where we can see the omission of the second sequence in a row of precise repetition of sequences (*2nd score example*,¹³ below you have the complete queue of the notes of the sequences).

Ex. 2

$\text{♩} = 120$

csereuisz, R. Lach

Oj Kropina, Oj Kropina...

Cheremis folk-song

¹³ Lükő Gábor: *A magyar lélek formái (The shapes of the Hungarian soul)*, Exodus, Budapest 1942, 285.

We find similar sequences among the old Hungarian folk tunes. In the song from Kászonimpér collected by Kodály the sequences are not strict (see *score example no. 3*,¹⁴ below you have the full and exact line of sequences), here we do not see the omission of the repetition of a full sequence but in the second line the melody combines the first and the second repetition. In the third line the last note slips one note down (the penultimate note brings a strict sequence only in the variation), in the second half of the last line two notes (G and F) switch places (thus the last note slips one step up) and the penultimate note changes.

Ex. 3

Poco rubato. $\text{♩} = 63$. Fo. 252b) Kászonimpér, (Csík vm.) 1912. K

Az - hol én el - mē - győk, Még az fák és sír - nak.
Gyēn - ge já - ga - i - ról Le - ve - lek le - hull - nak.

Folk-song from Kászonimpér

Let us examine the register of the above tunes: the Cheremis song which expands to an eleventh while the melody from Kászon expands to a tenth.¹⁵

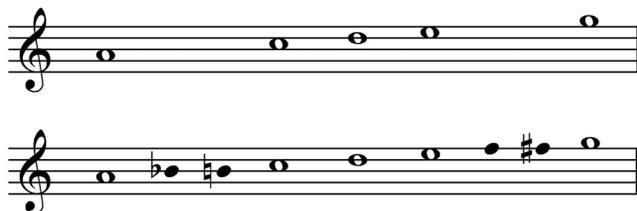
Let us study further the scales of Hungarian pentatonic songs. Most of them is in minor scale. In the anhemitonic pentatonic scales this is the only one that shows perfect symmetry: the *C D E* pentatonic core is situated in the middle, the larger distances of a minor third are on the two sides. The register of the pentatonic Hungarian melodies often exceeds the octave, however. These generally show the following row: *g, a, c¹, d¹, e¹, g¹, a¹* (and their register is of a ninth). On the scheme of the pentatonic scale emerging in the melody we often find *pien* notes as well (the ones filling up the gaps) in addition to the pillar notes. By means of these the pentatonic scale may be completed to a six, seven, eight or nine tonic

¹⁴ Kodály Zoltán: *A magyar népzene (The Hungarian folk music)*, 8th edition, The collection of examples compiled by Lajos Vargyas, Editio Musica, Budapest, 1981, 109.

¹⁵ From the audio examples in my talk (c.f. the 6th note) the Cheremis soldier song's register is twelfth, the Uyghur lullaby's is eleventh.

scale. Here between the *E* and *G* an *F* or *F sharp* or both, and between the *A* and *C* the *B* and/or *B flat* (see *score example no. 4.*)

Ex. 4



Minor pentatonic scale and piens

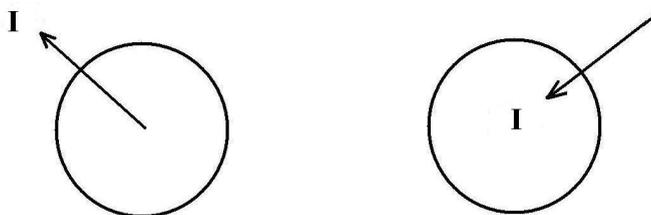
It occurs many times that a pentatonic scale is completed by two piens so it becomes a seven tonic scale. However, as I already mentioned, pentatonic and diatonic are two completely different musical tonal systems. In the music of different nations there is not a straight evolutionary way from one to another. This also means that a pentatonic scale completed with two piens does not become diatonic. In such melodies we can almost always find the pentatonic scheme of the melody where the notes of the pentatonic scale have a determinative role. The pien notes in turn mostly play a secondary role, they act as gap fillers (short notes at the unimportant parts of the melody, they turn up only a few times during the song, mostly at upbeat places). When a gap is filled by two piens (see the second line of the 4th score example), this indicates that the pentatonic structure is still very strong and the gap fillers have not yet become independent.

To understand the significance of the above presented phenomena from the aspect of Hungarian thinking or rather to see the spirituality, mentality and approach they represent (see the quotation in the title of the lecture), let us first review certain linguistic properties. Csaba Varga analyzes the psychological features of Hungarian based on linguistic investigation¹⁶ and reaches the conclusion that the Hungarians have a holistic view of the world, their way of thinking is synthetic and to them the completeness, the unified wholeness is the most important thing. In their way of thinking they always start from the whole towards the details. Conversely the Indo-European people who think analytically, emphasize the details from where they start and thus approach the whole. In the language this manifests as follows: we, Hungarians, when we identify ourselves, first we say our family name and only then our Christian name. If a locality is part of our name then first we denominate our larger environment

¹⁶ Varga Csaba: *A kőkor élő nyelve (The living language of the Stone Age)*, Ed. Frig, Pilisszentiván, 2003, 22 to 26.

and so we gradually approach the smallest unit, that we ourselves are. Such an example is Kőrösi Csoma Sándor (in English, Alexander Csoma de Kőrös). In the Indo-European languages this is exactly the other way round. They start off from themselves and thus they expand the circle until their widest environment that can be the name of their settlement. This way the settlement falls the furthest from themselves (for example the Romanian writer Barbu Ștefănescu Delavrancea). The same way the Hungarians mark the date. First they name the widest frame, the year, then the month and only then the day. The Indo-Europeans reverse this: start off from today which is the closest to them and then they spread the circle towards plenitude. In *figure no.1.*, I am trying to present the two contradictory approaches: a Hungarian places himself into the unified wholeness. He lives his particular life as a part of the whole (see on the right). As opposed to this the Indo-Europeans (at least according to the linguistic analysis) bring themselves into prominence from the unified wholeness and live their existence as independent from the whole (on the left).

Fig. 1



The two contradictory mentalities

In the summary of József Agócs's theory of nature and system we have the detailed picture of two contradictory world views (*table no. 1.*):¹⁷

Tab. 1

Main differences between the secular and the sacred world views		
World views	Secular	Sacred
Dominant factor	material	spiritual
The view	analytical	synthetic
The system of concepts	formal, abstract	functional, concrete
The knowledge attainable	parts of the Whole	the UNIFIED whole
The method	searching for answers disassemble + alter searching for law	raising questions observe + assemble searching for life

¹⁷ Záhonyi András: *Ősi titkok nyomában (On the track of ancient secrets)*, Miskolci Bölcsész Egyesület, Miskolc, 2005, 66.

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The individual	conquer and convince	conditions, averting danger
The representative of the community	corruptible	self conviction
The leadership	uncontrollable, can't be recalled	incorruptible
	based on political grounds	controllable, can be recalled
	self-styled, appointed	based on knowledge
	specialist	qualified, charismatic
The real purpose	individual interest	versatile
	momentary welfare	public interest
	success	durable existence
		helping the needy, service of others
The strategy	detecting enemies	looking for co-workers
The system of values	equal rights	different duties
The measure of value	money	public utility
The period of planning	5-10 years (max. 100)	several million years
What it does with natural resources	use them up (destroys them)	reproduces (preserves them)

A short summary of József Agócs's theories of nature and system

Kodály was aware of all this. About the practice of solmization he writes: "One has to read globally. With one look to capture a whole word, then more, a whole sentence. To start from the whole towards the details. Let us get used to this, not to pick it up note by note, but scanning it through from the start to the end, as looking at a map. Let us sense it in the whole before we start to sing it out loud."¹⁸

If we draw a parallel between the two tonal systems and the above mentioned linguistic characteristics, we can see that the difference is manifested primarily in the contrasts on the mental and spiritual levels. We may say that the pentatony is accepting and receptive. Open to take in foreign elements (see: piens). Models the soul that lives its life as part of wholeness. Wholeness in turn is made up of many small parts. Therefore it accepts foreign elements without changing its pentatonic quality. In turn heptatonic systems are mostly closed. In such folk-songs it is very rare that foreign notes appears in the system. They represent a soul that pulls itself out from the unified whole and generally is unable to accept difference in spirituality and mentality.

It is just right if in our days we pose the question: where has the ancient wisdom of our people gone? If we look around a bit in contemporary Hungarian public life we see that almost everything bears the

¹⁸ Kodály Zoltán: *333 Olvasógyakorlat. Bevezető a magyar népzenebe (333 Reading practice. Introduction to Hungarian folk music)*, Editio Musica, Budapest, 1943, 61.

stamp of the foreign culture. It is enough switching on a commercial television station where you see the enlivening of the shadows. Kodály saw this more than 80 years ago: “[...] the spreading of musical literacy will make its way through the respective Hungarian circles and there will also find its way. Then the participants in Hungarian song will be greater in number. Today they are only a few and cannot balance what is happening on the other side where many thousand of rodents busily eating away at the remaining debris of the Hungarian song.”¹⁹ Still today we see that nothing has changed in eighty years or even if it had, not in the direction that Kodály had presumed. He urged that musical education should be done in terms of the pentatony. In spite of his monumental activity in education, Hungarian folk music (mainly the pentatonic songs) have become less well-known in our days. Few youths of these days know Hungarian music as they should and even less of them participate. We can witness a slow but certain change in the Hungarian folk tradition as well. We hear from these phenomenon from Bertalan Andrásfalvy: “For decades we have been living in a period where the traditional folk culture is breaking apart and vanishing. In some regions this disintegration started more than a hundred years ago.”²⁰

True, that many see the effects of this change nowadays but still less are aware of the real risk. If we start examining the most important components of a nation's sense of identity – (these are: language, culture, history, geography, religion and where, in my opinion, the most important are the language and the culture) – then we may state that in everyday life the language, though it is deteriorating is still just managing to survive. We cannot say the same thing about traditional culture. Though in everyday life the language is used to express thoughts (here I am not thinking of literary, poetical language, but more the informal) while culture is used to express emotions (here I am thinking, primarily, of the cultural demands and taste of the average person: favourite music, dances, clothing, habits, etc.). If however we accept the idea that both thinking and feeling in Hungarian, are an indispensable part of the Hungarian identity then we get the picture of an unfortunate split state: the contemporary Hungarian man even though he speaks Hungarian, he feels something of a stranger. We live under the effects of a foreign culture and are overwhelmed by a foreign mentality and way of thinking. Here I quote Bertalan Andrásfalvy again: “Obviously what Kodály

¹⁹ Kodály Zoltán: *Néphagyomány és zenekultúra (Folk customs and musical culture)*, Selected, provided with foreword and footnotes: Ádám Katona, Kriterion, Bucharest, 1974, 74.

²⁰ Andrásfalvy Bertalan: *A magyar nép magatartása éneklésben, táncban és a népszokásokban (The conduct of the Hungarian people in singing, dancing and folk customs)*, 1999, http://www.folkradio.hu/folkszemle/andrasfalvy_amagyarnepmagatartasa/index.php#_ftnref1 (looked up on 7th December 2013).

felt to be a purely human value in children's play was that this does not involve rivalry, the ambition that urges people to win over the others – is glory and happiness. Today the essence of play is clearly this: who is stronger, faster, who knocks or dirks the other down, who throws the ball further, who is more beautiful, who plays the violin or piano better, who sings nicer, etc. Everything has become a race – in economy, trade, politics, the battlefield, science, art... Competition taints a community, where there can be one winner there are many losers. In folk games there is no rivalry as there was no such thing in ancient societies. Competition is not a characteristic of a child's soul. It is when Jesus notices that his followers secretly rival each other for the first place in the Kingdom of Heaven. Then He tells them: unless you become as little children, you will not enter the kingdom of heaven. He who wants to be the first must become the servant of everybody.”²¹

What made traditional culture change so much? Where should we look for the cause of it? I presume that first of all it starts in the soul since both the artistic and the cultural manifestations mirror the different states of the soul. If the cultural inquiry of the average contemporary Hungarian man, and thus the traditional culture itself, has changed so much then it is reasonable to suppose that this is the result of the change in the Hungarian soul. All this is evident and palpable in our own surroundings and day-to-day working. We live in the time of falsehood and deceit not only on the level of humanity but also amongst Hungarians. The human soul has completely congealed into matter and the dominant ways of conduct are egotistic ones: selfishness, individualism, individual interest, striving for the top, placing ourselves over others. Naturally this is accompanied by judging others, rejecting “otherness”, nonacceptance, the mentality of the “eye for an eye”. All competitions and quizzes help the strengthening of this mentality: how to become top-notch riding rough shod anybody else (see the Factor X, The Peacock Has Risen²² etc.). [*This is actually a contest of Hungarian*

²¹ Andrásfalvy Bertalan: *A művelődéspolitikai fő feladatai (The Main tasks of cultural politics)*, In: *** Magyar nemzetstratégia (*Hungarian National Strategy*), Magyar Konzervatív alapítvány, Püski, Budapest, 2008, 472.

²² After my talk more specialists expressed their opinion concerning that The Peacock Has Risen competition carries a lot of positive things for the Hungarian people. I don't dispute this. Nevertheless my opinion is that the positive aspects should be placed beside the negative ones and a proper balance be assessed. That from the point of view of the renewal of the Hungarian spirit have we made a truly positive progress? Here is a short story I would like to share with the reader which I received in an email. An anthropologist proposed to the children of an African tribe, a game: a basket of fruit is put near a tree by him after which he told them whoever reaches the basket first will have the fruit. To this all the children stood up, took each others' hands and ran together for the basket. When asked why they did not compete, they answered: Ubuntu. How could any of us be happy if one of us is sad? In the language of this tribe Ubuntu means: ***I am because we are.*** I looked up the

traditional folk culture (dance, singing, bands, etc.) – note of translator.]

Missing however, are virtues like: humility, acceptance, caring for others, compassion, forgiveness. Although with such an 180 degree turning of the soul the Hungarians will not be able to complete their divine mission: to build a bridge between the East and the West and to reconcile two contradictory world views and mentalities. “A country and people situated at the crossing point of East and West can have as a meaning of life, which can only be to belong to both sides reconciling and melting their antagonisms.”²³ “Can we not be a tumbling ferry but a bridge between Europe and Asia, possibly connecting with both? It would be a task for another thousand years!”²⁴

To undertake the mission mentioned by Kodály Hungarians can build only on their traditional culture because only this ancient heritage can enlighten for us the road to follow. Our language, just as our ancient melodies “remember” the past knowledge of the whole. It is perhaps today that humanity needs it the most. The state where the soul was not yet torn into two poles, where duality did not exist.

In Hungarian language $2 = 1$ (or $1 = 2$): two make the one, that means if we divide one into two the result is not two different wholes but halves where only two halves make a whole one. All of our double organs and clothes are one in pairs, divided they are halves. For example if a Hungarian says one-legged²⁵ then he means not the half of one leg of the man but one sound leg of his. Similarly: half-eyed, half a glove, etc. So someone is healthy and unimpaired if he has two of them. But Hungarians speak of the unity of two in singular. He asks: where is my shoe (meaning: where are my shoes, as in English)? Opposing this some Indo-European languages can identify certain clothes and objects that are made of one item only in the plural: (for ex: shorts for short trousers in English, “*pantaloni*” means trousers in Romanian; glasses are “*ochelari*” etc.²⁶

Remnants of the awareness of unity are found in our folk music too. Let us look back at the musical phenomenon I mentioned before: that the

word Ubuntu on the Internet. It was revealed that the origin of the word came from the Bantu languages (c.f. the agglutinative languages on the second page).

[http://hu.wikipedia.org/wiki/Ubuntu_\(ideológia\)](http://hu.wikipedia.org/wiki/Ubuntu_(ideológia)) (looked up on 7th December 2013).

²³ Kodály Zoltán: *Néphagyomány és zenekultúra (Folk customs and musical culture)*, Selected, provided with foreword and footnotes: Ádám Katona, Kriterion, Bucharest, 1974, 82.

²⁴ Kodály is quoted by Andrásfalvy Bertalan: *A művelődéspolitika fő feladatai (The Main tasks of cultural politics)*, In: *** Magyar nemzetstratégia (*Hungarian National Strategy*), Magyar Konzervatív Alapítvány, Püski, Budapest, 2008, 472.

²⁵ He actually says: “half-legged” (translator’s note).

²⁶ Even the more correct name “spectacles” comes as a plural in English. Glasses can refer to two or more tumblers as well (translator’s note).

same phenomenon (e.g. the sequence used in the melody line) needs a larger register in pentatonic scale. We might say that the pentatony moves in larger spaces therefore it has a broader view of unity than the diatonic scales. This reminds me of the 7 league boots in our folk tales. If the hero puts them on he can get to the other side of the world in seconds. The melody line extending beyond the octave might suggest that man is able to reach higher spaces mainly if his view and thinking is determined by the sense of unity.

Our traditional culture bears evidence of the fact that for our ancestors not only space was infinite,²⁷ but time itself: “For the Hungarian man space is limitless and time is timeless and the Hungarian painting (picture) and song makes sense only in this frame.” – writes Gábor Lükő²⁸ and supports his statement with: “The Hungarian man is never in a hurry because he doesn’t notice the passing of time and doesn’t measure time in his art, either. ... only the Hungarian man dares openly admit that he is only ‘making time pass’. Because he can afford it. He can afford it so much that he is not even interested whether his time would be enough or not. If we take music, similarly, the Hungarian man does not divide music into equal intervals but makes it flow without hindrance, occasionally lengthening certain notes for a change. At such times he enjoys the infinite abundance of time. Where only one note, one syllable is given so much time that you could sing the whole song itself, well there is no need to rush at all in such a case. However this is how I say it. Let us read the score of ‘A little bird’ ... The melody lines of the song are of six syllables each. The first 5 syllables of the first line run down in 3/8 of the whole time, while the sixth syllable takes 17/8. This is followed by 2/8 pause and then the song goes to the second line.”²⁹ See the melody below, of the “Little bird” collected by Kodály (5th score example).³⁰

²⁷ See also Lükő Gábor: *A magyar lélek formái (The shapes of the Hungarian soul)*, Exodus, Budapest 1942, Chapter called: A magyar térszemlélet (The Hungarian approach to Space), 165 to 282.

²⁸ Lükő Gábor: *A magyar lélek formái (The shapes of the Hungarian soul)*, Exodus, Budapest 1942, 283.

²⁹ Idem, p. 284.

³⁰ Ibidem, p. 285.

Ex. 5

Hallgató ♩=184 Kászonimpér, Kodály Z.

Egy kicsi madarka Hozzám kez - de jár - ni,
Virá - gos ker - temben Fészket kez - de rak - ni.

Little bird

Now we are going to discuss the other formative principle Kodály mentioned, an other determinative phenomenon of our ancient folk-songs: the parallel structure. This in folk music terms is the quintshifting structure. We have very many quintshifting melodies among both our old and new style songs. This phenomenon goes together with the register extending beyond the octave. The second part of "Haj Dunáról fúj a szél" (*The Wind blows from the Danube*) is the perfect (lower) fifth repetition of the first part (6th score example).³¹

Ex. 6

Haj Duná-rol fúj a szél, Feküdj mellém, majd nem ér! Duná- rol fúj a szél.
Ha Du- ná-rol nem fulna, Akko hi-deg nem volna, Du-ná- rol fúj a szél.

Haj Dunáról fúj a szél

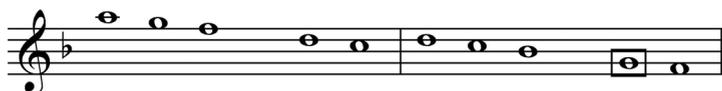
It is not accidental that in tonic solfa system we use as follows:

rrdl,rrd rrdl,rrd rl, sz, l, l, l, /
rrdl,rrd rrdl,rrd rl, sz, l, l, l, (that's mean:
DDCADD C DDCADD C DA GAAA /
DDCADD C DDCADD C DA GAAA).

³¹ Vargyas Lajos: *A magyarság népzeneje (Hungarian Folk Music)*, Editio Musica, Budapest, 1981, 395.

This underlines that the two parts of the melody are identical. The difference appears only in pitch. Several thousands of years ago in Egypt Hermes Trismegistus taught this: “As above – so below, as below – so above, this is how you understand the magic of the one ... And as all things come from the one, the one thought, in nature all things were created through transference from the one.” (See *Béla’s Hamvas translation*.)³² The quintshifting structure in our folk-songs models exactly this ancient truth. The transit to higher spaces is even more palpable in the above example, mainly if the fifth change goes together with the so called dual pentatony³³ (these two formative principles often meet in our folk-songs). The principle of the parallel structure is more important here than pentatony. This may be the explanation for the fact that in these songs the melody line steps over the narrow limits of the pentatonic system as the two parallel pentatonic scales, situated at a perfect fifth from one another are built into one (*7th score example*).³⁴

Ex. 7



The two pentatonic scales

In the *8th score example* we can see such a melody.³⁵ In both structures the pentatony is ornamented with *pien* notes, but this completion does not weaken the pentatonic system of the song at all. This is also a good example of the large register mentioned earlier, since the melody expands until a twelfth is reached.

Ex. 8

1. (hn) Járd ki, lá-bom, jár' ki most, nem pa-ran-csel sen-ki most, (é)

³² <http://www.tabulas.hu/triszm.html> (looked up on 7th December 2013).

³³ See Kodály Zoltán: *A magyar népzene (The Hungarian folk music)*, 8th edition, The collection of examples compiled by Lajos Vargyas, Editio Musica, Budapest, 1981, no. 4., 109.

³⁴ Amongst the (descending) tunes of people related to Hungarians and living in Asia we can find threefold quintshifting as well. This means that the same line sounds four times one after the other lower and lower in perfect fifth. Naturally the register of these tunes is much greater than the register of our “largest” tunes – it goes over two octaves.

³⁵ Jagamas János – Faragó József: *Romániai magyar népdalok (Hungarian folk-songs from Romania)*, Kriterion, Bucharest, 1974, no. 241., 243 to 244.

THE HUNGARIAN FOLK-SONG ... ECHO OF THE ENTIRE HUNGARIAN SOUL ...

Sem a né-mel, sem a tót, nyis' ki, ba-bám, az aj-tót. (a)

laj de las-san nyi-tod ki, mint-ha nem tud-nád, hogy ki, (de)

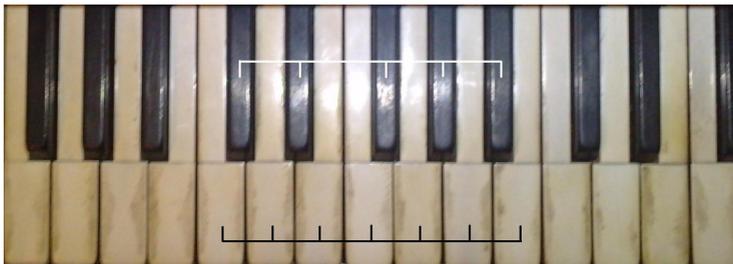
laj de las-san nyi-tod ki, mint-ha nem tud-nád, hogy ki.

Járd ki lábam

We have seen that the musical and linguistic characteristics mirror the mentality and the way of thinking of different nations and ethnic groups, however these are contradictory. At first we can easily categorize people into groups of good and bad, right and wrong. But we have to accept that our human existence is based on a dual system from the very beginning (see the story of Adam and Eve), and this system does function only with two poles, whatever names we give them: good-bad, beautiful-ugly, sublime-low, black-white, left-right, light-dark, heaven-hell, up-down etc. Just as electricity or magnetism doesn't work if we take one of the poles out, so the unity is only complete if both poles are present. Only he, who sees and accepts this can live the wholeness.

If we look at the keys of a piano, the two poles clearly differentiate (themselves): the black keys constitute the pentatonic and the white ones the diatonic system (see figure no. 2.).

Fig. 2



The piano keys

The piano helps us understand how the two systems, as a matter of fact, complete each other: $5 + 7 = 12$. Twelve is the symbol of the whole, of unity. Twelve is the number of the star signs, the months and the hours. Twelve is one dozen, that is itself the unity. One half of whole is made of pentatony and the other half of diatonicism. Through the centuries Hungarians have built in the other half in their music: among our folk-songs we find very many diatonic melodies. It is a beautiful example of accepting others, otherness, which is a natural attitude of a soul that lives in the sense of unity. If we cannot stir up this glow in our souls in our days, when it is needed most, then the Hungarians can not complete their divine mission – as Kodály says their task for the next one thousand years –, but they have a strong chance of disappearing down the sink of history.

I trust that the attitudes and specific mentality encoded in tradition will newly embrace soul and conscience and will be strong enough and effective enough to let Hungarians rediscover themselves and preserve their original spiritual characteristics created in God's Image in the coming thousands of years.

Translator: Tünde Juhász-Boylan and Joe Boylan

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COMPETENCE BASED MUSIC TEACHING

ÉVA PÉTER¹

SUMMARY. Lately there have been some modernization tendencies in education that aim to concentrate the teaching process on students acquiring competences necessary to life. The paper hereby begins by evaluating various approaches to the concept of competence, than it deals with the problem of music competence.

Keywords: competences, capabilities, abilities, attitudes, musical talent

In primary education there emerged modernization tendencies aiming a shift from the encyclopedic knowledge to a culture of contextualized actions; from assimilating systems of knowledge to concentrating the teaching process on students acquiring competences necessary to life. The process of elaborating the modernized curriculum for Musical education focused on forming competences and concentrating the teaching process on the student.

1. Competences: conceptual boundaries

Competence is an attribute of the person meaning that the person has the knowledge and abilities necessary to carry out the tasks and activities specific to a certain field of expertise. Competence is a differentiated feature: a person can have competence in one field and lack competence in another, while in the same field of expertise we find persons with different levels of competence. Competent actions of a person mean that the person is capable of accessing and processing various types of pieces of information at a superior level, the person has the capacity to mobilize mental resources and patters of action, the person can make transfers and can act with the help of the resources he or she selected, the person can exercise cognitive and emotional control and self-control in designing and carrying out a task².

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² *Curriculum National*, Seria Liceu, Bucuresti, 2000, p.8.

To be competent it means to mobilize and call into play a set of knowledge and capabilities and behavioural attitudes in real life situations³. Competence in itself is an internal capability, which cannot be observed externally and which includes latent and potential elements that would generate some performances in time and context of action. Potential elements of competence can be highlighted by specific actions in real life, in social and professional situations. Competence is not an attribute of an isolated person, but it is formed, trained and evaluated in interaction with others and with their competences in a context of cooperation or competition.

Within the structure of a competence two interdependent substructures can be distinguished: the internal and the external or contextual structure. Viewed from the internal structure competence does a functional integrative system comprise three elements: knowledge, abilities and attitudes.⁴ The elements of the external structure are: the task, the situation and the context.

Knowledge is a system of information organized according to some principles, which transform it into a conscious instrument of knowledge aimed at an object, a phenomenon or a process⁵. Knowledge is not a memorized finite product, but a series of elaborated processes of knowing, cognitive strategies. They combine knowledge with mechanisms of understanding. Traditionally knowledge meant an acquisition of theoretic information, but the competence approach made knowledge to be understood as theoretical and practical synthesis, as units mediating between knowledge and action. Cognitive psychology distinguishes three types of knowledge: declarative knowledge (knowledge on the world, independent of their conditions of usage), procedural knowledge (knowledge on action, which will condition the effectiveness of an action) and conditional knowledge (strategic knowledge, which will condition how effective an action will be carried out). To these the super ordinate category of meta-knowledge is added, which is responsible for the administration of the body of knowledge. Meta-knowledge has also the role to control and monitor the usage of the body of knowledge and to evaluate its possibilities and limitations.

³ Scallon, Gerard, *L'évaluation des apprentissages dans un approche par compétences*, series Pédagogies en développement, De Boeck, Bruxelles, 2004, p.104

⁴ Potolea, D, Toma, S, „Competența”: concept și implicații pentru programele de formare a adulților, a III-a Conferință națională de educație a adulților, 19-21 martie, 2010, Timișoara

⁵ Perrenoud, Philippe, *Des savoirs aux compétences. De quoi part-t-on en parlant des compétences?*, In: revue *Pédagogie Collégiale*, Vol. 9, nr. 1, Association Québécoise de Pédagogie Collégiale, Montréal, 1995, p. 20-22.

In the classical perception the concept of ability is synonymous to aptness, skill, proficiency, and knack. Its meaning is qualitative. Having the premise that abilities being in a close relationship with knowledge are the basic material to competence Gilbert Paquette emphasizes the following features of abilities⁶: they vary by individual and take an entire lifetime to be learnt; they can be defined by relating to the knowledge to which they can be applied; they can be developed in several fields of expertise; they are generic processes.

Attitudes can be defined as personality structures, as fundamental structures of the character. As far as the internal structure of attitude is concerned, it is a three-dimensional integrative structure, which has cognitive elements (knowledge, beliefs, convictions), affective elements (emotions, sentiments) and behavioural elements (will, intentions, motivation). Attitude is the subject's manner of relating to its own person, to others and to its environment. Distinctive features of attitude are: relatively stable; polarized; various intensities; guidance by values. Attitudes influence the character profile of a person. They influence the level of competence by character traits like correctness, conscientiousness, responsibility, autonomy and perseverance.

Among the external factors of competence the task is the basic unit of a competent action. Usually activities comprise multiple and varied tasks organized in networks and series. Each task combines various types of demands in a specific way. Demands can be physical or intellectual, repetitive or changing, algorithmic or heuristic. The various resources of a competence or various competences from a body of competences of a competent person will be called into play according to the combination of demands of a task.

The second external factor, the situation is created when the person carries out tasks. Three groups of main conditions can be identified: technical, material and logistic conditions (instruments, materials, communication networks, etc.); temporal conditions (phase, duration and rhythm of performing tasks); conditions having a psycho-social impact (work conditions: individual / teamwork; types of interaction: cooperation, competition; the evaluation and compensation system). To be competent does not merely mean to mobilize the internal resources of competence (knowledge, abilities, attitudes), but also to combine these to the external resources of the situation in which the tasks are carried out. For example, the professional, specialized or pedagogical practice of students in factories, companies, institutions, schools is quite similar to the real professional situation. It is important that these learning

⁶ *Modélisation des connaissances et des compétences. Un langage graphique pour concevoir et apprendre*, Presses de l'Université de Québec, 2002, p.216-220

situations should be as similar as possible to the technical, material and logistical, to the temporal and to the psycho-social condition of the real professional situations; to require the student to take cognitive steps and to take actions specific to competent action: mobilization, integration and transfer of knowledge, abilities and attitudes and manifestations of autonomy and responsibility. This way the student will manage to transfer the competences developed at the university in real situations of which he or she will be part after graduation.

The third factor, the context is the element that integrates the person, the task and the situation and their relationships. The context acts as a network of interactions, which hallmarks each component of competence influencing the level at which the competence is practiced and the level of the performance.

2. Musical competences

The general competence specific to the art curriculum is the aesthetic competence, which consists of a series of acquired attitudes, behaviours, emotions and actions expressing people's ability to perceive and appreciate beauty in accordance with the culture and with the spirit of the age they live in.

The musical competence represents an integrated series of knowledge, practical abilities and attitudes acquired by learning and mobilized in specific contexts of realizations in order to solve problems the person can confront with in real life, all interlocked in a national and universal musical value orientation system⁷.

Competences specific to musical education are: knowing and understanding the diversity of the phenomenon of music; identifying the means of musical expression; demonstration of musical abilities and their integration in cultural and artistic activities; using the specific musical terminology to characterize and appreciate music; participating emotionally in the act of interpreting music; receiving and promoting musical values.

Competences are structured on the main domains of musical education: musical reception, vocal, choral and instrumental interpretation of music, elemental musical creation, and musical analysis. Musical competences can be formed only if the person has an innate predisposition and sensory abilities specific to this field. Criteria for the existence of a formed musical competence are: interest, will, motivation for music; work and responsibility regarding the results; musical knowledge and knowledge about music.

⁷ Morari Marina, *Educația muzicală, Ghid de implementare a curriculumului modernizat pentru învățământul primar / gimnazial*, Lyceum, Chișinău, 2011, 15.

As far as the pedagogical model is concerned, the curriculum recommends as a norm an educational vision on learning anticipating the expected results of education on teaching levels in a flexible curricular context. The competence based modern curriculum projection provides a higher effectiveness to the teaching, learning and evaluation process. It allows for a unitary operation at all levels. Competences formed during education can be divided into two categories: general competences formed during the entire high school period and specific competences studied only within one year of musical education.

Formed general competences are: reception and analysis of a variety of musical creations; using the musical interpretation as a means of artistic expression; raising awareness on the contribution of music to the creation of the common cultural foundation of society; development of autonomous and critical thinking by reception and interpretation of musical creations; development of a reflecting attitude on the value of music in the life of the individual and of society.

Specific competences are derived from general competences, since the former are stages in the acquisition of the latter. Let us see some examples of specific competences regarding the reception and analysis of musical creation: auditive identification of some rhythm and melodic elements in a song, their correlation to the corresponding notions; deciphering the songs with the help of the instrument on which the student has learnt to play; auditive identification of the motifs, themes and structural components specific to some musical genres and forms; identification of the types of instrumental bands⁸.

Musical competences can be formed only if the person has an innate predisposition and sensory abilities specific to this field. Musicality means a qualitative complex of abilities making the musical performance possible. A person's musicality depends on his or her innate personal inclination and abilities, but finally it is the result of learning and education. Inclinations develop into abilities by acting on one's inclinations from early childhood under the influence of one's environment. Some of the most important influences of the environment are teaching and education. The main difference between inclination and ability is the development process of the individual. The ear for music itself is a result of actions and its development depends on the way a person's personality is developed.

An excellent ear for music is not enough to become a great musician, but it is a premise however. In the case of a musical ear reflexes

⁸ Vasile Vasile, *Metodica disciplinei educație muzicală*, Suport de curs, p. 18-20

responding to complex stimuli created by several analyzers simultaneously are involved. Both the relative and the absolute musical ear can be developed only by long and constant practice, for the ability to discern between pitches, timbres of voice, volume and duration is only one structural element of a proper musical ear. Identifying the key, identifying and understanding the relationship between the melodic and harmony relations indicate a musical ear of a higher level. Successful practice of any kind of musical activity depends on an entire series of abilities.

By musical talent the quantitative and qualitative development of certain abilities is meant to such an extent that the person is able to successfully practice one of the fields of music. Categories of musical abilities as elements of musical talent are as follows: musical perception – sensory ability (perception of pitches, timbres, volume, intervals and chords), musical memory – ability to retain music (inner musical ear, musical memory), complex musical perception – synthesizing ability (perception of motif, sentences, theme, tonality, rhythmical structure, harmonic relations, tempo, musical dynamic) and the ability to understand and enjoy music – ideative and emotional ability.

The model of the music teaching process is a circular process progressing in a spiral like manner and continuously expanding, which has the inclination for music at its starting point. New theoretical knowledge to be taught, abilities to be developed and the musical material at the basis of the teaching process should be selected according to the level of the person's abilities. Abilities form by practice and need to become automated. Musical education is not limited merely to theoretical elements, since the main abilities students shall be acquiring aim to make them understand some representative musical works and have them interpret an adequate repertory.

Specific competences of musical education formed and developed during high school should be: knowing and understanding the diversity of the phenomenon of music and art from the perspective of its emotional, aesthetic, social and spiritual significance; identifying the means of musical expression related to the role of each participant in the recreation of the artistic image and the ideatic message of the musical work; demonstration of musical abilities and their integration in cultural and artistic activities; using the specific musical terminology to characterize and appreciate music; participating emotionally in the act of interpreting music; receiving and promoting musical values.

Formation of musical abilities needs allocation of an adequate time frame, since there are several separate phases that need to be passed through. The phases are: acquisition of basic musical knowledge and elemental initiation in musical activities that involve audition, interpretation,

creation and reflection; transformation of basic musical knowledge into functional knowledge; formation of attitudes; exteriorization of emotional, cognitive and behavioural acquisitions in the field of musical art.

Lately competence became a term of reference in designing the curricula. There is a tendency that competence should govern the entire structure of the curriculum. However competence is a complex issue. There are different viewpoints as to what its components or sources of derivation are. A set of basic competences should be selected and reported to key and professional competences. If all this would be applied to the curriculum quality would be ensured. Hopefully this aim shall be completed in the future.

(Translated from Hungarian by Borbély Bartalis Zsuzsa)

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THE TONAL AND THE INSTRUMENTAL SYMBOLISM IN “MAGNIFICAT” (BWV 243), D MAJOR, OF J. S. BACH

GABRIELA COCA¹

SUMMARY. The present study constitutes the synthesis of a detailed analysis of the musical work “Magnificat”, BWV 243, in D major, by J. S. Bach, published in book form in 2008, at the Cluj University Press publishing house in 2008. The analysis was carried out starting from the details to the whole, in each of the 12 parts, view on the following aspects: the text, the orchestral ensemble, the shape, the tonal structure, and the instrumentation. Each part attached as an Annex the coloristic spectrum of tonal-instrumental structure of hers. The synthesis of the analysis of this study presents conclusive, the full text of its historical datas, the dramaturgy of the form, the power centers, the relevance of the power centers in the poetic text, the dramaturgical dosing of the poetic text, the dramaturgy of the tonalities, the dramaturgy of the instruments using, and aspects of the illustrative program in music. The analysis is an original one, and not based on bibliographic processing.

Keywords: J. S. Bach, Magnificat, analysis, text, dramaturgy, coloristic spectrum, form, tonalities, instrumentation, power centers

Magnificat is one of the three hymns of glorify which the Holy Book puts in the mouth of the Virgin Mary, as an answer she gave to her to the cordial salutations of Elisabeth, in the house of Zachariah (*Canticum Beatae Mariae Virginis*).

This text is in the Bible, in LUKE: I 46-55.

Table 1

1. <i>Magnificat anima mea Dominum</i> 2. <i>Et exsultavit spiritus meus in Deo salutari meo.</i> 3. <i>Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me</i>	1. „My soul doth magnify the Lord, 2. and my spirit hath rejoiced in God my Saviour. 3. For he hath regarded the low estate of his handmaiden, for,
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<p><i>dicent</i></p> <p>4. <i>Omnes generationes</i></p> <p>5. <i>Quia fecit mihi magna, qui potens est, et sanctum nomen ejus.</i></p> <p>6. <i>Et misericordia (ejus) a progenie in progenies, timentibus eum.</i></p> <p>7. <i>Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.</i></p> <p>8. <i>Deposuit potentes de sede, et exaltavit humiles.</i></p> <p>9. <i>Esurientes implevit bonis, et divites dimisit inanes.</i></p> <p>10. <i>Suscepit Israel puerum suum, recordatus misericordiae suae.</i></p> <p>11. <i>Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.</i></p> <p>(12. <i>Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper, et in saecula saeculorum, Amen.</i>)</p>	<p><i>behold, from henceforth (all generations)² shall call me blessed.</i></p> <p>4. <i>All generations</i></p> <p>5. <i>For he that is mighty hath done to me great things; and holy is his name.</i></p> <p>6. <i>And his mercy is on them that fear him, from generation to generation.</i></p> <p>7. <i>He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.</i></p> <p>8. <i>He hath put down the mighty from their seats, and exalted them of low degree.</i></p> <p>9. <i>He hath filled the hungry with good things; and the rich he hath sent empty away.</i></p> <p>10. <i>He hath holpen his servant Israel, in remembrance of his mercy;</i></p> <p>11. <i>as he spake to our fathers, to Abraham, Gen. 17.7 and to his seed for ever. 1 Sam. 2.1-10 ”³</i></p> <p>(12. <i>Glory to the Father and to the Son, and the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.</i>)</p>
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The text of *Magnificat* presents a stanza kind of structure that looks like the Psalms. In the Catholic service, this hymn is sung in the vesper, as it is one of the most important moments of this frame, that is the reason why, in the lapse of time, the composers were inspired in the musical composing and the recomposing of this hymn. We can remind of the period of the musical baroque: *Magnificat* of Schütz, *Magnificat* of Buxtehude, *Magnificat* of J. R. Ahle, *Magnificat* of Dionisi Erba, *Magnificat* of Vivaldi.

Magnificat in *D major* of J. S. Bach is the reference musical work for this genre in the baroque era. This musical work has a previous variant, *Magnificat* in *E b major*, written by Bach in 1723, when he spent his first Christmas day in Leipzig. Later, it is supposed that, in the first half of the year 1733, Bach rearranged his musical work, in the tonality *D major*, using a series of modifying in the details. This new formula of *Magnificat* is generally known and interpreted nowadays.

² The two words "all generations" form "Magnificat" of Bach, the text of the 4th part.

³ *The Gospel according to St. Luke*, in: *The Holy Bible*, King James Version. 2000, from the site: <http://www.bartleby.com/108/42/1.html> (09.12.2013)

The dramaturgy of the form

Table 2

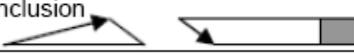
No. 1	A Av1 Av2 Av3 Av4 Av1
No. 2	Introduction A B (enlargement) [(AB)v] Coda
No. 3	Introduction A (transition) Av
No. 4	A Coda
No. 5	Introduction A Av1 Av2 Coda
No. 6	Introduction A (enlargement) (transition) Av (enlargement) Coda
No. 7	A Coda
No. 8	Introduction A (transition) Av Coda
No. 9	Introduction A (transition) Av Coda
No. 10	A B
No. 11	A Coda
No. 12	A B

The general table of the forms of the 12 parts

The weight is for the variation forms. So, from the 12 numbers, 6 are conceived in a variation way. In another 3 cases, we can come across a monostrophical form, followed by a Coda, in 2 other cases, a bistrophical form of type AB, and in only a single case, the shape AB [(AB) v] with an *Introduction* and a *Coda*.

Each time in a part appears the *Introduction* and *Coda*, from a musical and an instrumental point of view, they are **identical**. It is the case of the parts 2, 5, 6, 8, 9.

Table 3

No. 1	The symmetry axe
No. 2	+S. A. ; - S. A.
No. 3	The symmetry axe
No. 4	CODA = the culmination - S. A. 
No. 5	The symmetry axe, + S. A. ; - S. A.
No. 6	The symmetry axe
No. 7	CODA = the culmination  Coda
No. 8	The symmetry axe
No. 9	The symmetry axe
No. 10	The symmetry axe
No. 11	CODA = the conclusion + S. A. 
No. 12	The symmetry axe

The table of the force centers of the parts

The general equilibrium of the component parts relies on 7 from the 12 numbers on the symmetry axe (see the parts 1, 3, 6, 8, 9, 10, 12). Three from the parts of *Magnificat* are bivalent; they have two centers of the force, so:

No. 2 - it is highlighted by the both golden sections (S. A. +, S. A. -);

No. 4 - it highlights the negative golden section; it conducts in the same time the musical discourses towards the culmination in Coda;

No. 11 - it highlights the positive golden section, the musical discourse it culminates in *Coda*.

One of the parts (no. 5) it relies on the gravity of all the 3 force centers (the positive, the negative golden sections, and the symmetry axe), and one of the parts (no. 7), it culminates **only** in the *Coda* segment.

*

From a content of the text point of view, there are relevant all the 3 gravitational centers of force of this musical work.

So, **the symmetry axe of the whole musical work is in the no. 6**, the measure 12,5 and it is posing with the phrase:

“Et misericordia a progenie in progenies” (And his mercy is on them that fear him, from generation to generation.)

The positive golden section of the whole musical work is posing on the measure 46,178 from the no. 8, on the following text:

“et exaltavit humiles” (and exalted them of low degree).

And **the negative golden section** of the whole musical work is the same with the measure 11,822 from the no. 4 - a part that has as a text only the two words:

“omnes generationes” (All generations).

The key words that are highlighted by these force centers are:

- the mercy, the humble, fellowship.

Table 4

Number	The number of the measures	The number of the words
1.	90 measures	4 words
4.	27 measures	2 words
12.	42 measures	20 words

The dramatically dose of the poetic text

From a dramatic point of view, in the distribution TEXT/FORM PARTS, the 4th part is different by the importance that Bach gives to the two words: *“omnes generationes”*. The special importance of these things is highlighted by the fact that, over 27 measures of the parts, Bach processes, in a polyphonic way, **ONLY** these words.

In comparison with this retort, it is easily to notice the degree of the concentration - dilatation, which Bach makes in the first, and the last part of

this work. In the first part, over the **90 measures**, we can come across, worked, in a polyphonic way, **4 words**:

Magnificat anima mea Dominum.

While, in the last part of the musical work, in 42 measures frame (**less than the half of the first part!!!**) Bach works with **20 words**:

Gloria Patri et Filio, et Spiritui Sancto.

Sicut erat in principio et nunc et semper,

Et in saecula saeculorum, Amen.

The last word of the musical work: *Amen* appears **only for one time**, on the last two chords, a **fermata** marks the last one. The word *Amen* compared with the other words **is not worked at in a polyphonic way!!!**

The Dramaturgy of the Tonalities

The main tonality of the work is *D major*. It is imposing as an exclusive basic tonality in the first 2 parts and in the last but one part.

The character of the main tonality of the whole musical work:

"...*la gamme de ré majeur est brillante, (...)*" as Grétry⁴ (the scale *D major* is brilliant).

Chr. Fr. D. Schubert, in his work: *Ideen zu einer Ästhetik der Tonkunst* characterize the *D major*, in the following way:

"*D major. This is the tonality of the triumph, which is fit for hallelujah, in the fight cry, in the joy of the victory. That is why, the overtures, the marches, the hymns are composed in this tonality.*"⁵

Table 5

No.	The title	The basic tonality
1.	Magnificat	D major
2.	Et exultavit spiritus meus	D major
3.	Quia respexit humilitatem	b minor
4.	Omnes generationes	f # minor
5.	Quia fecit mihi magna	A major
6.	Et misericordia	e minor
7.	Fecit popentiam	G major / D major
8.	Deposuit potentes	f # minor
9.	Esurientes implevit bonis	E major
10.	Suscepit Israel	b minor / D major / e minor
11.	Sicut locutus est	D major
12.	Gloria patri	A major / D major

The general table of the main tonalities of the parts

⁴ Grétry, C., *Memoires, ou essais sur la musique*, Da Capo Press, New York, 1971, vol. II, p. 357

⁵ Schubart, Chr., D., *Ideen zu einer Asthetik der Tonkunst*, Verlag Philipp Reclam Jun., Leipzig, 1977, as a translation: "A history of the universal music. From the beginning to the 18th century", Editura muzicală, București, 1983, p. 325.

The most times, all the parts have a single basic tonality. However, there are **2 cases** in which **the parts have 2 basic tonalities** (the 7th part and the 12th one), respectively, **a case** in which the part **has 3 main tonalities** (the 10th part).

In the case of the 7th part, (*Fecit potentiam*) we consider that there are two main tonalities: *G major* and *D major*. It is real that it is deciding in the establishing of the main tonality of a musical work is the ending tonality and not the beginning one, but, in this case, *G major*, is not just a simple beginning tonality but it **dominates** the first half of the musical work. Therefore, from a structural point of view this part is a single one *crescendo* subdivided in 6 sections and *Coda*, from a tonal point of view, it is dividing into 2 sections.

In the case of the last part - no. 12. - since this is sectioned by a stop that is marked by a fermata pause (approximately in the place of the symmetry) we consider the two sections as they stay for their own. So, the main tonality of the first section is *A major*, and the main tonality of the second section is *D major*.

The 10th part (*Suscepit Israel*) has 3 main tonalities. The establishing of the main tonalities of this part is not an easy job, as the following things are taken into consideration:

- 1) this part ends in *E minor* tonality, a tonality that fills 10 measures for the total of 37 ones,
- 2) the beginning tonality of the part is *B minor*, which, in its way, extends on 7,5 measures,
- 3) The tonality *D major* imposes itself by its weight, 13,5 measures among 37 are made by Bach in this tonality.

The dramaturgy of the using of the instruments

Regarding the instrumental dramatically ethos, it is interesting to notice, that Bach uses the brass wind instruments and the tympani only in the following parts:

- 1) *Magnificat* (text: "My soul doth magnify the Lord");
- 7) *Fecit potentiam* (text: "He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.")
- 12) *Gloria patri* (text: "Glory to the Father and to the Son, and the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.")

It **praises** God, or reveals **the power** of his arm in these parts.

The orchestral writing is knowingly put in the dramatic expressively made. It is relevant, in this way, the instrumentation of the 3rd part of *Magnificat* - *Quia*

respexit humilitatem". The text of this part is: "For he hath regarded the low estate of his handmaiden, for, behold, from henceforth (all generations)⁶ shall call me blessed."

These are those parts **praising** the Lord or they reveal **the power** of His arm.

The instrumentation reveals two solos over the pulsation of the continuo: solo soprano I. and solo oboe d'amore.

Alfredo Casella, in his presentation of the instrument, reveals the following sonorous characteristics of his:

"Oboe d'amore is an oboe tuned with a third down. It has the spherical pavilion (that of the usual oboe is a conic one), a fact that confers a soft sonority, a pathetically and a homogenous one, which the other related instruments do not know it. (...the technique is the same as of the usual oboe; of course, **oboe d'amore** is made for the quieter and for the cantabile passages.)"⁷

The predominance of the minor tonalities (in the first place, *B minor*) - in a contrast with the major predominant colours of the two previous parts - the reduced instrumentation (only *oboe d'amore*, *Soprano I*, and *Continuo*), and the fluidic, pretty sound of the oboe d'amore, all is musical expressions of one and the same word: "*humilitatem*"

Attacca follows the 4th part from the 3rd part, a unique case in the development of the 12 parts. The writing for ensemble, in the 4th part reveals a "sonorous paste" a continuous and a uniform one, which is comprised of wind instruments, strings, chorus and continuo. This continuity divides only in those measures, which precedes and marked the culminating point of the part, the measures 21-25, *Coda*. It is remarked this continuity some "cuttings" that are made on the diagonal, by the interwoven of the pause.

The Aspects of the Illustrative Programmatism.

Comparatively with the predominant major color of the first two parts of the musical work, in **the 3rd part**, as a musical expression of the word "*humilitatem*" (humble), it is imposing, in the first plan the minor tonalities (*B minor*, *E minor*, *F # minor*, and *C # minor*). The shape is made of 2 sections, **A** and **Av**. The poetic text is symmetrically distributed in the 2 stanzas, the **A** stanza presents the first line:

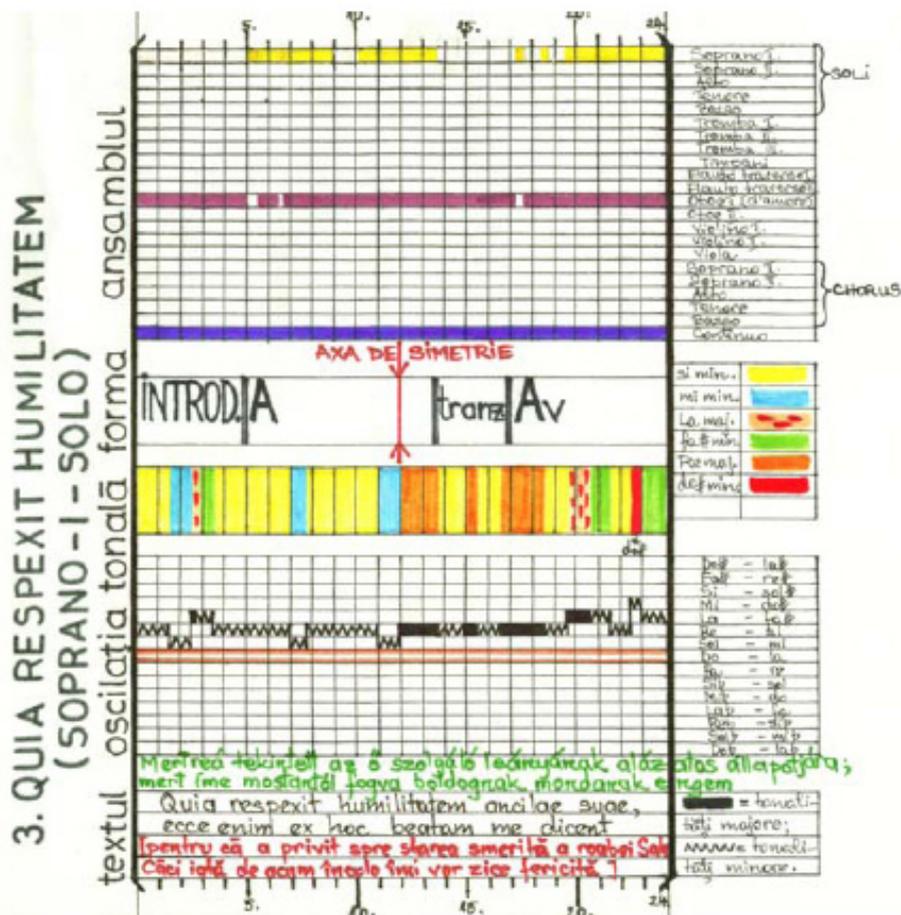
„For he hath regarded the low estate of his handmaiden, for, behold,
(...)”

⁶ The two words "all generations" form "Magnificat" of Bach, the text of the 4th part.

⁷ Casella, Alfredo - Mortari, Virgilio, *Tehnica orchestrei contemporane (The Technique of Contemporary Orchestration)*, Ed. Muzicală, Bucharest, 1965, p. 54 – our translation from Romanian.

And the **Av** stanza in the 2nd line:
 “from henceforth (...) shall call me blessed.”

Ex. 1



Part 3 - the coloristic spectrum of tonal-instrumental structure

In a tonal way, in **A** stanza, as an expression of the text: “For he hath regarded the low estate of his handmaiden,” it is highlighted the **B minor**. From the **Av** stanza, it is imposed, as a main tonality **D major**, as a tonal expression of the phrase: “from henceforth (all generation) shall call me blessed”

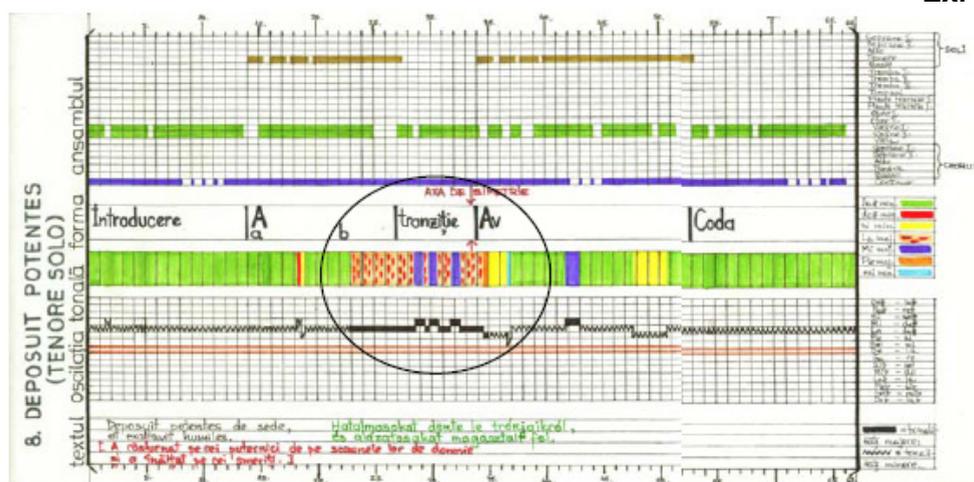
In the **6th part**, from the **35** measures only **6** of them are made in major tonalities. The preponderance of the minor tonalities is, in fact, a tonal dramatics expression of the divine mercy. See the text:

“And his mercy is on them that fear him, from generation to generation.”

the ear the most complete silence.” - as it is said in his aesthetic ideas over the art of the sounds Chr. Fr. D. Schubart.⁸

The 8th part - *Deposuit potentes*, it is formally divided in 2 sections **A** and **Av** - with an *Introduction* and a *Coda*, the 2 sections are connected by a transition. The **A** section divides in 2 subsections: **a** and **b**. The **a** subsection process the first part of the phrase of the text: “*Deposuit potentes de sede*”, and the subsection **b** process the 2nd part of the phrase of the text: “*et exaltavit humiles*”. The two subsections reveal, by their succession, a tonal contrast, a related keys one, the **b** subsection, under the influence of the word “*exaltavit*” it modulates, in *A major* (the major related key of the main tonality of this part - *F # minor*).

Ex. 3



Part 8 - the coloristic spectrum of tonal-instrumental structure

The 12th part, in a formal way, divides into 2 sections, **A** and **B** whose ends are marked by two fermata pauses. The poetic text divides also into two phrases:

- 1) *Glory to the Father and to the Son, and the Holy Spirit.*
- 2) *As it was in the beginning, is now, and ever shall be, world without end, Amen.*

The **B** section, as it is a direct expression of the part of the phrase: “*As it was in the beginning ...*” it brings, unchanged, the first 3 measures of the beginning part “*Magnificat*”. In addition, as a continuation – to the end, it will be worked on the thematic material of the same first part of the *Magnificat*.

⁸ Schubart, Chr. Fr. ,*op. cit*, trad, p. 325-326.

The B section, of the 12th part represents the CODA OF THE ENTIRE MUSICAL WORK, and it has the role of rounding the form.

Ex. 4

Nr. 1

Musical score for the beginning of the Magnificat, Nr. 1. The score is titled "Magnificat BWV 243" and includes parts for Treble I, Treble II, Treble III, Tenor, Flute I and II, Oboe I and II, Violin I and II, Viola, Cello, Bass, and Organ I and II. The score begins with a treble clef and a 3/4 time signature.

Nr. 12

Musical score for the 12th part of the Magnificat, Nr. 12. The score is titled "Magnificat BWV 243" and includes parts for Treble I, Treble II, Treble III, Tenor, Flute I and II, Oboe I and II, Violin I and II, Viola, Cello, Bass, and Organ I and II. The score begins with a treble clef and a 3/4 time signature. A large rectangular box highlights a section of the score, and a line connects it to the corresponding section in the first part.

The 12th part—section B, in parallel with the 1th part

Conclusion

Magnificat of J. S. Bach, it is the reference work for this type, in the era of the musical baroque. It represents a musical work that has a dramaturgy of the shape and of the poetic text, a dramaturgy of the tonalities, of the instruments using, and of the so-called naïve (illustrative) programmatism, as it is very aware and clever made.

It represents one of the most beautiful expressions of the sublime in the music.

Translated by Maria Cozma

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A FIRST COMPOSITIONAL ATTEMPT INTO THE WORLD OF SILENT SHORT FILMS – *SANCTUARY* BY NELIO COSTA (WITH MUSIC BY ȘERBAN MARCU)

ȘERBAN MARCU¹

SUMMARY. This paper presents the author's first attempt at writing film music. The film under discussion is *Sanctuary*, a silent short film produced by Nelio Costa, Professor of film journalism at the UNA University Center in Belo Horizonte, Brazil. The study highlights the suggestions that the composer derived from the film, the musical solutions the composer came up with in order to “counterpoint” the visual discourse and the context in which the film was presented, at the 2nd edition of the InnerSound International New Arts Festival, in Bucharest, 2013.

Keywords: Șerban Marcu, Sanctuary, Nelio Costa, short film, analysis

It is with great pleasure that I respond to the invitation extended to me by my colleague, lecturer Ph.D. Gabriela Coca, editor of the *Studia Musica* journal, to write an article about my latest composition – I must admit that without this invitation I wouldn't have dared to submit for publication a paper dealing with a composition of my own. The paper undertakes an analysis of the piece *Sanctuary*, which provides the music for the silent short film with the same title, produced by the visual artist Nelio Costa, Professor of film journalism at the UNA University Center in Belo Horizonte, Brazil.

Although *Sanctuary* is my first piece of film music, it is not my first attempt at combining the sound with the visual: its antecedents are works belonging to dramatic genres like the opera *The Lesson*, based on Eugène Ionesco's play of the same name, and the ballets *Arachne* and *Orfeuridice*,

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whose titles allude to two of the most popular myths of ancient Greece. Moreover, the emergence of the cinema more than 100 years ago and the long and spectacular evolution of film art have fundamentally changed the way music lovers relate to concert music, prompting many contemporary music composers to speculate on the ease with which audiences react to visual stimuli, by associating their musical works with various types of visual performance: from instrumental theatre, to pantomime, light plays, video installations, and up to complex computer programs that translate sound into image, motion into sound, etc., turning a simple concert or recital (which often takes place in an unconventional space: a factory hall, a marketplace, etc.) into a complex audio visual show.

The piece *Sanctuary* was born in response to the invitation I received from composer Diana Rotaru – Director of the InnerSound New Arts Festival – to write the music for a silent film which, together with 12 other silent films whose scores were written especially for this event, was shown on the evening of August 30, 2013, at the second edition of the aforementioned festival, in the inner courtyard of the Museum of the Romanian Peasant, in Bucharest. The music of these 13 films was provided by live instruments (violin, viola, cello, flute, bassoon), to which electroacoustic music tracks were also added in some of the pieces. The authors of the films' scores were all young Romanian composers and the film producers were both Romanian and foreign. The five members of the quintet were Octavian Moldovean – flute, Maria Chifu – bassoon, Raluca Stratulat – violin, Tamara Dica – viola, Eugen-Bogdan Popa – cello, under the baton of young maestro Gabriel Bebeșelea.

The actual composition of the pieces started after the composers were assigned the silent films, according to a hierarchy of the preferences expressed by each of them in part. I was lucky to be entrusted with writing the score for the film that was my very top choice. Why was this film my top choice? To be able to answer this question I must first provide a broad description of the contents of the film.

Sanctuary runs for 6 minutes and 10 seconds and is divided into four scenes, with the first three being longer, and the last serving as a “coda”. The three scenes are centred around the discreet and delicate world of insects: the first scene (consisting of five different shots) depicts insects resting on flower stems,

Ex. 1



Frame from Scene 1, shot 3

The second scene (consisting of 7 different shots of which the first has a transitional function) features ants feeding on droplets of transparent liquid (placed with a stick by a person whom I assumed to be the film producer), their bodies drawing different sized circles, with a strong visual impact.

Ex. 2



Frame from Scene 2, shot 4

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The third scene (6 shots) shows bees exiting and entering what seems to be an abandoned pipe, where they made their hive.

Ex. 3



Frame from Scene 3, shot 2

The last, and very brief, scene is the only one not featuring insects, but instead a dandelion in the foreground, in the middle of a field.

Ex. 4



Frame from Scene 4 (coda), shot 1

Two more aspects should be noted here: the use of colour and the rhythm or dynamics of the scenes. As seen in the images above, the author of the film combines colour and black and white images: in the first scene only insects are coloured, the second scene is entirely in black and white, in the third scene the bees at the end of the pipe are coloured, while the last concluding scene is entirely coloured. On the other hand, each scene has a different rhythm, on the slow to fast scale: the first scene is slow, the second one is generally dynamic, changing paces from one shot to the next – with some at a normal pace and others in fast-motion, the third scene moves slowly again, the fifth and culminating one is in slow-motion, while the final scene also flows at a peaceful “tempo”. The degree of dynamism in each scene had a major role in setting the tempos, degree of density of musical information, registers etc. of the accompanying music. Also worth mentioning is that Scene 2 is the only one featuring a human presence on the screen.

My attention was particularly drawn to this film because I was fascinated by the gentleness and discretion with which the author approached these miniature worlds that we pass by every day, engrossed in our own thoughts: the world of plants and insects, and the way they interact. On a subjective level, I realized that paying more attention to the world of such small things and beings could add a splash of colour and perhaps more meaning to our lives. I tried to explain in words why this film ranked highest on my preference list, although, of course, a choice like this is made quite intuitively, based on aesthetic, cultural etc. affinities.

Writing the score for a silent film assumes the following rule: the music must flow uninterruptedly. There are two main techniques for creating the music for a film: *mickey-mousing* and *counterpoint*. The first involves the exact synchronization of actions on screen with the accompanying music, a “painting with sounds”, similar to the correlation between text and music in Renaissance Madrigal. The second one involves the contrast between what is seen and what is heard: for example, a lot of action on the screen, much bustle and commotion, accompanied by rarefied, static music, or vice versa.

Given that writing very large *mickey-mousing* type of scores is redundant and tedious, I opted for this type of synchronization only in Scene 2, where the placement of the drops of liquid is synchronized with eighth note values in the flute and bassoon (the two wind instruments),

Ex. 5

30

mp

mf

mp

Bars 30-33, eighth notes in the flute and bassoon ("drops")

while the other scenes contain a more approximate synchronization with the images, the music creating a quasi-independent visual discourse. In Scene 1, each insect (of which there are 5 in all) is associated with a melodic incision, each time played by a different instrument,

Ex. 6

Tranquillo ♩ = 60

Flaut

mp 7

Fagot

Vioară

mp 7

Viola

pp uguale

Violoncel

Bars 1-3, melodic incisions in the flute and violin

while in Scene 3, bees are musically accompanied by a long solo bassoon, an instrument whose timbre may well conjure up the buzzing of these insects.

Ex. 7

79

mp, dolce, espressivo

mf

arco
p

arco
p

arco
p

Bars 79-82, solo bassoon

As illustrated in the above examples, the musical sections are homogeneous also from the point of view of the tonal systems used: the first section, corresponding to Scene 1, employs strictly and exclusively the whole tone scale, the second one (associated with the ants scene) makes abundant use of chromatic scales, while the last two scenes, unified by the music track, are accompanied by a post-romantic, highly chromatic music.

I must also add a few things about the live performance of the piece, accompanying the viewing of the silent film. Since there are moments in music that must be perfectly synchronized with the image, it is obvious that the mere indication of a metronome value at the beginning of the piece (or of several values if the tempo changes throughout the piece) is not enough to ensure such perfect synchronization. Synchronization is therefore achieved through the use of a *click-track*, i.e. an audio file containing only a rhythmic, percussive part, which the conductor listens to through headphones while the music is playing, and serving as a metrical map of the piece: different timbres or pitches serve to differentiate strong beats

from weak beats, tempo changes or temporary metric disruptions (pauses, *ritardandi*, *accelerating*) are achieved with great accuracy. Although the conductor's obedience to this *click-track* undoubtedly takes away some of the spontaneity of the interpretation, it ensures instead the proper conveyance of the meaning resulting from the symbiosis between image and music.

Here is what Nelio Costa, the author of the film, says about his creative undertaking: "I like to use the camera as a diary-notebook, recording various things from everyday life and whatever else catches my eye, including insects, flowers, and animals. The images for Sanctuary were filmed about 10 years ago, with a mini DV camera. Before the music was added, they were a simple collage of images. When I heard about the InnerSound Festival I submitted the video and I was very pleased with the result. My little film can now be called a "short film": it has a voice and a soul."

Sanctuary can be watched online on YouTube, at <http://www.youtube.com/watch?v=gghJuK4wMe0>.

The accompanying music was produced using the Sibelius 7 sounds library.

Score in C

ECHOES

TUDOR FEGARU

Moderato tranquillo
♩ = 84

FL
CL
VL
Vcl
Pno.

5

pp *p*

mp *p*

*(una corda sempre)** *legato sempre*

* Some pianos that produce a softer, weaker sound, might not need the use of the left foot pedal.

TUDOR FERARU

9

FL. *mp*

CL.

VI. *mf*

Veel.

Pno. *mp*

Detailed description: This system contains measures 9, 10, and 11. The Flute (FL.) part begins with a measure rest, followed by a melodic line starting on a half note G4, marked *mp*. The Clarinet (CL.) part has a rhythmic pattern of eighth notes. The Violin (VI.) part has a melodic line with a *mf* dynamic. The Viola (Veel.) part has a measure rest. The Piano (Pno.) part has a measure rest in the right hand and a melodic line in the left hand, marked *mp*. Measure 11 features a triplet in the Flute and Piano parts.

12

FL.

CL. *mf*

VI. *mf*

Veel. *sfz* *mp* *mf*

Pno. *mf*

Detailed description: This system contains measures 12, 13, and 14. The Flute (FL.) part has a melodic line with a *mf* dynamic. The Clarinet (CL.) part has a melodic line with a *mf* dynamic. The Violin (VI.) part has a melodic line with a *mf* dynamic. The Viola (Veel.) part has a melodic line with dynamics *sfz*, *mp*, and *mf*. The Piano (Pno.) part has a melodic line with a *mf* dynamic. Measure 14 features a triplet in the Flute and Piano parts.

ECHOES (SCORE)

15

FL

Cl

VI

Veel

Pno.

f

f

f

f

f

This system of music covers measures 15, 16, and 17. It features five staves: Flute (FL), Clarinet (Cl), Violin (VI), Viola (Veel), and Piano (Pno.). The Flute part begins in measure 15 with a rest, then enters in measure 16 with a melodic line marked *f*. The Clarinet part has a melodic line starting in measure 15, marked *f*. The Violin and Viola parts have melodic lines starting in measure 15, with the Viola part marked *f*. The Viola part has a melodic line starting in measure 16, marked *f*. The Piano part has a rhythmic accompaniment starting in measure 15, marked *f*. The Piano part has a rhythmic accompaniment starting in measure 16, marked *f*. The Piano part has a rhythmic accompaniment starting in measure 17, marked *f*.

18

FL

Cl

VI

Veel

Pno.

f

f

f

f

f

This system of music covers measures 18, 19, and 20. It features five staves: Flute (FL), Clarinet (Cl), Violin (VI), Viola (Veel), and Piano (Pno.). The Flute part has a melodic line starting in measure 18, marked *f*. The Clarinet part has a melodic line starting in measure 18, marked *f*. The Violin part has a melodic line starting in measure 18, marked *f*. The Viola part has a melodic line starting in measure 18, marked *f*. The Piano part has a rhythmic accompaniment starting in measure 18, marked *f*. The Piano part has a rhythmic accompaniment starting in measure 19, marked *f*. The Piano part has a rhythmic accompaniment starting in measure 20, marked *f*.

TUDOR FERARU

Musical score for measures 21-23. The score is for a string quartet (Flute, Clarinet, Violin, Viola) and Piano. The key signature has one sharp (F#) and the time signature is 3/4. Measure 21 starts with a box containing the number 21. The Flute part has a melodic line with a *mp* dynamic. The Clarinet part has a rhythmic accompaniment. The Violin and Viola parts have a melodic line with a *mp* dynamic. The Piano part is silent.

Musical score for measures 24-26. The score is for a string quartet (Flute, Clarinet, Violin, Viola) and Piano. The key signature has one sharp (F#) and the time signature is 3/4. Measure 24 starts with a box containing the number 24. The Flute part has a melodic line. The Clarinet part has a rhythmic accompaniment. The Violin and Viola parts have a melodic line. The Piano part has a melodic line with a *leggero* marking and a *mf* dynamic.

ECHOES (SCORE)

27

FL
CL
VI
Vcl
Pno.

30

FL
CL
VI
Vcl
Pno.

TUDOR FERARU

33

FL

CL

VL

Vcel.

Pno.

mf

mf

mf

This system contains measures 33, 34, and 35. The Flute (FL) part begins in measure 34 with a melodic line marked *mf*. The Clarinet (CL) part has a melodic line with a triplet in measure 34. The Violin (VL) part is silent until measure 35, where it plays a chord marked *mf*. The Viola (Vcel.) part has a melodic line with a triplet in measure 34. The Piano (Pno.) part has a complex accompaniment in the right hand and a simpler line in the left hand.

36

FL

CL

VL

Vcel.

Pno.

mf

This system contains measures 36, 37, and 38. The Flute (FL) part continues its melodic line. The Clarinet (CL) part has a melodic line with a triplet in measure 36. The Violin (VL) part has a melodic line with a triplet in measure 37. The Viola (Vcel.) part has a melodic line with a triplet in measure 37. The Piano (Pno.) part is silent in this system.

ECHOES (SCORE)

39

Fl. *mf*

Cl. *ben. f*

Vi. *mf*

Vcel. *mf*

Pno.

Detailed description: This system of musical notation covers measures 39, 40, and 41. The Flute part (Fl.) begins with a measure rest in measure 39, followed by a melodic line in measure 40 marked *mf*. The Clarinet part (Cl.) starts in measure 39 with a melodic line marked *ben. f*. The Violin part (Vi.) begins in measure 40 with a melodic line marked *mf*. The Viola part (Vcl.) begins in measure 40 with a melodic line marked *mf*. The Piano part (Pno.) is silent throughout these measures.

42

Fl.

Cl. *smile*

Vi.

Vcel.

Pno.

Detailed description: This system of musical notation covers measures 42, 43, and 44. The Flute part (Fl.) continues its melodic line from measure 41. The Clarinet part (Cl.) continues its melodic line from measure 41, marked *smile* in measure 44. The Violin part (Vi.) continues its melodic line from measure 41. The Viola part (Vcel.) continues its melodic line from measure 41. The Piano part (Pno.) is silent throughout these measures.

TUDOR FERARU

45

FL *mf*

CL *SOLENNE*

VL *mf*

Vcl. *mf*

Pno.

Detailed description: This system of musical notation covers measures 45, 46, and 47. The Flute (FL) part begins with a *mf* dynamic and features a melodic line with slurs and triplets. The Clarinet (CL) part is marked *SOLENNE* and contains a complex rhythmic pattern with slurs and triplets. The Violin (VL) part also starts with *mf* and has a melodic line with slurs and triplets. The Violoncello (Vcl.) part has a bass line with slurs and triplets, also marked *mf*. The Piano (Pno.) part is silent, indicated by a whole rest in both staves.

48

FL *mf*

CL *f*

VL *f*

Vcl. *f*

Pno.

Detailed description: This system of musical notation covers measures 48, 49, 50, and 51. The Flute (FL) part begins with a *mf* dynamic and features a melodic line with slurs and triplets. The Clarinet (CL) part is marked *f* and contains a complex rhythmic pattern with slurs and triplets. The Violin (VL) part also starts with *f* and has a melodic line with slurs and triplets. The Violoncello (Vcl.) part has a bass line with slurs and triplets, also marked *f*. The Piano (Pno.) part is silent, indicated by a whole rest in both staves.

ECHOES (SCORE)

52

FL
Cl.
VI
Vcl.
Pno.

*mf*³

mf

mf

mf

mf

Detailed description: This system of musical notation covers measures 52, 53, and 54. It includes staves for Flute (FL), Clarinet (Cl.), Violin (VI), Violoncello (Vcl.), and Piano (Pno.). The Flute part begins with a melodic line in measure 52, featuring a triplet of eighth notes. The Clarinet part has a similar triplet in measure 53. The Violin and Violoncello parts provide harmonic support with sustained notes and moving lines. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *mf*³ (mezzo-forte with a triplet). The key signature has one flat, and the time signature is 4/4.

55

FL
Cl.
VI
Vcl.
Pno.

mf

mf

mf

mf

Detailed description: This system of musical notation covers measures 55, 56, and 57. It includes staves for Flute (FL), Clarinet (Cl.), Violin (VI), Violoncello (Vcl.), and Piano (Pno.). The Flute part has a melodic line with a triplet in measure 55. The Clarinet part has a similar triplet in measure 56. The Violin and Violoncello parts provide harmonic support with sustained notes and moving lines. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *mf* (mezzo-forte). The key signature has one flat, and the time signature is 4/4.

TUDOR FERARU

58

Fl. Cl. Vl. Vcl. Pno.

f *f* *p* *più pesante*

Detailed description: This system of musical notation covers measures 58, 59, and 60. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vcl.), and Piano (Pno.). The Flute part begins with a dynamic marking of *sfz* and includes a triplet of eighth notes. The Clarinet part has a dynamic marking of *f*. The Violin part has a dynamic marking of *f* and includes a triplet of eighth notes. The Viola part has a dynamic marking of *f*. The Piano part has a dynamic marking of *f* and includes a triplet of eighth notes. The tempo/mood marking *p* is present in measure 59, and *p più pesante* is present in measure 60.

61

Fl. Cl. Vl. Vcl. Pno.

f

Detailed description: This system of musical notation covers measures 61, 62, and 63. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vcl.), and Piano (Pno.). The Flute part begins with a dynamic marking of *f* and includes a triplet of eighth notes. The Clarinet part has a dynamic marking of *f*. The Violin part has a dynamic marking of *f* and includes a triplet of eighth notes. The Viola part has a dynamic marking of *f*. The Piano part has a dynamic marking of *f* and includes a triplet of eighth notes.

ECHOES (SCORE)

64

Fl.

Cl.

VI.

Vcl.

Pno.

67

Fl.

Cl.

VI. *pizz.* *ff* *sempre così*

Vcl.

Pno. *ff*

The musical score is presented in two systems. The first system, starting at measure 64, includes staves for Flute (Fl.), Clarinet (Cl.), Violin (VI.), Cello (Vcl.), and Piano (Pno.). The Flute part begins with a melodic line marked *mf*. The Piano part features a complex rhythmic accompaniment. The second system, starting at measure 67, continues the instrumentation. The Flute part has a more active melodic line. The Violin part includes a *pizz.* (pizzicato) section marked *ff* and the instruction *sempre così*. The Piano part continues with a dense texture, including a five-fingered chord in the right hand.

TUDOR FERARU

71

Fl.

Cl.

VI.

Vcl.

Pno.

arco

pizz.

ff

molto sostenuto

74

Fl.

Cl.

VI.

Vcl.

Pno.

ECHOES (SCORE)

77

Fl.

Cl.

Vl.

Vcel.

Pno.

80

Fl.

Cl.

Vl.

Vcel.

Pno.

arco

pizz

TUDOR FERARU

89

Fl.

Cl.

Vi.

Vecl.

Pno.

arco

pizz.

ben f

sempre così

88

Fl.

Cl.

Vi.

Vecl.

Pno.

tre corde

ben f

Detailed description: This page of a musical score contains two systems of staves. The first system, labeled '89', includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vi.), Cello (Vecl.), and Piano (Pno.). The Flute and Clarinet parts are mostly rests, with 'ben f' markings in the second and third measures. The Violin part has rests in the first two measures and then plays a complex, rhythmic figure. The Cello part starts with an 'arco' marking, followed by a 'pizz.' marking in the second measure, and then continues with a rhythmic pattern. The Piano part features a dense, rhythmic accompaniment with various articulations and dynamics. The second system, labeled '88', includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vi.), Cello (Vecl.), and Piano (Pno.). The Flute and Clarinet parts play melodic lines. The Violin part has a complex rhythmic figure. The Cello part plays a rhythmic pattern. The Piano part features a dense, rhythmic accompaniment with various articulations and dynamics, including a 'tre corde' marking and a 'ben f' marking.

ECHOES (SCORE)

89

FL

CL

VL

Vcl.

Pno.

cresc.

cresc.

cresc.

cresc.

cresc.

92

FL

CL

VL

Vcl.

Pno.

ff

ff

ff

arco

ff

brillante

ff

Detailed description: This is a page of a musical score for the piece 'ECHOES'. It contains two systems of music, starting at measures 89 and 92. The first system (measures 89-91) features six staves: Flute (FL), Clarinet (CL), Violin (VL), Viola (Vcl.), Cello (Cello), and Piano (Pno.). The Flute, Clarinet, and Violin parts have long, flowing melodic lines with slurs and ties. The Cello part has a steady, rhythmic accompaniment. The Piano part features a complex, multi-layered texture with many sixteenth and thirty-second notes. The second system (measures 92-94) continues the same instrumentation. The Flute, Clarinet, and Violin parts become more rhythmic and intense, marked with *ff* (fortissimo). The Cello part is marked *arco* (arco) and *ff*. The Piano part is marked *brillante* (brillante) and *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

TUDOR FERARU

The image displays two systems of a musical score, labeled with measure numbers 96 and 97. Each system contains seven staves: Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vcl.), Cello (Cello), Double Bass (Cb.), and Piano (Pno.).

System 96: The Flute part features a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Violin and Viola parts play a rhythmic accompaniment with slurs. The Cello and Double Bass parts play a steady bass line. The Piano part has a complex, textured accompaniment with slurs and accents.

System 97: The Flute part continues with a melodic line. The Clarinet part has a melodic line with slurs. The Violin and Viola parts play a rhythmic accompaniment with slurs. The Cello and Double Bass parts play a steady bass line. The Piano part has a complex, textured accompaniment with slurs and accents.

ECHOES (SCORE)

99

Fl.

Cl.

VI.

Veel.

Pno.

fff

Detailed description: This system of musical notation covers measures 99 and 100. It features five staves: Flute (Fl.), Clarinet (Cl.), Viola (VI.), Violoncello (Veel.), and Piano (Pno.). The Flute, Clarinet, and Viola parts are written in treble clef and feature complex, arpeggiated passages with many accidentals. The Violoncello part is in bass clef and plays a more rhythmic, accompanimental role. The Piano part is in grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines. A dynamic marking of *fff* (fortississimo) is present at the end of measure 100.

101

Fl.

Cl.

VI.

Veel.

Pno.

Detailed description: This system of musical notation covers measures 101 and 102. It features the same five staves as the previous system. The Flute, Clarinet, and Viola parts continue with their complex, arpeggiated textures. The Violoncello part maintains its rhythmic accompaniment. The Piano part continues with its harmonic support, including some triplets and complex chordal structures. The notation is dense and intricate, typical of a contemporary or modernist score.

TUDOR FERARU

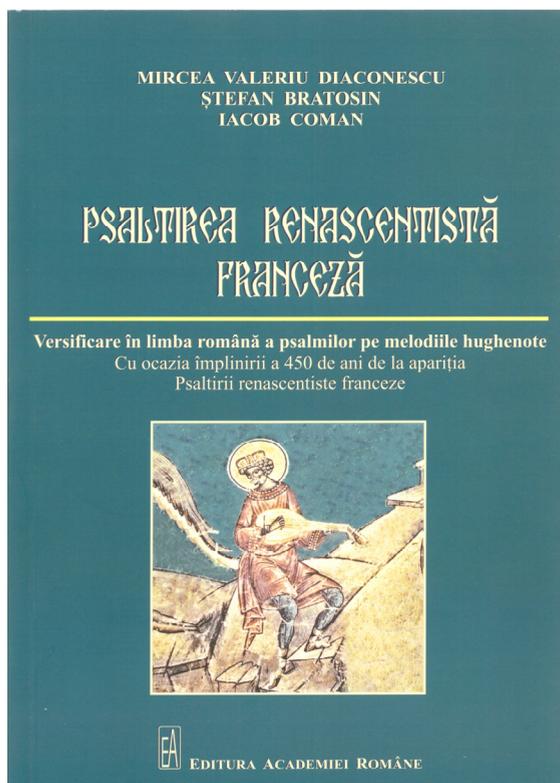
103

Fl.
Cl.
Vl.
Vcl.
Pno.

strepitoso

The image shows a page of a musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vcl.), and Piano (Pno.). The page is numbered 103 in the top left corner. The Flute, Clarinet, and Violin parts are written in treble clef, while the Viola and Piano parts are in bass clef. The Piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, marked with the instruction *strepitoso* (strepitously). There are also some markings like 's' and 'f' in the Piano part. The score is presented in a clean, black-and-white format with standard musical notation.

**THE RENAISSANCE FRENCH PSALTER.
(THE ROMANIAN VERSIFICATION OF THE PSALMS WITH HUGUENOT
MELODIES. ON THE OCCASION OF CELEBRATING THE 450th
ANNIVERSARY OF THE FIRST FRENCH PSALTER, 1562-2012),**
Academy Publishing House, Bucharest, 2012
(435 pages, ISBN 978-973-27-2277-0)



The Renaissance French Psalter published by the Romanian Academy, addresses the ecclesiastic community as well as the academic one, by restoring a Christian heritage of great cultural and spiritual value. Celebrating 450 years since the first *French Psalter* (*Le Psautier français*) at Geneva (1562), the book represents the second Romanian version of the *French Psalter*, after the *Psalter* published in 1673 by Dosoftei, Bishop of Moldavia and it is the result of the work of 18 composers and poets and 13 scientific referents from Romania, France, Germany and USA, under the coordination of Mircea Valeriu Diaconescu (composer, Germany), Ștefan Bratosin (Univ. Prof. Ph. D, Paul Valéry University Montpellier 3)

and Iacob Coman (Reader/Associate Prof., Th. D, Pentecostal Theological Institute of Bucharest).

The Renaissance *Genevieve French Psalter* was the expression of Jean Calvin's religious convictions that the protestant reformation must be accompanied by a reformation of the church music. Calvin strongly believed in the Psalms as the most adequate text for the Christian song, given their profound and purifying/therapeutic substance: "The other

scriptures contain the commands which God enjoined his servants to bear to us. But here (in the psalms) prophets themselves conversing with God, because they lay bare all their inmost thoughts, invite or hale every one of us to examine himself in particular, lest aught of the many infirmities to which we are liable, or of the many vices with which we are beset should remain undetected.” (J. Calvin, *Commentary on the Psalms*, 1557-58).

The first comprehensive edition of the French Psalter appeared in 1562 with the title *Les pseumes mis en rime francoise, par Clément Marot & Théodore de Bèze* and it included the 150 psalms translated in french meter by the above mentioned poets, with 123 melodies by Guillaume Franc, Louis Bourgeois and Pierre Davantès.

If in the 16th century, the *French Psalter* defined the identity of the protestant Huguenot Church in a historical context that was marked by religious wars and cruel persecutions, soon enough though, it penetrated the other Christian denominations as well. The huge popularity of the *French Psalter* determined many French and foreign composers to create, during centuries, armonisations and arrangements of the original melodies. One of the first composers was Claude Goudimel (1510-1572), whose homophonous Psalms in Renaissance style made the humanist philosopher Jean Jacques Rousseau declare later: „their harmony is, without any doubt, the most majestic I have ever heard”. Goudimel’s modalism is mostly diatonic with the use of Ionian, Dorian Mixolidyan and Eolian (natural or transposed), of many root position chords and only of a few chromatisms: the leading tone to the V chord and sometimes to other chords, cross-relations, the use of major chords in intern and final cadences and the chromatic caesura step. The specialists in lutheran music believe that Goudimel’s psalms had a great influence on the first homophonous harmonisations of the lutheran chorals, made by Lucas Osiander in 1586.

The Romanian volume *The Renaissance French Psalter* keeps Goudimel’s harmonisations for mixed choir (SATB) with a few revisions, also including new harmonization of some 27 psalms that were neglected by Goudimel. The harmonisations and arrangements are signed by: Veronica Anghelescu (composer and journalist, Romania), Valeriu Burciu (composer, USA), Mircea Valeriu Diaconescu (composer, Germany), Gabriel Dumitrescu (composer, USA), Cezar Geantă (composer, Romania).

Although the lyrics are new, “directly inspired from the Bible and Dosoftei’s Psalter” (Mircea Valeriu Diaconescu, *Foreword*, p. xii) they match the original poetic meter of the 16th century. The versifications have been created by Veronica Anghelescu (composer and journalist); Hanna Bota (poet), Ștefan Bratosin (poet, France), Ion Buciuman (priest), Valeriu Burciu (composer, USA), Benone Burtescu (poet, USA), Benoni Catană

BOOK REVIEW

(priest), Romulus Chelbegeanu (priest, USA), Mircea Valeriu Diaconescu (composer, Germany), Cezar Geantă (composer), Cornelius Greising (poet, Germany), Mihaela Ionescu (musician, France), Cornel Mafteiu (poet), Paul Săn-Petru (poet), Cleopatra Tolici, Nelly Tutunaru.

At the end of the book the reader will find a series of interdenominational studies, signed by specialists in philology, theology and music:

- Ștefan Bratosin (Univ. Prof. Ph. D, Paul Valéry University Montpellier 3, France): *Singing the psalms: the unique canonical way of nouthesia*
- Iacob Coman (Reader/Associate Prof., Th. D, Pentecostal Theological Institute of Bucharest): *The psalms as a dogmatic and doxological expression of the revelation*
- Mihai Himcinscki (Univ. Prof. Ph. D, "1 December 1918" University of Alba Iulia): *The Psalter in the Orthodox Church*
- Emanuel Marcus (Lecturer/Assistant Prof., University of Bucharest, representative of the Jewish Community): *Tehilim - the psalterial homage paid by the People of the Book*
- János Molnár (Univ. Prof. Ph. D, Babes Bolyai University, Cluj Napoca): *Ecclesiastical musicians and singers*
- Corneliu Simuț (Univ. Prof. Ph. D, Th. D, Habil, Emanuel University of Oradea): *The relevance of the dogmatic ground of the Huguenot Psalter for a Protestant Romanian Psalter*
- Ștefan Tobler (Univ. Prof. Ph. D, Lucian Blaga University of Sibiu): *Psalms and music in Martin Luther's theology*
- Daniel Olariu (The Romanian Adventist Theological Institute of Cernica): *Introduction to the Book of Psalms*
- Daniel-Sorin Duță (Lecturer/Assistant Prof, Ph. D, The Romanian Adventist Theological Institute of Cernica): *The influence of music on the human mind*
- Anamaria Mădălina Hotoran (Reader/Associate Prof, Ph. D, Emanuel University of Oradea): *The Huguenot Psalms in the context of the Protestant Reformation*

ANAMARIA MĂDĂLINA HOTORAN

- Doru Radosav, Maria Lucreția Radosav (Univ. Prof. Ph. D. and Reader/ Associate Prof. Ph. D, Babes Bolyai University, Cluj-Napoca): *“Psalt-Lire” or about the psalms reading*
- Felician Roșca (Univ. Prof. Ph. D, West University of Timisoara; president of the Romanian Society of Hymnology): *The Huguenot Psalm between the orthodox psaltic song and the Romanian protestant choral*

Our hope is that this gift to the Romanian hymnology will find an echo and will inspire future projects of similar amplitude.

ANAMARIA MĂDĂLINA HOTORAN

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George APOSTOLESCU, graduated at Gh. Dima Music Academy Cluj-Napoca, Master degree at Faculty of Music Timișoara. Between 2010-2011 obtained a scholarship at Conservatorio "Antonio Buzzolla", Adria, Italy. At the present PhD candidate at Faculty of Arts and Design Timișoara with thesis "*Stylistic convergence between visual arts and music*". Violin teacher at "Ion Vidu" National College of Art Timișoara and violin player at Timișoara Philharmonic Orchestra. Performer in various concerts and recitals in Romania and abroad in orchestra or chamber music. Project manager of John Cage Centenary 2012 organised at Timișoara and Bucharest which had included a symphonic concert with works composed by John Cage performed by Timișoara Philharmonic Orchestra, exhibition in Timișoara and Bucharest and symposium in Timișoara.

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Gabriela COCA, PhD (born in 1966) is a musicologist and docent of the Babeș-Bolyai University / Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department (she teaches musical forms, harmony, counterpoint, and the evolution and the development of the musical genres and forms). She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj-Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: *The Architectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner* with the coordination of University Professor Eduard Terényi PhD. As a representative work one comes across the following volumes: *<Lohengrin> of Richard Wagner, the Architectonic Conception*, Ed. MediaMusica, Cluj-Napoca, 2006; *The Interference of the Arts* vol. I, *The Dualist*

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Thinking joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, Cluj-Napoca, 2007; *From Bach to Britten. Applied Musicology - Studies*, the author's edition, Cluj-Napoca, 2008; *Form and Symbols in "Magnificat", BWV 243, D Major of J. S. Bach*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Musical Forms - lectures*, The authors edition, Cluj-Napoca, 2008, "*Ede Terényi – History and Analysis*", Ed. Cluj University Press, 2010, *Harmony, Counterpoint and Choir Arrangements – Three Supports of Courses* - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

Andrei C. COZMA (b. 1987) is an autodidact composer and musicologist who first specialized in mathematics and informatics. He graduated the Faculty of Music within the University of Oradea with the bachelor's degree *Music – an unlimited informational and emotional torrent*, and the „Gheorghe Dima” Music Academy in Cluj-Napoca with the master's degree *Origins, evolutions and contemporary examples of texturalism*. His first compositions for piano solo, *Gene* (2011-2012), *Hierogamie* (2012) and *Limitatiæ* (2012-2013), are all virtuosic experimental formalizations of various concepts such as the correlation between time and movement, the heterogeneity of contrasting elements and the transcending of human limitations.

Tudor FERARU (b. 1976) is a Romanian / Canadian composer of orchestral, chamber, choral, vocal, piano, and electroacoustic works that have been performed in Europe and North America. He is also active as a pianist and as a conductor. Tudor studied composition and orchestral conducting at the “G. Dima” Academy of Music in Romania, where he earned his Bachelor of Music in both subjects in 2001. Later, he studied composition at the University of Western Ontario, where he earned a Master of Music degree in 2003. In 2008, he earned a Doctorate in Musical Arts from the University of British Columbia. Tudor has worked as a Teaching Assistant at both UWO and UBC, and has taught music privately in Vancouver and Toronto, Canada. He has won several important prizes in Romanian national composition competitions. As a pianist and chamber musician, he has performed in Europe and North America, and has often played his own music. He has been assistant director for the contemporary music ensembles of UWO and UBC, which he has led in numerous concerts. Some of Tudor's works have been published by *Müller & Schade* in Bern (Switzerland), *VDM Verlag* in Saarbrücken (Germany), and *Muşatinii* in Suceava (Romania). Tudor Feraru currently teaches at the “G. Dima” Academy of Music in Cluj, Romania.

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which is her principal area of research and has also published over 30 articles and 2 musicological books: *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20th Century Composers. The Passion Genre and The variational concept in Ede Terényi's organ music* (Ed. Risoprint, Cluj-Napoca, 2008).

Julianna KÖPECZI. Following a thorough and extensive classical musical training that had begun in her childhood, Julianna Köpeczi graduated top of her class in American Studies, at Babeş-Bolyai University, Cluj-Napoca, currently being enrolled in the Transatlantic Studies Masters Program within the same institution. In accordance with the transdisciplinary approach that characterizes both aforementioned area studies, Julianna Köpeczi's research interests are numerous and wide-ranging, from the United States Constitution – with special emphasis on human rights -, to bioethics, philosophy of law, intellectual history, political psychology, but also opera, film studies and visual arts, while having a career as a freelance English translator.

Şerban MARCU was born in Braşov, in 1977, and attended the local Art High School. In 1996 he became a student at the "Gheorghe Dima" Music Academy in Cluj-Napoca, in Cornel Țăranu's Composition Class. He graduated in 2001 and remained a teacher in the above-mentioned institution, teaching Harmony. He publicly defended his PhD thesis entitled Aspects of contemporary writing in vocal-instrumental own works in 2006 and was conferred the prestigious title. He participated in several summer courses (in Český Krumlov - Czech Republic and Breaza - Romania). His work includes songs (*Five art-songs for mezzo-soprano and piano* on verses by Lucian Blaga), chamber works (*Echoes* for solo clarinet), choral works (*Cherubic Hymn, Mournings*), an oratorio (*Youth Without Old Age and Life Without Death*), a chamber opera (*The Lesson*), two ballets (*Arachne* and *orfeuridice*) and *Acteon*, a poem for chamber orchestra. His works have been played in Cluj and other cities (Brasov, Bistriţa) as well as in some Romanian major festivals (Cluj Musical Autumn, Contemporary Music Week - Bucharest).

Éva PÉTER, PhD (born in 1965) is a docent of the Babes-Bolyai University, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorge Dima” Music Academy in Cluj-Napoca. At the beginning of her career she worked as a church organist, after which she pursued an academic career. In the present she teaches music theory, teaching methods, church music and organ. Her main domain of research is church music. She intensively studies the history of the church songs, aswell as the variations of the songs included in the chorale book of the hungarian reformed church and the traditional ones. With a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania” she received a PhD in Music in January 2005. Published books: *Community reformed songs in the written and oral tradition of Transylvania*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Music Theory-Lecture notes*, Ed. Napoca Star, Cluj-Napoca, 2009; *Solfeggio Collection*, Ed. Napoca Star, Cluj-Napoca, 2009; *Music methodology*, Ed. Cluj University Press, Cluj-Napoca, 2010; *Folk song arrangements in the choral works of Albert Márkos*, Ed. Cluj University Press, Cluj-Napoca, 2012.

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Zoltán SZALAY, PhD was born on 22nd January 1959. at Cluj, Romania. He has a composer father and his mother is a musician as well. His musical studies began at the Musical High School of Cluj and at the Academy of Music (Composition department). In 1984 he became piano and musical theory teacher at the music section of General School Number 1 of Miercurea Ciuc. From then on he has lived in Miercurea Ciuc together with his family. From 1993 he has been the harmonic theory teacher of the Music Faculty of the Transylvania University of Braşov. From 2013 he undertook a part-time teaching post at the Babeş-Bolyai University in Cluj. His compositions were presented in different towns and cities at home and in Hungary. He took part in many competitions for composers from Romania and he won several times. From 2006 he has been a member of the Union of Composers of Romania. In 1988 he obtained a doctorate degree in ethnomusicology. He took part at different scientific conferences and colloquiums at home and abroad, especially holding studies and presenting papers about folk music. His works were published at home and in Hungary. Three books of his own were published as well. In 1998 the Transylvanian Hungarian Society for General Education honoured him with the András Kacsó award for his works on the scientific and public services on the field of the folk music and folk dance. In 2006 The Board of Trustees of the Foundation for the Hungarian Art from Budapest granted him the Béla Bartók Memorial Award.

Ágnes TÖRÖK (PhD) conductor is the associate professor of the Music Faculty of Debrecen University. Her subjects are conducting, solfeggio, music theory and plainsong. She is the founder conductor of the *Canticum Novum Chamber Choir* (1989). Since its establishment they have given a lot of concerts at home and abroad. The choir has been well-placed in its category at several international choir competitions. Composers often offer their pieces for Canticum Novum, in this way, they make several first performances. From 1999 to 2006 Ágnes Török was the deputy conductor of the professional *Debrecen Kodály Chorus*, where she was the choirmaster of many oratorios and operas, she directed a lot of a'cappella concerts. In Japan she is the invited conductor of the Toyama Prefecture. Ágnes Török takes part regularly in the qualification of Hungarian choirs and in the work of the jury at international choir competitions. Ágnes Török's doctoral thesis is: "Tree planted by streams of water" - the hymnal of Gallus Huszár of 1560; hymns, canticles and paraphrases.

Bianca ȚIPLEA TEMEȘ is a musicologist and Reader Ph.D. of Music Theory at Gh. Dima Music Academy. She holds a degree in Piano and Musicology recognized by the Ministry of Education in Madrid, an M.A. in Musicology granted by the Gh. Dima Music Academy, leading to a Ph.D. earned from the National University of Music in Bucharest. As she holds separate degrees in Musicology and in Business Management (M.B.A. granted by Babeş-Bolyai University), she combines her academic career with her post at the Transylvania Philharmonic, where she is currently head of the Artistic Department. She also held the temporary position of supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her writings cover the historical, stylistic and analytical spectrum of a wide range of composers. A special

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emphasis is placed on contemporary music, her principal area of research being the oeuvres of Ligeti and Kurtág. Her books have been published in Romania, and her articles in leading journals in Switzerland, Spain, Lithuania, Czech Republic, Romania, and the U.S.A. She participated in conferences in Romania, as well as in Oldenburg, Vienna, Vilnius, Dublin, Rome, Szombathely, Belgrade, and Cambridge/U.K. Since 2010 she has been visiting professor at the University of Oviedo and in 2012 at *Istituto Mascagni*, Livorno. She has been awarded an Erasmus Grant at the University of Cambridge/U.K., studying with the renowned musicologists Nicholas Cook and Nicholas Marston, she received a research grant from the Paul Sacher Foundation and obtained a DAAD Scholarship at Humboldt University in Berlin, her application being supported by Prof. Dr. Dr. h. c. Hermann Danuser.

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